



Dr. Mueller poses at his favorite place

## "An Evening Of Dance"

# School Of Arts To Present 'Flick-Flack,' 'Fugitive Visions'

Winston-Salem—Two new ballets will be premiered at the North Carolina School of the Arts when the dance department presents "An Evening of Dance" on Friday and Saturday, Oct. 31 and Nov. 1 and on Friday and Saturday, Nov. 7 and 8. Performances will be given at 8:15 p.m. in the drama theater at the School of the Arts. Seating capacity is limited to 400. Reservations should be made by calling the theater box office (784-7843) between 2 and 8 p.m., Monday through Saturday. The box office

opens Thursday, Oct. 23. Admission will be charged (adults, \$2; students, \$1).

The two new ballets are "Flick-Flack," choreographed by Duncan Noble of the dance faculty, with music by Benjamin Britten, and "Fugitive Visions," choreographed by Job Sanders also of the dance faculty, with music from "Visions Fugitives" (Op. 22) by Serge Prokofiev.

Two other ballets by Sanders will be included on the program. They are "Impressions" and "Summer-night."

"Impressions" is based on seven studies on themes by the artist Paul Klee, with music by Gunther Schuller. It was performed at the School of the Arts in April, 1968. This ballet is based on paintings by the Norwegian artist, Edvard Munch, with music by Arnold Schoenberg. Both of the ballets have been performed in Europe and have received acclaim by dance critics here and abroad.

The fifth ballet to be presented on the evening of dance program is "Fragments," choreographed by Pauline Koner, teacher of modern dance at the School of the Arts. It was premiered at the school last summer and is a protest of war, with music by Igor Stravinsky. The ballet was made possible by a grant from the National Endowment for the Arts to Miss Koner for choreography.

## Is The Pill Out Of Date?

DURHAM, N. H. (LIBERATION News Service)—Under the headline "It's a Bird! It's a Plane! It's Birth Control!!", the AP sent out a wire story about the proposal of botany professor Richard W. Schreiber for the sterilization of all women in a given area by means of an airborne virus. The projected purpose was population control.

In a two day symposium on population at the University of New Hampshire, Dr. Schreiber, proclaiming fears that man was "fatally close to breeding himself out of existence," reported that virologists had told him that a virus to accomplish the sterilization, and an antidote for it, could be developed in three years.

He estimated the development cost at \$5 million.

Since an antidote would be available, Dr. Schreiber maintained that "nothing is actually changed" and people could have as many children as they wanted—after they made the conscious decision to go in and get the injection which would provide the antidote.

The antidote would be geared to last no more than six months, so that the woman would have to come in for a new injection each time she wanted a new child.

Dr. Schreiber did not discuss who would be in charge of administering the antidote, nor on what basis the decision would be made to give it out, if it would have to be paid for, who would assume the costs, how many times a woman could get the antidote.

More important, he did not discuss who would make the decision of what areas would be sprayed with the airborne virus, and whether all the inhabitants of the area would have to consent before it was administered.

He did state that "no government would dare to do it" — which is probably true — no government would dare to impose that on its OWN population. But it is not so clear at all that the U. S. Government would not dare to do that on presumed "Viet Cong" areas of Viet Nam, on black ghetto areas, on guerrilla areas in Latin America, etc.

And it is quite clear that if the sterilization were imposed on an unwilling population, the theoretical availability of the antidote would be virtually meaningless. Schreiber's virus is a concrete example of why revolutionaries refer to plans for birth control as a program to "kill tomorrow's guerrillas today".

**The Home Economics Club is selling Birthday Cakes again this year. The cakes are \$3 and come complete with candles. Choices are chocolate, white, or yellow cakes with chocolate or white icing. You may also choose between a sheet or a layer cake. To order your cake, contact Betsy Parkinson (104 Gramley) a week before you need the cake. Cakes can be picked up from Sissy Kincaid (304 Biting) on the decided date.**

## Trustees Promote Dr. Mueller To Professor Of Organ Position

At the Board of Trustees meeting yesterday, Dr. John S. Mueller was promoted from Assistant Professor to Professor of Organ in the School of Music. Dr. Mueller received his Doctor of Musical Arts degree at

Boston University in August, 1969. He earned a Bachelor of Music degree at Oberlin and Master of Music at the University of Michigan, and has also studied at the Longy School of Music in Cam-

bridge, Massachusetts. Dr. Mueller joined the Salem faculty in 1955, and the next year Margaret Snodgrass left Randolph-Macon and came to Salem as Mrs. Mueller. In 1960-61 he was granted a year's leave of absence to study in Germany as a Fulbright Scholar. During the summer of 1967, while working on his doctorate, he was organist and choir master at Harvard University.

