

Competitive Speech Comes to Guilford

By MARK HYDE
and JIM PRITCHETT

When we first came to Guilford College, both of us were very surprised to find that there was no Debate or Speech organization on campus. We found that many years ago such an organization did exist on campus, and was known as the Websterian Society. We both had spent a number of years in high school programs that were rated as the finest in North Carolina, and competed regularly on a state and national level in debate and

speech. We contend that there is no reason why we cannot do the same thing on campus at the intercollegiate level. In order to bring about this sort of thing at Guilford, we have revived the Websterian Society as the Debate and Speech organization for competition with colleges and universities within North Carolina and out-of-state as well.

At this point, many people may be curious about what kind of events would be involved in competitive speech. There are basically three

groupings of competition: Dramatic Interpretation, Extemporaneous Speaking, and Original Oratory.

Dramatic interpretation is an event in which the contestant makes a ten minute "cutting" of a play or novel and memorizes it for presentation in competition with others. The contestant can tackle anything, from a one character monologue to a cutting with several characters, as long as he can fully develop the characters in his cutting. Judges look for such qualities as the ability of the contestant to transform himself into the characters he portrays, the general effectiveness of the presentation, and the ability to form moods and setting through the emotions and actions of the characters.

Extemporaneous speaking is a challenging form of speech communication. The contestant draws three topics and chooses one to give his speech on. These topics usually deal with national and international events. The contestant has thirty minutes to prepare a four-seven minute speech on his selected topic, and can use up to fifty words of notes. Because of the competitive nature of extemporaneous speaking, real championship speakers do not use notes. In extemporaneous speech, the contestant is forced to think on his feet, use logical thinking, and display a tremendous amount of presence, such that he can influence the decision of the judge.

Original Oratory, like dramatic interpretation, is an event in which the contestant uses his powers of memorization. The contestant writes

a seven to ten minute speech about almost any topic and presents it much like an extemp speech, except for the fact that it is memorized. Judges demand an original, logical, and rhetorical approach to the topic.

Besides these three main events, there are a number of diverse secondary events as well. Among these are impromptu speaking, after-dinner speaking, duet acting, oral interpretation of prose/poetry, Lincoln-Douglas debate, radio announcing, and Student Congress.

On the collegiate level, debate is the most highly developed of all events. Each year, a topic is selected as the subject for all college debates during the year. This year's topic deals with the extension of investigative rights to the federal government. Possible case areas include Bail procedures, search and seizure, and other areas of the penal system.

The debate team itself consists of two people who work as partners in writing a case, presenting it, in competition, and defending it against a negative team. In switch-side debate, teams switch each round; from an affirmative team presenting a case, to a negative team attempting to disprove the affirmative case.

Competitive communication in the United States has obviously become highly diversified since the last time that the Websterian Society functioned on campus, however, it is the hope of the individuals involved that Guilford may someday become a major power in speech in the future. Anyone wishing to join the Websterian Society should contact either Jim Pritchett, Milner 242, Box 17488, or Rick Prouty, the Society advisor at Ext. 212, or see him in his office in the Founder's Hall basement. We welcome anyone with an interest in speech, regardless of past experience.

Movie Impressions

By FRANCES HENDERSON

We all knew Jane Fonda or thought we did. As young starlet in *Barberella*, Redford's young wife in *Barefoot in the Park*, the call-girl in *Klute*, as Henry's daughter and Peter's sister as Vietnam protestor and Tom Hayden's wife, Jane Fonda has been visible for some time. Most film-goers recognized her as a fine actress. Then came Fonda at 40, and her role as Lillian Hellman in *Julia*. It is a rite of passage for Fonda and a glowing work of art which can steady a shaky faith in films.

