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Campus Will Feel Dramatic Impact Of Sartre's "No Exit"



Colquit Meacham, Shannon Smith and Johnny Smith portray a scene from No Exit.

By Susan Hughes

The Pierrette Players will present Jean-Paul Sartre's **No Exit** on Wednesday and Thursday nights of next week.

"Huis Clos" (**No Exit**) was presented for the first time at the Theatre du Vieux-Colombier, Paris, in May, 1944. When Sartre's first two plays, **No Exit** and **The Flies** were published in the United States in 1947, Eric Bentley had this to say about them:

"Everyone interested in modern drama, modern literature, or modern ideas might well read this book . . . I am inclined to think . . . that Sartre's remarkable talent finds more satisfactory expression in the theatre than elsewhere. After all, what is the chief fault that people claim to have found in his novels, his essays, and his lectures—is it not their theatricality?"

John Huston directed **No Exit** on Broadway, and the play has become a standard item in the modern dramatic repertoire all over the world.

No Exit, perhaps the best known of his plays to the present college generation, has great dramatic impact, for it deals with the problem of Hell—what and why—as well as with several other subtle themes. Many interpret the play with underlying Freudian symbolism.

The dramatic effect is heightened because the play is presented by Sartre in one act. Joseph Garcin, Estelle Rigault and Inez Serrano find themselves thrown together in a second-empire style drawing room. There are no windows, the lights cannot be turned off except by the "Master Switch," the door is always locked and the bell that summons the valet is described as

"capricious." This is their Hell, and the absence of an official torturer, Inez says, ". . . each of us will act as torturer of the two others."

The interplay of character in the play is complex, but the meaning is apparent. To tell more of the plot or story would make the play less significant to those seeing it for the first time. One tends to think less about what it is really saying if he already knows how it progresses.

The presentation of this play at Salem is a new exploration into the field of modern drama on campus. It is different, but that does not mean it is not good. Of the vast realms of drama written in this century, Sartre's will probably not pass into oblivion as soon as many others. He is important in the field of modern thought as well as drama, and the impact should be felt all over campus.

Vicki Sims, in her capacity as Pierrette president, is the producer. Linda Bashford is the Stage Manager, and Peggy Brown the Assistant to the Producer. The individual committees are headed by Sybrilla Caudel (Costumes), Johanna Johnson (Scenery), Liz Wilson (Props), Pinky Saunders (Lighting), Sally Beverly (Programs), Betty Cox and Joy Robinson (Make-up), and Lucy Lane (House Manager).

Tickets went on sale Thursday, November 10. Reservations can be made every afternoon from 1:20 to 2:00 in the Student Center, and from 2:00 to 5:30 and 7:00 to 10:00 in Miss Battle's office under Main Hall. Reserved tickets will not cost any more than regular tickets, but will assure you of a seat where you can see best. Reserved tickets are limited in number.

W-S Civic Music Presents Vienna Philharmonic Wind Ensemble, Pianist

The Wind Ensemble of the Vienna Philharmonic Orchestra will give a concert in Reynolds Auditorium on Thursday, November 17. The concert will be sponsored by the Winston-Salem Civic Music Association and will begin at 8:30 p.m.

Freidrich Gulda, world-renowned pianist, is the star attraction of the orchestra and a unique musician. The young Austrian, contrary to popular belief, thinks that musicians should lead vigorous lives and be well-acquainted with their modern world. "The great composers were not afraid of experience", he states.

Dr. Stewart To Speak Nov. 15 To Humanities

November 15, the Humanities Club will meet at 6:30 in the Day Student Center. Dr. Mary Stuart, who joined the Religion and Philosophy Department this year, will lead the discussion, which is to be on the relative merits and defects of conformity and non-conformity on college campuses. Questions such as "What is a radical?" and "What is a conservative?" will be discussed and open to group comment. These are questions which should be of interest to each girl at Salem. It is surely a topic which has been discussed among the students at various times. Everyone is invited to come and share their ideas over coffee.

Membership in the Humanities Club is open to members of the faculty as well as to all Salem students. The only requirement of the member is to attend the meetings which interest him. The programs consist of discussions in the field of humanities, which includes art, music, literature, language, philosophy, and history.

The purpose of the club is to encourage an interested exchange of ideas between faculty and students on topics which are correlated to the community of Salem. Serving in capacity of advisors to the Humanities Club are Dr. Africa and Mr. Hill.

