

# Ruark delights audience with poetry

By JOANNE GRAY

Gibbons Ruark, distinguished poet and presently, visiting writer in residence at UNC-Greensboro, read in The Browsing Room for the library on Oct. 6.

Professor of English at the University of Delaware, delighted his audience with a selection of his poetry on his third visit to North Carolina Wesleyan College.

The reading went on for at least an hour and never was devoid of

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content. Twelve poems were read, each not too long so that the pace kept moving. The subject for these poems were taken from Ruark's lifetime experiences and consequently gave an insight into the colorful life

he has led.

His first poem was entitled "Singing Hymns Late At Night For My Father." By way of background Ruark explained that the poem has to do with his mother's polio attack and how his father used to sing to raise money to help support his family. Two February poems followed: the first detailed on early anniversary of Ruark's father's death in "Weather Report To My Father;" the second dealt with his mother's funeral in "At

The Graves In Memory."

The next poem, "Lecturing My Daughters" again takes its subject from family life, relating how his daughters did not really get to know their grandfather before his death. Moving to his social life, the poem "Empty Lot" tells the story of a filmmaker who, revelling in his own art form stated "poetry was dead; film was the new medium." "Lament" was Ruark's way of despairing about things to come.

A more gruesome note arrived during "Words Meant To Carry Over Water." The poem described both how Ruark's shirt was scorched from his back when he sat too near a fireplace and how, at the same house, he impaled himself on a hanging meat hook while trying to literally drop in over a dance floor from a balcony.

One love poem did seep into the reading although it began with the postponing of decorating a Christmas tree until one day he found the spiders had already done a pretty neat job. Called "For The Pause Before We Decorate The Tree," it actually became quite erotic.

"Working the Rainshift At Flannigans" and "Veterans" are concerned with Ruark's experiences in Belfast, Ireland. The latter is a sonnet about a couple of World War One veterans. One is celebrating his 100th birthday with a message from the Queen of England and its Prime Minister, Margaret Thatcher, and the poem connects the greetings back to the Easter Rising of 1916 when not only were the Irish at war with England over independence but many Irishmen were joining the British army to fight in WWI. Imagine the confusion and tug of loyalties a situation like that would arouse.

To end Ruark read "Lost Letter To James Wright" concerning the death of an old friend and "Words For Unaccompanied Voice at Dunmorehead," about a beautiful, remote spot at the furthest Western point of Ireland. Here he drew the blind and the evening closed with great applause.

From all the events detailed in his poems we notice how he chronicles the sad parts of life each poem stringing together to reveal the story of his past. The poems were serious but not dull and were interspersed by witty comments and backgrounds to each poem. His writing is obviously a way in which he shows and perhaps alleviates the heartache of the events of his life which most easily come to mind. I found this to be a wholly entertaining evening especially since I often have difficulty just listening to poetry.

# 'Eponymous' album captures R.E.M.

By MARK BRETT

Usually, greatest hits albums are either a source of great enjoyment or great boredom to me.

If I'm not familiar with the band a greatest hits album is, of course, a good way to get the feel for their music and I generally enjoy it. If, on the other hand, I am familiar with the band, a greatest hits album is usually old hat to me and I swiftly become bored with it.

In the case of R.E.M. we have a band that I am very familiar with. I have all of R.E.M.'s albums and vari-

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ous other recordings that include live versions of songs on those albums and other songs that are not on those albums.

I know most of this material by heart, and pride myself on keeping my R.E.M. collection as complete as possible. Still and all, when R.E.M.

put out a greatest hits album recently, I bought it and have been listening to it nearly non-stop ever since.

The album, titled "Eponymous" (a really obscure word that has to do with mythology and the naming of something,) is a very good mixture of music from R.E.M.'s career. "Eponymous" moves from the group's first single, "Radio Free Europe," to their most recent efforts, such as "It's the End of the World As We Know It (And I Feel Fine)," and it makes the trip pretty smoothly.

Between the two songs mentioned above, we get such R.E.M. classics as "So Central Rain" (a song that once appeared on a "K-Tel" record between two Hall and Oates tunes...Go figure!), "Driver 8," "Fall on Me" (the only song from the "Lifes Rich Pageant" album,) and last year's "The One I Love" (the most twisted "love" song I've ever heard, and a top 40 hit that very few people actually listened to the lyrics of — something not all that surprising, unfortunately.)

