

Paul Haining at the Woodshed

# Does blues with eyes closed

By JOHN KNECHTEL  
Entertainment Editor

Paul Haining started singing blues at the Woodshed, eyes closed and voice growling. The first question that popped into my mind was whether his music was as abundant with style as his clothes. He answered with the first set.

Paul Haining's music brings blues and country out of the sixties with force and vitality. Haining uses his classic blues voice with expression of tone and inflection, with the occasional bird call (to evoke the romanticism of New Orleans) or coyote howl thrown in for spice. He seems not to just sing but experience music

from The Band, The Grateful Dead, Dylan, Murray McLaughlin, and Stones and Little Feet (at the very least he is a decent actor). Haining uses range as well. He raunches out with excellence on many cuts but has the sense and ability to hit a touch of the quiet, gentle or humorous on occasion.

Haining's guitar playing leaves very little to be desired as strong blues chording and quick fingerpicking help to build a solid sound.

Possibly Haining's biggest asset is his funny and entertaining rapport with the audience. His relaxed stories are animated with background on his own material and anec-

dotes that relate to what he is singing about. His rambling style is not just ramble, it gives, adds something to each song.

Paul Haining is a good musician and a terrific entertainer. If he ever returns to his hometown for another set I'll be at the Woodshed every night, as I was this week.

Paul asked me to wind up his philosophy with a quote from Lowell George of Little Feet, "If you like your country with a boogie beat, it can't be beat. If you like the sound of shuffling feet, it can't be beat. If you want to feel real nice, ask the rock and roll doctor's advice."



CHRISTOPHER CHAN Photo

Paul Haining was at the Woodshed this week doing great blues

## Porridge needs more than milk and brown sugar

By CHRISTIE WALKER  
Brunswickan Staff

The question a person is most likely to ask about this film, besides why is Nilsson's song, "Without You" played at the opening, is why is it called "Porridge?" The movie is more likely candidate for a title such as "The day in the life of a convict who breaks out and in or prison and has a bicycle bell fetish." Who knows what goes on in the demented minds of Dick Clement and Ian LeFrerats when they wrote the script.

The advertisement bills "Porridge" as "strictly a laughing

matter" and "one wacky jailhouse comedy," obviously the public relations people didn't see the movie. I kept wondering if I had a lousy sense of humour, but as I looked around at the twelve other people in the cinema I noticed that no one else was laughing either. Or, I thought, maybe my expectations had been too high after all. Ronnie Barker, of "Two Ronnies" fame starred. He is funny. The movie is not and a third of the way through it I ran out of excuses to explain why the movie fails to be even remotely amusing. The plot of the film is an

elaborate scheme to help a man escape from prison. The plan is mastered by Grouty (Peter Vaughn) a convict, who listens to classical music on an expensive stereo system and drinks scotch in his cell because the prison officials are scared of him - although no one even knows why. Why?

The stuff "Porridge" is made from.

It was fortunate that director Dick Clements didn't promise to make a hot cereal lover out of us. I'll stick to Fruit Loops, thank you!

## Painters Eleven exhibit continued from p. 12

On Friday, March 6 at 12:30 p.m. Joan Murray, Director, The Robert McLaughlin Gallery will give a lecture on Painters Eleven at the Beaverbrook Art Gallery.


Tom Hodgson, Alexandra Luke, Ray Mead and Kazuo Nakamura to submit their non-objective canvases for this display. With the addition of Jock Macdonald, Harold Town, Walter Yarwood and Hortense Gordon, the group was complete.

Beginning with the personal collection of pictures by Painters Eleven bequeathed to the city of Oshawa by Alexandra Luke, The Robert McLaughlin Gallery has built on this strength not only in the assemblage of all those available works done by the members of Painters Eleven between 1953 and 1960 the year the group disbanded; but in creating an archives of Painters Eleven material including catalogues, letters, notebooks, and interviews


with living members of the group as well as with relatives, students, dealers and critics. This exhibition is comprised of important works done by the members in this seven year span and indicates the degree to which the artists were influenced by the abstract expressionists of the New York School.

The catalogue reproduces all 48 works in the exhibition and contains an historical essay on Painters Eleven by Joan Murray along with a chronology of events important to the group

and a tascinating account of the visit of the American guru of post-painterly abstraction, Clement Greenberg, to the studios of Painters Eleven in 1957 at the suggestion of William Ronald. The divergence between what the critic recalls having said, the artists' own recollections of Greenberg's comments and one artist's impression of the comments made about another artist's work, makes for highly entertaining reading.



**CONTRARY TO ANYTHING YOU MAY HEAR CHRISTIE WALKER IS NOT THE WINNER OF THE BRUNSWICKAN POETRY CONTEST.**



### Streetheart at Aitken Centre

Concert Productions International and Donald K. Donald are pleased to announce that Streetheart and special guests Harlequin are now on tour and coming to the Aitken Centre. Streetheart is currently on tour to promote their fourth album, "Drugstore Dancer". It contains the cut "Tin Soldier", a revamped version of the song originally done by Small Faces. During the past few years, Streetheart has recorded hits such as "Under My Thumb" and "Here Comes the Night". They have an abundance of original material behind them, yet the band seems to do better on the charts when they do cover versions spiced up with their own refreshing sound. Streetheart has been making plans to tour throughout the United States during the spring. It would be a good idea to see them now because it may be a long time before you get the chance again. Streetheart and Harlequin have been touring together since the new year started. They have been selling out auditoriums in Edmonton, Calgary, Regina, and Winnipeg. This is bound to be a well polished and hard rocking show. James Muretich of the Calgary Sun wrote, "With the crowd response and the fact that the same two bands drew 16,500 at the Edmonton Coliseum the other night, there should be no one knocking Canadian rock anymore."



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