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of the poems in *Headwaters* are done in narrative style, and several are quite long. Marty tells about forest fires, grizzly bears, leaning up the half-dead carcasses left by hunters to rot, the cunning wit and clever stunts of a wily coyote. Most of it works, because the man is writing about what he knows. Many of the poems have a peculiarly soothing effect - almost like an afternoon of meditation and green tea. After a few readings one's head begins to clear, the body slows down, and the whole system reverts to a more natural, relaxed pace, far-removed from city noise and traffic. Obviously you can't just pick up the book and flip through a couple of lines in order to get the benefits of this kind of writing - it demands and deserves more. However, if you are willing to take the time and expend a little effort to get into it, much of the poetry in *Headwaters* can work on you like yoga - I found that it has an almost Zen-like impact.

There are however, a few jarring notes which almost jolted me out of my Zen-like trance. Some of the poems, particularly some of the longer ones done in narrative style, get to be tedious and eventually downright irritating. They seem to achieve a note of coyness and get, to put it bluntly, quite boring. One gets tired of hearing about wily coyote and gruff bear. Particularly annoying are some of the "nature" and animal poems where Marty seems to get caught up in a kind of sentimentalism and colloquialism which sound condescending and somehow false. This becomes particularly clear when one reads some of his more abstract poetry and some of the poems about people and ideas. They are truly superb in the potential that they promise - a little shakey, perhaps, mainly because most of Marty's poetry to date has steered away from these areas and centered on

Sid Marty

Edmonton poetry bugs will have an excellent opportunity to hear Alberta poet Sid Marty read from his works at the Citadel at 12:15 noon, Thursday, November 29 in the next of a series of readings introduced by the theatre to broaden its activities and audiences.

If Sid Marty's poetry is not evidence enough of his overwhelming love of the outdoors, his life style is. He willingly chose to abandon graduate studies taking him toward a university teaching career for the freedom and proximity to the wilderness offered in the federal parks service. "*Headwaters*," his recently published book of poetry, is dominated by the intricacies of that gladly chosen lifestyle.

Born in England in 1944, Marty came to Canada with his parents a year later to Medicine Hat, where he was raised and educated. He received his B.A. from Sir George William University in Montreal in 1967 and accepted by the University of Calgary for graduate studies. He left after one year of teaching assistantship. While going to University, Marty worked as a folksinger, and during the summers worked as warden or assistant warden at various parks in the Rockies. He signed on full time as a park warden in 1972.

He has recently been transferred from Prince Albert National Park to the Lake Minnewanka station in Banff National Park, where he lives with his wife Myrna and son Paul.

Marty's poetry has been anthologized in "*Soundings*" (House of Anansi, 1970), "*Storm Warning*" (McClelland and Stewart, 1971) and "*The Speaking Earth*" (Van Nostrand Reinhold, 1973), and has been published in a number of literary magazines, including

animal and natural subjects. However, these few attempts reveal a depth, a sensitivity of feeling beautifully etched in words which makes one long to see him move on into a more sophisticated milieu. He is ready to do so. In fact, having come to this area and level of development, it is high time he left the timberwolves to Farley Mowat and moved on.

Hopefully, Marty has the strength and the sensitivity to keep it together and keep moving on. A careful reading of *Headwaters* gives one the feeling that he is painfully aware of the need and is striving to meet it. A particularly poignant example is found in the poem "On Being Spread Thin" in which he writes:

"wear on crippled speech
sway backed verbs creaking
tired of working, tired of
speaking
Collapsing after 8 hours of labour
a beast brought to earth
and awake chained to a desk
to try and make magic, write
poems"

magic works

Most of the time it works - the magic is there. It certainly works enough of the time to make *Headwaters* a book worth buying. It is published by McClelland and Stuart, printed and bound in Canada. An added bonus is that it is printed on good quality cream matte paper with large black serif type - if that tells you nothing, it means, simply put, that the print is large and easy to read, and the paper doesn't shred or smudge at first touch. Each poem is given its own page, there is no crowding and jumbling of short poems on one page. The large print and the spaciousness combined with Sid Marty's unpretentious style make *Headwaters* one of the easiest poetry collections to read that I have seen for a long time.

I wish that I could give the same praise to the cover wrapping and the inside blurb.

Unfortunately, as I have previously mentioned, the cover falls into all the traps that publishers seem to find necessary in order to deck out any book by a Canadian author. The picture post card cover, with its calendar art scene of the mountains is misleading and discouraging. Upon being presented with the book and taking one look at that wrapper I made a despairing bet with myself that the inside blurb would describe author Marty and his work as having "an authentic rapport with nature."

zapped by cover

Despair vied with complacency when I looked and found this suspicion confirmed. I am tired of seeing anything that is even vaguely creative and Canadian described in terms of refreshing, simple, wilderness, deep love of the land, watersheds, etc. etc, on and on into a nauseating ad infinitum. It's tiresome. And it's dangerous - particularly to the artist involved. I for one am not interested in spending my money to buy a book about the cheechako and timberwolf. One almost expects a recipe for sourdough bread and bannock in the back pages. No thanks, when I want that, I'll get out my old Canadian Lit. books from Jr. High and read Robert Service.

good artist

It is all so sad - an artist has the right to thrive or fail on the merits of his work, not because it is Canadian or American or Minoan or Tonkinese. Such national stereotypes are unnecessary and damaging. We never get the chance to look at the creative work involved in clear sunlight, free of the extorting and misleading blinkers of Canadian chauvinism. In this case, don't let the cover and the packaging mislead you - *Headwaters* is much, much more than just another book of nature poems - it is a truly excellent collection of fine and sensitive poems by a fine young poet who just happens to be a Canadian.

