

# Stone inspires *Red Earth* poetry

by Gilbert Bouchard

"I relate as a human being who puts together the world with poetry," says Saskatchewan poet Anne Campbell. "In this case the human being is a woman."

"I have all the same ways of seeing and being that other women do," she said.

Campbell explains that language has shaped western society and that women have to recover the English language. "Through language you can recover the possibilities of living. Women need to move into language and re-explore language."

"Women see the language as fresh," Campbell says. "Men are more interested in stories and images while women are interested in the tools of the language."

"A lot of new things are happening," she said. "There's a lot of interest in the long poem, post-modern construction, and new forms."

Campbell also sees a meeting of prose and poetry. "There isn't such a sharp line between the two," she said. "Poetry still has the refinement and focus, but the two forms are coming much closer together."

"Writers respond directly to environmental stimulus," she said. "I have always put together the world with images and metaphors. It was only when I grew up that I realized it was called poetry."

*Poetry reveals people to themselves. When a person describes a poem they're saying things about themselves.*

"We're given all these instructions that the world is all divided up, but in reality it's all manifestations of the same thing. Math, music, poetry, they're all artificial divisions."

Campbell, who is working on a new collection of poetry called "Red Earth — Yellow Stone", describes this work as "a different book, exploring self and relationships to the land."

The book was inspired by a stone Campbell found on a writer's retreat. She later had the stone set into a ring and she describes the stone as a "consolidation" and it symbolized her "moving out" in her writings.

"I don't know why I picked up that stone and I've been gathering things around it."

As for her style, Campbell says she's a visual writer. "Language and sound is how I work. My visual images are very strong. I grew up listening to the radio so I hear through my vision — I have a movie screen in my mind," she said.



Poet Anne Campbell.

Photo Timothy Hellum

## Mundane lyrics mar new Siebenberg album

**Giants In Our Own Room**

**Rob Siebenberg**

**A&M Records**

review by Wayne Hoyle

Bob Siebenberg's first solo album reflects both his strengths and his weaknesses.

Siebenberg, Supertramp's drummer, would be better off not singing his own songs. His voice, while adequate for background vocals, is basically uninteresting and renders otherwise inadequate lyrics excruciating.

Getting past Siebenberg's frequently obscure or mundane lyrics, you see that the music is where this man's business lies. Hence the preferred listening mode of the

album is wandering around the house just enjoying the album. Sitting down and listening to the lyrics only detracts from the music.

The material was written primarily by Siebenberg with Derek Beauchemin and Dennis O'Donnel collaborating on some songs.

Beauchemin was responsible for "Corners", a haunting instrumental reminiscent of rainy afternoons. Probably the best cut on the album.

Leslie Smith and Shandi Sinnammon's vocals deserve praise, as the two of them saved many of Siebenberg's indifferent vocals from complete mediocrity. This is particularly evident on "Eventide", where some very fine music, threatened by Siebenberg, is rescued by the background vocals.

Baxter Robertson does some of the vocals and is much preferable to Siebenberg. This is particularly evident on "Permanent Vacation", a bluesy number about taking a vacation from your life and relationships. Richard Elliot's sax work on this cut is very good. As well, this song has some of the best lyrics of the album.

"Crazy World" is an interesting instrumental with two lines of lyrics delivered through a vocoder. This gimmick actually improves Siebenberg's vocals and works well with the android-like quality of the music.

Siebenberg's most glaring musical problem is being too repetitive in his music. This shows up in "Amnesia", which is saved by better than average lyrics and Robertson's

vocals.

Ultimately, this is an enjoyable first album, worth buying. What you are buying though is Siebenberg's undeniable musical ability. The album would have sounded better with all the words left out. This is partially the result of uninspired lyrics, but owes more to Siebenberg's singing. He would do well to follow the example of Allan Parsons and leave the singing to someone else.

The music, while sometimes too reminiscent of Supertramp, does take off into new and interesting directions. The collaborations with Beauchemin are particularly worth listening to.

On behalf of the Students' Union, the Students' Union Awards Committee and myself, we would like to congratulate the following students for winning the various Students' Union Awards:

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**Lorne Calhoun Award -- Paula Louise Simons**  
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**Shaw Simpson Memorial -- Ellen Rose Long**  
**S.U. Award for Excellence -- Linda Hawk**  
**Walter A. Dinwoodie -- Charlene Spicer**

**1985 - 1986**

**Eugene Brody Award -- Randa Cooke**  
**Lorne Calhoun Award -- Kevin Feth**  
**M.S.S. Book Prize -- Grant Borbridge**  
**S.U. Award for Excellence -- Denise Ann Dowdall**  
**Walter A. Dinwoodie -- Gordon Robert Alton**

The Students' Union Awards for the years of 1984-85, 1985-86, will be given to the successful applicants at the change over meeting of Students' Union Council. If there are any questions please contact me.

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