

# Petitions And Problems

The most recent petition received by Legislative Board points out some potential problems in the petition system. The petition basically requests that dress regulations for classes be dropped.

The petition is one which is widely supported among students. However, the petition also includes a stipulation that individual professors can set dress regulations in their own classrooms. This stipulation presented a problem for those students who support dropping dress rules for class but who do not agree with the idea of shifting responsibility for appearance from a rule to their professor.

On the one hand, even with this stipulation the petition is a big step in regard to dress rules, and not signing it might be interpreted as opposition to the desired change. But on the other hand, dress petition is passed in its present form, students and faculty signing a petition should indicate agreement with its terms. If the alike will have to live with what could be a rather uncomfortable stipulation hanging over their "freedom of dress."

Perhaps the solution to this problem with petitions is for petition writers and signers to think through all the terms of a petition more carefully. If a student disagrees with a petition, she should not sign it, and if enough people agree with her, a new petition can be circulated and presented to Legislative Board.

If compromises are necessary, they can be made by Faculty Advisory Board and Executive Board. The petition itself should reflect what students really want, not simply what they think they have the best chance of getting.

## The Arts Corner

# Here's What's Happening On The Winston-Salem Scene

The next event on the calendar of the School of Music is a piano recital by John Kenneth Adams. Mr. Adams, born in Arkansas in 1934, studied at Yale University, went to England as a Fulbright Scholar, and was a member of the Pablo Casals Master Class in Zermatt, Switzerland, in 1960. He has appeared in this country at the Phillips Collection and the National Gallery of Art in Washington, D. C., at the Matthay Festival in College Park, Maryland, and as a recitalist in several major cities; his European debut came in 1969 with recitals in England and Holland. He is also well known as a lieder accompanist and chamber musician. At present he is a member of the faculty of the University of South Carolina.

The first half of Mr. Adams' program will consist of Schubert's *Impromptu in B Major, Opus 142*, followed by Brahms' *Sonata in F minor, Opus 5*. Webern's *Variationen fur Klavier, Opus 27*, Liszt's *Etude d'Execution Transcendente XI, 'Harmonies du soir'*, and Debussy's *Reflets dans l'eau, La Terrasse des Audiance au clair de lune* and *L'isle joyeuse* make up the second half of the program. The recital will begin at 8:15 Friday night, October 23, in Shirley Recital Hall.

North Carolina School of the Arts, School of Dance will present the World Premiere of Agnes de Mille's *A Rose for Emily*. The music is by Alan Hovhaness, costumes and sets by A. Christina

Giannini. Guest artists performing are Gemze de Lappe and David Evans. The program will include *Cherry Tree Legend*, choreography by de Mille, music by Rittman; *Flick-Flack* choreography by Duncan Noble, music by Benjamin Britten; *Workout*, choreography by Atkinson, music by Shostakovich.

Admission will be \$1 for students, \$2 for adults. Call the Box Office—784-7843. Friday and Saturday nights 8:15 p.m., Saturday matinee 2:00 p.m. The performance will be in the Drama Theatre.

October 28, Miss Patricia Pence, Salem faculty member, will present papers and compositions written by students in the American Music class. The topic given is *Chance and Impact in Contemporary Music*. The presentation will be in Hanes Auditorium at the Assembly hour.

*Rosencrantz and Guildenstern Are Dead* will open the Wake Forest University Theatre's 1970-71 season October 23. Directed by Dr. Harold C. Tedford, the production features Chuck Rose, Junior from Lockport, New York, and Steve Simpson, graduate student from Texhoma, Oklahoma, in the leading roles. "Rosencrantz and Guildenstern," by England's Tom Stoppard was, first performed at the Edinburgh Festival, then subsequently in London, and was the highlight of the 1967-68 Broadway season and has only recently been released for amateur production.

Dear Salemite Editor:

I guess I goofed and left out the important paragraph in my last letter to you; or maybe you goofed and thought my letter was too long-winded and cut it.

Anyway, I mean, the really obvious interpretation of the painting I was talking about was not the one the speaker gave: A Protest Against "Fowl" Atmosphere.

