

## PLAYERS GIVE "STAGE DOOR"

by Marian Goldberg

Outstanding characterizations against a background of uniformly good performances — that was the Pierrette Production of *Stage Door* in its opening night in the Old Chapel yesterday evening. *Stage Door*, play written by Edna Ferber and George S. Kaufman, presents a wide variety of types to be portrayed, and the impressive thing about last night's play, directed by Mrs. Bruce Williams, was the balance the production achieved; each part was filled capably, the action was never allowed to falter, interest never for an instant lagged.

Margaret Ray as Terry gave a performance that was arrestingly brilliant. From the first moment she appeared on the stage, the audience was never able to disregard the gallant figure of Terry—who wanted to act, who was a good actress—but only when "somebody gave her a part to play"—a thing that happened all too seldom. Raymond Burke as Keith Burgess, the young and eccentric playwright who is in love with Terry, gave a characterization that was noted for its genuine intensity.

Beautifully cast and fulfilled was the role of the tragic Kaye, played with earnest sincerity and pathos by Carlotta Carter. Outstanding performances were turned in by Cecil Nuchels as the always bored and eternal wise-cracker, Judith; Charlotte Richards as the little gal from Dixie: "Why ah didn't keep you waitin'?"; Bill Griffith as a suave and convincing Mr. Kingsley of Hollywood and Broadway; Marian Burvenick as Jean Mai land, the girls who goes to Hollywood and "goes Hollywood"; and Harriet Sink whose portrayal of a hard and defeated Linda was a nice piece of acting.

Nancy Lee Rogers as Mattie, the little colored maid, was unforgettable in her, night-shirt scene, and Mary Lu Moore and Lucille Newman as Big and Little Mary did excellent jobs—along with Edith Shapiro as the tap-dancing Pat, and Nell Seewall as Mrs. Orent, the latter giving a usually hard role a generous interpretation; Sue Willis as Madeleine, Adair Evans as Bernice, and Mary Louise Rhodes as Mrs. Shaw handled their parts



Seen in a boarding house bedroom somewhere in the east Fifties of New York City are Marion Burvenick as Jean, Carlotta Carter as Kaye, and Margie Ray as Terry, stagestruck characters in *Stage Door*, produced by the Salem Pierrette Players and directed by Mrs. Bruce Williams.

smoothly and with poised self-confidence. Among the men, Charles Vance as Sam Hastings was a surprise, especially his rendition of Boogie-woogie on the piano. Veda Baerstock, Aline Shamel, Treva Miller, Edna Baugham, Mary Yaw, Jennie Cavanaugh, Johnny Welch, Pete Ivey, W. P. Covington, III, Leon Rice, and Eldridge Carter all turned in competent performances.

Two members of the Winston-Salem Little Theatre came down to assist with Lights and Makeup: Paul Newman and Louise Newman. Nancy Downes acted as Stage Manager and Normie Tomlin as Publicity Director.

The final performance of *Stage Door* is to be given this evening at 8:30 in the Old Chapel.

## MRS. GROVES LECTURES HERE

Every other Monday evening for two hours the Sociology 204, better known as Marriage, classes have as their guest speaker, Mrs. Ernest R. Groves, noted authority on marriage problems and family relationships, from Chapel Hill, North Carolina.

Mrs. Groves and her equally famous husband have collaborated and made their work prominent in the United States through the publication of many books, the presentation of lectures, and the teaching of classes at outstanding schools.

Mrs. Groves is basing her lectures on the outline of the Social, Psychological, Economic, and Social aspects of Marriage. Each lecture is divided into two parts: during the first hour Mrs. Groves presents her formal lecture; the second hour is devoted to questions raised by the students and informal discussion.

## "Y" HOLDS LAST SUN. MUSIC HOUR

Sunday the last music hour before Christmas will be conducted by Aline Shamel and Lindy Stokes, heads of the music committee of the Salem College YWCA.

According to Aline, records from the "Messiah" will be played from 2 to 3 o'clock in the listening room in South Hall.