We also get some wonderful bizarre tunes, such as "Gardening at Night" and "Romance" (the only song on the album that I didn't have, from the "Made in Heaven" soundtrack. The bizarre thing about it is that from the lyrics I've been able to decipher, I can't figure out why it's called "Romance.") R.E.M. is well-represented by this choice of songs, as well as by the songs I haven't mentioned.

The album is not without its faults, however. The biggest fault, in my mind, is the really atrocious "horn re-mix" version of the song "Finest Worksong." The horns add nothing to the song (which worked just fine in its original version) and eventually become annoying. As I heard one fan say in a radio call-in interview with the band, "If I want to laugh, I'll listen to the Dead Milkmen!"

The other major fault, in my mind, is the inclusion of only one song from "Lifes Rich Pageant." That album may be R.E.M.'s best, and we're only given one song from it! The group, and the current album, would be much better off omitting "Finest Worksong" and including something like "Superman" or "I Believe," or even "Swan Swan H." Despite these faults, however, "Eponymous" is an excellent greatest hits compilation.

So, all that said, I obviously recommend "Eponymous" as a good album to consider buying. If you're tired of being spoon-fed that Gerber's for the mind Top 40 radio pushes and want some music that you can really sink your teeth into, this might be a good place to start.

If you just want to hear some good alternative rock, this is also a good place to start. And if you're a fan, you can listen and hear R.E.M. mature. Or you could buy it to hear some excellent music, in which case you can't lose.

# Trend worrisome

Dear Editor:

As a student, I am concerned over the increasing number of part-time instructors being used at Wesleyan. Have you noticed on the Fall Schedule the number of classes being taught by "staff?" Even some of the "assigned" faculty have been replaced by part-time instructors.

Have you ever needed to get in touch with one of these part-time instructors? Have you ever needed extra help or had a problem and tried to locate one? Have you ever needed to have one of them sign a drop/add card?

My questions are these: Why are there so many part-time faculty? How carefully are they selected and aren't they, sometimes, last minute "fill-ins?" Is it a matter of economics? Is it less costly to the College to hire four part-time instructors than one full-time instructor? Our tuition keeps increasing but I know, in some instances, I have not gotten the quality instruction I feel I'm paying for.

I feel this is not a good practice to continue following for several reasons:

1. These part-time instructors may have the expertise but this does not mean they can teach!

2. They are inaccessible to the students.

3. Because they are not full-time members of the Wesleyan community, they do not have the same priorities as our dedicated, full-time fac-

ulty, and this is understandable.

4. They cannot serve as academic advisors, which certainly increases the number of advisees our full-time faculty have. Have you ever tried to see your advisor at pre-registration or registration when he has 50 plus advisees?

5. Students are missing the continuity of permanent faculty and "established" departments.

I do not want to imply that all the part-time faculty I've had have been poor teachers because some of them have been excellent. I just see a precedent that concerns me!

Name Withheld

# 'The Limit' did well at Homecoming

By JACK PENAFIEL  
and GLEN AMBROSE

The Limit, a talented, exciting and energetic group originally from Maryland, performed for this year's 1988 Homecoming outdoor concert at North Carolina Wesleyan College, on Oct. 6. The band promptly began performing at 8 p.m. on the grounds in front of Edgcombe dorm.

Despite the cold weather, students were not intimidated. They came prepared for the occasion, wearing heavy articles of clothing such as sweaters, jackets and blankets. The

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weather also did not affect the band's performance in any way.

Some of Wesleyan's personnel, which included the Dean of Student Life, were there to enjoy the affair but also to enforce campus rules. They made sure to check everyone's cup to be sure no one was having "too good

of a time." But this did not dampen this student's enthusiasm in any way.

The Limit was booked by the school through Showtime, an agency which is located in Raleigh. According to Showtime's brochure, "The Limit is perfect for the college circuit playing new, old and top 40 rock." The band claimed that Wesleyan partied harder than the last college they played for, Auburn University in Alabama.

A variety of music was played by the band. Among the songs were: "Pour Some Sugar On Me" by Def Leppard, "You Give Love A Bad

Name" by Bon Jovi and "The Flame" by Cheap Trick. Other songs by groups such as Poison and REM were also performed. The group performed until 11 p.m.

The concert proved to be a big success. Not only was it entertaining, it was fun! From what was observed, everyone seemed to have had a good time. It gave Wesleyan students the opportunity to get together and have a great time. The band's performance was okay, the beat was good and their style was acceptable. We hope 1989 Homecoming will be just as successful.