

the ARTS

Next at the ESO

The return of Pierre Hetu to the podium of his Edmonton Symphony Orchestra and the appearance of a superb Russian pianist interpreting the music of one of Russia's most moving composer-pianists are two of the elements in the Edmonton Symphony's greeting to December.

The program consists of the elegant and witty Serenade by the contemporary French composer Jean Francaix; the bright and warmly romantic Symphony No. 2 of Robert Schumann; and the lyrical third

piano concerto of Sergei Rachmaninoff.

Shura Cherkassky was born in Odessa and studied under Josef Hofmann, the pianist to whom Rachmaninoff dedicated the concerta that Cherkassky will perform in Edmonton.

Since his first major European tour in 1946 Cherkassky has become one of the Continent's most popular artists, earning a following that has been duplicated in the remainder of the world.

It is not surprising that Cherkassky is famous for his



performance of Russian music. After a performance of the Tchaikovsky first piano concerto at the Royal Festival Hall one critic declared it to be "a performance in a hundred and

we were privileged to hear it."

Tickets: \$3.50; \$4.50; \$5.50; \$6.50, all Bay Stores, 424-0121 (use your Bay Account). Rush tickets on sale in the Jubilee Auditorium one

hour before concert time; \$1.00 for students; \$2.00 for non-students. Symphony Box Office, 433-2020, 24 hours.

Saturday, Dec. 1, 8:30 p.m.
Sunday, Dec. 2, 2:30 p.m.

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IN THE BOARDWALK



book review

Headwaters

by Gail Munro

Headwaters by Sid Marty is packaged like one of those nauseatingly coy and colourful books that are usually sold in Jasper book stores. It is a beautifully packaged and elegantly slim coffee-table book, perfect bait for American tourists and gung-ho Canadian chauvinists.

It is precisely this type of packaging of works by Canadian authors that alternately depresses and infuriates me. The wrapper shows a glossily-gorgeous, radiant-hued mountain scene replete with sapphire lake and the inevitable moose in midstream plunge. Definitely discouraging. It is particularly unfortunate in this case: Sid Marty is a fine and sensitive poet who has produced an exceptionally good first book of poetry. Once you get past the cover - if you get past the cover - you are in for a pleasant surprise.

Marty's style is simple, clear, crisp, and rather oddly gentle all at the same time. The poems are refreshingly easy to read - the reader is spared the reams of tormentingly heavy and complicated symbolism which seem to mar the works of so many young poets. This is not to say that Marty's poetry is bare of symbolism - rather it combines a clean bareness with a sort of rich, slow rhythm which

gives the individual poem a kind of heavy, comforting sensuousness. Each poem seems to be built on this type of rhythmic skeleton and the bones are fleshed in with very-fine drawn and brilliantly precise description. Not only is the description sensitive and precise, it also has that much touted but seldom found quality - vivid imagery, imagery which is not only colourful but alive. It is so trite that one almost blushes to say it, but when Marty talks about water, sky, or mountain, one can see, one can feel, one

can live and believe in their being. His images transcend the stark white page and come into an incredibly pleasing and sensitive reality of their own.

Part of this strength undoubtedly comes from the fact that Marty is writing about the mountains and their animals - he works as a Park Warden in Alberta and British Columbia and brings his passionate reference for the land into his work. He also knows what he is writing about - hence what would be merely rhapsodic nature poetry from a lot of other people turns out, in his case, to be a keen and perceptive account of life as it actually is, not as the picture post card description would have it. Many

Candlelight

"Can We Get There By Candlelight" is a Christmas Festival taking place in the Students' Union Theatre Dec. 6, 7, 8 at 8:30. The creative dance group "Orchesis" comprised of university based senior dancers, a choir comprised of sixteen university singers, the Children's Dance Theatre, and a band consisting of brass, percussion and two pianos will fill the program.

The Christmas theme will be evident and expressed with

strength in music, and dance supported by readers, visual and audio effects. Familiar, as well as not so familiar Christmas music will include religious, carol, and a strong international set of Christmas music including "Villancico" from Puerto Rico, "Masters in the Hall" from England, and Germany, "Tannenbaume", "Bell Carol" from the Ukraine, "Infant Holy" from Poland and others.

Coordinated with the festival, the Students' Union Arts' and Crafts Centre will have an open house featuring demonstrations of crafts, exhibits of crafts, and include the sale of most exhibit items.

Ethnic organizations will be invited to present exhibits in the Theatre Lobby.

This festival is produced for the Students' Union and du Maurier.

The Students' Union Building is located east of 116th st. on 89th ave. with parkade parking next door.

Tickets will be available at the Students' Union ticket desk and also all Woodward's Stores.

TONIGHT

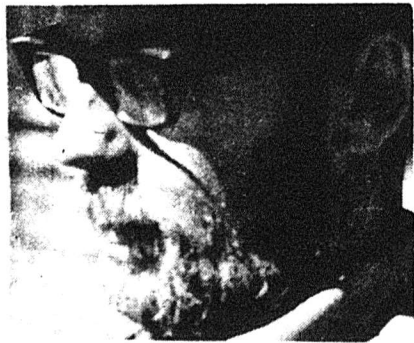
7:30 PM

Humanities Centre Amphitheatre L-1
112 ST & Sask Dr. Admission FREE

World-renowned artist, art critic, writer, broadcaster, lecturer, and teacher

Kenneth Coutts-Smith

speaking on:



ART AND REVOLUTION -

The Demise of the Avant Garde

An illustrated talk analysing culture in our society, which is seen to be not what it is or what we've been taught to believe it is.

"Art has become a commodity in the consumer society, for there is a tendency toward the almost religious appropriation of art by elements of society."

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