



THE E. MARTIN BROWNES

Brownes To Visit Here

You will probably have seen in the press a notice of the visit of E. Martin and Mary (Henzie Raeburn) Brownes, internationally known leaders of the religious drama movement. This note is to let you know that they will be relatively accessible to faculty members and students who are interested in meeting and talking with them. In fact, the conditions of their visit, sponsored by the Danforth Foundation and the Association of American Colleges, have been so arranged that they may meet many persons on the campus.

The Brownes will arrive by plane Wednesday afternoon, October 9, and depart sometime Saturday. While they are on the campus they will stay at the Alumni House, taking breakfast there and other meals at Founders Hall Dining Room.

Death of a Language

A seemingly widespread disinterest in the field of English has become quite evident at Guilford recently. Professors are harrassed with stacks of freshman themes the authors of which do not appear to have a working knowledge of English grammar, let alone any conception of the rudiments of composition. The remedial English grammar sections are filled with students whose hopes of passing the required English comprehensive examination are low. The number of students whose desire it is to study the English language and its literature is dwindling while other departments are trying to cope with more students than they can actually handle. Courses in those portions of our literary heritage which should be familiar to everyone are not carrying, or persisting with the minimum number of students. The faculty of the department is trying to devise new methods of regaining lost interest or sustaining presently dwindling interest among the students in the study of literature and the art of composition. The student publications are floundering for lack of popular support in the form of proficient or even interested writers.

Guilford is not alone. Professors in colleges across the country are lamenting the growing numbers of freshmen who are admitted to institutions of higher learning without a working knowledge of their native tongue. Perhaps there is no longer a need for a single, operative means of communication in view of the rise in popular usage of the jargon of the ad men, the slang of the teen-agers and the colloquialisms of the various areas of our country. But this, I think, is not true. It is fallacious to suppose that such a vast and powerful nation as ours, or such a small institution as Guilford can exist without some means of communication common to all the participants. Are we to allow ourselves to become a nation or college community of individuals foreign to one another because of incommunicable vocational interest, or shall we retain that binding institution of common language as a basic measure in the ultimate retention of community cohesiveness and, perhaps, national unity?

A Message From Dr. Milner

Each new college year presents an opportunity for a new beginning. We are challenged to take a fresh approach both to our academic program and to our life as a community. Together we can, if we will, make 1963-1964, Guilford's 127th year, outstanding for serious interest in learning and for enthusiastic cooperation in creating a truly friendly fellowship on our campus.

As we enter this second year of Guilford's second century, we are heirs to a heritage of liberal education rich in Quaker tradition. The stimulus of new ideas has never been greater, or the call for excellence in all areas more demanding. Learning as an ideal has to be made real by the slow step by step daily application. Only by actual performance, day by day, can we continue in the strength of Guilford's past. As we learn and live together, here and now, it is our task to express intellectually and socially, for our day, the high ideals we have inherited.

Implicit in the Quaker tradition is also a religious outlook we hope may be evident in the entire college program. In Friends belief the changing times of any age need always to be viewed against the values that are timeless and eternal.

—CLYDE A. MILNER
September 26, 1963

The Guilfordian

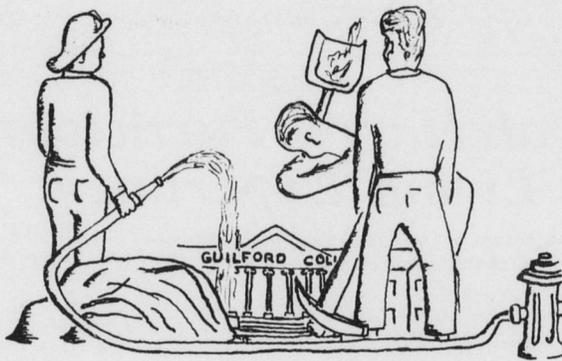
Second-class postage paid at Greensboro, N. C.
Published bi-weekly except during vacation and examination periods
by the students of Guilford College.

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Managing Ed. Gary Lessner	Circulation Rosalyn Levy
News Ed. Chris Browne	Exchange Patsy Simmons
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GREENSBORO WELCOMES YOU



The Fine Arts Club— A Sleeping Lion

By VIRGINIA WHITE

As is characteristic of most colleges, Guilford offers to its student body opportunities to learn and participate in activities slanted to their specific interests in the form of organized clubs and associations.

Although many of the clubs do not maintain a continuous high pitch of vitality and activity year after year, each club tries to maintain its existence as an open opportunity for those who are interested in developing and benefiting from its potentials.

The Fine Arts Club, I feel, has a wealth of inert potential. The student is offered research, exposure and participation in the Fine Arts which include some of the following: painting, drawing, architecture, sculpture, poetry, music, drawing and dramatic art. Not only as "students," but as individuals, these universal tools of expression are an open challenge to us.

The beginning of a new school year offers an ideal opportunity for us to renovate and reactivate the Fine Arts Club by strengthening the common interest bond which already exists among the current members.

All those who are willing to accept the challenge which the Fine Arts Club offers are invited and encouraged to contact us. The first meeting will be held in the choir room of Dana Auditorium on Tuesday, October 8th at 7:00 p.m.

