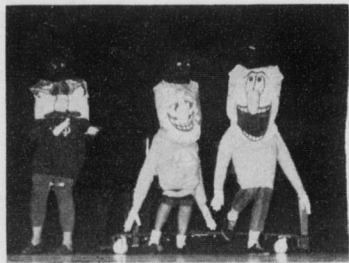


## Jr. Class Sponsors Annual Talent Show In Dana

By GLORIA McELVY

A fine array of talent and originality was presented Friday night in the annual Junior Class Talent Show. The rain failed to put a damper on the performance and



The prize-winning Pillow Dancers perform for audience at the Junior Class Talent Show.

"sucess" is a mild adjective judging from the response of the large turnout.

The commentator, Dick King, introduced the acts aided by such colorful characters as José Amenias, "Crazy" Guggenheim, Cassius Clay, and others adeptly imitated by Gary Lessner, Bill Shirley and Howard Krakow.

The Peacemakers led off the show by singing "Greenfields." From the group of five the spotlight was then turned on Bob Davidson, who sang a love song which he had written. The hearty applause at the conclusion of "When I Fall in Love" indicates the growing popularity of this group on the campus.

Interpretive dancing by Dawn Royston was followed by eight can-can dancers that turned out to be sixteen in reality (eight bodies and eight different pairs of legs). Originality was demonstrated in both of these dances.

Ted Buddine gave a remarkable recital on the piano. Dvorsky's *New World Symphony* and Beethoven's *Pathétique* were his two selections. He then played one of his own compositions (jokingly named the "First Movement of Buddine's First Family Concerto") which supported his initial display of talent and was very well received by the audience. Nancy Beasley also gave an exceptional performance on the piano which consisted of her rendition of a medley of songs.

"Let Me Go With You" and "Take Her Out of Pity" were the songs of a pair of folk singers, Jerry Simmons and Nancy Steel. Later in the show another folk singer appeared. Kevin Thorsell played the guitar and sang an amusing version of "Frankie and Johnny." Jeanette Voss and Walt Gramada sang a song of a different vein, a love song called "Once I Was Alone."

For a complete change of pace, Dave Klingler adroitly turned flips and executed acrobatic stunts on the trampoline.

The Messengers made a hit with the instrumentals "Take Five" and "West Side Story." The stage was bare except for two small wooden platforms, a set of drums (mounted on one), and a piano. This setting, along with the interplay of red, blue, and green lights, provided just the right atmosphere for the three jazz musicians.

Prize-winning Bill Snell really "brought down the house" when he got wound up on his drums. Blood pressures shot up and feet and hands refused to be still as he held the audience in his spell. From the uproar of the student body, one could easily conclude the popularity of his act. Judges awarded the prize for the best individual performance to Bill.

The Pillow Dancers, a really original act, received not only the approval of the audience but also the prize for the best group performance. Eight girls from the New Girls' Dorm donned slacks, a large painted pillowcase face (from the shoulders to the waist), and a black covering on the head which disguised the head as a hat. The girls danced and entertained with hilarious antics to "Daddy Cool."

Intermissions were marked by

## The Homecoming Tradition

By MEL VIN

In spite of the fact that there is an almost limitless number of persons willing to engage in all manner of frivolous activities which now have become so ingrained with the concept of Homecoming, it is a sad thing to note how few of these individuals are actually aware of the colorful tradition behind the annual spectacle.

The ancient Greeks (who seem to have made a habit of starting things rolling) were the first to conceive of Homecoming, although their idea of the festival only slightly resembled its modern counterpart. According to this original notion, athletes returning home from competition at the Olympic Games were met at their doors by wildly screaming females who are believed to have said, "Get outta here, ya sweaty bum!" However, translations from the original are always inaccurate and some sources have been known to substitute "lousy" for "sweaty." It might also be interesting to note that the first Homecoming parade was slightly less than a huge success, for the only float, the Trojan Horse, fell on its side and revealed the customary label, "Made in Japan." All this tended to disillusion the Greeks and they soon forgot about Homecoming and took to more exciting pastimes such as wearing oak leaves in their hair and drinking hemlock.

As has become somewhat customary, traditions begun by the Greeks were continued by Romans. However, they, too, were quite unsuccessful in the manner in which they handled Homecoming. At the yearly battle of gladiators, those who participated in years past were invited to attend, but the winners were usually too scarred up to be seen in public, and the losers were there only in spirit. All this made for rather meager attendance and Romans were forced to venture into more interesting activities such as throwing Christians to the lions or listening to Nero and his famous fire dance. Still, the Romans, with their notion of dead spirits, brought something irreplaceable to Homecoming as we know it. And from their time onward, all Homecoming events were sprinkled (I believe "soused" would be a better word) with fermented spirits.

And so, the festive Homecoming comes down to us with a heritage which fills the annals of time and thrills both participants and spectators alike with excitement and splendor created in a glorious past and continued in a vibrant present. It is only fitting that we close in the all-too-famous words of the illustrious founder of Homecoming who spoke these words to her son-in-law: "... and if you come in my home again I'm liable to break your head into 11 pieces."

## Letters

Dear Editor:

It seems to me that a better selection of colors could have been made for the interior of King Hall. The colors brown and gray are not very pleasing to the eyes and do not enhance the interior of the building. It seems inconsistent to me that the school should emphasize aesthetics, but fails to practice these concepts in the interior decoration of its buildings. Maybe in the future special attention could be placed on the selection of colors for the interior of the building.

—A STUDENT

the drawing for door prizes and a rousing victory cheer by the Cheerleaders. The Early Time Singers, three folk singers from Greensboro, closed the show by singing "Cory," "Five Hundred Miles," and a wild song called "Strange Day." We can expect to see more of this group on campus with its music and wit. Congratulations to the Junior Class for such a successful show!



