

Salem Lags Behind In System Of Dorm Closing

The closing hours of women's dormitories is a subject of interest and concern on college and university campuses across the country, whether exclusively female or coeducational. The articles within this paper represent a growing trend to allow women to set their own hours. Such moves are based on the idea that today's women are more mature than their predecessors and that, consequently, they should be given the responsibility to determine when they should come in at night. This responsibility is seen as beneficial in the continued maturation process of women students in light of the fact that women will have to accept similar and increased responsibilities when they leave the academic community.

If Salem considers as one of its roles the preparation of its students to live in the rapidly changing, fast-paced world beyond the Square, then such a move by Salem would not be out of keeping with this role. The recent move to extend hours is certainly a move in this direction. But it seems that it could be only a half-way measure.

Most colleges which have done away with hours for women students have done so for resident seniors and/or students over 21 years of age. This allows those women who are nearest to that time in their lifetime when they will have increased responsibilities to become accustomed to accepting them while giving underclassmen time to become well adjusted to college life and to experience the maturation process that college brings.

Such a system of self-limited hours for Salem should be considered. Salem students are certainly as mature and responsible, if not more so, as women at other colleges. Technicalities of such a system could be worked out either with keys, push-button combination locks, or some other way. One might note that students lived in South Dormitory this past summer under an effective key system.

Perhaps the college does not want to "rush" such proceedings. One must consider, however, that Salem lags behind in its sign out regulations and hours system when compared with other area schools. Consequently, it is time for Salem to catch up and it is time for Salem to become consistent in the regulations which are imposed and the philosophies and expectations upon which they are based.

Clifton Matthews To Present Piano Concert At Arts School

Clifton Matthews, concert pianist, will give a faculty recital at 8:15 p.m. Friday, March 13, in the main auditorium at the North Carolina School of the Arts. The concert is open to the public without charge.

His program will include: Partita No. 6 in E minor by Johann Sebastian Bach; Sonata in D major, K. 33 by Wolfgang Amadeus Mozart; Theme and Variations, Op. 73 by Gabriel Faure; "Out of Doors" by Bela Bartok, which includes 'With Drums and Pipes,' 'Barcarolle,' 'Bagpipes,' 'Night Music' and 'The Chase.'

Matthews received bachelor of science and master of science degrees from the Juilliard School in New York. He was a student of Irwin Freundlich for six years at

Juilliard. Freundlich is also a member of the faculty of the School of the Arts. As a graduate student, Matthews was a teaching assistant at Juilliard.

He studied with Friedrich Wührer at the Hochschule für Musik in Munich, Germany under a Fulbright Grant. He also studied with Guido Agosti at the Accademia Chigiana in Siena, Italy, where he was awarded the Casella Prize for piano playing.

He remained in Europe for five years concertizing in England, Scotland, Scandinavia, Holland, Germany, Austria and Switzerland.

In 1963 he returned to the United States and taught at Skidmore College in Saratoga Springs, N. Y. Before coming to Winston-Salem, he

was a member of the music faculty at the University of North Carolina at Chapel Hill. He performs frequently in solo recitals, chamber music programs and as soloist with orchestras.

LETTERS TO EDITOR

Dear Editor,

I will personally give call-downs for barefootin' it in the shower and tub.

Sincerely,
Patti Hay

Dear Editor,

Is there really not a more efficient way in counting votes? How about more people on the counting staff? Rent more adding machines?

Let us vote on all the ballots with no repetitive nominees and hand them in—announcements could be made in the dorms later.

Sincerely,
Mary Wong

NOTICE

Gordon Lightfoot, known as the king of Canadian folk music, will be in concert in Wake Chapel at Wake Forest Friday, March 20, at 8:15 p.m. Lightfoot, who is also the number one Canadian recording artist in any field, will be giving his first concert in the area.

Tickets for Salem students are \$2 apiece and are on sale at the College Union office at Wake Forest between 3 and 5 p.m. on weekdays, or you may call the office at 725-9711.

History Dept. Discussion Topic

Flick "Medium Cool" Provokes Awareness Among Audience

By Jane Cross

If "Medium Cool" moves us out of the "age of innocence" into the "age of awareness" it is due to the fabulous direction and production of Haskell Wexler. As a distinguished cinematographer, he won an Academy Award for his photography in "Who's Afraid of Virginia Wolf?" and earned acclaim for his work on such films as "In the Heat of the Night" and "The Thomas Crown Affair." In addition to directing "Medium Cool," he conceived the project, wrote the screen play, photographed it and produced it.

This film is set against the background of Chicago in the summer of 1968 when the mass media showed the whole world the horrors of the Democratic National Convention.

The acting is not particularly brilliant except for the unsung performance of 13-year old Harold Blankenship, who plays Harold in the film. A stroke of luck enabled Wexler to secure Blankenship for the role. Author Studs Terkel met the Blankenship family while researching the Appalachian ghetto for a story. He was impressed with the alertness and native intelligence of Harold, despite the fact that the youngster could neither read nor write.

