



Poet Kamboureli discussing her work

Photo: Bruce Cardave

Poet experiments with genres

by Gilbert Bouchard

"I'm interested in language, but not only as an instrument of communication," says western Canadian poet Smaro Kamboureli.

Kamboureli's fascination with language stems from her childhood and learning English (as a second language of course) in her home city of Thessaloniki, Greece, and adjusting to life as a Greek immigrant in western Canada.

Her first book of poetry *In the Second Person* is littered with images of the immigrant poetic protagonist coming to grips with fluency in a foreign language.

She did her BA in English literature and moved to the United States in 1977 on a Fulbright Scholarship to do her graduate work. She eventually married and is working on her PhD on the Canadian long poem in Winnipeg.

"Language creates the self," she says. "Language has its own reality — a reality in its own right — it's not just a medium."

"Having to write in a language that is not your mother tongue creates a certain tension. My sense of what I am changed when I started using a different language. Because I write in a different language, I am more aware of language and how it manipulates us, and how we manipulate it."

Kamboureli often uses dream images in her poetry, particularly the image of herself dreaming in English. "Dreaming in English

was the moment that I became aware that English was my language."

She has also had to come to grips with the loneliness that comes with leaving one's native land. "I feel that I've abandoned my family. It's very difficult not having any blood relatives in the country where you live," says Kamboureli. "But that has made me more aware of myself as a separate identity. I miss my family, but I like being on my own."

Her work evolved from the diaries and journals she has kept through most of her life. "I realized that my diaries could be developed into a long poem. Then I became so concerned with the form of my writing that I could no longer keep diaries. When I decided that what I was writing for the private eye was also for the public eye, I stopped keeping journals."

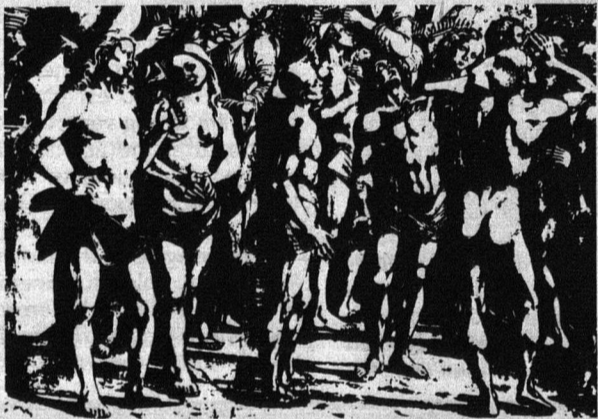
Kamboureli's work explores the boundaries between prose and poetry. "I don't believe in maintaining the purity of the genres. I want to explore, I want to break down the boundaries between the two."

"The traditions of the forms are important — you can't work outside a tradition — but you have to find a space inside the tradition to do what you want."

She is currently hard at work on a collection of short stories with a double perspective, one in Greece and one in Canada.

"It's important for me to explore the Greek ways, but it doesn't mean that I endorse them."

Gateway Literary Contest



Rules

1. Open to all persons attending a post-secondary educational institution in Canada, except the employees of the Students' Union of the University of Alberta and writers who have earned more than two thousand dollars from their craft in 1985.
2. All entries must be typed on a single side of good quality bond paper. The name, address, and phone number of the author must appear on each page submitted.
3. All entries must be submitted by noon March 14th, 1986. No late entries will be accepted.
4. Each writer may submit a total of three entries in aggregate.
5. Submission may be in French or English.
6. The winning entries and additional entries selected by the judges will appear in the *Gateway Literary Supplement* on March 27, 1986. The Gateway shall hold only first North American serial rights to any entries that appear in this issue. All other rights will remain with the author.
7. Entries will not be returned.
8. Entries should be submitted to: LITERARY CONTEST, c/o Suzanne Lundrigan, Room 282, Students' Union Building, University of Alberta, T6G 2G7.