The music hour was inaugurated this year by the WYCA to enable those girls who do not get good reception on their radios to enjoy Sunday afternoon concerts. Previous hours have been well attended. The music heads expect a large group to attend Sunday for the Christmas music.

## FIRST EVENING RECITAL

Advanced students from the School of Music will be presented in the first formal evening recital of the year on Wednesday, December 3, at 8:30 p. m. in Memorial Hall. An interesting program has been arranged. All Salemites and friends of Salem College are invited to be present.

## INFORMAL DANCE

Don't forget the informal dance Saturday night from 8:30-11:00 in the Recreation Room of Bitting. The dance is being sponsored by the May Day Committee and there will be plenty of boys!

Come and bring a date. Admission is 10c for stags and 15c for couples.

## MR. KENYON SPEAKS TO FRENCH CLUB

The mastery of Daumier, French artist of the early nineteenth century was the subject chosen by Mr. Kenyon, the main speaker of the evening. Mr. Kenyon spoke of the artist's technique, of his superlative handling of color, and of his generous method of satirization, which makes him something more than the realist he is usually called as Mr. Kenyon pointed out, illustrating his talk with prints of Daumier's paintings.

A policeman nearly disrupted the monthly meeting of Le Cercle Francis Wednesday night when he stopped one of the honor guests for driving through a red light on his way to Salem. Mr. Edgerton who is professor of French at Guilford College, arrived intact however and chatted nonchalantly (and in French) about his mishap and

about a thesis he is working on concerning the teaching of modern languages as modern language—to be spoken and actively used.

Dr. Downs held the center of the stage during Twenty Questions, a game further complicated because the participants spoke in French—at least further complicated as far as Mr. Kenyon was concerned. Although concentrating profoundly, Dr. Downs had considerable difficulty in making a "figure of modern mythology, dressed in a red suit with a white beard" add up to Santa Claus—even when the question was asked by Miss Bralower, who presided over the meeting: "Haven't you a son, Monsieur?"

The meeting closed with a short period of general conversation in French.

## REPORTER PUTS WORD IN WITH PAUL GREEN

Carrie Donnell

There I sat clutching my paper and pencil and waiting for Paul Green to come upon the stage only to hear when he began his lecture that he had already been besieged by reporters who had asked him what they should write about him. Incidentally, these reporters were not from the "Salemite!"

After the lecture with Mr. Green surrounded by autograph seekers, I attempted to interview this person who in such a short time had brought to life "Mr. Mac" by scattered readings from his newest book *Mr. Mac*.

"When did I first become interested in writing? Well, I wrote a poem to my girl when I was ten and I've been writing since" he smilingly replied with his tongue in his cheek.

"Gosh, no! Writing is hard work. Wait, I'll show you" and he stepped toward the piano to get his manuscript. But I never saw the manuscript, because a lady was between him and the piano and was loudly telling him how sorry she was that "you and Elizabeth won't be able to stay."

"I've been talking myself hoarse, telling would-be writers how to write. The thing that hurts you most will be the best thing you've ever done. A girl playing a piano while she waits for her fellow who never comes, plays better than ever before, because she is putting her heart into music."

Friends had come upon the stage to speak to Mr. Green, but I followed him. He turned around suddenly realizing, I suppose that I was interviewing him. "I'm not helping you much, am I?" Again he was besieged by friends, one of whom said "Paul, you look like Parsifal and the rose maidens." Glancing about him and running his hand across forehead, he replied, "Gosh, Salem does have lots of pretty girls!"

"I can't tell you how to write; neither can I tell you how to get a good husband except by picking out a good man. I can't tell you how to fall in love. But when you find your man, bring him down to see me."

Pausing a moment to sign the back of lecture ticket, Mr. Green looked up, and smilingly said "I bet you have already got him picked out, haven't you?" I smiled without answering, deciding that it was time for the interview to come to a close. I couldn't for the life of me think just what Carolina men thought of Wake Forest

## WILKINSON TELLS MAY DAY PLANS

One of the most important plans of the May Day Committee is the announcement of the new system of electing the May Queen and her court. The election for the Queen and the Maid-of-Honor will take place on Tuesday night at 6:45 in the old chapel. There will be two separate ballots. The members of the court will be elected on Wednesday night. The nominees will be on the stage.

