

ROBERT GOLDSAND

... as Byronic figure

Pianist here for in-crowd

One of the most distinguished internationally renowned pianists of today, Robert Goldsand, will be on the University campus for three days next week as a guest of the Department of Music.

Mr. Goldsand will conduct piano master classes with piano students in the B.Mus. program for three days, starting Monday, March 20, and will give a public recital Monday evening in Convocation Hall

at 8:30 p.m.

Mr. Goldsand made his concert debut in Vienna at the age of ten and was first heard on this continent in a teen-age New York debut likened to that of Josef Hofmann.

There will be no charge for admission to his public recital on Monday. However, admission is by invitation only; those who wish to hear Mr. Goldsand are asked to contact the office of the Department of Music for an invitation.

Nude Shaw for Yardbird promo

Have you wondered about that nude man in the Thinker position of Rodin on the yellow posters around campus? Well, he's none other than George Bernard Shaw, lending posthumous support to a local theatre production.

The play is called *Thing in Black*, and it's written by Wilfred Watson, an English professor at the university. Peter Montgomery, a graduate student here, is directing it.

This is by no means Dr. Watson's first foray into the theatrical world. One of his plays, *Wail for Two Pedestals*, was staged at the Yardbird Suite two years ago.

Thing in Black continues at the Suite until March 20. Admission is \$1.50; performances nightly at 9:30.

In April: a slight touch of Colemania

I know Second Century Week is all over, and those of you who went to the Literary Seminar never want to see another poet in your life.

But since this is the last Gateway this year, I can't wait until the effects of our recent pleasant surfeit of poets wear off. I've got to spring the news Now:

VICTOR COLEMAN IS COMING!

Did I hear a question?

Did somebody ask, "Who's Victor Coleman?"

Well, I'm glad you asked: I can now get in my magisterial pronouncement of the week:

Victor Coleman is one of the most accomplished younger poets writing in this country today.

Let me try to sketch (inaccurately) the general Canadian poetic picture so you'll see where Coleman fits in.

Three or four years ago there were two major "poetry cities" in Canada, as far as young poets were concerned—Montreal and Vancouver.

The Montreal poets—Seymour Mayne, who is now in Vancouver and who was on view here last week, was among them—had a certain tradition to build on. They had Irving Layton and (or should I say "or"? Layton and Dudek have feuds) Louis Dudek; and halfway between that generation and their own stood Edmonton's favorite poet, Leonard Cohen.

But out in Vancouver the young men drew on an American movement, the one which, to the legitimate irritation of the uninitiated, is known as Black Mountain.

(The name comes from a small experimental college with which the leaders of the movement, such men as Charles Olson, Robert Creeley and Robert Duncan, were associated in various ways until it folded in the mid 'fifties.)

This movement was and is committed to a new precision in the use of "free" metrics, a meticulous attention to linguistic and phonetic details in order to make the poem as highly charged with verbal energy as possible.

It is with this school that Victor Coleman is most closely associated.

At the moment he is operating out of Toronto, where he edits one of the best "little mags" in the country, *Island*.

He is represented by Raymond Souster's recent anthology *New Wave Canada* (Contact Press) and has put out a book, *From Erik Satie's Notes to the Music* (Island Press).

His verse is terse and musical, based on breath-units governing the line.

Coleman's work is almost impossible to illustrate with a brief extract, and I'm not going to try. His metre is most impressive as a vehicle for the longer, meditative poem.

So if you're at all interested in the Gradual Evolution of Canadian Verse, or (less grandiosely) simply in hearing good poems, I urge you to come out to hear Coleman. And spread the word around.

Anyway, here's the schedule as it looks now, subject to the usual last-minute foul-ups:

April 5 (Wednesday): "Closed" reading to the Canadian Lit class. (Keep your ear to the ground and probably you'll find out where and when; don't hesitate to infiltrate.)

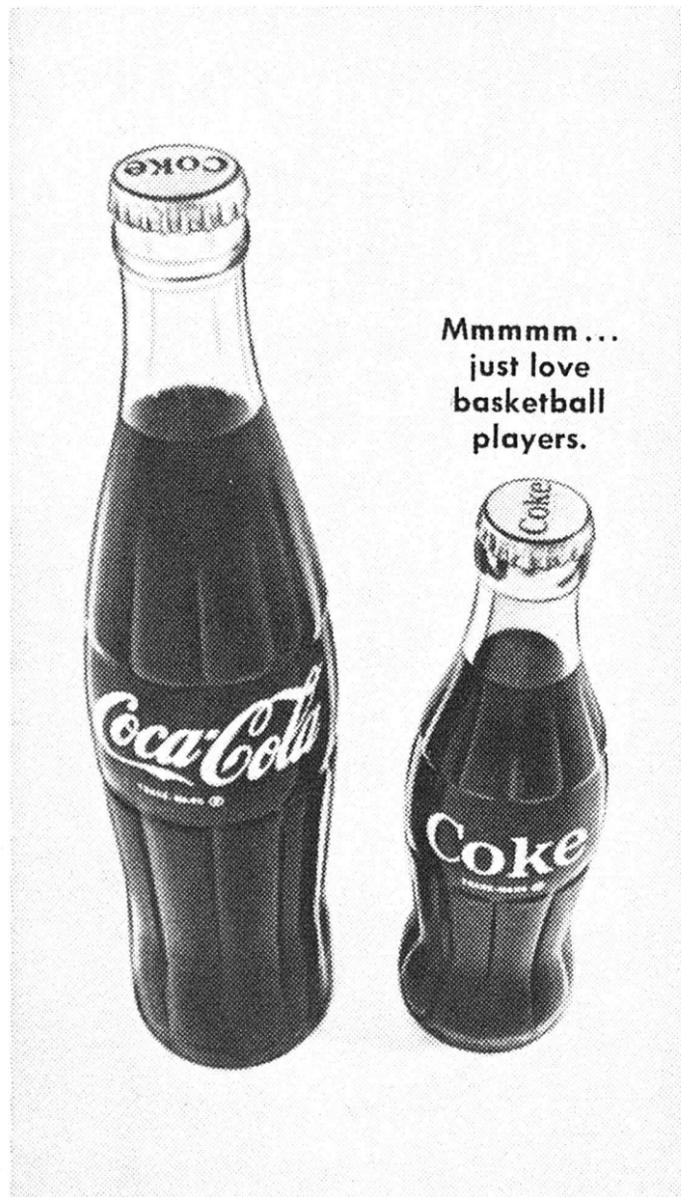
April 6: Reading, 12:30 noon, Tory LB1 (50 cents admission).

April 7: Reading, 9:00 p.m., SCM House (11141-90 Ave.); free.

April 8: "On the Psychedelic", the Jazz Door (sometime in the evening; check the time).

—John Thompson

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