An Open Letter To Men Students from MSC President

The M. S. C. is looking forward to a good year this year. However, the M. S. C. cannot fully fulfill its responsibilities, or fully serve the men's student body without full cooperation from the men themselves. There will be various things sponsored by the M. S. C. this year. We will cooperate with other organizations to provide dances and other social activities. There will be an M. S. C. newsletter published as often as possible to keep the men informed about what is being done. All M. S. C. meetings, except trials, are open to any interested men students.

There is a rule here at Guilford which requires the men to wear dress shirts, coats, and ties to the evening meals Monday through Saturday and to the noon meal on Sunday. This rule will be enforced by the M. S. C. representatives. Violation of this rule is a minor offense subject to penalty. We do not like to ask you to leave to put on a coat and tie, so please cooperate with us.

The M. S. C. representatives will

Biophile Club To Present Spider Show

Among the most important living creatures, economically, are the spiders. Their usefulness lies in their great capacity for destroying insects. In Europe they are extensively used in biological control, but we Americans are way behind in this respect.

The Biophile Club is arranging a demonstration of some types of spiders to show some of the more useful and some of the more dangerous species.

The Black Widow Spider (*Latrodectus mactans*) is generally considered the most poisonous and dangerous spider in the United States, but the Brown House Spider of the middle west has also achieved some notoriety in recent years. This reputation seems well deserved, but *Latrodectus*' bite need not be cause for despair for a healthy adult, as death results in only about one out of twenty untreated cases.

Recognition: The glossy black color, the plumpness, the vertical position, and the spots on the lower abdominal surface, which vary from yellow to red are distinctive.

Where found: The black widow genus is almost world-wide in its distribution and occurs almost throughout the United States. It prefers damp and dark places.

Symptoms: There is very little immediate local pain in cases of black widow bite, but after several hours there may be leg-pains, abdominal spasms, and difficulty in breathing.

Treatment: A medical doctor should be called. Induce sweating through violent exercise or hot baths and warm blankets. Calcium chloride or calcium gluconate injections are a more modern treatment.

Control: Chemical control is effective locally with mothballs, fumigants, etc. Physical control with a fly-swatter is also recommended. Natural control is the only effective method for large-scale use. Mud-dauber wasps do a good job of killing *Latrodectus*, hunting it out in its dark hiding places. Wasps of most species should be encouraged about the home because of their usefulness in destroying these and other insects.

The Black Widower is smaller than his mate and frequently becomes the nuptial feast of his mate, whence comes the common name of the genus.

also be calling on the men to give to the Campus Chest. Be receptive to them and help many worthy causes.

Respectfully yours,
BOB DAVIDSON,
M.S.C. President

Theatre of The Absurd - New Drama Movement

Edward Albee, the author of *The Sandbox*, is one of a relatively new group of dramatists whose type of writing belongs to a new genre called the theatre of the absurd. Ionesco, perhaps the best-known of these dramatists, and Pirandello the Italian, known for his *Six Characters in Search of an Author*, are two of the earliest advocates of this type of writing. Originated in Europe, the theatre of the absurd has more recently found wide popularity among American producers, especially those of amateur thespian groups on a limited budget and off-Broadway companies because of the genre's uncomplicated staging requirements and brief dialogue.

The theatre of the absurd is a unique type of dramatic presentation. It generally has no plot, but achieves unity through the author's construction of a metaphor, using poetic devices and images, but not necessarily rhymes. The purpose of achieving an end through such extraordinary dramatic renovations seems to be to augment the author's comment on reality. In this manner the author is able to comment subjectively on reality, by-passing the usual approaches and Aristotelean dramatic trappings, and display an oftentimes quite shocking and grim view of life. Oddly enough, an author such as Albee will succeed in effectively pointing up the fallacies of life, such as a language too rigid to permit adequate communication, or mores too stringent to allow freedom of choice, through the use of comic language or farcical situations.

Albee's *The Sandbox*, which was presented in chapel on October 7, is an extremely brief comment on the immobility of social custom and the unwillingness of such characters as are found in the play to violate whatever custom may shackle them. Here Albee creates a highly comical, somewhat grim situation in which the rituals of death and burial are not violated, regardless of whether or not they are still viable. The scene is simple in *The Sandbox*, and the effect quite unusual.

An explanation by Mr. Deagon of some aspects of this relatively new type of drama preceded the Revelers' production of the play, during which it is believed that the audience gained a better understanding and subsequently, a greater appreciation of the idea behind the play itself and the dramatic movement in general.

Edward Albee's latest drama, *Who's Afraid of Virginia Wolfe?* is presently playing on Broadway. This play is longer, seeming to violate the standard of brevity among writers of the theater of the absurd, and its impact is much greater in scope.

Late in November, the Revelers will stage their major production of the semester, Jean Anouilh's modern version of the Greek classic tragedy, *Antigone*. The language is modern, the chorus reduced to one person, and the symbolic emphasis somewhat altered, but the same tragic qualities of the great Greek play by Sophocles still remain. Though its staging is uncomplicated and its dialogue modernized, this production will still be quite challenging to the actors, especially those who play *Antigone*, herself, and Creon, the king. *Antigone* was first staged in occupied France during the Second World War, and was a great inspiration to the French people. The Revelers productions of both Albee's *The Sandbox* and Anouilh's *L'Antigone* will be quite interesting and very entertaining.

Definition of a crack-pot: a psycho-ceramic.