

entertainment ¹² THE BRUNSWICKAN JANUARY 18, 1980

'Zukermania' at Playhouse

Solo bassoonist George Zukerman, who appears with Brunswick String Quartet and Arlene Pach on Jan. 21 at The Playhouse is one of the few artists in the world to achieve recognition on his instrument outside the ranks of a Symphony Orchestra

He is also one of the most widely travelled Canadian solo artists having performed and recorded over the years in most of the world's major musical centres, where he is recognized as leading exponent of the solo repertoire for the bassoon. He performs regularly in the Soviet Union, Australia, New Zealand. In each of these countries he was the first soloist on his instrument ever invited to tour with symphony orchestras and in recital. In the past twenty-four seasons of active touring, this distinguished Canadian soloist has marked up a record of twenty-one European tours and his name is associated in the public mind with the very instrument he plays in such countries as Great Britain, Ireland, France, Germany, Spain, Italy, Portugal, Holland, Switzerland, Norway and Denmark.

In 1979 Zukerman made his first concert appearances in Japan and South Africa and he will return to both countries in 1980 and 1981 along with a sixth visit to the U.S.S.R. and a fifth tour of Australia. In 1981 Mr. Zukerman will appear with the major South American orchestras as well as undertaking a tour of the Caribbean Islands.

Through such prestigious appearances, Mr. Zukerman has almost single-handedly elevated the bassoon from its penal servitude in the back ranks of the Symphony Orchestra to a place of honour as soloist. He has unearthed extensive repertoire from the 18th

and 19th Centuries and has also commissioned extensive contemporary works for the instrument.

At home in Canada and elsewhere in North America, Mr. Zukerman performs regularly for Universities, in Festivals, in Chamber Music recitals, and at master-classes. His lectures are keenly anticipated by musicians and non-musicians alike for his

superb musicianship and for his ready wit and humour - commodities often sadly lacking on the conventional concert stage. His informal concert has been dubbed "Zukermania" by critics and a delighted public.

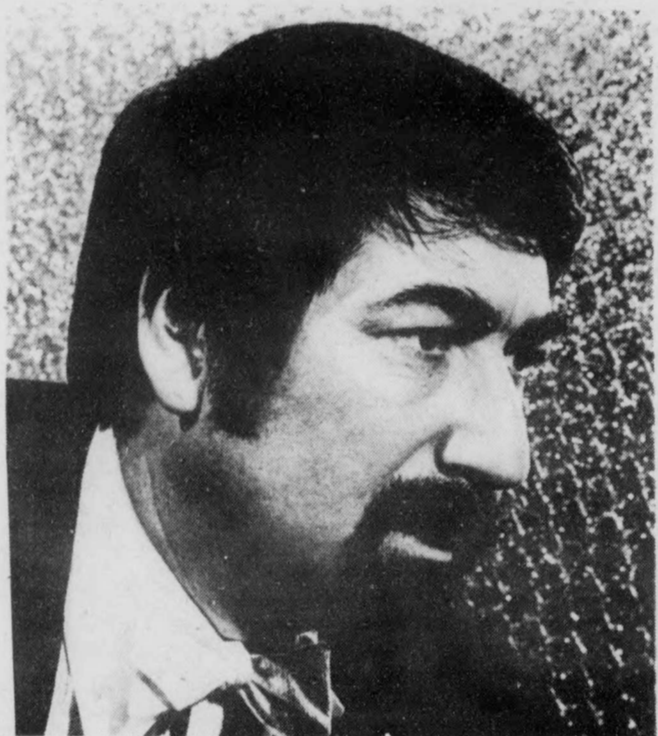
While Zukerman's pressing international touring itinerary takes him to the world's music centres for major concert appearances, he

also has a penchant for turning up and performing at some of the world's most exotic locations. He has given bassoon recitals in Bandar Seri Begawan, Brunei, Suva, Fiji; Sitka, Alaska; Papeete, Tahiti; Tukoyaktuk, N.W.T.; (at home in Canada!) and even Kabul, Afghanistan (audience 300 plus two camels!)

Mr. Zukerman has recorded

extensively and all of the major Bassoon Concerto repertoire has been issued on the VOX label, with the Wurttemberg Chamber Orchestra.

