

Freshmen Elect Strohm, Frazier, Boseman, Sutton

Choosing Jane Strohm for president, Jane Frazier for vice-president, Molly Boseman for secretary, Harriet Sutton for treasurer, and Rachel Pinkston and Mary Yaw for representative on the student council, the freshman class completed their first round of elections last Wednesday.

As the Salemite went to press, elections for representatives on the IRS council and YWCA cabinet were in progress.

Opposing Jane Strohm of Indianapolis, Indiana, for president of the class of 1945 were Molly Boseman, Mary Frances Mc Neeley, Joy Flanagan, Joyce Wooten, Mary Yaw, and Margaret Bullock. The vice-president, Jane Frazier, is a day student from Winston-Salem. The secretary and treasurer are from Rocky Mount and Fayetteville, respectively.

DUO-PIANISTS PLAY FOR CIVIC MUSIC CONCERT

Pierre Luboshutz and Gevia Nemenoff, famous duo-piano team will appear in the first concert of the 1941-42 season of the Civic Music Association will be presented at Reynolds Auditorium next Monday night at 8:30 o'clock. The two are excellent pianists and musicians, and each of them has an outstanding reputation, both in Europe and America. They have previously appeared in Winston-Salem in March, 1938.

Luboshutz, a Russian, began piano lessons at the age of four, and when only 14, accompanied the great Fritz Kriesler in a concert in Moscow. After graduating from the Moscow Conservatory with high honors, Luboshutz studied in Paris. He made his debut in 1921 in Moscow with Kovsky's Orchestra. He then toured with his sisters, a cellist and a violinist, until the Russian Revolution. At the outbreak of the revolution, he went to Paris where he met the Russian soprano Nina Koshetz, with whom he toured Europe in joint recital. In 1927 he came to the United States, where he has toured, played with the New York Philharmonic under the direction of Arturo Toscanini, and is now well known as a pianist all over the country.

Miss Nemenoff, though born in Paris, is also a Russian. Her father was a noted opera singer, and her mother, an accomplished pianist. Gevia began taking piano lessons from her mother when only four and entered the Paris Conservatory when six. There she studied with Isodon Phillips and made her piano debut in Paris. Afterwards she toured Belgium, Holland, Algeria, Spain, and Germany with Pablo Casals, cellist.

In 1926 Luboshutz and Nemenoff met for the first time, when Gevia enrolled in a Master class which Pierre was conducting in Paris. Two years later they were married in New York, only three days after Gevia had landed there for the first time.

Gevia kept up her music and her joint recitals with her husband have grown out of their custom of playing together for amusement. In the past four years they have played in 250 concerts. Their forthcoming program here is a result of repeated requests by Civic Music members. The program will

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PAUL GREEN APPEARS ON SALEM LECTURE PROGRAM

Tuesday night, November 25, in Memorial Hall, Paul Green will present a lecture using as his subject "History and Imagination."

Green was born on a North Carolina farm in 1894 and here he spent the early part of his life. His family owned the land on which they lived, but worked hard winter and summer to protect it; for this reason, Paul had only a few months a year for school.

After a short period of teaching, Green was enlisted in active service in the war between the first and last halves of a course at the University of North Carolina. He did graduate work at Cornell and then returned to Chapel Hill as an associate professor of Philosophy. He was an active member of the Playmakers, joining philosophy to playwriting, with New York and Hollywood as interludes.

Paul Green turned to the life he knew best when he began to write plays in Professor Kocks' class at the University. Though best known as a dramatist, having written some fifty plays, most of them one-act and all of them dealing with the life of the people he knows, Green also has two novels to his credit. In everything he writes, stories, plays and novels, there is the same deep understanding of human beings, the same unmistakable musical rhythm. And what he lacks in the mastery of technique, he makes up for, almost, with this outpouring of genuine feeling.

Several years ago Green wrote "Back with my own folks, and I mean black and white . . . I can't help feeling that they are experienc-

SCHOOLS OBSERVE ANNUAL BOOKWEEK

The annual observance of Book Week in the United States began on Monday of this week, and throughout Winston-Salem, notice of it is being taken in the schools and libraries.

The story of Book Week begins in 1919 when Franklin K. Matthews, chief Librarian for the Boy Scouts, spoke before the American Booksellers' Association in convention urging a wider interest in more and better books for children. Even before that, however, new ideas on children's books and reading were formulated in libraries, in schools and in the book trade.

