

At the Woodshed

By LUTIA LAUZON

I stood on stage, and in the audience was the Prime Minister no less (not to mention my father and my grandmother). I struck the first ringing notes of a song that never fails to stir my blood when suddenly one of my harp strings broke. I was faced with a dilemma: I could walk off stage and pretend I hadn't really started, or I could change strings in stoney silence. But for some reason I decided to entertain my distinguished guests while installing a new harp string.

That marked the beginning of my particular reverence for stories.

By the time I got to, "until about an hour later when Grandmother decided to use the backhouse," the string was in place, the punchline delivered, and my triumphal thrum on the harp was greeted by a burst of applause.

Since then I have been telling stories whether I break a harp string or not.

Some of the stories are original. Some I adapt from stories I have heard and read. All are about people: people I know or have known or would like to know. There might be one about you.

Why do I tell stories? I guess it's always been for the same reason: to keep from walking out and pretending I never started, or to keep from changing in stoney silence. I like to listen too, for usually after I've told a story, I find someone has a story for me.

Come join me with my STORY-SONG SKETCHBOOK. I'll be playing at:

THE WOODSHED 17 - 19 March 9:00 - midnight

see you there,

The Brunswickan again announces its third annual poetry contest. The deadline for all entries is March 20, 1983 at 5 p.m. This is an amateur contest and submissions will be accepted by Ann Kennerly, Entertainment Editor, Brunswickan Office, Room 35 of the SUB. All entries must include name and telephone number. Poets are limited to three submissions and they must be typed.

STUDENT DIRECTORY

Any U.N.B. student interested in being Editor of the Student Directory, please apply to the Applications Committee outlining experience by 12 noon, Friday, March 18th 1983. Applications can be forwarded to the S.R.C. Office, Room 118, S.U.B.

UNB INDIA ASSOCIATION presents

"INDIAN NITE '83"

Time: Saturday, March 19, 1983 at 7:00 pm
Place: Le Centre Communautaire Sainte-Anne (French Cultural Centre) Priestman St.

A VARIETY ENTERTAINMENT PROGRAM
ADMISSION FREE!!!
ALL ARE WELCOME

Minglewood in limelight

(Continued from pg. 16)

his band play "bluesy rock pearances. and roll," he says a number Those who saw the band of influences and styles are during their last appearance demonstrated during any in Fredericton may have been particular show. surprised at the lack of a se-

"We play everything. We're cond guitar player; Antoniak not going to play only one left the band New Year's Day kind of music just because it's and was not replaced. 'hip,'" he says. Although Minglewood says he misses strongly regarded as a the other player and admits superb "tavern band" in this there are some songs they area, Minglewood is not now can't perform. On the bothered by the monicker, other hand, he enjoys the because he does not think it new found space and says the is accurate. He says the band songs sell themselves performs as many concert without long, flashy in- dates as it does tavern ap- strumental solos.

"There isn't as much hap- pening on stage now. Sometimes less is more," he says. Actually, Minglewood has always been a superb guitarist and his playing now is the most imaginative and fluid it has ever been. His slide playing, featured on a number of songs, is accurate and clean.

Minglewood started writing songs around 1972, when he realized it was necessary to perform original material if he was to survive. He says it is impossible to write while on the road and concedes that writing songs now is often done in a panic. He said it is necessary to try and find the time somehow; for the last album, he took two weeks off to do nothing but write songs. George Henderson, the band's truck driver occasionally assists in writing lyrics. Henderson co-wrote the well-known "Rockin' the Blues." Despite his considerable talents as a guitarist and songwriter, perhaps Minglewood's greatest attribute is his singing ability. He possesses a voice of tremendous power and range, and he has managed to make this voice recognizable despite the fact that it cannot be compared to any well-known singer.

One of the best examples of his vocal prowess can be found on his second album. "Patriot Game," is a 6 1/2-minute traditional folk ballad. The sparse instrumentation of the song--organ, piano and fiddle--pushes Minglewood's voice to the fore and makes exceptional demands on it. The result is one of the most hauntingly beautiful ballads ever recorded. The song deals with the foolishness of fighting for one's country for the wrong reason, and is another example of Minglewood's refusal to be stylistically pigeonhol- ed.

Minglewood has been married for 10 years and says he sees his wife "not nearly enough." While separation from family has always been the most difficult aspect of being a performer, Minglewood hopes all the work will eventually make them successful enough to be able to take several months off each year.

Minglewood says he has always looked forward to playing music and has never felt like giving it up.

"I love it. I feel blessed to be given the talent to do what I do and make a living at a job I love," he says.

Film Society briefs

This weekend the UNB Film Society will show Bob Rafelson's *Five Easy Pieces* (1970), starring Jack Nicholson. This film is concerned with an itinerant manual labourer named Bobby (played by Nicholson) a former concert pianist who has given up the stability of his earlier life for a rootless existence, straying from job to job with no apparent guiding purpose. Bobby is a compulsive wanderer - a peculiarly American type - who feels he must get away from seemingly stable situations before things go bad on him. In *Five Easy Pieces* he returns to the orderly, cultured atmosphere of his family home to see his father, who has been paralyzed (and rendered dumb) by a stroke. After spending a while with the diverse characters who are his family and attempting an ultimately unsuccessful affair with his brothers fiancée, he hits the road again. Abandoning his car (and his girlfriend, whom he had sequestered at a nearby hotel

while visiting his family) at a gas station, he hitches a ride on a passing truck and heads off into the great American sunset.

Nicholson's performance in this film is one of his best, playing the hero with tenderness, fire of several kinds, spontaneous charm, and depth of conviction. Stanley Kauffmann has said that *Five Easy Pieces* "ought to be seen by anyone who cares about American film." It will be showing Friday and Saturday nights, March 18 and 19 at 8:00 p.m. in Tilley Hall Room 102. Admission is \$2; free with season pass.

The Film Society will also be showing *Jazz On A Summer's Day* on Thursday, March 24 at 7 and 9 p.m. in Tilley 102. This is Bob Kern's cinematic record of the 1959 Newport Jazz Festival held in Newport, Rhode Island; it includes performances by Louis Armstrong, Mahalia Jackson, Gerry Mulligan, George Shearing and Thelonious Monk. Admission for the usual prices.

Art Centre exhibits

The UNB Art Centre opens two exhibitions on Sunday, March 20th - SWIM/SWIM by Suzanne Hill of Saint John and the Annual Exhibition of work by Extension Classes in Painting, Drawing and Child Art.

SWIM/SWIM is an exhibition of oils and drawings inspired by underwater figures. Mrs. Hill says "As a recreational swimmer who (at last) mastered the art of staying afloat, I began to observe the people around me in the water. From these observations, and from watching my daughter's swim practices, came the idea for this group of works."

The exhibition continues until April 17th in the Art Centre Gallery.

Each spring the students of the Extension Classes in Art display a selection from the winter's classwork. This year the Painting Class of Pat Badani and the Drawing and Child Art classes of Brigid Grant will open their Annual Exhibit on Sunday, March 20th. It will be displayed until March 27th.

The UNB Art Centre in Memorial Hall is open from Monday to Friday from 10 a.m. to 5 p.m. and on Sundays from 2 to 4 p.m.