

## Nelson Small Legs 'Wall of Words'

By JOAN RYAN

In May 1976 Nelson Small Legs Jr. dressed himself in full Indian regalia and shot himself through the heart. His suicide note, an unmistakable indictment of the federal government's treatment of the Indians, left many Canadians stunned, some incredulous. "I give my life in protest to the present conditions concerning the Indian people of southern Alberta," he wrote. "I also give my life in the hopes of a full-scale investigation into the dept. of Indian Affairs."

Radio and television crews, print journalists, sociologists and psychologists converged on Brockton, Alberta in an attempt to uncover the "real" reasons behind the suicide. Was he depressed, they asked. Were there personal

problems he couldn't cope with? Nearly all went away unsatisfied most slightly mystified that in Canada in the 1970s an avowedly peaceful man had resorted to political violence against himself.

Now for the first time, Joan Ryan, a friend and co-worker traces the inside story of the events leading up to Nelson's death. She begins by documenting the formation of the Calgary Urban Treaty Indian Alliance (CUTIA), an organization started by Indians to fill the gaps in the Department of Indian Affairs and Northern Development's (DIAND) programs for city-bound Indians. She describes the wall of words which built up between CUTIA workers seeking to establish secure funding for their much-needed service, and DIAND, which

seemed determined, as it often had in the past, to sabotage the Indians' attempts to become self-sufficient. And she recounts the mounting frustration of CUTIA workers which led the group from peaceful petitioning of federal and provincial bureaucrats to sit-ins and threats from AIM Canada and finally, in Nelson's case, to suicide.

*Wall of Words* is a thoughtful examination of the evolution of a social movement and a damning expose of the federal government's, and especially of DIAND's attempts to thwart that movement. But it also provides a case study of the kind of relations which have characterized interaction between Indians and the government since the Indian Act was signed, revealing the paternalism, unresponsiveness and



mistrust of DIAND and the attempts of the Indians to determine their own destiny. Above all, *Wall of Words* is an attempt to avert the seemingly inevitable progression of a frustrated people, so poor and powerless they have little to lose, towards increasingly violent solutions to their problems. For students of the social

sciences, a full bibliography has been included as well as a survey of recent research on the subject.

Joan Ryan is an associate professor of anthropology, University of Calgary. She has taught at the University of Alaska and worked extensively as a researcher or consultant on various projects concerning native people.

Kansas: Point of Know Return.....

## Don't leave this album on the shelf !!!

By B.J.

Kansas' latest (and already double platinum) album is a must buy for all Kansas fans, new and old. With the second single from this album well on the way to number one, this album will probably sell over five million copies.

Side one opens up with the title cut from the album, 'Point of Know Return'. This song was released as a single at the same time as the album was released and did reasonably well. A really good rock n' roll song. 'Paradox' is the next offering. This song is mostly instrumental with some really decent synthesizer work. 'The Spider', a short instrumental, is next. If you're a rock n' roll instrumental addict, this song is as good a fix as any I know. Now we get down to some flat out rock n' roll in the form of 'Portrait (He Knew)'. Excellent song! Closing out the side is 'Closet Chronicles', an easier song with great lyrics.

This song has the possibility of being released as a shortened single (They can't put 6 1/2 minutes of music on a 45. Or can they?) but, if released in this form it would not compare with the album cut.

Side two starts with 'Lightning's Hand', which is more rock n' roll in the great tradition Kansas has built up in the past few years. There are some really interesting effects in this song. Their current hit, 'Dust in the Wind', is next. What can you say about a song that is burning up the charts like this is doing right now? 'Sparks of the Tempest', is some more good rock. 'Nobody's Home' slows the beat down again. The piano in this is really something else. The side closes out with 'Hopelessly Human'. With a title like that, I just had to sit down and listen to the lyrics which are really superb. Listen to it!!

In my opinion, this is definitely the best album Kansas has put out to date. It is an album chock full of

interesting lyrics (sit down and really listen to them) and interesting music. Favorite cuts: 'Dust in the Wind', 'Closet Chronicles', 'Nobody's Home' and 'Hopelessly Human'.

Trivia time:  
The band: Phil Ehart (Drums, chain-driven gang Tympani, Percussion), Dave Hope (Bass, Autogyro), Kerry Livgren (Electric and Acoustic guitars, Piano, Clavinet, Synthesizers, Rinauldo

Whistling Machine, Percussion), Robby Steinhardt (Violin, Viola, Falcon Lap Cello, Vocals), Steve Walsh (Organ, Piano, Celeste, Vibes, Peabody Chromatic Inverter, Synthesizers, Vocals, Percussion) and Rick Williams (Electric and Acoustic Guitars, Bemis Cow Pedal).