At home in Canada, Mr. Zukerman is well-known as an outstanding performer on a rarely heard solo instrument and is recognized as one of Canada's leading virtuosi.



JOHN HAMILTON Photo



George Zukerman appears with the Brunswick String Quartet and Arlene Pach Jan. 21 at the Playhouse, sponsored by the Creative Arts Committee. Arlene Pach will also be giving a three part lecture/recital series on 20th century piano music, at Musicians Studio, Memorial Hall, Jan. 23, 30 and Feb. 6 at 7:30. Registration fee is \$5.00.

TNB scores hit

By PAM SAUNDERS

TNB has reason to be proud of its production *On Golden Pond*. The play, which just finished its run in Fredericton, is a satisfying story of love and mortality. It unfolds in a cottage in Maine, where Ethel and Norman Shayer have spent their summer for countless years. It is evident from Norman's first entrance that he thrives on an audience. It is his quick wit, bluntness and braggado which gives the play its spark and humour. Sandy Webster played the role with gusto, to the evident enjoyment of the audience.

Ethel, played by Elizabeth Mawson is reserved, determined and capable, engaged in a perpetual battle against blackflies, mosquitoes and spiders. She understands Norman as quite no one else does, saying "You're the sweetest man in the world and I'm the only one who knows it."

The relationship between Ethel and Norman, Mawson and Webster, works on stage. Together they relive old memories and come to accept the inevitability of death. Ethel's matter of factness and Norman's morbid humour mask their true thoughts about mortality until Norman has a near heart attack. Ethel confesses that death is not such a bad place to

go. Other characters illuminate Norman and Ethel's relationship. Their daughter Chelsea, who visits after an eight years' absence, is restless, and embittered, an artificial person who is torn by memories of the past and her father's expectations. Underneath the California sophistication is an awkward tom-boy. Susanne Wasson does not make Chelsea's discovery of a need for a father, a husband and a child totally convincing. A certain insincerity lingers.

Francois-Regis Klonfer, Wasson's boyfriend/husband, Bill Ray is likeable but almost overly so. The relationship of Chelsea and Bill is pallid in comparison to that of Ethel and Norman.

John Veniot played the part of Bill's son with directness of

manner, confidence and ease. His diction was clear, which is more than can be said for George Merner as the mailman Charlie Martin. Merne's attempts to creating a New England accent were far from successful.

The set, designed by Sheila Tave captured the spirit of all summer cottages: the veranda overlooking the lake, the lovingly preserved books, the old photographs and board games awaiting use. One could imagine *Golden Pond* itself, just beyond the trees, especially when Ethel and Norman walk down, hand in hand, to bid it farewell as the play ends.

On Golden Pond was thoroughly enjoyable, in fact, one of the most appealing and entertaining plays TNB has produced since Malcolm Black's arrival.

Film released

The final scenes of principal photography on the half hour dramatic film *The Stream* (An ecological horror) were completed early in December of 1979. The film, shot in New Brunswick and mainly in Fredericton stars Jean Daigle, Ross Libbey and Jo-Anne Penny. Local actors filled other supporting roles. Former Fredericton native Bill Rankine, produced

wrote and directed the film which deals with the effects of extreme industrial pollution. The film is in post-production in Toronto with a summer release date. Mr. Rankine is now involved in a feature film project concerning a bizarre occurrence in rural New Brunswick.

Stay tuned for further information.

Folk Collective

Tonight the Fifth Coffeehouse of the season will be held at Memorial Hall beginning at 8:30. The featured performer is an acoustic guitar/singer called Ken Hamm. He recently played a week at the Woodshed and attracted good crowds a couple of nights despite the silence pervading the campus just after New Year's. His music is mostly a commanding gutsy blues with a vein of country folk running throughout. Hamm worked in an electric blues band in Thunder Bay until 1978, when he went solo. Since then he has released an album *Ken Hamm and Friends* under North Track Records, that was praised by *Guitar Player* magazine. He has also toured Canada with success and good vibrations everywhere he had a show. The doors open at 8:30. Admission is 75 for Members, \$1.50 for Non-members. The Collective promises to offer some worthy intermission performers as well.

The Folk Collective invites all local and University acoustic musicians to come try out the Song Circle, Thursday nights at 9 in the Woodshed. We exchange songs, jam a little, drink coffee, talk about music and have a decent evening in general. Everyone is invited.