"Harold was well paid for his work in the film," states Wexler, "but when we turned over his salary to his parents, we insisted that \$1,000 of it be set aside to help

finance an education for the youngster who, at 13, had never received schooling of any kind."

The stunning mobility of the camera and the flexibility make the strived-for documentary quality believable. Most of the sequences are real-life settings such as the International Amphitheatre where the Democratic Convention was held, Grant Park where the major rioting occurred, a gun clinic, a nightclub, Appalachian and Black ghettos, and even the stations of the CTA. Other filming locations were the bluegrass country in Kentucky, Resurrection City in Washington, and a National Guard Training Camp.

Wexler carried the contemporary feeling of "Medium Cool" throughout by carefully selecting the most appropriate musical score for the film. The modern score was done by Mike Bloomfield, formerly of

Blood, Sweat, and Tears, and most of the music was performed by The Mothers of Invention. Also included is "Merry-Go-Round" by Wild Man Fisher, a street-corner discovery of Frank Zappa. The song gives a feeling of motion to the kaleidoscope effect created by the camera.

Wexler states that "there is much to be gained by filming among people who feel things strongly. If your film can reflect areas of life where people feel passion, then it will have genuine drama."

As a whole the film seems a bit didactic, and comes on too heavily at times; however, as a capsule view on violence this film would be a good prerequisite for the April Symposium on Violence. It is now playing at Reynolds Cinema.

Source—
Handbook of Production Information Paramount Pictures

Beyond The Square

Violence In Britain May Cause Bobbies To Arm

By Barbara Horney

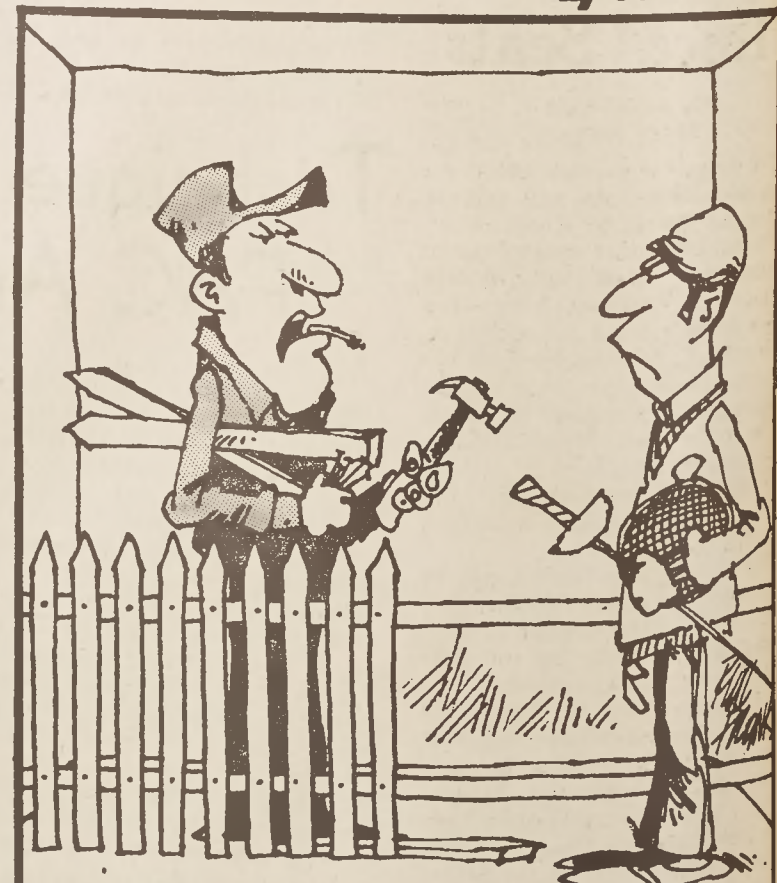
If we think we are having trouble with our policemen in America, we should take a look at what is going on in Britain. There, bobbies are resigning at the rate of twelve a day. Traditionally the police there have not been armed, except for a night stick, but now there is talk by some of carrying guns. As in the US, youthful demonstrators are referring to the police as "pigs," and are perpetrating more violence against policemen than ever before.

Britain has just removed the death penalty for murder of a policeman, but many citizens are thinking that it should be restored. When the penalty was in effect, Britain lost only 28 policemen in 50 years, but 9 policemen have been killed in the past one year since the penalty has been removed. Pay increases for bobbies are being made and hours shortened, but it seems that some more drastic action must be taken to maintain an adequate number of policemen. The British do not want armed bobbies, because they say that the criminals would only get more guns. Many legislators are making a plea for return to "law and order." How this will be achieved remains to be seen.

Newsweek, March 9, 1970

FRANKLY SPEAKING

by Phil Frank



'COMPLAIN TO THE DEAN IF YOU DON'T LIKE THE WAY I TEACH THIS FENCING CLASS!'

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