

From Peace To Ecology

The Peace demonstrations have died down somewhat as anti-Vietnam protesters apparently let off most of their "steam" during the October 15th Moratorium. This does not necessarily make them any less strong in their convictions about the war—but another interest seems to have caught their eye and the eye of many others—Ecology.

There is a nation-wide concern over the ecological crisis which is facing the world. Students, politicians, professors, people from many, many walks of life are having their eyes opened by the recent publicity on water pollution, air pollution, overpopulation, etc.—things that threaten the balance of nature as destructive forces. These problems do not just hit at a minority, they hit at everyone; and their effect is not temporary, rather it may affect every generation that follows us. If we do not act now, if we do not become informed about this crisis, we may leave a self-destructive legacy to those generations which will follow us.

The Salemite staff feels that every student has a responsibility to make herself informed about this ecological crisis. To facilitate this, The Salemite will run a series of articles on this issue.

"What difference does it make if we don't wake up?"

The Cripple Creek Sound: Band Is Number One

By Jane Cross

After a couple of years of ear-shattering, soul-screaming electronic music there has been a broad shift in rock music to a more subtle and understated style. In such groups as Crosby, Stills, Nash and Young, Creedence Clearwater Revival, and The Band, the style of natural music is growing, which according to TIME, January 12, 1970, can be labeled "country rock." It is an urge to return to a rhythm and blues, twangy, melodious ballad style.

According to TIME country rock is symptomatic of a wish for cultural change following the unsettled decade of the sixties. The wish is one to escape "the corrupt present by returning to the virtuous past," whether it be a fanciful or real past, the longing is there, and The Band unsentimentally capitalizes on this sound.

Four Canadians and one American, all drifters in search of the old past, the five members of The Band were drawn to the South and the Mississippi River. Somehow magically they were drawn together and after long hours of daily practice and playing a string of night stands, they have finally found what they were looking for when they came "to look for America." Deep within their music beats a grass-roots heart, an almost "deceptively simple" style. In their primitiveness they approximate quiet spirituality. Their ties are to the land which they sing about.

All five members of The Band have been musicians almost all their lives, which gives them a workable knowledge of the fifteen instruments they are capable of playing. They were called the Hawks in their early years. They played straight country until they met up with Bob Dylan in 1965—their name

changed, their style changed, as well as their philosophy of life. Folk rock was born. Loud and vibrating, they became the force behind the prophetic Dylan—they made songs such as "Like a Rolling Stone," "Visions of Johanna," and "Leopard-Skin Pillbox Hat" come to life.

In 1966, they went to Woodstock, New York, to stay with Bob Dylan after his motorcycle accident. When he recovered, The Band and Dylan turned out some amazing lyrics and music, including "I Shall be Released," which appeared on "Big Pink," The Band's first album. Dylan left for the Village, but The Band stayed on in Woodstock enjoying the country life.

It is their new way of life which is reflected in the simple and natural style they have developed. Informality, flexibility, little or no help from expensive electronic equipment, characterize their sound on the new album, unpretentiously called "The Band."

A few notables: "Up on Cripple Creek" probably the most familiar has a blue-grass sound, simple and humorous lyrics. "Whispering Pines" has the quiet, haunted feeling of a long-left pine forest on a moonlit night in early spring.

"Rockin' Chair" takes an unidealized look at the problem of growing old. A really poignant and touching song, it sounds like a country hymn . . . "oh to be down in old Virginia to see my best friend, they call him "Ragtime Willie" . . .

"Look out Cleveland" is full of rhythm, rambling freight train beat, like an early Hank Williams or a late Johnny Cash tune.

"Unfaithful Servant" is a combination of Negro spiritual and Mountain hymn. It gives hope for the future.

FAC Houses Road Exhibit, Displays Carolina Talent

North Carolina Crafts, a two-year traveling exhibit, co-sponsored by the Southern Highland Handicraft Guild and the North Carolina State Arts Council, is being displayed in the galleries of the Salem Fine Arts Center at Salem College. The exhibit, open 9 a.m. to 5:30 p.m. and 7:30 p.m. to 9 p.m. daily, will be shown through February 21. It is open to the public at no charge.

The self-contained exhibit features 100 examples of crafts by North Carolina members of the Southern Highland Handicraft Guild. The show includes various uses of wood, ceramics, metal, and fabric. Wood is used in carving, turning, and basketry. Ceramics consists of glass, pottery, and

enamels. Metal is used in dinnerware and jewelry. Fabric is shown in weaving, knitting, and silk screen printing.

Many traditional and contemporary craft ideas are included in the exhibit, which represents a cross-section of work being done by craftsmen in North Carolina's twenty-four mountain counties. Photographs and printed materials accompany the exhibit, giving further information about the craftsmen and the Guild.

The North Carolina Crafts exhibit is a part of the education program of the Southern Highland Handicraft Guild, a nine state organization, with offices in Asheville. Other Guild projects include an annual Craftsman's Fairs, operation of four shops for the sale of members' work, and a wholesale program. Under the guidance of Director Robert W. Gray, the Guild administrative staff works closely with the craftsmen of the mountains. The growing membership now stands at over 500 craftsmen.

