

Not Enough Economics Professors

For the past 3 semesters it has been an ordeal for myself and many others to enroll in upper-level economic courses. This semester only three courses (upper-level) were offered and next semester only four have been offered. The tremendous demand comes from the many economics majors and minors, and also from non-majors interested in the courses.

Last year when I took Economics and Social Development, the professor was forced to open another section because of the very high demand. This semester I was placed on waiting list after waiting list, and in the end I received no courses in my major.

This past week Robert Williams was forced to turn away 12 students who expressed interest in taking one of his courses next spring. I spoke

with Robert, the head of the department, about the size of the courses and I asked, "Why aren't the classes larger?"

His response was that when the classes get larger the quality of the education deteriorates. The classes involve a lot of participation from each individual student and this cannot be accomplished in classes of 20-25 or more students.

I checked the number of student majors and the number of faculty positions in the various departments and found some rather startling statistics.

For example, the history department has 45 student majors and 6 faculty positions, yet the economic department has 37 student majors but only 3 faculty positions. Other comparisons include the political science department, with 38

student majors and 4 faculty positions; religious studies, with 12 student majors and 4 faculty positions; and philosophy, with 13 student majors and 4 faculty positions. It is somewhat confusing to me as to why the economics department has fewer faculty positions than some departments that have fewer student majors.

Therefore, the answer lies in the addition of another professor, a request Robert Williams and Carol Clark have made for the past four years. (cont'd. on p.5)

Joke Not Funny

Last Saturday night at the otherwise successful talent show, Mary Hobbs Hall and its residents were made the butt of a not-too-funny joke. What this "comedian" has done publicly is not only insulting to the women of Hobbs, but also and more importantly detrimental to any effort at mutual respect among campus groups. It is this kind of thoughtlessness that creates divisions out of differences.

Martha Goeden

Offense Taken at Article's Insinuations

In response to "Afro-American Studies Professors Frustrated," an article published in the November 7 issue:

While we definitely appreciate the journalist's notice, investigation, and expression of this most serious subject, a few of us in Dr. Linda Brown's "American Black Women Novelists" class find significant reason to take offense. In reference to the journalist's quote concerning the ways in which racism is embedded in our economic system, we feel unjustly described as "baffled ... mouths agape."

Excluded from this judgment is the quoted student's lack of knowledge concerning her classmates' backgrounds in Afro-American Studies. That we sat in "apparent disbelief" could be no more than an assumption. With this in mind, the origin of the quoted "30 other classmates" is questionable and serves merely as a random number. The level of racial awareness at Guilford College is alarmingly low, but, willingly exposing ourselves to a class such as Dr. Brown's, we

do NOT wish to be included in the majority of the population.

A classroom is a place for the exchange of ideas. Those who do choose to study Afro-American issues do so in order to gain understanding, increase his/her own awareness, and learn how we can do so in the community. In reaction to the student's words perhaps some of her peers had "blank stares," but, to disregard these looks as symbolic of a deepened level of understanding is unfair. Why not use what happened that day as a positive example instead of exuding an image of ignorance where it could NOT be identifiable?

The productive way to turn frustration into positive action is to support and bond with those who feel similarly. Speaking for the few who must defend ourselves, we are concerned. Let's work together.

Sincerely,

Julie Margulies
Lisa Nanstad
Elizabeth Mills
Emilie Algenio

LETTERS POLICY

The *Guilfordian* welcomes all readers to submit letters to the editor. Letters to the editor should be mailed to P.O. Box 17717 or delivered in person to the Publication Suite, second floor of Founders.

Letters should be legible, preferably typed, and double-

spaced. Letters should be signed and dated and include the author's phone number and local address. The *Guilfordian* will not publish anonymous letters. Please limit letters to 300 words or less.

The *Guilfordian* and its staff reserve the right to edit for length and clarity and to withhold letters based on the discretion of the editors.

Publication a Part of Educational Process

In the November 14th edition of the *Guilfordian*, there appeared a letter with the heading "Library Carries Racist Publication." Mark Aman, a Guilford student, wrote the letter which complained that student fees were being used to subscribe to a pro-apartheid publication. *South African Panorama* is indeed found on the periodical shelves in our library. It is published by the South African Bureau of Information. It is a

vehicle for portraying what the South African government wishes the rest of the world to see, including the activities of blacks and whites.

However, the library does not subscribe to this publication, nor does it bind it or keep old issues on microfilm. One year's worth of the publication is kept in a Princeton file. The library chose to accept the gift rather than censor the publication, thus giving the Guilford community the opportunity to see a South

African publication. This is part of the educational process, not support for apartheid.

Mark Aman did not check with me to see if we subscribed to the publication. In the future, if students or other members of the Guilford campus would like information regarding a periodical's cost or reason to be on the shelf, I would be more than happy to talk with them and answer their questions.

Sincerely,

Carol L. Cothorn
Serials/Binding Assistant

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Review

Life is A Dream

by Eugene Wan

Last Thursday, November 17, Dana Auditorium was the location for the Guilford College Revelers' production of Pedro Calderon's *La Vida es Sueno* (Life is a Dream).

The full-capacity audience of about sixty, intimately seated on the auditorium stage, enjoyed a strong performance of a difficult play.

Charles Williams was effective as Segismundo, the tortured, heir-apparent prince of seventeenth-century Poland. Steve Terrill, meanwhile, was outstanding as General Clotaldo, who remains loyal to his master King Astolfo, played by Jonathan Hatch, throughout the bizarre plot that follows, as the dishonored Rosaura, played by Ilana Papele, finds her fate mixed with the prince's while Astolfo, her would-be bridegroom played

by Neil Snyder, competes for the throne.

To watch *Life is A Dream* is to face a host of probing questions on life, love and honor.

Segismundo's plight, as he is removed from his home in exile to the finery of his father's court, makes one reflect on who -- Estrella (played by Heather Binion), Astolfo, the wild prince, or one of the courtiers -- is the best person. Later, when Segismundo has returned to his wilderness home, he questions the definition of what is real.

Segismundo represents a human experiment to determine the influence society has on human morals. His isolated childhood provides an opportunity to study human nature. Segismundo's conclusion that life is better lived as if a dream makes one realize the shallowness of earthly pleasures.

The play was set in bare

surroundings, true to the theater of the Spanish Golden Age in the seventeenth century, when it was written. Despite the minimal props and simple sound effects the scenes appeared quite real while the philosophical implications were made more apparent.

Clotaldo is the center of an interesting subplot as he finds himself caught between the love of his daughter and the duty of his king. Contrasted against the fateful paternal relationship between the king and Prince Segismundo, more questions are left unanswered than solved.

Roger Nebel as Clarin provided witty relief from the intricacies of the plot; also notable were fine performances from Mary Rinaldi, Robert Adams, Michael Amdur, and Ritchie Eanes.

If Calderon is right and life is a dream, it is that much richer having seen his play.