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# world of music

STUDENTS.....FACULTY.....

ARE YOU LIVING IN  
THE PRESENT?

Hear *Josephine Carver, C.S.B.*,  
speak on this topic

Tuesday, 19, September  
12:30 noon  
Meditation Room, SUB

sponsored by Christian Science Organization at  
The University of Alberta



STAFF MEETING  
TOMORROW 7:00 p.m.

### Optometrists

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## rambling: on: a clockwork orange

the film itself, reveals a private world, an anti-hero, alex, and the extension of his creativity, expression through violence.

to view the work, one's beliefs and ideals, must be held in antithesis, even music and art, attain an air of evilness, instead of the high cultural standards, we apply.

'our hero', gang leader, mastermind, inspired devotee of 'ludwig van', is guided by the language of music, his followers share the exhilaration of a night's terror, but the sheer joy of violence, is all his own.

together, the group, 'o my brothers' commits acts of sadism, beatings, rape: 'a bit of the old in-out, in-out', and murder, the joy is shortlived, alex is betrayed, by family, gang, and government:

his violence catches up with him, he is imprisoned, the imprisonment is a feeble defence, the system borders on anarchy.

to escape the 14 year sentence, he volunteers to be cured of his violent tendencies, he becomes a medical and political guinea pig, through drugs and shock conditioning, he still feels violent emotions, but he is physically incapable of expressing these emotions, even as he clenches a fist, he doubles over in pain and nausea.

our hero becomes a true hero, a 'good', 'reformed' member of society.

the irony: as those, whom he seriously wronged before, seek revenge, he cannot, retaliate, he exchanges violence, for defencelessness, a shift in sympathies: the government pities his helpless state, after a much-publicized suicide attempt by alex, they agree to listen to the public, and change alex back.

violence for its own sake was more appreciated, understandable, than revenge, why the film was banned...although violent, and explicit, this is a part of the plot, and the fascination, it is stark, and thought-provoking and should be seen. uncut. dmh

## expose yourself

The Arts Department if planning to include poetry or literary pieces in this column on a regular basis. Please contribute. We are also compiling material for a literary supplement to GATEWAY, i.e. CASSEROLE. If you are interested, send and/or bring your writing to the GATEWAY office, Room 282, SUB.

the fifth centennial of his birth in 1473; AXES, CHOPS & HOT LICKS by R. York, The Canadian Rock Music Scene (Hurtig) PANDORA by Sylvia Fraser, a first novel; ACAPULCO GOLD by Edwin Corley.

## books

### POETRY:

SURFACING by Margaret Atwood (McClelland and Stewart); THE ENERGY OF SLAVES by Leonard Cohen (McClelland and Stewart); SELECTED POEMS by John Glassco, winner of 1972 Governor-General's Award (Oxford); HAPPY ENOUGH by George Johnston (Oxford); DRIVING HOME by Miriam Waddington (Oxford). OTHERS: COPERNICUS & HIS WORLD by Wanda Stachiewicz, a biographical sketch celebrating the 'Copernicus Jubilee Year' on

Far-freaking-out!

This lithograph by the German artist Paul Wunderlich is only one of thousands of prints, etchings, engravings and woodcuts that were being exhibited and sold yesterday in the SUB Art Gallery.

Included in the exhibition and sale were everything from 12th century French manuscripts to Originals of Picasso, Chagall, and Rouaut.

as

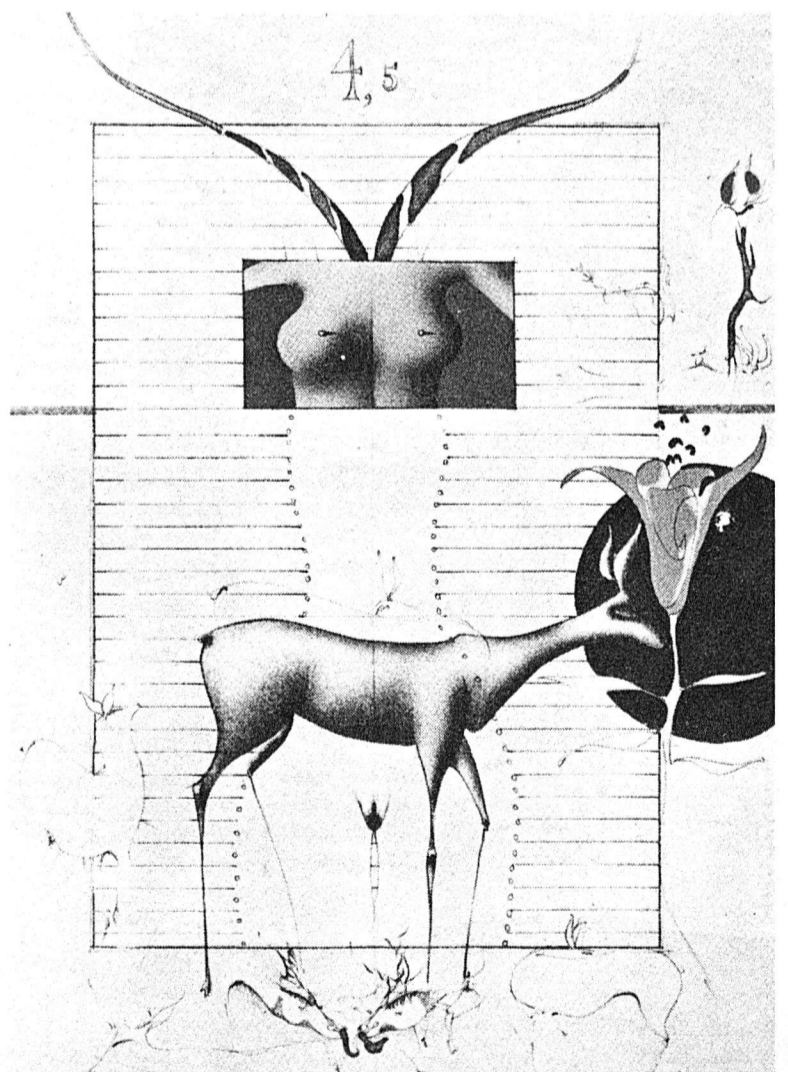
## music powerhouse

The audience was silent as Elwood Saracuse, the manager of Powerhouse, told his group to go on. Ken Stephenson, his Les Paul in hand, took to the stage with Doug Inglis, drums, and Chris Vickery, bass, and they were ready. The crowd at McNally Composite High School, last Friday night, was not. What were they to expect from the three-man band from Toronto? They found out when Powerhouse erupted with sudden 'earth-heavy' sound. The explosive drumming of Inglis, meshed with the free flowing undercurrents of Vickery's Fender, provided the foundations for Stephenson's powerful guitar stylings. Starting off with some heavy rock and roll (shades of Chuck Berry!) Powerhouse then took the crowd through, masterful blues images, a drum solo beyond belief, and something approaching a graden of free-form jazz.

The rock group writes most of its own material, such as 'Fallacy', and brings us such songs as 'Incest' from down east. They have played alongside of groups such as the Guess Who, Joe Cocker's Grease Band, Grateful Dead, the Rolling Stones and Lighthouse.

Powerhouse is presently on a cross-Canada tour and should be in Edmonton for a few more days. Saracuse hopes to get a gig in Vancouver and then return to Toronto where they hope to begin recording. Powerhouse does not want to be a one-hit band. They have enough good material not to be, so if nobody over here thinks so, perhaps someone in England will.

John Trithart



Thy two breasts are like two young roes that are twins, which feed amongst the lilies.