

Security Secrets Unraveled

BY GWEN BIKIS

The Guilford College Security Patrol is probably unique to our college in that it is run exclusively by college personnel, and staffed entirely by members of the student body. This does cause some minor difficulties, but the advantages over alternate systems outweigh the problems.

To find out more about the functions, inner workings, and origins of Guilford College Security, I interviewed Rick Diley, a sophomore in Administrative Justice and a security patrolman.

Rick informed me that, though security is now an entirely "on-campus affair," this has not always been the situation. As recently as four or five years ago, Guilford administrators hired professional "Pinkertons" to patrol the campus. Conflicts arose, however, between the student body and the campus Police force. These problems were largely due to "generational" differences and the expected civilian-police friction. The problem finally came to a head, it was claimed, when the policeman began to insist that they be allowed to carry guns while on patrol. Because this was not in keeping with the Quaker philosophy of non-violence, the college dismissed the night watchmen.

Bob White, who had just been hired as Director of Housing, conceived and launched the present campus security system. The development of this innovative program was Bob's pet project. He firmly believed that the typical problems between people from

opposite shores of the generation gap could be avoided entirely if a new system of security could be designed which utilized student patrols. Also, relations between security and student body would be less strained if student body members recognized the security person as a fellow student rather than as "just another pig."

What does one have to do to become a security patrolman? First, the prospective patrolman is interviewed for suitability for such a job. Those who are given preference are those who are Administrative Justice majors. If the interviewee shows the potential to be satisfactory, he then proceeds to a week-long training session, held at Quaker Lake shortly before the school year begins in September. There the security staff meets with Bob White, Ken Schwab, and other members of Administration. The security staff learns the duties of their job and are also given training in how to handle emergency situations, such as suicide attempts. Rick mentioned that in response to a request by Security, first-aid training will be given to the entire staff some time in the near future.

Rick outlined the duties of every security patrolman. They must make sure that all the buildings are secured at night and Hobbs, binford, and Shore Halls are locked after 1:00 a.m. In addition, they must patrol the campus and Friends Homes and make regular checks on the boiler rooms as part of their maintenance duties. Further, they open halls and classrooms in

case of emergency (for example, a late paper that must be handed in). Security is also called upon if interns are unable to quiet down loud parties. In such a case, security assists the intern in party control, but only as a last resort and at the intern's request. A security job is one of the most difficult on campus because each member of the security staff is on twenty-four hour duty call, in case of personnel shortage or some type of emergency. Many security staffers work odd shifts, the worst of these being the twelve p.m. to seven a.m. shift.

Rick says that he likes his job, despite the difficult hours, because he meets many people. He expressed a certain amount of unhappiness due to the role conflict caused by being both a student and an authority figure to other students, who will sometimes hassle security personnel. Rick cites the example of the abuse given out by students who have been given tickets. Rick accepts this as just another

duty that must be fulfilled as part of the job, but that many people "try to be offensive and bug us." He further states that security patrols are "just like any college student, only with certain responsibilities."

The Greensboro Police are called in only as a last resort. The standard policy is that students usually can take the responsibility for recognizing right from wrong without police pressure. Security only calls the police in if they are certain that the situation absolutely calls for it. Rick believes, however, that ours is a peaceful campus, and that the only time patrols run into any sort of difficulty is on weekends. Rick assured us that the security staff takes a certain amount of "blowing off of steam" on weekends for granted as a part of college life.

How effective is our campus police force? As of now it is adequate, but with the installment of a new communications system, security will be more than able to cope with any

sort of emergency. This system, which is due to be installed in two weeks, will put campus security on a direct line with the police force. This should greatly relieve any problems security may have had in the past, which were largely due to a lack of fast communication between security and the Greensboro Police force.

This new system will also greatly facilitate communications when students call security in case of emergency. With the present system the student has a 30-second time limit in which he can state his message. If he had time, he should repeat the message, as the transmission of the current communications system is somewhat faulty, a situation that will be corrected with the inception of the new system.

Hopefully we can all sleep peacefully in the knowledge that the Guilford College Security Patrol, thus improved, is patrolling the campus.

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AMY FRIBUSH
AND ARLENE FURMAN

Once again, we found ourselves seated in the now familiar Aycock Auditorium, anxiously anticipating the arrival of the UNC-G Dance Company.

Suddenly we found ourselves in the midst of green metallic dancers doing spacey movements to freaky music, giving us the impression of being in outer space. Smooth and supple bodies complimented each other interacting back and forth across the stage in a green spotlight. Unfortunately the unique effect of the costumes was ruined by sweat spots, and the long wild hair was distracting to the overall effect of the piece, *Derivatives*.

Before we had a chance to recover from this intrusion, there appeared two Shudras (working cast members of India) keeping a beat with long poles. The sounds of strange chanting met our ears along with drums and a sitar. Four nuns appeared and each proceeded to do an individual ritual depicting their hardships and sacrifices. The nuns were portrayed by the UNC-G Dance faculty whose district styles and methods were displayed.

Discordant Notes was

Dancers Caught With Pants Down

choreographed by Dr. Lois Andreason, Coordinator of the Dance Division, who on a grant, studied in India last summer, where she was greatly influenced. This became obvious as the music shifted and three Indian Temple dancers jingled and jangled their way on stage. Rhythms were accentuated here by the use of wooden sticks. With quick, sharp, and emphatic movements, a mockery of the nuns devotion to God occurred. The nuns reentered to be confronted by the conflict between them and the Temple Dancers. This was an interesting theme to develop, yet the ending seemed unfinished and we were left up in the air about the religious implications.

The third modern dance was *Soundings*, to Bela Bartok's 4th String Quartet. The dancers were dressed in dark, rich tones creating a quiet, gentle atmosphere. Their motions were searching, reaching, listening, questioning. Relationships were established through body designs and inner feelings could be extracted from the deep expressions.

Separately, the involvement intensified as the momentum of the music built up. All, abruptly became aware of each other and struck a pose.

The lights dimmed, they touched and exited.

The finale of the evening was *The Sleeping Beauty* ballet, to Peter Llyich Tchaikovsky impeccable score. Aside from the music, this performance stunk. Fifteen acts were a bit too long with not enough variation to keep the interest alive. The choreography and staging was boring and unstimulating. The expertise exhibited by the performers was equivalent to that of fifth graders. They seemed awkward and shakey with obviously little experience. The scenery and costumes were atrociously overdone. A near disaster was saved only by the flawless footwork of the male lead. He was strong and controlled with amazing height and precision.

His female counterpart left a lot to be desired. After rehearsing this number in a studio in New York for over a year, it was her first time on stage. Her fine technique and extension was overshadowed by a tenseness and unnaturalness in her carriage. The nervousness can be accounted for by the fact that she was only eighteen. However, no excuses should be necessary. In this case, no production would have been better than this one.

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