"FORWARD WITH BOOKS" is the slogan adopted for the 23rd annual observance of the week in this country. The theme is a challenge to the public to think of the place of books in living—books for the world in turmoil of a world at peace.

Magazines this year, as always, will play a large part in Book Week—Life magazine will have an article with a picture spread. The American Home for November will have an article on Book Week with reviews of new books. Hollands The Magazine of the South, will stress Book Week, and the Woman's Home Companion will discuss reading. The national weekly book review magazines are all having Book Week numbers—the Times Book Review and Herald Tribune Books both on November 2nd and the Saturday Review of Literature on November 1st.

Our particular theme for Book Week, is Hobbies—we have given you a choice of several fields of hobbies and hope that all of you have some particular field that you are interested in. In this day and time, the young as well as the older persons have some hobby—ranging from gardening of all kinds to the collection of priceless antiques. So if you do not have a hobby, now is a good time to begin—with Book Week in 1941.

ing life that no art can compass . . . There among them I felt at home as I'll never feel at home elsewhere. The smell of their sweaty bodies, the gusto of their indecent jokes, the knowledge of their twisted philosophies, the sight of their feet entangled among pea vines and grass, their shouts, grunts and belly-achings, the sun blistering down upon them and the rim of the sky enclosing them forever, all took me wholly, and I was one of them—neither black nor white, but one of them, children of the moist earth underfoot." This, it seems, is the source and keynote of Paul Green's plays. Especially is it true of his first full-length play, In Abraham's Bosom, which was awarded the Pulitzer Prize in 1927.

Many years ago he wrote in a letter: "I'll never be up for running off to New York to roost in Greenwich Village. My inspiration and stimulation are here in North Carolina, along the Cape Fear River, down in the bottom lands, up in the wide level lands. Everywhere their's something deep here, something of humanity that lasts like the dirt itself, down and right on down." Paul Green had struck deep roots into his own home soil and had been close to life's major struggles—of man with nature, of man against man—before he wrote his first outstanding plays.

It is important, too, to note how early in his dramatic career he had a stage to work on, for playwriting is not only a literary technique but a technique of handling men, women and properties in action on a stage. This is evidenced in the fact that there were several plays in the years before The No 'Count Boy which showed enough quality to make the editors read them with interest and with encouragement to the unknown author, although the work seemed not quite good enough for print.

By coincidence it happened that at the same time manuscripts on the same Negro themes as Greens' were being sent in by an unknown playwright, also from the South. Both men knew a dramatic situation, had a keen sense of dialogue, knew their Negroes, had the gift of speech. But the plays of Paul Green grew better broader and more mature, while the other man's remained static. The reason for this was that Paul Green was a white man, welcome in any theatre and had a stage of the Carolina Playmakers as his workshop; whereas the other playwright was a Negro,

SALEM MUSIC STUDENTS HOLD MUSIC HOUR

The first in the series of afternoon students' recitals was held Thursday, Nov. 6 at the regular hour, 4 o'clock and at the regular place, Memorial Hall. At this time, selections for voice, violin, piano and organ were heard. The program was as follows: Frescobaldi's "Se l'aura spira" sung by Jane Garron; "Audantino" by Martini-Kreisler performed by Eloise Hegge; Handel's "Hide me from day's garish eye" by Jennie Linn; MacDowell's "Scotch Poems" by Frances Brabson; "Concerto X" The Adagio and Allegro, played by Margery Craig; Handel's, "Let me wander not unseen" sung by Lillian Stokes; Schumann's "Papillons" played by Margaret Lein; back; "I know that my Redeemer liveth," an aria from Handel's "Messiah" sung by Johnnie Bason. Widor's "Symphony V," Allegro Vivace, by Margaret Vardell.

not welcome in the white man's theatre and with no theatre of his own. With a theatre Green had the valuable criticism of his teachers, co-workers and audience.

There are ideas in some of Green's short plays, there are pages in their writing, that definitely come to the front in American playwriting—for example, in The No 'Count Boy, the fantastic tale of the youngster in whom the love of freedom and possession of an imagination that had never known a bridle were made to substitute for honesty and common sense; in Man on the House, a mystic and pathetic story of a family on the way to spiritual ruin; and in Hymn to the Rising Sun, the bitter picture of death and human waste in a chain gang on Independence Day. It seems that such plays could develop only in a theatre where a playwright could take his own time and chart his own course.