Dr. Mueller is a member of the College Music Society, and head of the division on organ in the Music Teachers National Association. He has served as Dean of the Winston-Salem chapter of the American Guild of Organists, and is frequently asked to judge contests, give recitals, play the harpsichord, or just "give me an extra lesson this week, please!"

In addition to his many duties at Salem, he is the only organ professor at the School of the Arts, and organist and choirmaster at Reynolda Presbyterian Church.

## Richard Fagan To Perform In Assembly

Highlighting the Assembly schedule next week is pianist Richard Fagan, who will play in Hanes Auditorium at 11 a.m., Wednesday, November 5.

Mr. Fagan, who lives in Albemarle, N. C., began his studies in at UNC-G and later entered the Eastman School of Music in Rochester, New York as a pupil of Jose Echaniz. He was awarded a full scholarship to study with Mieczyslaw Munz at the Peabody Conservatory of Music in Baltimore. His latest professional studies were with the noted pianist Leon Fleisher.

Richard Fagan was one of the seven semi-finalists in the historic 1968 International Bach Competitions. Of his performance of Bach's "Goldberg Variations" critic Grant Johanessen said, "The technique stands out—there is sincerity and simplicity in the unfolding of the variations which I find most affecting."

Mr. Fagan's program for Salem is selected from works he will perform as a contestant in the Premier Gottschalk Competition in December, 1969 marks the centenary of this American composer's death.

The program includes the following works:

Louis Moreau Gottschalk—**Bamboula**  
Mozart—**Variations on "Unser dummer Pobel meint"**  
Chopin—**Sonata in B minor, Opus 58**  
Allegro Maestoso  
Molto Vivace  
Largo  
Presto, ma non tanto  
Prokofiev—**Suggestion diabolique**

## Shewmake, Swider, Mangum Exhibit Art Works In FAC

By Karen Park

Currently, three of the members of the Art Department are exhibiting some of their work in the Fine Arts Center. Participating in the show are Ed Shewmake, Anthony Swider, and William Mangum. Shewmake is showing paintings in polymer and oils, and one piece of wood sculpture. The wooden figure, entitled "Woman," is one of his best pieces in the show. The shape is three-dimensional from the front view, but becomes linear in the neck, waist, and legs from the side view. This aspect makes an interesting rhythm in the change of lines and shapes as the viewer progresses around the figure. The patterns formed by the grains and colors of the wood are used to emphasize and add interest to the shapes, especially the rounded forms of the breast and elbows, calves, and buttocks. Notable also is the treatment of the head. The woman is facing up and sideways, suggesting a bit of motion in this frontal figure; the planes of the face form an intriguing pattern.

Most of Shewmake's paintings are of women, but one of his best is of a man — "Charles Laughton." This picture is placed next to a blue "Moon Man" to which it bears many resemblances. However, Charles Laughton offers much more in its spontaneity and suggestive power that gives him depth where the Moon Man is shallow. The painting invites participation of the viewer by leaving much for the eyes and mind to interpret. A surprising dash of red on the mouth and ears adds life to the cool greens and downward-drooping lines of the face.

Shewmake's colors sometimes get a bit muddy, even dull, as in "Swim" and "Bat in a Bird Cage." But his use of color is quite effective in "Charles Laughton," in "Singer," and in a polymer "Woman" at the

end of the hall. The woman is devilish, with her slanted eyes. The blues of the background and the greens of her body enhance the other-worldly atmosphere. Color is especially notable in "Singer," which captures a feeling of moving light by the use of pure colors and by the halo-like lines repeating the shape of the singer's head.

Anthony Swider has on exhibit eighteen silk screen prints. He is the Coordinator of Arts in the Winston-Salem-Forsyth County Schools and so comes into contact with the art work of children. This contact, I think, is reflected in the childlike simplicity of many of his designs, the subject matter, the exuberance of line, and the spontaneous quality of many of his prints—"The End of Winter," "Cold Morning," "Print III," and "Going Home."

"The End of Winter" is interesting for its clear colors and the textures produced by lines, dots, and solid spaces. The rooster in "Cold Morning" has lovely purple and orange feathers, created by lines of color. The curving lines are echoed in the blue moon, and become straight in the barn; all of this activity is set off by a relatively solid green background.

On a more sophisticated level is the "Just Man," which is appealing for its simplicity and subtlety in both color and line. The "Just Man" is a composition of curves: the head and shoulder complement each other and variety is provided by the smaller, more complex curves of the visage. A hint of light shows through on the outline, heightening the effect of the rhythm established by the curves of the facial features.

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The Salemite extends sympathy to Dr. Mary Hill on the death of her father.