

Those Big Bad Comps

Comprehensive exams for seniors are a traditional topic for gripe sessions at Salem, and, traditionally, student opinion has opposed having comps. This year comps seem to be getting an especially critical look from students.

Comps at Salem definitely pose a problem. Different departments take different attitudes and approaches to the exams, while seniors are taking an increasingly indifferent attitude. If comps do serve a valuable purpose, it looks as though the purpose is getting lost in the shuffle. The resulting confusion leads most students to the conclusion that comps serve no purpose and should therefore be abolished.

However, students who have taken time to talk with various faculty members about comps and their purpose in the academic program have realized that the best solution to the comps problem may not be such a simple one. In fact, simply abolishing comps may be a means of avoiding the problem rather than solving it.

More students should make an effort to investigate all sides of the question. Likewise, faculty and administration should clear up the objectives of comps and evaluate whether they are accomplishing these objectives.

NCSA Features World Premiere Of A Rose For Miss Emily

By Libby Cain

Saturday night's performance of *An Evening of Dance* was one in which the North Carolina School of the Arts might justly take pride. The program, consisting of four works, featured the world premiere of *A Rose for Miss Emily*, choreographed by Agnes de Mille.

The opening work was a brisk, storyless ballet entitled *Workout*, which, as the title suggests, presents a complete dance workout—adagio, jumps, turns, pas de deux. The music, aptly, was Dimitri Shostakovich's *Ballet Suites I and II*.

Next came the featured work, *A Rose for Miss Emily*. Suggested by Faulkner's short story of the same name, and choreographed by Agnes de Mille with an original score by Alan Hovhaness, this is a strong, tense work. There is very little

about it that is soft, and sweet, particularly not the lovers, whose pas de deux awakens visions of some pagan blood sacrifice. The entire work is electric with strong, primitive emotions of love, jealousy, hatred, and anger, and a constant, crackling undercurrent of violence.

Miss Emily and her lover were portrayed masterfully by Gemze de Lappe and David Evans, both of whom have long been associated with Miss de Mille. They were well supported by the other members of the cast, among whom the Mirrors are worthy of special mention. (Miss de Mille was so impressed by the number and quality of the students who turned out to audition that she doubled the complement of supporting roles.) Christina Giannini designed the particularly effective costumes and scenery. One person in the audience was heard to remark, "What, Faulkner with no white columns?"

After an intermission, the program continued with *Flick-Flack*, a satirical ballet first performed last year. It has no story, but evokes the different moods associated with standard dance forms—with some surprises. The Waltz, for instance, is an ensemble of five men and the March is a solo for a woman. The pointedly satirical Bolero seemed to be the audience's favorite. Michael Sanders gave a particularly strong performance in the Waltz.

The final work was *The Cherry*

Contemporary Gallery Of Arts Awaits Salemites' Patronage

By Pelham Lyles

The Contemporary Arts Gallery down the street has an exhibit up now that has a lot more variety than most shows I've seen there. The judge was a former G. C. A. exhibitor herself, Grace Hartigan.

The painting that won first prize is a gigantic *Ladies' Home Journal*-illustration-looking composition. The hard-edged pastel family grouping on the front steps is titled *Family Group* and was done by Bernard Martin. Technically the artist has done a good job and Miss Hartigan has judged exactly as any G. C. A. judge would have done.

Kathy Bailey, in her *Hot Landscape* and her *October* has some

nice expressionistic color shapes which are more esthetically evoked than much of the work on display. The *Landscape 2* is a brightly colored expression of something deep inside Miss Bailey's artistic brain and done in the same way as the dark October colors were.

In the hall there is a gigantic *Untitled II* by Patricia Thomas. Patricia has expressed some organic feeling in the large round spotted cows which, to my memory, seemed to graze around the edges heading toward the center of the picture. Her composition and subject matter were not so "in" and it looks as if Miss Thomas really used the old "spirit from within" to display her technical skill.

Something Salem girls should want to see is the painted ceramics selection of Kurt E. Fishback's. These are little modeled landscapes of pottery which bring a smile upon first glance. But before you say, "Oh, how cute," look at his *Look Out Mountain*. You walk up the little green clay hill to the clay-board platform to look out over the hillside at the clouds. But soon you realize that you are not looking into the sky, but a handmirror with fluffy clouds pasted on to fool you. Ha ha, what a surprise to see yourself out in all those clouds!