Short story 3,000 words max
Short poem 16 lines max
Long poem 100 lines max

First prize all categories \$100
Second prize all categories \$65

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UNDERGROUND

Currents

by Ray Walker

Advances in electronic technology in the past 15 years have changed the face of music. On the surface the largest changes have been seen in the areas of sound quality and the rise of technopop. The most significant movement has taken place in the underground.

Simon King and Woody, also known as Leo Project, have been very involved in the local music scene via today's technology.

Back in the live music glory days of RATT, King and Woody supplied sound systems and made recordings for new bands such as NEOA4, Troc'59, and SNFU at a most affordable price.

Today they are still involved. Simon is teaching a course in recording in St. Albert

using a fully equipped 4 track studio.

In the 1980's, producers are often musicians as well. This is the case with Leo Project. They have been producing their own music at home in their own a studio. Leo Project ranges from poetry over electronics to Funk-Jazz pieces. The total number of recordings are too numerous to keep a count of. Most recordings were produced with airplay on CJSR's Departures and Kinetic Environs in mind.

King is presently equipping himself with the hardware to do a one man show without the aid of taped beds. It should be a treat to see the performance side of Project Leo. A side we could only see with the technology of the 1980's.



The Album Playlist is based on Airplay — a combination of programmer preference and listeners' requests. Tune in every Sunday at 12:00 for the Alternative Countdown — the favorite albums, EP's singles and tapes.

Albums

1. **Zamboni Drivers** — Skating Ghost/Drained Of Blood (Signpost (Canada))
2. **U-Men** — Stop Spinning (Homestead/Dutch East India)
3. **The Communards** — You Are My Word (London/Polygram)
4. **Tramaine** — In The Morning Time (A & M)
5. **Green River** — Come On Down (Homestead/Dutch East India)
6. **Fastbacks** — Seven Days (demo)
7. **Live Skull** — Live Skull (AID/Pollution Control)
8. **Do-Re-Mi** — Man Overboard (Virgin/A & M)
9. **Venus Envy** — self-titled (Herb Jackson/Pollution Control)
10. **The Silence** — The Silence (Herb Jackson/Pollution Control)

Singles, EP's and Tapes

1. **Dead Kennedys** — Frankencrist (Alternative Tentacles (US))
2. **Death of Samatha** — Strungout On Jargon (Homestead/Dutch East India)
3. **Mudge Squidfish** — Sellout (cassette) (NS/Pollution Control)
4. **Various Artists** — Undergrowth/85 (cassette) — (Undergrowth (Canada))
5. **Children in Adult Jails** — Man Overcome By Waffle Iron (Buy Our Records (US))
6. **Clown Alley** — (cassette) (Independent (US))
7. **Battlefield Band** — On The Rise (Temple/Celtic)
8. **Shockability** — Shockability Heaven (Fundamental (US))
9. **Rhythm Mission** — Wild Mood Swings (Mo-Da-Mu/Canada)
10. **Best Happening** — self-titled (K/Pollution Control)

Centre for Criminological Research
Native Counselling Services of Alberta
Native Students Club
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FREE TO THE PUBLIC

Wed., February 26th

NATIVES and the CRIMINAL JUSTICE SYSTEM

9:00 a.m. Natives and the Criminal Justice System

Kathy Louis, National Parole Board
Wilf Cunningham, Drumheller Penitentiary
Wilton Goodstriker, Blood Indian Band
Chester Cunningham, Native Counselling Services of Alberta

1:30 p.m. Native Culture and its Role in the Criminal Justice System

Joe Couture, Athabasca University
Native Elders — Joe Cardinal
Rufus Goodstriker
Amanda Golosky

4:00 p.m. Alberta's Response to the Problem of the Native Young Offender

Peter Nicholson
Director, Young Offenders Program
Alberta Solicitor General

Program Information
432-5234
University of Alberta
Conference Centre, Lister Hall