

# Rule Changes Do Not Fulfill Role Of College

What is the role of the college today? More specifically, what does Salem consider as its role today?

According to the Executive Board of the Student Government and the Faculty Advisory Board who worked on the revision of the Handbook, college should be a maturation experience both socially and academically. This requires a change in the role of the college concerning social regulations from one of parental care to one allowing individual responsibility in making decisions. The college thus becomes a transition between home and parents and the "outside world" of self dependence.

Certainly these groups should be commended for the revisions which delighted most Salemites. But commendation rests mainly on their reasons for revision. These were practical, they were meaningful, and they revealed a deep concern for the student as an individual.

However, the revisions did not actually measure up to the Faculty Advisory Board's and Executive Board's concept of the role that the college should play. We still have parental permission forms. Rather than assuming the role of a totally transitional entity between home and the "outside world", Salem continues to allow apron strings to filter in through the office of the Dean of Students. Granted—the college has a responsibility to the parents. Granted—the college has a responsibility to the community. Granted—there is that minority of students who have not matured enough socially to cope with a large amount of social freedom. But the college also has a responsibility to the student to let her make many of her own decisions. I think most people will agree that by the time a girl reaches her third year of college she knows what is going on socially whether she participates or not.

Therefore I suggest that in the future—whether this semester, next year, whenever—Salem take another step like the ones announced Monday. I suggest that the concept of the role of the college be correlated with the social regulations by abolishing parental permission forms for third and fourth year students. Then the word "transition" will really be applicable in describing the role of Salem as a college.

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Other writers contributing this week are: Beth Cronister, Joy Bishop, Barbara Horney, Jane Bostian, Jane Orcutt, Jane Cross, Sallie Barham, and Sara Ingram.



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# Salemites Choose Coble As Glamour Contestant

"Glamour's Top Ten College Girl Contest is part of Glamour's continual search for young women across the country who reflect individual thinking in their approach to fashion and its role in the life they lead and are outstanding leaders, initiators or achievers on their campuses or in the community in the arts, sciences, sports, business, politics or other fields." Again, this year Nancy Coble was chosen to represent Salem in this aspect. Last year she was chosen as one in 25 semi-finalists in the nation. This year's contest is different from last year's for it not only emphasizes fashion but also each girl's field of interest and her involvement in it. Nancy's interest lies in her double major of art and French. Hopefully her ability and love of art will lead her into commercial art, design or fashion.

Besides the academic portion of the contest, Nancy's own personal appearance rates high. To Nancy the most important idea about

looking nice is to realize that "you are what you are all the time." Your everyday appearance is essential.

Nancy's answers to the question, "What do you like most about the styles of today?" was: materials that cling showing a moving line, long sweaters, barrets, beads, rings, stocky shoes (which are the best thing that ever happened) and coordinated outfits which allow more possible combinations. This last favorite is especially necessary to Nancy because she uses most of her working money to buy clothes. "Long-term wearability and versatility" is the key word for Nancy's wardrobe plan.

Favorite colors? "They say blue-eyed blondes look best in blue so I try to wear all colors, especially bright ones!"

Nancy is thrilled to be chosen again and Salem wishes her "Good luck!"

# BOUNCING OFF THE BRICKS

By Sterling Winstead

Boy, has it been busy around here and second semester is only two weeks old. I miss a few footsteps who left with the end of last semester, but now there are some

## Warning: Cupid On The Loose

By Marily Saacke

it's the Official Day for Lovers frantic hearts begin to fly in hopes that little fat red man lurks somewhere nearby . . . cupid's really Paranoid always hung up with his little red arrows—you'd think he was a worthless Worm being hunted by a Sparrow . . . but he seems to have been to Salem many times already this year Lavaliers, Pins and Rings and Things flowing like beer . . . and a day rarely goes by when someone doesn't get roses cupid's out of season with that kind of hocus pocus . . . So, it's V-Day at Salem we Trees still Stand Tall but watch out for Cupid when the sun goes down and Shadows fall.

new footsteps cautiously weaving their way along the walks, fearful of stumping their toes on the cracked mosaic walks. It seems the sidewalk between Babcock and Strong dorms has been receiving competition from the stretch of grass which it borders. What's this about saving three steps!

What is all the commotion I hear in the Home Management House—mice in the pantry? No, it is seven soft-stepping future homemakers who keep a house that any sidewalk would be proud to own.

A new tune, somewhat foreign to these old Moravian bricks has been skillfully—and in some instances, not so skillfully—winding its way across the campus at 8 a.m. We bricks have lived through the sounds of the twist, pony, monkey, and boogalo and now I guess we can make it through the elementary teacher's "Go tell Aunt Rhody".

Whether Salem girls are wearing Weejuns, rah-rahs, Pappagallos or Frank Cardonnes they are always moving forward accepting responsibility yet abiding by the tradition that we old bricks are so proud of being a part.

Yes, we have had many a girl walk our way and we bricks keep up with "where it's at"! There is only one secret we keep from the Salem girls. Mary Murchison has tried and tried in vain to find out the story about the eagle over the front door of Bitting dorm. "I can tell you the specific requirements that the contract for Bitting dorm says must be on the exterior of the building, however, as to one very white and wooden eagle, I found no reference."

## Coming Events

- February 16 - 8:15 p.m. Organ Recital by Jane Graham, a student at the School of the Arts and also a student of Mr. Mueller.
- February 17 - 11 a.m. Freshman Class meeting.
- February 19 - 11 a.m. Assembly - Victor Christ-Janer, a noted architect, will speak as a Danforth Lecturer.
- February 19 - 6:30 p.m. Foreign Language Club meeting in Shirley Recital Hall.