KNOCK THE PANTS OFF THE HIGHLANDERS !!

## Guilfordian Staff Sponsors Chapel For Candidates

On Monday, October 28, the *Guilfordian* and the Student Legislature co-sponsored a convocation program in which the prospective candidates for the title of 1963 Homecoming Queen were presented to the student body for the selection of the court, the maid of honor, and the queen. Ballots were distributed at the door.

The reigning queen, Miss Kay Stabler, was on stage for the presentation. The fifteen girls vying for the title were arranged in two lines meeting at the queen's throne. The escorts for the girls were David Miller and Bill Seabrook, president and treasurer, respectively, of the Student Legislature. The emcee was Dick King, a *Guilfordian* staff member.

The counting of the ballots was conducted by the *Guilfordian*, which is traditionally responsible for the presentation of the candidates and the selection of the queen, maid of honor, and the court.

## HOME COMING WEEKEND SCHEDULE

- 11:00 a.m. Faculty reception for alumni and friends—Dana
- 11:30 a.m.-1:00 p.m. Open House Viewing of Decorations
- 12:00-1:00 p.m. Luncheon Founders Hall
- 2:00 p.m. Football Game—Guilford vs. Maryville Annual Homecoming Show at Halftime
- 5:30 p.m. Buffet—Founders Hall (By Reservation) Speaker: Herb Appenzeller
- 8:00 p.m. Annual Homecoming Reception and Dance Founders Basement

## Mr. John Laberee Speaks For S.A.M.

John A. Laberee was the guest speaker at the November meeting of the Guilford College Chapter of the Society for the Advancement of Management. Mr. Laberee, Southern manager of the Du Pont Company's Extension Division, presented an address entitled, "Prophecies, Profits, and Progress."

Mr. Laberee, a widely known speaker, has traveled extensively, and is a keen observer of the American economic scene. In recent years he has addressed hundreds of public-minded gatherings, appearing before college and university audiences, educators, civic clubs, industrial conferences, and technical societies.

Mr. Laberee showed how the strength of our economy rests upon the modern-day prophets—business and professional men—whose profit or loss decisions affect growth and progress. He said that the United States has developed an economic system of unsurpassed productive capacity because the driving force of the economy is profit-seeking under economic freedom.

He pointed out that for any business manager the game and goals are fundamentally the same. Each seeks to earn a profit on his invested capital. Our society, he said, guarantees each person a right to try to succeed, but not success itself. He said that all should recognize that in a free economy profit is not a measure of the earner's avarice, but of his service; not a measure of his greed, but of his good.

Summing up the advantage of profit, he said, "When a business fails to earn a profit it can achieve little else. A company without profit becomes a poor provider for its employees, a non-contributor to the U. S. Treasury, a shaky source of supply for its customers, a bad credit risk for its suppliers, an unlikely supporter of community projects, a loss to the providers of its capital, and an improbable place to look for a job."

## 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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## Iberian Dance Troupe Lauded

By LIGIA D. HUNT

The presentation of Laura Toledo's Iberian Dance Theatre at Dana Auditorium on Friday, October 25th, was, according to my judgment, one of the most wonderful and thrilling spectacles brought to Guilford College since I have been teaching here. The group, composed of Laura Toledo, Antonio Sanataella, Jose Rubio, David Serva and Neste Rubio, performed also for the Spanish Club on Thursday night.

At the chapel program Miss Toledo traced the Spanish dance to the north Basque dances. She explained that although the Basque dancers had not much expression when they danced, nevertheless they had very colorful costumes. Spain, although a very small country, has a great variety of music. Aragon, the northern part of Spain, is known for its "jotas," which are highly jumped with a very happy mood and reveal delightful art.

Costumes in general, except those of Andalusia, have been adapted from the aristocrats of the day. Those of the region of Andalusia, in the southern part of Spain, are really original in nature. In Madrid the costumes have been taken from the "tapices" (tapestries) of the Prado Museum. "El Majo y la Maja" are the typical costumes. "El Chulo" is another one.

After this introduction about the origin and costumes used for the dances Miss Toledo explained the Flamenco. Gypsies came in the fifteenth century to Spain and participated in the dances up to the 18th century. Flamenco may mean, according to her interpretation of the word, fugitive peasant. The Flamenco came from the people that worked in the fields who accompanied their action by singing to break the monotony and to forget the harshness of their labor. The Flamenco is divided into:

(a) Cante Jondo (it is a deep singing). In their songs they speak of their happiness and desires. The Cante Jondo in turn is subdivided into: (1) Seguidillas. This is also a deep song and consists of three slow beats and two faster ones. There are subdivisions of these without rhythm, which are the Malaguenas and Fandangos. The latter are spontaneous and the rhythm must be maintained.

(b) Cante Chico is a very happy song.

(c) Las Calceleras were sung originally by the people in jail. Thus their name comes from the word *carcel*, which means "jail."

(d) Soleares—the rhythm here being of twelve beats.

(e) Alegrias—which have a less somber mood and are faster with varied and different tones.

(f) In Bulerias there is a still faster mood. The rhythm was meant to make fun of life. The gypsies are very good at these because of their excellent sense of humor.

Flemenco music is never written. It is "el aire" that counts, and it is learned just by hearing it.

It is important to underline, before finishing this brief resumé, that Laura Toledo and her whole company were very much impressed by the spirit of Guilford College and especially about the students' appreciation of her and her troupe. She was deeply moved at the standing ovation given her at the end of her sensational performance, which will linger in our minds for a long time. My sincere congratulations to the Convocation Committee and my warmest thanks to the students who cooperated in making this experience a very successful one.

## The Jewel Box

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