Green is not afraid to write a little play or abashed by a big one. He is more theatrical than most modern writers. He writes out of the life of his day and is concerned with people about him—all the people—with the lives they live and the deaths they die. The picture of his plays is usually local, "out of the South", but his themes are universal and not tied to time or place, except for such occasional plays as The Lost Colony, written in celebration of the first English settlement in America, and Highland Call, written in memory of Flora MacDonald and intended to be played at Fayetteville, where she lived.

The secret of Green's power lies within him. He is distinctly a social being. He believes in the theatre as a good means to interpret men to one another. As someone has said, Green is "willing to plough and to sow wherever his work is needed, he does not care who reaps the harvest."

At present, Paul Green is represented on Broadway as collaborator with Richard Wright in the dramatization of that author's Native Son. He is finishing a volume of Life Stories of the Cape Fear Valley. The state of North Carolina has just, by act of legislature, underwritten to the extent of \$10,000 a year, the production of his symphonic drama The Lost Colony, which opened its fifth season on Roanoke Island on July 3 of this year. Green has recently been elected President of the National Theatre Conference. He is working with a group that is providing directors and building up recreation programs for soldier camps. All this shows how Paul Green is working—at half a dozen points—to bring the various parts of the country "closer together in myself."

MORAVIANS GIVE SILVER TEA

Would you like to see beeswax candles made by hand or hear the legend of the little Red Man? If so, you are invited to a Candle Tea on November 14 at the Brother's House from 3:00 to 9:00 p. m.

The tea is sponsored by Circle 8 of the Home Moravian Church and the proceeds will go to the church auxiliary. The candles will be made in the first basement of the Brothers House, and the legend will be told in the sub-basement. Also on display in the sub-basement will be the traditional Christmas Putz featuring the nativity scene.

Dressed in quaint Moravian costumes, the members of the auxiliary will serve coffee and sugar cake, Homemade candy, sugar cake, and Moravian literature will be on sale.

The admission will be twenty-five cents for adults and ten cents for grammar grade students.

I. R. S. Council Sponsors Dance In Gymnasium

On Saturday night, November 8, the IRS, social organization of Salem College, will sponsor a dance in the school gymnasium. Harold Gales' orchestra will play from 8:30 to 12:00 p. m.

Those in the receiving line will include Dr. and Mrs. Ronthaler, Miss Sarah Turlington, assistant dean, Dee Dixon, president of IRS, and her escort, Bill McLean.

There will be no figure, but there will be a no break dance immediately following the intermission. Members of the IRS council and their dates will have the floor. These girls are: Margaret Vardell, Mary Lib Rand, Marge McMullen, Sara Henry, Mary Ellen Carrig, Jane Strohm, Reese Thomas, Leila Johnston, Martha Bowman, Lib Weldon, Coco McKenzie, Inez Parish, Adair Evans, Peggy Jane White, Becky Candler, Lib Read, Mot Sauvain, Cootie Carter, Bobbie Hawkins and others.

The gymnasium will be decorated by members of the IRS council. Most of Saturday afternoon will be spent in blowing up several hundred balloons, that will be suspended from the middle of the ceiling. During the latter part of the evening, these balloons will be released to float quietly down on the graceful dancers.

DEANS, FACULTY ATTEND CONFERENCE

The North Carolina College Conference held its twenty-first annual meeting on November 5 and 6 at the O. Henry Hotel in Greensboro. The officers of 1941 for the conference, the purpose of which is to further education in North Carolina, are Dr. Frank P. Graham, president; Leslie Campbell, vice-president; James E. Hillman, secretary-treasurer. Other members of the executive committee of the conference are H. G. Bedinger, C. E. Buckner, and Miss Grace Lawrence, our dean.

The first session of the conference was held at 3:00 p. m. on Wednesday afternoon. In this meeting various committees gave their reports. The annual conference dinner followed at 6:30 p. m. in the ballroom. After dinner special music was presented and addresses were made by Dr. Graham and Ernest K. Lindley, Washington correspondent and associate editor of Newsweek, whose subject was "Present Trends in American Foreign Policy." At 9:30 Thursday morning, the third session of the conference was held during which officers were elected. The conference adjourned at noon, Thursday.

Salem was officially represented by Dr. Howard E. Ronthaler and Mr. Brant Snively, associate to the President. Other attending from Salem College were H. G. Owens; Noble R. McEwen, member of central committee on cooperative research for the conference; and Dr. Minnie J. Smith, member of the conference's special committee on graduate work. Misses Annette McNeely and Marian Blair attended a meeting of the North Carolina Registrar's Association which was held in conjunction with the conference.