# Titles Give Depth To Ruth Clarke Show Of Nonrepresentational Art

By Karen Park

The art exhibit currently on display in the Fine Arts Building is well worth some time spent in viewing and even studying. Be sure to bring along a dictionary, though, for the meaning of the titles often adds depth to the paintings. Ruth A. Clarke is the artist, and she has concentrated on nonrepresentational paintings, with absolutely no attempts to portray the human figure. This omission is rather surprising - after all, man's chief concern is himself. Nevertheless Mrs. Clarke has achieved some excellent pieces of art.

The two most frequent color schemes are those of cool blues, and of warm autumn colors. Though there are exceptions, the majority of the pictures fall into two styles: one is geometrical, which is often used to make comments on society (*Success Story*, *American Style*, the *Power Structure* pictures); the other is a more flowing style with emphasis on rounded shapes, movement, subtle nuances of colors, often with bright splashes of contrasting orange, red or white (*Insular*, *Sunspot*, *Reciprocity*, and others). Paintings in this group generally embody a concept.

One of the most fascinating in

this latter group is *Now, Shiva Dances*. On the sensory level, the picture is pleasing because of its beautiful harmony of colors and motion. But it also has a 'message' appealing to the mind. Shiva (or Siva) is the Hindu god of destruction and reproduction, a paradox and yet an inevitable union. The vivid slashes of red and orange shaping the subtle grey and mauves into a pagan motion I saw as reproduction. But as I looked at the painting, a rather malevolent figure emerged. The black head seen in profile and the grasping arms became death. And the picture became the embodiment of the paradox of life.

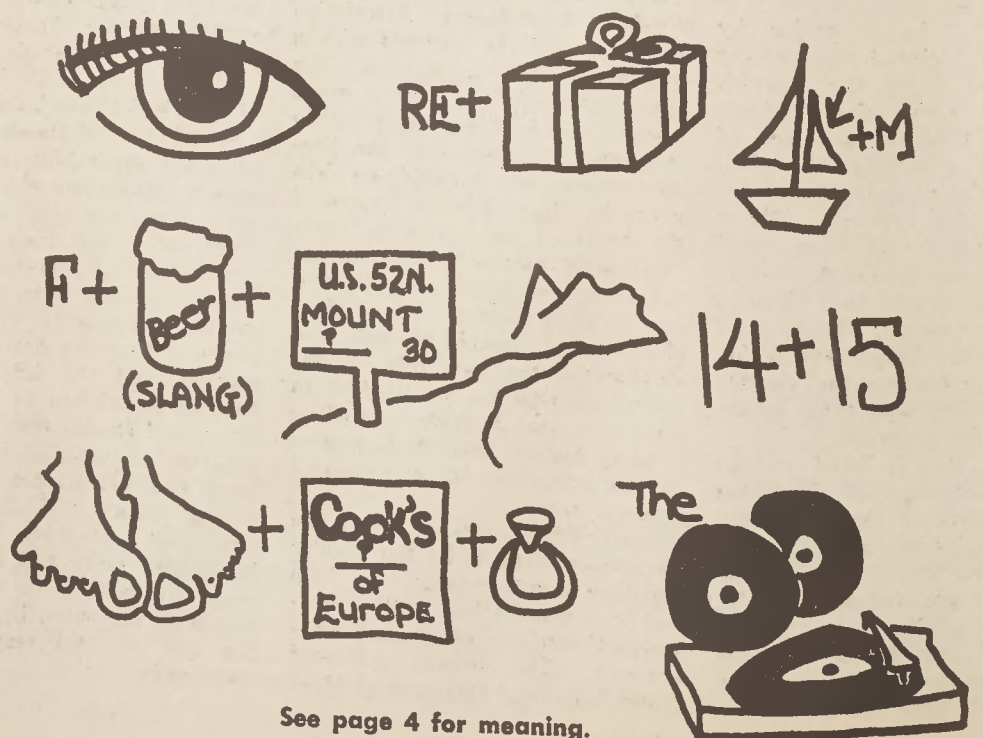
*Insular* is one of the most visually dramatic compositions in the showing. Unlike most of the selections, *Insular* has predominantly dark tones — shadowing maroon wine, browns, black, grey which are set off by a vivid mass of white being divided into by a splash of brown. (The description sounds rather gruesome, but the picture itself is not). The movement suggested to me a chunky sailboat being swept before a squall though I cannot think this was what the artist had in mind when she named her work *Insular*. According to Webster, insular can mean "having the characteristics of

an island" or it can mean "resulting from isolation or characteristics of isolated people". The figurative meaning is "isolated, detached . . . narrow, circumscribed, illiberal, prejudiced." Armed with this knowledge, the viewer can make several conjectures about the thought the painting represents. It could be comment on racial prejudice, with Negroes being the brown splash isolated by the white. Or the insularity could be more universal—that of the basic isolation of each man, his separation from his fellow beings by his body, inescapable in this world. Then what is the reward holding the white and dark Society? The world? God? One of Ruth Clarke's greatest appeals that she leaves much room to individual interpretation.

*Reciprocity* is a real-life honest-to-goodness example of Mr. Shew makes beloved Yin-Yang. The canvas is divided into equal areas of light and dark, brown and yellow with a light accent in the dark area and a light accent in the dark. can be interpreted as a statement of the mutual dependence of male and female.

Of the geometric pictures *Success Story*, *American Style* makes perhaps the most biting comment on American society.

(continued on page 3)



See page 4 for meaning.