

# The Salemite

Published Weekly By The  
Student Body of  
Salem College



Member  
Southern Inter-Collegiate  
Press Association

SUBSCRIPTION PRICE : : \$2.00 a Year : : 10c a Copy

## EDITORIAL STAFF

Editor-In-Chief ..... Helen McArthur  
Associate Editor ..... Alice Horsfield  
Business Manager ..... Edith McLean

## EDITORIAL DEPARTMENT

News Editor ..... Mary Thomas  
Junior Editor ..... Sara Harrison  
Sports Editor ..... Emma Brown Grantham  
Music Editor ..... Helen Savage

### Staff Assistants:—

Mary Louise Phillips	Madeleine Hayes
Betty Sanford	Sara Burrell
Elizabeth Hatt	Lee Rice
Sue Forrest	Josephine Carmichael
Margaret Holbrook	Katherine King
Mildred Minter	Eunice Patton
Katherine Sneed	Geraldine Baynes
Hannah Teichman	

## FEATURE DEPARTMENT

Feature Editor ..... Tillie Hines

### Staff Assistants:—

Eleanor Sue Cox	Frankie Tyson
Betsy Hill	Jackie Ray
Nancy Suiter	Mary Charlotte Nelme
Mary Lee Salley	Mary Davenport
Lena Winston Morris	Peggy Rogers
Betty Bahnsen	Forest Moseby
Kate Pratt	

## BUSINESS DEPARTMENT

Assistant Business Manager ..... Bill Fulton  
Advertising Manager ..... Prather Sisk  
Exchange and Circulation Manager ..... Grace Gillespie

## ADVERTISING STAFF

Carol Cherry	Patty McNeely
Louisa Sloan	Margaret Patterson
Jane Kirk	Elizabeth Winget

## EXCHANGE AND CIRCULATION STAFF

Alice Kinlaw	Millicent McKendrie
Sybil Wimmer	Lucile Stubbs
Ruth Schnedl	

1937 Member 1938  
**Associated Collegiate Press**  
Distributor of  
**Collegiate Digest**

REPRESENTED FOR NATIONAL ADVERTISING BY  
**National Advertising Service, Inc.**  
College Publishers Representative  
420 MADISON AVE. NEW YORK, N. Y.  
CHICAGO - BOSTON - LOS ANGELES - SAN FRANCISCO

## BUILD UP THE LIBRARY

The gifts that our library has received recently remind us of the constant interest of friends and former students in our school. Within the last few weeks, four people have given books and others have promised their gifts to be made in the future. This is, we believe, the beginning of a steady increase in our number of books and we thank those who have presented to us gifts of such lasting quality. To show them that we appreciate their interest in our library, we must, ourselves, attempt to build up our collection. This, we may do if we, either as individuals or as groups, give a few books when we can.

—G. B.

## SUNNING

Look around you on any of these warm sunshiny afternoons, and what do you see scattered around on Salem's lower campus? You see a display of sun-bathers, nicely oiled, hoping shortly to become nicely tanned. You will discover, however, that the girls do not stay out for such long periods at a time, as they did in former years. Fads come and go, and it is no longer smart to bake oneself black, for experience has taught that to acquire a smooth golden brown skin is far wiser and less painful. So come on girls, take a few minutes from each afternoon to sun yourselves — but remember, wear something over your halter as you go down and come back up.

—S. B.

## IN FAVOR OF GREATER EXPRESSION OF STUDENT OPINION

Whispering campaigns have never been very profitable, and furthermore, etiquette codes dictate that it is impolite to talk behind other people's backs. Therefore the "Salemite" advocates the policy that if you want to fight, come out into the open to do so. In other words, express your opinions in print where others may read them and answer if they wish.

The editorial page of the "Salemite" is for the purpose of expressing student opinions. There must be people on the campus outside of the Salemite Staff who have ideas about things around them or suppressed opinions that they would like to expand upon. There has been, in our opinion, a decided lack of expression among the students on the campus lately. Silence is golden only when it is not carried too far.

A college newspaper supposedly represents the student body. There are always a number of minor — and occasionally one or two major-subjects of discussion going around the campus. They crop up at dinner tables, in the Green Room, in dormitory bull sessions. Bring them out and let the rest of us discuss them with you.

—H. McA.

# AT RANDOM

## A SHROPSHIRE LAD

Into my heart an air that kills  
From yon far country blows:  
What are those blue remembered hills,  
What spires, what farms are those?

That is the land of lost content,  
I see it shining plain,  
The happy highways where I went  
And cannot come again.

—A. E. Housman.

## THE FLAW IN PAGANISM

Drink and dance and laugh and lie,  
Love, the reeling midnight through,  
For tomorrow we shall die!  
(But, alas, we never do.)

—Dorothy Parker.

## LITTLE WORDS

When you are gone, there is nor bloom nor leaf  
Nor singing seat at night, nor silver birds;  
And I can only stare, and shape my grief  
In little words.

I cannot conjure loveliness, to drown  
The bitter woe that racks my cords apart,  
The weary pen that sets my sorrow down  
Feeds at my heart.