The nominating committee, headed by Alleen Harrison, will consider each name placed in the suggestion boxes. If the girl suggested meets the requirements, she will be nominated. Names of the nominations for the Queen and Maid of Honor will be posted on Saturday, and the court nominations will be posted on Monday. There will be no set number of nominees. The use of the suggestion box does not mean that one can not petition after the nominations have been posted. Petitions, signed by twenty-five people, must be turned in by Monday noon.

For the first time, the May Day Committee now has an office, which was formerly the "Salemite" office. A filing system of May Day programs will be kept, and costumes will also be kept there.

Up until this year, the Wee Blue Inn has been the sole source of money for financing May Day. But on Saturday night, November 29, the May Day Committee is sponsoring an informal dance in the recreation room of Bitting from 8:30-11:00. The admission price for couples is 15c and 10c for stags.

The members of the May Day Committee are: Chairman, Wyatt Wilkinson; Vice-Chairman, Margaret Ray; Dances, Marguerite Bettinger; Dresses, Lib Weldon; Publicity, Mary Lou Moore; Programs, Agnes Mae Johnson; Music, Margaret Leinback; Flowers, Beeky Candler; Wee Blue Inn, Vivian Smith; Properties, Ailene Shamel; Costumes, Flora Avera.

## MORAVIANS REPEAT PAGEANT

At the request of those many people who came to the pageant on November 9 and were unable to get into the building, the Home Moravian Church members are repeating the pageant "What Our Fathers Told" on December 7 at 7:30 p. m. in the new Religious Education Building of Home Church.

"What Our Fathers Told" was written by the Rev. Gordon Spaulgh as a pageant depicting important events in the history of the Moravian Church and Salem congrega-

## GROUP TAKES TRIP TO WILLIAMSBURG

A trip to Williamsburg is a treat for anyone, and it proved an extraordinary pleasure for the party who went last week-end. The group, composed of Misses Mayme Porter, Hazel Wheeler, Rosalie Smith, and Linnie Coveter, the latter three from the Academy, went to the festival of Eighteenth Century Music presented semiannually in Williamsburg. The featured music carried out the atmosphere of the old Virginia capital. The elaborate ornateness of the architecture and furnishings of the buildings found its equal in the ornamented delicacy of the 18th century music. The programs were selected largely from music known to colonial Virginia and in some way connected with Williamsburg. There were three concerts, the last of which the group attended.

The guests make their way through the darkened streets and down the green to the Governor's Palace (where the programs are held). At the front gate they are met by an elderly Negro man-servant (dressed in ruffled collar and cuffs, cut-away coat, and buckled shoes) who, carrying his lantern, leads the party up to the Palace entrance, where they are met and shown to the ballroom by ladies dressed in 18th century costumes. The ballroom reflected the glowing decorative note of the period, and is richly ornamented with deep red

hangings, crystal chandeliers with lighted candles, gold framed mirrors, and huge life, sized portraits of English royalty.

The Saturday night program featured music all for the harpsichord, which, though it looks like a piano, is different in mechanism. It has two keyboards. The tone is that of a plucked rather than a struck string. The quality can be varied only by the pedals or by stops. The instrument being used was red with gilt trimmings, and made a striking appearance amid its sumptuous surroundings. A part of the program was composed of pieces about birds: two numbers about the Cuckoo and a third entitled "Canzon and Caprice on Hens and their Cockling." Bird pieces were very popular during the period and many such numbers were played. The rest of the program was equally interesting and in keeping with the quaint atmosphere of Williamsburg.

Sunday morning found the group seated in the ancient pews of the Bruton Parish Church, a place of much historical interest. Visits to other buildings of importance and to such as the Wig Maker's, Pewter, and Carpenter's Shoppes rounded out the visit. The group returned to Salem a bit fatigued but with many pleasant memories of their unusual trip.