"Mozart and Beethoven had full, exciting lives, and out of their lives they created their music. Like a composer, an interpreter must have something to say. He must strive to faithfully recapture the composer's spirit, but in addition must present his own viewpoint, or his playing will be just like everybody else's."

Mr. Gulda certainly leads a full, exciting life. He has concertized widely in Europe, South America, South Africa, and the United States. In spite of mishaps and delays (a piano arriving without legs), he enjoys traveling and thinks it has helped his playing. A pianist, or any musician, he believes, must be broad in his sympathies and understanding. Meeting and observing new and unfamiliar people, cities, and customs are opportunities that an artist must cultivate.

His parents both played and enjoyed music and were quick to encourage the boy's early musical interest. In 1942 he attended the Viennese Academy of Music where his professors urged him, in 1946, to compete for the piano prize at the International Contest in Geneva. To everyone's surprise the seventeen-year old boy won the prize and was launched on his eminently successful career.

Mr. Gulda is married and has a young son, whose birthday comes exactly two hundred years after Wolfgang Mozart's! If his family doesn't accompany him on his tours, he is always sure to take home something that is typical of the places he has visited. He has a large collection of flutes and recorders and is always interested in acquiring new ones. Besides playing these for relaxation, he also enjoys chess, reading, and skiing.

The admiration accorded to Freidrich Gulda and his playing stems partly from his attitude toward his art and his audience. He believes he has a responsibility to convey to his audience the music of the great masters; he does not want people to come to hear his playing, but rather to hear the compositions of great musicians.

"I like to think," he says, "that today's young audiences are attracted by the music itself. I think

of myself not as a star, but as part of a cooperative enterprise. All of us—the pianist, the conductor, and the members of the orchestra, should be dedicated to the same purpose; to present the message of the composer so that the public can share our joy in great music!" The public will be sure to enjoy great music and a pleasing rendition of it on Thursday night.

Ferlinghetti Gives Salem Contemporary Interpretations Of Love And Death

Lawrence Ferlinghetti, a contemporary poet, will present the second lecture in the 1960-61 Salem Lecture Series on November 14.

"Shot sun winged to zenith, plummeted, into the outrageous abyss on the other side of day. Streetlights came out in it, and I was no longer with her in that strange studio of a dance hall. I was going somewhere to my own funeral, through the late dusk that kept falling and falling. I had fallen from that place where she was, and my face upon the face of the street had grown old in falling, become happier, no good . . ."

from **Her**

. . . It was London
and when someone shouted over that they had got a model
I ran out across the court
but then
when the model started taking off her clothes
there was nothing underneath
I mean to say
she took off her shoes and found no feet . . .

from "London"

. . . And babies came in their carriages carrying irradiated dolls and holding out crazy strings of illuminated weather balloons filled with Nagasaki air

And those who had not left

their TV, sets long enough to notice the weather in seven years now came swimming thru the rain holding their testimonials . . .

from "Tentative Description of a dinner . . ."

The above quotations at random



Dr. Ferlinghetti

from the works of Lawrence Ferlinghetti illustrate the style in poetry and prose of Salem College's second lecturer in the current series.

This poet, a Bohemian bookshop owner, is one of the most notable of the contemporary poets. He graduated from the University of North Carolina and received his masters degree from Columbia University. After having served in World War II, he "emptied waste-

baskets at **Time**" in his own words, and then went to Paris. While there from 1947-51, he received a Doctorat de L'Universite from the Sorbonne.

Returning to this country he and a friend opened the first complete paper-bound bookstore in the country, City Lights, at San Francisco. He began publishing there the Pocket Poets Series, the writings of other contemporary poets. Mr. Ferlinghetti himself has published several works, including **A Coney Island of the Mind**, **Her**, and certain other collections of poems such as **Pictures of the Gone World**, and **Tentative Description of a Dinner Given to Impeach President Eisenhower**.

Mr. Ferlinghetti plans to read at Salem from his new book of poems, **Love and Death**. Some of the selections are: "Over-Population", "Euphoria", "Flying Away", "Hidden Door", "The Insoluble Problem", "The Great Chinese Dragon", "He", "New York-Albany". However he explains, "I have given up reading poetry with jazz. The poetry is bad for the jazz, and the jazz is bad for the poetry."

Mr. Ferlinghetti has traveled widely across the country giving readings. Last February he participated in a Pan-American cultural conference in Chile and this year will travel to the Virgin Islands, Cuba, Puerto Rico, Chicago, and North Carolina.

Lawrence Ferlinghetti will arrive in Winston-Salem Monday November 14 and the lecture will begin at 8:30 that night in Memorial Hall.