Reed & Barton Open Sterling Silver Contest

During the months of February and March, Reed and Barton, America's oldest major silversmiths, are conducting a "Silver Opinion Competition" in which valuable scholarships totalling \$2050 are being offered to duly enrolled women students at a few selected colleges and universities.

Salem has been selected to enter this Competition in which the First Grand Award is a \$500 cash scholarship; Second Grand Award is a \$300 scholarship; Third Grand Award is a \$250 scholarship; Fourth, Fifth,

and Sixth Awards are \$200 scholarships; and Seventh, Eighth, Ninth and Tenth are \$100 scholarships. In addition, there will be 100 other awards consisting of sterling silver fine china and crystal with a retail value of approximately \$75.

In the 1970 "Silver Opinion Competition," an entry form illustrating twelve designs of sterling and eight designs of both china and crystal. The entrants simply list the three best combinations of sterling, china and crystal from the patterns illustrated. Scholarships and awards will be made to those entries matching or coming closest to the unanimous selections of Table-setting editors from three of the nation's leading magazines.

Donna Daisley is the Student Representative who is conducting the "Silver Opinion Competition" for Reed and Barton at Salem. Those interested in entering the "Silver Opinion Competition" should contact her at 112 Gramley for entry blanks and for complete details concerning the Competition rules. She also has samples of Reed & Barton designs so that entrants can see how these sterling patterns actually look.

Through the opinions on silver design expressed by college women competing for these scholarships, Reed & Barton hopes to compile a valuable library of expressions of young American taste.

The general tone of the album is optimistic—an emotion sometimes hard to find in today's anxious and noisy world. If you get fed up with the screaming and noise of the commercial rock world, turn on The Band—you're in for a pleasant surprise.

Death To Dullness

Assembly Schedule Posted

- Feb. 18 A. G. McKay, Piedmont Lecturer, "The Etruscans: New Discoveries and Ancient Controversies"
- Feb. 20 Open
- Feb. 25 Departmental Assemblies
- Feb. 27 Dr. Carla Waal, "Women in Ibsen"
- March 4 Norman and Sandra Dietz, Vaudeville, short acts, satire sketches
- March 9 S. G. A. Elections
- March 11 Archway Singers, Dee Dee Geraty, Susan and Nancy Nelson
- March 13 Departmental Assemblies
- March 15 N. C. School of the Arts ballet and demonstration with Job Sanders
- March 20 Student Power and Politics
- March 25 Moravian Tradition
- April 8 Joanna Featherstone, Black actress, "A Program of American Negro Literature"

- from pre-Civil War to Today"
- April 10 S. G. A. Meeting
- April 13-15 Symposium, "Violence as Human Expression"
- April 15-17 April Arts Week
- April 22 Departmental Assemblies
- April 24 Open
- April 29 Open
- May 1 Robert Watson, poetry reading
- May 6 S. G. A. and Faculty Meetings
- May 8 Betty Tabot, Lecture-Demonstration, "Twentieth Century Music for Piano"
- May 13 Open
- May 15 Departmental Assemblies
- May 20 Music Composition Class
- May 22 Closing Assembly

Coming Events

- February 14 Patricia Pence, harp soloist, Salem College School of Music, in Winston-Salem Symphony Concert. Reynolds Auditorium, 8:15 p.m.
- February 15 Movie: Juarez Drama Workshop 7 p.m.
- February 17 Focus: "Black Economy and Labor" Choral Ensemble Room 6:30 p.m.
- February 18 Alexander McKay "The Etruscans: New Discoveries and Ancient Controversies" 11 a.m.

SCHOOL OF THE ARTS

- February 13 Marc Gottlieb, violin and Clifton Matthews, piano Main Auditorium 8:15 p.m. No charge
- February 19 NCSA Dance, Drama and Music Students Main Auditorium 8:15 p.m. No charge
- February 20 Claremont String Quartet Main Auditorium 8:15 p.m. No charge

Beyond The Square

Panthers Outline Program

By Joy Bishop

At a recent seminar held at Wake Forest University and led by Black Panthers from the area, the contradictory yet powerful nature of the Black Panther movement was pointed out.


According to government estimate, the Black Panthers number about 1,200 members in the United States. The Winston-Salem society of Panthers is the only such organized group of Panthers in the state of North Carolina.

However, the Panthers have emerged as a symbol of militant black rage. They are convinced that the black man will never get what he deserves without the force of violence. The Panthers asked those students present at the seminar to discontinue their apathy, to burn buildings at the University and to kill if necessary. One very interesting request of the Panthers was that whites get out of the black ghetto areas. The Panthers do not claim to be black racists—instead they say that the work in the ghettos must be done by blacks and not by so-called "white liberals" who claim to do justice but who instead exploit the black man.


The Panthers asked that the whites work in their own communities to convince other whites that our present capitalistic government is corrupt and should be destroyed. The Panthers expressed their desire for a socialistic government but offered no plan for its organization. Among other demands, the Panthers asked for immediate release of all imprisoned blacks and that all black men be exempt from military service.

The Panthers have armed themselves heavily in the name of self-defense and they have used their weapons—not only in self-defense. The Panthers ask for peace and racial justice and propose that violence and revolution are the only means of reaching these goals.

The Black Panthers claim to want all of the same things that Martin Luther King wanted—only their tactics are different. Panther influence continues to spread in black and white communities.



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