

entertainment

Richler; Literature landmark

By Ann Kennerly
Brunswick Staff

Those in attendance for the Mordecai Richler talk held Monday night at Edmund Casey Hall couldn't help but consequently be inspired to read Richler's work and other Canadian authors for that matter. Richler was introduced as a contributor to the current good health of Canadian literature, and after listening to his cunning wit and confidence one is able to appreciate how he could have altered the trend of literature in Canada.

Mr. Richler shared with his audience his tales of how he became a writer. He opened

the discussion with an account of his early years at what is now Concordia University in Montreal. It appears that Richler was quite determined to be a writer - more than that, he wanted to be a "Canadian" writer. This must have been quite a mountain to climb at this time in the history of Canadian literature. Richler, a disillusioned young man, then left for Europe, still with the dream of someday achieving recognition as a prominent "Canadian" writer. Although Richler spent twenty or more years living and writing in Europe; Canada, and more specifically St. Urbain Street in Montreal is his home.

The year 1954 marks the beginning of Richler's career with the publication of his first novel "The Acrobats". Mr. Richler shared with his listeners points of humor he had found when once again being exposed to the lack of interest and enthusiasm with Canadian literature. During his attempts at publication, Richler was not met with any degree of aspiration. One specific encounter involves a discussion with one publisher who asked if his book was thick or thin and then told him that Canadians wanted thick books! This instance, luckily didn't discourage Richler - more than anything it inspired

him. Mr. Richler published his early books in London, yet still considered himself a "Canadian" author. Finally, his last works were brought to Canada, and recognized and therefore published.

"I was not drafted for this job - I volunteered" said Mr. Richler, stressing the fact that he is a professional "Canadian" author. But he is also a husband and father of five children, who worries and copes with everyday situations. George Orwell was quoted at this point to illustrate Richler's feelings.



Photo by ANN KENNERLY

Mr. Richler spoke rather negatively concerning interviews and critics, his witty humor touching this topic as well. Richler told of one interview he attended in Detroit, appearing with Irving Stone, author of *Lust for Life* and George Hamilton. His description of Stone was priceless, yet the climax of the situation occurred after Stone's long and obnoxious speech (to the ladies), when there was "just enough time to say hello to an author from Canada." It's interesting to see that Richler can find humor in all his experiences, and not feel the least bit threatened or discouraged. His writing proves this characteristic valid, however his purpose in writing

is ultimately serious. Richler has the journalist's ability to state bluntly and describe directly and he has a novelist's ability to set a scene and develop feelings and themes. In his satire, Richler's Jewish history is not spared, as illustrated mainly in his novel "The Apprenticeship of Duddy Kravitz." Other novels by Richler include "Cocksure", "Hunting Tigers Under Glass" and "The Street."

After spending time with Mordecai Richler, his books seem alive and he sets a fresh and inspirational feeling for Canadian literature, giving it respect and worth.

McLauchlan is personable performer

By CHRISTIE WALKER
Brunswick Staff

A packed house enjoyed Murray McLauchlan's first Maritime concert in four years at the Playhouse on Feb. 7. The audience, folk-rock lovers of all ages, anticipated a fine performance by the popular singer-songwriter and I doubt that anyone was disappointed.

McLauchlan is doing this tour solo and with the exception of his electric piano, synthesizer and acoustic and electric guitars, the stage was bare when he tip toed across stage to take his place at his equipment at the beginning of the concert.

McLauchlan alone is effective material, but the badly handled technical end of the show was often distracting. Near the opening of the show the stage blacked out momentarily, at which time McLauchlan commented good naturedly "Did I blow a fuse?" His slide show was interesting as far as it went, the drawings were done by McLauchlan himself, but it was a limited display and therefore repetitive. The lighting was fairly effective, most dominant in my mind was McLauchlan silhouetted in red light, a very striking effect. And finally there were technical difficulties with tapes that were meant to back up a variety of songs. During the second half of the show McLauchlan merely shouted to the booth to forget the tapes and proceeded to play accompanied by only his own instrumentation.

But the audience didn't come to be dazzled by technical wizardry. They came to hear McLauchlan, and hear him we



did. I admire McLauchlan most of all for his sincerity. He is totally professional, in a laid back sort of way, personable and fun to watch. He addresses the audience on a personal level with his lyrics. His songs deal with everything from love and war to playing as McLauchlan says "in every public washroom in Canada."

Concert material consisted of everything from back in his early days to his new album *Storm Warning*. Probably most enjoyable for the audience was his rendition of "Honky

Red." Dancing around on stage with his harmonica, McLauchlan instructed the audience to scream "honky red" when he raised his left hand and "good goddamn" when he raised his right. "I know this song," I exclaimed to my companion, happily engaged in the clapping and yelling.

My only complaint is that the concert was much too short and that McLauchlan doesn't tour the Atlantic Provinces often enough, or maybe that would be too much of a good thing.

Quarier to perform

The Brunswick String Quartet will perform in the next Creative Arts series concert on Saturday, February 13, at Memorial Hall. Concert time is 8 p.m.

Free student tickets are now

available at the offices in the SUB, the Art Centre, the residences, and at STU.

Creative Arts subscribers are admitted free. Extra tickets are available at the door.

At the woodshed.

By Rick Wightman
Brunswick Staff

A week ago, Tuesday night, I wandered up to the Woodshed to sit down and enjoy my weekly allowance of live entertainment in a laid back atmosphere. The musicians for my week, I discovered, were Neil Young, John Lennon and Graham Topp, Laurie Stacie and Phil Cochrane. Having seen them perform in the Red and Black in November I mentally prepared myself for an enjoyable evening, and walked through the door, only to be exposed to a sea of people. Either other people had adopted my Tuesday night habit or I was in the wrong room. Sure enough, people had packed into the Woodshed to see our entertainers.

After seeing the man at the back for my usual double (pineapple juice) I sat down among the masses and listened. Graham and Laurie play with the help of Phil Cochrane on drums and Andre Decaire doing dials. The musicians for it was a low key evening of Genesis, as well as original material. Besides managing to play well together, they even took requests.

Graham was paranoid about not having people come to be listen. Much to his surprise they were invited to come back Thursday evening, a night the Woodshed is normally closed. If the Woodshed has trouble getting people to attend, Graham, Laurie and Phil are not the problem.