

Hours of Uncertainty

away from lustrous islands of beach glass
 where swerving hips kiss the lips of waves
 and drunk moonlight fumbles in the palm leaves,
 a blue-faced fisherman in baggy pants
 heaves up foreign fish
 from a sea-slop of stomach chowders,
 his back bone braced
 against the cedar telephone pole.
 A white gathering of scavengers
 toss fishbones in the wind above the harbour
 while stevedores talk lunch over chicken salads.
 Did you hear? Some mystic said the world
 will end at nine o'clock this evening,
 all the militia are on civic alert.

Am I immune from that incessant clock
 clanging out the mapped hours to death
 death, the neighbour is obsessed, each night
 laying his crumbled bones to rest, rehearsing
 a last prayer on a porch step under the stars.
 He shuffles behind thin rooming house walls,
 mumbling while he rummages
 somewhere in his dusty thought.
 Am I drawn to the sound of his breath
 faltering
 then deep again
 in this now, too familiar room
 where busy eyes never corner the dark.

William Dodge

ensorship

Canadian writers protest

by Cheryl Cornacchia
 [reprinted from the
 Eye Opener]

A group of Canadian authors and actors assembled in Toronto recently to protest publicly the banning of books by censors and school boards.

The group included Margaret Laurence, considered by many to be one of Canada's best writers, June Callwood, the host of CBC's In Touch and William Hutt and Frances Hyland, both from the stage and screen.

Callwood, representing the writer's union, described the dilemma of the writer "as the artist who aspires to tell the truth but is forced to endure insult and injury by censors who prevent the truth from being told."

Excerpts from books which have been and are presently being banned in schools all across the country were read to the crowd of 400.

Many of these books are studied in Nova Scotian schools. For example, Mitchell's Who Has Seen the Wind, Mordecai Richler's The Apprenticeship of Duddy Kravitz, The Mountain and the Valley by Ernest Buckler and Fruits of the Earth by Frederick Philip Grove have all been banned at some time, says Beth Appeldon of Longhouse Books.

The audience, composed on

the most part of individuals and organizations such as the Canadian Library Association and Associated Canadian Publishers, was opposed to censorship.

This was particularly evident when Margaret Laurence read from her best seller The Diviners, which has been attacked by censors for its frankness in regards to sexuality.

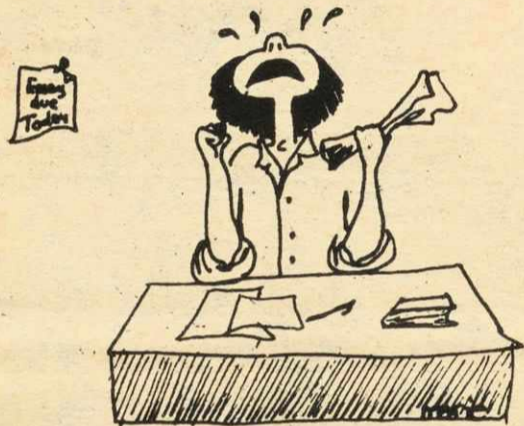
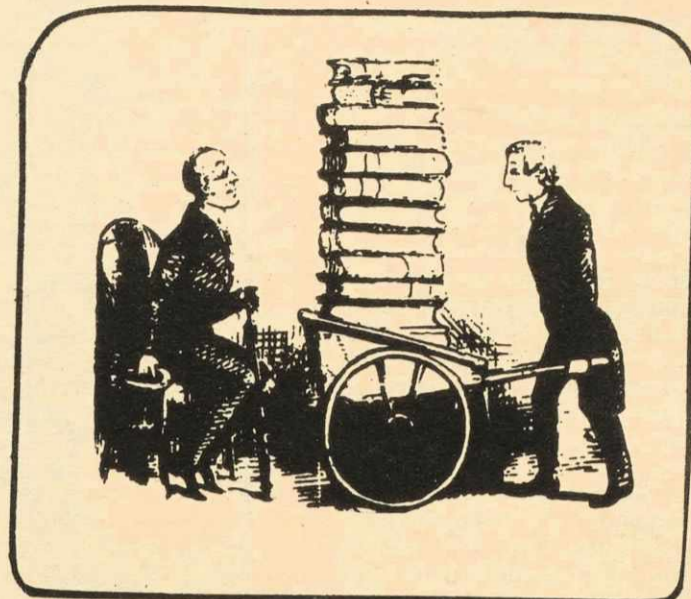
The audience gave Laurence a standing ovation and quickly showed their approval of her work.

Poetry which was written by children was also read by Frances Hyland and Timothy Findley. The poetry was de-

lightful and showed that children often have a greater understanding of God, sex, death and other world truths than they are given credit for, and therefore need not be sheltered.

After the reading, books which have been banned were donated by various publishers and sold to help start a fund. June Callwood said the fund would eventually be used "to fight the censors in court."

The meeting was put together by the Freedom of Expression Organization and overwhelmingly convinced the audience of the need for "freedom of expression".



Inspiration! Where the hell are you when I need you?!

LP a sweetheart

Meanwhile Back in Paris
 STREETHEART
 WEA 92002

Reviewed by Dave Fisher.

My first contact with Streetheart was this summer, when I saw them open a concert for Chilliwack. My impression was that the order of the acts probably should have been reversed. Streetheart, I thought, here is a Canadian group that plays a refreshingly distinct brand of rock and roll, and has international potential. It was Streetheart that salvaged an otherwise ordinary concert for me one sultry summer evening.

Meanwhile Back in Paris is the group's first album and it would seem that they are off to a good start. The album opens fast, with a dazzling display of energy which is released care-

fully for maximum effect. The first cut, Action, is a back-street, wonder-who-I'll-chance-to-meet story of a not so naive gentleman who picks up an expensive lady in the streets of Paris.

Pressure opens with a hopeless guitar riff, which eventually combines with a second line to produce a pleasing cross-beat similar to the fine work of Alice Cooper in Cold Ethyl. This song continues the story of the effect of women and money on our fragile lives.

The third cut, Can You Feel It, begins much the same as Pressure, but transmogrifies into a spine-tingling blizzard of crowd-pleasing noises (stomping, handclapping, the works...). In Can You Feel It, you can definitely (feel it).

In Streetheart's music, one can detect elements of other Canadian super-groups such as April Wine, Steppenwolf, and BTO, but the new heroes have put it together the way it should be.

Lead singer Kenny Shields is a true entertainer, whose voice has shades of Nick Gilder, Rod Stewart, and Ian Lloyd. Drummer Matthew Frenette has the peculiar habit of keeping time with his eyebrows. Guitarists Ken Sinnaeve (bass) and Paul Dean (lead) are veterans to the game who infuse tunes within tunes and play to win.

Side two opens with Look at Me, a tune in which Streetheart's music struggles to overcome the ordinariness of the drums, and in so doing gets lost in a meaningless guitar dialogue. The song is a bit of a let down.

But fear not, for Captain Rhythm, a more keyboard oriented piece than any of the other tunes, comes along to the rescue. The Captain is a fictional character adored by all, and his story is made special by the funky keyboards highlighting the song.

The disc ends with two enjoyable tracks, and to listen to the album in one sitting will make your eyebrows jump too. Meanwhile Back in Paris is a great album, well produced and consistently entertaining. On the whole, a slick debut, but grease ain't the word....

Reprinted from The Gauntlet

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