Fred Zinneman's *Julia* is taken from Lillian Hellman's best-selling memoir, *Pentimento*. With the backdrop of a tense Europe of the late 30's, Hellman wrote of her slight involvement in the anti-Fascist movement, a result of her deep friendship with a very committed Julia. In *Pentimento*, Hellman wrote with a sophisticated detachment of her life-long relationship with this beautiful wealthy girl who grew to reject her background and proclaim socialism. With Fonda, and Vanessa Redgrave as Julia, Zinneman has translated Hellman's loving but amazingly clear memory of this friendship into a film which is pervaded with the softness of memory yet filled with the urgency of young activism.

Julia is about a friendship between two strong women. Fonda was challenged by the role because, she said, she got to play a woman "motivated by ideas." Many will be quick to put *Julia* into a genre, "Women's films." Yes it is, but it carries no banner of feminism. *Julia* needs no ideology outside of its own story, its own fascinating characters.

A film such as this could have easily fallen into a sentimentality or pretentiousness. Instead, it has a marvelous objectivity. Finneman has each scene bathed in a soft half-light. We know it is one woman's memory, but we can believe it. Vanessa Redgrave is graceful and natural. There is no superlative for Fonda except fine; she carries the film. That's saying a lot when she is backed by such talented actors as Redgrave and Jason Robards (as Dash Hammet, Hellman's life-long romantic interest).

There are occasional lapses in a generally fine script. Hellman's friends Dorothy Parker and Allan Canbell (Hal Holbrook) fail to appear as witty and urbane as they are known to have been. There is little humour in *Julia*.

In a near perfect climactic scene, Hellman and Julia meet in a Berlin cafe. Hellman has completed her mission: transporting fifty-thousand dollars to the resistance group in Berlin to be used as bribery for the release of political prisoners. After a nauseously tense train ride through Nazi Germany, Hellman enters the cafe and sees Julia for what will be the last time. The two friends can only exchange a few words; the growing evil around them seems to close in on them like the walls of the smokey cafe. They sense the impending holocaust, and while deeply committed, they see their own helplessness. The friends are so close, yet they are soon to be ripped apart by the European conflict.

There is almost no explicit violence in *Julia*. But the implied violence is overwhelming. Political conflict and war take on an immensely personal significance as they tear apart a friendship, destroy stability, ignite an activism in the two women.

Health Careers Workshop

Office of Minority Student Relations of Guilford College in cooperation with Triad Sickle Cell Anemia Foundation will sponsor a two day program on careers in the health area for minority students. The program will begin at 7:00 p.m. January 30 in the Gallery of Founders Hall at Guilford College.

The keynote address "Preparation for Careers in the Health Field" will be delivered by Dr. Daniel Savage from the National Institute of Health, on January 30, 1978. Dr. Gilchrist also from N.I.H. will present information on

health careers within N.I.H. during this first evening session.

The second day of the institute will be designed for individual conferences with the staff members from N.I.H. and students interested in careers in the health area. We welcome and invite your participation in the two day program.

For additional information, contact either Office of Minority Student Relations, Guilford College or Triad Sickle Cell Anemia Foundation, Greensboro, North Carolina.



Ode to Odetta

Once again, we are here to keep you up to date on the latest happenings in the boundless field of the performing arts!

Slipping and sliding across the icy ground, we ventured to Dana Auditorium. The place was humming and it was no wonder, for about to appear was Odetta, the black musician-performer.

Her deep, rich intensifying voice filled the room working its way into our souls. Once

there, it remained kindled for the rest of the evening.

Handling the guitar (her "baby") with delicate grace, she displayed a dynamic demeanor depicting definite dazzle. As the performance progressed, a mutual liking between Odetta and the audience became apparent because of her amiable attitude.

Her songs were a cross between blues and folk as a result of the three major influ-

ences in her life - Paul Robeson, Marian Anderson and Lead-belly.

Speaking to Odetta after the show revealed that she had been headed toward music ever since she could remember. She feels her one hope in this world is to build a bridge encouraging people to participate. As Odetta herself so emphatically put it, "I sing to keep the spirit."

P.S. Don't look for us next week, we'll look for you.