There is no mercy in the shifting year,  
No beauty wraps one tenderly about  
I turn to little words — so you, my dear,  
Can spell them out.

—Dorothy Parker.

## DEAN VARDELL MAKES MUSICAL NOTES ON CUFFS

As pre-publicity for the annual Festival of American Music at the Eastman School of Music, on April the twenty-first, a column of comments by the composers to be featured in the concert appeared in the Rochester paper. Among these comments the words of Dean Vardell stood out as indicative of the methods of composers in general. They are as follows:

"Sometimes harmonic ideas spring from the midst of nothing. Immediately I write it on my cuff, so I won't forget it. Later on, a twist of the wrist and it begins to bear melodic shape and rhythm.

"Sometimes I can see what is coming next, but other times I have to write what I know isn't right and come back later to revise it."

To say that he writes the ideas on his cuff, is a very modest and rather clever way of saying that he keeps a sketch book and writes ideas down as they occur to him. According to the genius of the individual, ideas that contain a germ of originality and beauty waiting to be developed frequently, or occasionally flash across a musician's mind. Very often, if they are not captured at the time, they are gone forever. This method, the sketch book method, of retaining musical ideas, has been used by many composers, among them Cesar Franck. And most music students of Salem College will agree that "What's good enough for Cesar Franck is good enough for me."

Of all composers only a comparatively few have been able to conceive an entire composition at once in its final form. This is certainly true in our own age when musical material and forms are immensely more complicated, and less standardized. So in speaking of having to revise his work, Dean Vardell doubtless spoke a generalization for all modern composers. Anyone who listened to his Symphony No. 1 on the night of April the twenty-first must have realized that it was a well polished work. Undoubtedly every phrase had been care-reworked, and some sections probably had been revised many times.

Mr. Vardell modestly omitted to say that not only the writing on the cuff of musical ideas and careful revisions of compositions make a successful composer, but a sound and comprehensive musical background is also essential. A musical idea may be present, but without a thorough knowledge of material and form it never takes shape. It is a certainty that the Symphony No. 1 of Dean Vardell would never have been heard without that aforementioned musical background.

—Tom Houts.

## PULITZER PRIZE WINNERS ANNOUNCED

### Fiction —

The Pulitzer Prize Awards were announced at the Annual Dinner of the Columbia School of Journalism on the first Monday of May. The fiction award went to John P. Marquand for "The Late George Apley." Mr. Marquand, who will be forty-five on his next birthday, was born in Wilmington, Delaware, and went to school at Cambridge and Harvard, graduating from Harvard in 1915. He has written eleven books and numberless short stories.

"The Late George Apley" was first printed as a serial in "The Saturday Evening Post," and appeared later in the book stores in January, 1937. This book is the first "literary" novel by a professional writer who had previously written expert entertainment. Mr. Bernard De Voto in "The Saturday Review of Literature" found Mr. Marquand's depiction of the Brahmin way of life in Boston very effective. Also he spoke highly of the satire of the book.

### Drama —

The Drama Award was given to Thornton Wilder for "Our Town." Mr. Wilder is already well known as a novelist, having been awarded the Pulitzer fiction prize in 1928 for his novel "The Bridge of San Luis Rey." In spite of his ventures as a novelist, it has been Mr. Wilder's ambition since his college days at Yale to achieve success as a dramatist.

"Our Town" is an unconventional play, produced, as a number of other plays this season, without scenery, with much of the action given in monologue form by a chorus and commentator combined in the person of the excellent actor, Frank Craven.

### History —

The History Award went to Paul A. Buck for his book "The Road to Reunion," which tells in an objective and impartial way of the cultural conflict and propaganda of the post-bellum period in the North and South. The book has been highly praised by scholars who are capable of judging Mr. Buck's historical accuracy; yet it has also been found eminently readable by the less scholarly readers.

### Biography —

In regard to the Biography Award an unprecedented situation arose. The award was split between Odell Shepard for "Pedlar's Progress" and Marquis James for "Andrew Jackson." Mr. Shepard's volume, a life of Bronson Alcott, has already won a prize for being chosen from among 387 manuscripts in Little, Brown, and Company's Centenary Contest as the most interesting unpublished American work of non-fiction which is soundly based on fact. Mr. James' book is a two-volume biography of President Jackson. This is the second book by Mr. James to win a Pulitzer Prize, the first having been awarded him in 1930 for his "The Raven: A Biography of Sam Houston."

### Poetry —

The youngest of the prize-winners, and the only woman among them was Marga Zaturenska whose volume "Cold Morning Sky" won for her the Pulitzer Poetry Prize. Miss Zaturenska was born in Moscow in 1901 and spent the first ten years of her life in Russia. At fourteen she was at work in an American factory. In the "Saturday Review of Literature" Louis Untermeyer wrote of "Cold Morning Sky" that in every way this book was a finer collection than her first one, "Threshold and Hearth," published in 1934.

"It's a good thing graduates get a sheep skin when they leave school for they will need an extra skin when they get out in the struggle of real life." An Alabama Polytechnic Institute student newspaper editorial columnist makes an old saw into a cutting remark.