Upstairs in the hall we are amazed to see that Andrew Wyeth has decided to exhibit but we soon find out that *Not Gone, but Forgotten* is by Mary Ellen Little. Except for the palette knife-applied sky, all the Wyeth elements are there: the old brown weathered beaten house, the perfectly detailed dry grass, and that's about it. It's all quite realistic though.

Sheila Pratt has exhibited her immortal contrasting-colored red and blue chairs with oranges. It's called *Still Life*. Even though it is professional looking she has done a good job with this traditional subject matter. Wanda Karatochew's *Apples No. 2* is similar to *Still Life* in its own Cezannish way in that neither work is too original but quite well done.

Now, the article is finished and maybe somebody'll read it and disagree with all my motives for criticism. All of the works at the gallery are technically well-done but who am I to tell you how to read them? Drop by the gallery one afternoon before 4:30 and see it. The show is a little better than most I've seen there and you may even like the neon light conversion pieces also on exhibit there.

Frosh Seminars Inform, Instruct Class Of '74

By Dee Wilson

Freshman seminar continues its program of orientation to college life with the upcoming meetings. These meetings, as did the previous ones, will prove to be informative and instructive for freshmen in their adjustment to the college environment.

On November 2 at 6:30 p.m., the freshmen will meet in the club dining room to hear an explanation of Student Government and its operations. The informal discussion will be divided into three separate

areas with Fran Hicks explaining the workings of the Legislative Board, Emily Wood explaining the Judicial Board, and Justine Block defining the role of IRS. After short presentations by these three girls, there will be a period for questions and answers. The purpose of this meeting is to provide an opportunity for freshmen to clear up questions or uncertainties they have concerning the functions of these three Student Government agencies.

On November 13 Dean Hixson will meet with the Freshman class in Shirley Auditorium to discuss academic matters. Included in the talk will be facts about the grading system, studying abroad, school courses needed for future careers and graduate work, and possibly the 4-1-4 plan. Dean Hixson will be answering any questions Freshmen may have concerning their courses, as well as giving information on registration for new courses.

The Orientation Committee plans to aid the freshmen in self-scheduling of semester exams in a meeting on January 4th. The committee will explain the procedure, give study tips, and discuss the responsibility involved in such a privilege. The girls will be divided up into small groups with a faculty member heading each group and providing an opportunity for individual assistance.

This meeting will conclude Freshman Seminar for the first semester. The meetings promise to be informative and interesting, so freshmen be sure and attend. They are designed for your benefit.



Beyond The Square

Canadian Problems Darken United States Horizon

By Mary Leight

Upon the kidnapping of British diplomat James R. Cross and the killing of Canadian Labor leader, Pierre Laporte, by the radical French liberationist group FLQ, Canada has faced the problem of dealing with militancy. With political assassinations having become a common thing in the sixties in the U. S. one should note how the Canadians have treated the situation.

Prime Minister Trudeau called the War Measures Act into effect, an act which basically suspends the people's Bill of Rights. A massive search is still under way for Cross, and members of the FLQ are being arrested in large numbers. The using of the War Measures Act was endorsed by a majority of 190 to 6 giving a great deal of support to the noted civil libertarian! The long-range effectiveness of calling forward this War Act remains to be seen.

One looks at Canada as a pluralistic society as the various ethnic groups have failed to integrate themselves culturally or socially. "Canada is less a melting pot than a stew pot, in which large cultural chunks coexist but never blend," states Newsweek.

In view of the recent events in Canada the U. S. must also look at itself and examine social conditions which might be similar to those in Canada.

Next Tuesday, Salem students will be participating in the Winston-Salem county elections—not by their own votes but by the votes of the community residents whom they transport to the polls.

Anyone who is interested in driving a car, riding in a car with a driver, or answering the phone (outside Student Government offices) and contacting those who have volunteered to drive, please leave a note in Sydney Timmons' box or come by to see her in 208 Bitting.

The Salemite

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