"At high school, I received absolutely no advice on writing or any other subject. I continued to write poetry because everyone I despised hated me for it, so I knew it was right.

"I write because I am chosen. I have no choice.

"I suppose I'd be at loose ends if I was suddenly handed a guaranteed income, because I can't write in a vacuum. I have to be part of the real world in order to survive as a writer, with all the artistic difficulties that attend such an outlook.

"I am really only a poet when I am writing a poem". someone once said. That's about right, I guess."

WILLIE DIXON
AND THE CHICAGO
BLUES ALLSTARS

JOHN LEE HOOKER

at the Jubilee Auditorium
Monday, Dec 3, 8 30 pm

tickets at Mike's 3.50 4.50 5.50

also at
Premier Cycle & Sport - in Sherwood Park
Pro Sports Shop - on Stony Plain Road
HUB Cigar Store - on Whyte Avenue



ORACLES

theatre lives

4 pieces sur jardin by Barillet and Gredy and directed by Reginald Bigras will be Le Theatre Francais d'Edmonton's second production of the season. Novembre 30 et decembre 1, 2, 7, 8, et 9. Curtain at 8:30. Reservations at the door or phone 467-3626. \$1.25 for students. En francais so here's your chance to polish up with the real thing.

I Do! I Do! By Tom Jones and Harvey Schmidt is the next production scheduled at the Citadel. This production featuring Roma Hearn and Doug Chamberlain will be directed by Jon Neville. Choreography will be by Danny Sirretta. This show opens on December 1 but it is possible to take in a preview at cheaper prices on either November 29 or 30. Tickets are \$1.50 for students and \$2.00 for adults. Cast will remain after the performance to discuss the play and production for those who are interested in talking to the actors about the play.

Godspell will be Studio Theatre's second production in their Stage 74 series. Production will be directed by Mark Schoenberg. Opens December 7. Get your tickets early.

Wind in the Willows by A.A. Milne and adapted by Bill Pasnak will be Theatre 3's second endeavor of the season. This delightful children's show will be directed by Ken Agrell-Smith, recent graduate in the MFA program at the U of A. Opening on December 12 in the Centennial Library Theatre.

the eyes have it

Latitude 53 will be exhibiting drawings by Diane Whitehouse and watercolours by Robert Sinclair November 22 - December 5. Hours: Noon till 5 p.m., Tuesday through Saturday, Tuesday evening 7 p.m. to 9 p.m. Upstairs at 10048-101 A Avenue. The Edmonton art gallery has two interesting exhibits on view:

In the 1740's the Venetian architect, Giovanni Battista Piranesi had settled in Rome and began his famous series, the VEDUTE di ROMA, view of Rome. He continued to work on these etchings - 135 in all - until his death in 1778. The Vedute are not accurate, architectural reportage, but dramatically exaggerated and intensified visions of antique and Baroque Rome. Even after more than a century of photography, Piranesi's etchings are an unforgettable image of the grandeur of the Eternal City, an image which has haunted the imagination since the 18th century. Til November 29.

Recent ceramics by potter Noboru Kubo will be exhibited and on sale at the SUB gallery November 28 - December 6. A fourth generation potter, Noboru Kubo was born in Kyoto, Japan and has been working professionally since 1963. He has exhibited in Japan, the U.S.A. and in Canada. He instructed the Edmonton Potters' Guild for two years and is currently entering his third year as an instructor at the Students' Union Arts and Crafts Centre. Show opens on November 28th 1973, 7 p.m. to 10 p.m. Refreshments.

easy on the ears

The Department of Music is presenting a chamber music recital by students of the department Sunday, December 2 at 8:00 p.m. in Con Hall. The concert is free. Here's your chance to hear some very talented musicians display their art. Go and hear them. They deserve your support and you can only do yourself some good.

The Western Studies Colloquium is keeping its hand in the musical scene through the courtesy of the Edmonton Folk Club. It will be presenting an evening of Folk Music of the West at 8 p.m. on Wednesday, December 11. Admission is free. You've got to hand it to the Folk Club, they really keep things happening in town. Concert is at Tory 14-14.

The last Edmonton Folk Club Concert of the year will be held on Sunday (Dec. 2nd) at Gameau Church (84th Ave. 112th Street) at 8:00 p.m. It features Richard White, who just returned to Edmonton after a Western Canadian tour. He is an excellent singer, guitarist, and songwriter. Second act on the bill is a 5 man group called Yow-zah who specialize in off-beat Stringband music, blues, country music, and jugband music, (complete with jug, kazoo, and knees). The group consists of Don McVeigh, Rob Storeshaw, Peter Mitchell, Larry Saidman, and Robin Cottle. Those of you who caught them at RATT a couple weeks ago will drag all their friends down there, so be sure and come early to assure yourself a good seat. Admission is only \$1.00. Folk Club members get in for 50 cents.

The University of Alberta String Quartet will be playing in the SUB Gallery at noon, December 30. Program selections include works by Shubert in E Flat.

Gabrielle Bugeaud et Reme Aubin en concert. Auditorium College Saint-Jean. Dimanche, le neuf decembre. Prix d'entre: 2.00, etudiants ou avec Billets de saison du (T.F.E.) 1.50. Spectacle a 20h. 30.