

arts & Entertainment

Professor's poetry 'holds its ground'

EMILY DINGES
staff writer

"A revival needs no tent, no footwashing crowd. . . She can only watch stock-still in her river dress, the circles widening like years." So writes Becky Gould Gibson in her poem "Flying in the River," the poem she considers to be the best of her newly published chapbook, *Holding Ground*. This poem was inspired by a story related to Gibson by her great uncle—a story of watching her great-grandmother enter the river with her dress on and watching it spread all around her, while the milk that had been put into the spring to cool off for dinner had begun to float away.

"I was relating imagery natural world, sacred life, and the strength of my great-grandmother who was raising us alone when her husband died at age 39," she explained. This poem combines stories from Gibson's life growing up on a farm in South Carolina with symbolism from prehistoric Goddess societies.

Like the rest of the collection, it is a poem steeped in imagery which is both fresh and eternal. Images which resonate throughout the collection include symbols of agrarian life, the cyclical nature of life and death, and worship of the female body and fertility. The stories were related to her mostly by her great-uncle, and she has gathered the lore of the Goddess societies from doing research and spending time in Crete and Greece.

Gibson described her family to be very artistic, and claims that she was taught early on the importance of the "artistic endeavor." "All of us found our own artistic niche," she continued, recalling how she knew she wanted to be a writer at the age of nine. Her life growing up on a farm is one that she remembers as very connected with the eternal rituals which date back to the neolithic age.

"Our connection to the natural world was strong and not sentimental, more authentic than now [when people live] separately from nature," Gibson expressed.

Part of a trilogy entitled *Body of the God-*

dess, the chapbook is preceded by a collection of poems inspired by her experiences from Crete and Greece, and is followed by a section of eclectic pieces about women's experiences. In the last section, Gibson includes revisions of myths told from a woman's point of view. In addition, she has another book due in the Spring entitled *First Life*, which includes poems from 1986 to the present.

Gibson began teaching full-time at Guilford in 1988, having graduated from Converse College and received her Ph.D. in English from UNC Chapel Hill. "I am disturbed by students who are concerned about jargon, and about writing what the teacher wants to hear." She finds it very important to connect literature and writing assignments to the student's personal life, and considers the lack of personal connection to the material to be a fruitless endeavor. She will be going to London next year with the Guilford study-abroad program.

Gibson will be reading from *Holding Ground* on October 9 in the Gallery at 7:00, and her book can be bought in the college bookstore now.

Guilford broadens arts horizons

AMY NEWSOME
staff writer

"I felt like I was jumping off a cliff." These were the words of Guilford's art curator, Terry Hammond, as she described the new Robert Broderson exhibition.

To understand her statement, you must first understand a little about the exhibit. Over the summer the art gallery was given a gift of five new Broderson paintings, increasing our total to twelve. It was then that Terry realized it was the best time to put on a Broderson exhibit.

As Hammond herself stated: "Broderson's work can be tough and challenging for some; however a fuller understanding of it comes

when an open mind and a willingness to spend time looking are a part of the experience."

With this in mind Hammond realized that she didn't want people to look at the signs beside the paintings but at the actual paintings themselves.

It was then that she came up with an idea. For the first few weeks of the exhibit the works of art were to be shown without any labels or informative text about them. Then every few weeks throughout the semester, additional information would be added.

Although Hammond went out on a limb with this exhibition, the response has been very positive.

I isa Young of the art department has noth-

ing but praise for the new exhibit. "I think it's a great idea," she said. "It forces you to experience art without the crutch of labels."

Junior Adam Gregor would agree with this. He has been a follower of the exhibit since it started and is curious to see where it is going. "I find this new method of display really cool. Usually when I go to an exhibit, there are signs and descriptions everywhere, this really gives me a chance to use my imagination and decide for myself what the paintings mean," he enthused.

Hammond need not have worried about jumping off a cliff. The Broderson exhibit has thus far proved to be a great success.

First Wives Club

PETER MORSHECK
staff writer

"Honey, you're forty-five. If I give you one more face-lift, you'll be able to blink your lips."

Thus we are introduced to Elise, Goldie Hawn's image-obsessed former "skin-flick" star, in the *First Wives' Club*. It is the story of three middle-aged women who reunite at the funeral for a college friend who committed suicide when her husband left her for a younger woman.

They compare notes and discover that each of their respective husbands has left them for a younger woman as well. Together they decide to form the First Wives' Club, a secret group dedicated to exacting monetary revenge on their former husbands. What ensues is a hilarious romp played to the hilt by leads Bette Midler, Goldie Hawn, and Diane Keaton.

More than merely a dream of embittered women everywhere, who crave respect from their current husbands if not retribution from their ex's, this film highlights a pervasive problem in society today: that this, by and

large, is still a MAN'S world. Better for men and women alike to see what a "woman scorned" might do in a fun and far-fetched comedy than to discover the painful truth in real life. In spite of this movie having redeeming social relevance (something *Last Man Standing* lacked), it is still highly entertaining and well-worth seeing.

Solid support is provided by Stockard Channing, Maggie Smith, Bronson Pinchot, Elizabeth Berkeley (Yes, she actually could find work post-*Showgirls!*) and the husbands. Better still are cameo appearances by noted feminist-leader Gloria Steinum, former New York City mayor Ed Koch, Heather Locklear, director Rob Reiner, and Ivana Trump (as herself!).

This is one of the better comedies to be released this year, harkening back to the Jane Fonda/Lily Tomlin/Dolly Parton classic *9 to 5* of fifteen years ago. Go see it!

4 stars out of 5.

Movie Reviews

Hugh Grant must be doing something right: he still has a career. Since Paul Reubens (Pee Wee Herman) got busted he hasn't been able to get more than a few cameos, and Pee Wee was laid to rest.

In the new thriller *Extreme Measures*, he proves to his American critics that he is worth of a second chance.

Grant plays a British neurologist in a busy New York emergency room. His life turned upside-down when a nude man with unheard of symptoms comes into his care and then suddenly dies. The cause of death was never determined and when Grant tries to investigate finds that the body has disappeared.

Somebody doesn't want Grant asking questions. The eager beaver just can't let this freak of nature lay to rest. Consequently, pharmaceutical cocaine was planted in his apartment, destroying his credibility. This is where Grant really takes it upon himself to find out what is going on.

Extreme Measures

DAMIAN DEBELLO
staff writer

In his quest he runs across a world-renowned neurologist played by Gene Hackman.

To say anything more about the plot would give it away.

This film, while thrilling and entertaining, brings up serious moral questions. In the beginning of the film grant has to make a decision. A junkie and a cop come into the emergency room together. They were in a shoot-out and both received wounds. There is only one hospital room available, so only one of the two will get the treatment he needs. The junkie is far more likely to live and Grant has to decide in front of an array of bystanders who will get the room. he chooses the cop.

Grant has redeemed himself, and much more importantly showed that he isn't as much of a wuss as one would expect, in what I would condier a four-star film. This movie has something for everyone.