It was obviously a diabolical communist propagandistic conspiracy to poke fun at our three astronauts who turned chicken!

Yours for the public truthful interpretation of great works of art, and thankfully yours for the truthfulness of modern journalism.

H. M. (Wally C.) Lewis

# letters . . .

(Ed. note: The last paragraph of last week's letter from Dr. Lewis was omitted by mistake. Apologies to Dr. Lewis.)

Dear Patti Pig . . .

Thank you ever so much for even noticing! I've taught at Salem for twenty years now, and I've endured so many "genteel" "polite" and unforgivably BORING so-called "speaker-audience dialogs" that, in my mounting senior citizenship I'm beginning to feel my "rights" to fight back a little bit, and to relieve the boredom by stirring up a little bit of excitement—even at the expense of appearing not to be a polite, genteel "southern gentleman." Anyway, it's too late for me to try that glorious role: I was born among stone-age men in Oklahoma; never learned to use the subtle needle in "polite dialog" instead of a tomahawk.

Thank you again for noticing that I did, purposely, and perhaps,

rudely, cause a little bit of excitement in what was a superficial talk and was turning — oh so Salemly restfully politely—into a very superficial and boring "question-and-answer" exchange!

So, up-and-at 'em, Patti Pig! Let's grunt and groan a little bit, and maybe even get downright nasty once in a while, when people subject us unnecessarily to boring performances.

Thanks for being sympathetic, for noticing, and being partly on my side. I've been feeling discouraged and lonely lately in my rebellion at boredom. (And Salem could be such an exciting place, if we really tried to make it so! I'll even control myself and keep quiet for a change if somebody else will just have the guts to stand up and challenge some of the boring nonsense that goes on around here most of the time).

Eternally gratefully yours,  
Dr. L.

## KATHARINE B. RONDTHALER AWARDS

The Alumnae Association of Salem College each year presents to students awards for the best creative work in:

ART—any media

MUSIC COMPOSITION

LITERATURE—separate awards for:

Prose

Poetry

Entries in literature should be typed and double spaced. You may submit any number of entries; they will be judged individually. Do not put your name on your entry, but put it on a separate sheet of paper along with the title. Entries are judged by qualified persons "off-campus", not members of the faculty.

We urge you to participate in this competition. If you have questions, please call Mary Lucy Bivins in The Alumnae House.

Jess Byrd, Chairman  
Scholarships and Awards Committee

## CALENDAR OF EVENTS

Oct. 23 — John Kenneth Adams Piano Recital, 8:15 p.m., Shirley Recital Hall.

Oct. 23 & 24—An Evening of Dance, North Carolina School of the Arts, Students \$1, Drama Theater, 8:15 p.m., Sat. Mat. 2:15 p.m.

Oct. 23-27—Wake Forest University Theatre *Rosencrantz and Guildenstern Are Dead*

Oct. 26 — An Evening of International Poetry reading by Lesley Hunt and Jesus Silva, 8:15 p.m., Main Auditorium, NCSA

Oct. 28—Lecture-Recital "Chance and Impact in Contemporary Music," Patricia Pence and Salem Students, 11:00 a.m. Hanes

Wake Forest Film Program DeTamble Auditorium in Tribble Hall

The Vittorio de Sica Film Festival Oct. 23—*The Bicycle Thief* 1949—Italy 8:30 p.m.

Oct. 24—*Gold of Naples* 1953—Italy 8:30 p.m.

Oct. 25—*Miracle in Milan* 1951—Italy 8:30 p.m.

Oct. 26—*Indiscretion of an American Wife* 1953—Italy 8:30 p.m.

Oct. 27—*Two Women* 1960—Italy 8:30 p.m.

Oct. 28—*The Condemned of Altona* 1962—Italy 8:30 p.m.

Oct. 30—*Yesterday, Today, and Tomorrow* 1964—Italy 7 and 9 p.m.

Oct. 31—*Marriage Italian Style* 1964—Italy 2 and 7:30 p.m.

Nov. 1—*After the Fox* 1966—Italy 8:30 p.m.

Nov. 2—*A Place for Lovers* Italy 8:30 p.m.

# The Salemite

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## frankly speaking . . . . . by Phil Frank