Arrangements by Kansas. Produced and engineered by Jeff Glixman. Additional Engineering: Terry Diane Becker. Recorded at

Woodland Sound Studios, July '77 and at Studio in the Country, June '77. Mixed at Village Recorders, Los Angeles, August '77. Disc Mastering: George Marino/Sterling Sound Studio, September '77. Other trivia such as road crew, thanks to's and other info is on album sleeve.

Go out, buy, listen to and enjoy this fine album.  
Next week \*\*\*\*\* WAIT N' SEE \*\*\*\*\*

Peter Trower

## Hard-hitting poetry

By JAMES BURNES

"Ragged Horizons" is the title of Peter Trower's new book of poems. Peter Trower is a relatively little known poet from the west coast. He has only published three other books of verse, "Moving Through the Mystery", 1969, "Between the Sky and the Splinters", 1974 and "The Alders and Others", 1978.

Although Trower is not known very well, this new book is sure changing that.

He is an immensely talented writer. The structure and style of each poem is tightly controlled by a poet's ear that is keen, conscious of sound and rhythm. The structure of each poem is sharpened by his talent for fresh

and invigorating images.

Trower's poems deal with a life that is all too real. The hard life of that a lumberjack, a ditch digger, a life that is consumed by hard labor with hands and back. His images reflect this hard life of two-bit flophouses, bars and on main streets. From them he draws a never-ending stream of characters thoughts and feelings that never seem to end.

His poems are hard and strong. They never lie on the page and let rigour mortis set in. They are alive, vibrant with life, they jump off the page and either gouge out an eye or kick the reader in the groin.

Unlike so many poets nowadays Peter Trower has something to say and says it with an energy

that is rarely found in poetry. The intensity of his poetry is reflected by his perfect blending of mood, tone, and image.

"ON a day, half fancy, half fact we rock in a flat-bottomed boat into the shivering earth's end mist where time is frozen and no birds weave by spider tree islands that ghost through the blur we skirt the brink of the world churn back to the sun from the chilly abyss dark to light as our lives move."

From the poems in this new book, Peter Trower has established himself as a new and vital voice in poetry. It would not be stretching the imagination to presume that "Ragged Horizons" will win the Governor General's Award.

## Dance on

Maritime Contemporary Dance Company, founded as UNB Dance Theatre, first performed in February, 1974, at the Fredericton Playhouse and has performed regularly since then in Fredericton as well as in Saint John, Moncton and Halifax. The group comprises 12 dancers, trained in both modern dance and classical ballet techniques, performing a variety of works choreographed by Nenagh Leigh and Kathleen Driscoll.

The Company has been working towards the development of a unique style that has grown out of the background and experience of the dancers and choreographers, and their continuing explorations of the nature of contemporary dance theatre. New dances which reflect the artistic and technical directions of the company, are continually added to the repertoire.

Since the first performance in 1974, the company has received partial funding of production costs for the annual home season from the UNB and STU Creative Arts Committee and from the UNB Students Representative Council. In the Spring of 1977, The Canada Council awarded the company an Explorations Grant making possible an intensive work period culminating in a series of performances in May and June. Financial support for this important work was also received from the New Brunswick Department of Youth, Recreation and Cultural Resources.

The Maritime Contemporary Dance Co. will present a programme of new works at the Playhouse on Friday and Saturday, March 17th and 18th, 1978 at 8:15 p.m. Tickets are FREE to UNB AND STU students.

David McFadden

## 'On the Road', off the road

By JAMES BURNES

David McFadden is trying desperately to sell his new book of poems, "On the Road Again", on the fact that he is a past Governor General's Award winner. From the content of the book, one starts to wonder if the people who give away this award are either illiterate or just felt sorry for the author.

The theme that runs loosely, and I mean very loosely, through the book is his saunters through Canada.

Toss a dart at the map of Canada where it lands is where you'll find me.

Fortunately, just because a writer travels the length and breadth of Canada, it does not make that poet a great writer. McFadden may consider himself a poet, but it is doubtful that anyone else does.

His poems lack any cohesive structure or style. They read like paragraphs that have been arranged on the page to give the

impression of a poem. Someone should inform him that it is not the way it is done. On the whole his poems are childish and trite.

His images are boring and dry. They suffer from his limited vocabulary, and his inability to think of anything original to say.

There is one good thing to say of this poetry. It is funny, hilariously funny. David McFadden is such an incompetent poet and his poems are so bad that when you read them you have to laugh. They will have you in stitches.