



Marta and Jo -- A Rare Combination

by Tootsie Gillespie

Mix a dash of "Como esta usted?", a definite Cuban air, four bright, flashing eyes, and a love for highly seasoned food and Bowman Grey med. students and you'll get a well-blended combination of modern Cuba right here on campus disguised as Marta Fehrman and Jo Llorenz.

Hailing from Matanzas, Cuba, Jo and Marta (who, I might add, are cousins) literally glow with life. The girls have grown up together, and for the past two years they attended Pfeiffer Junior College near Salisbury where Marta reigned as May Queen last year.

If you happen to be sitting near Jo and Marta at dinner some day, listen carefully and you're likely

to hear a steady flow of Spanish. If so, you can rest assured they're talking about the newest boy-friend or perhaps Jo will be listening to Marta exclaim over Manola, that dark, handsome Cuban lad who keeps her well supplied with letters.

Jo and Marta are both French majors who have an intense liking for English Literature, strange as the combination may seem. Even more bewildering is the method which the girls use to translate Moliere and Motaigne (and occasionally Max Schulman, I am told). First they translate the French into Spanish and from there into

English. Try it sometime. It is the most convenient way to gain entrance to Dix Hill!

Our Cuban-bred classmates are as American as Little Bo Peep, they'll amuse you for hours talking (just ask Marta about the screen version of "Dona Barbara") and they frankly admit that "Salem is swell-o". Sneak up on Jo some night just before 11:30 and you'll see her training her longer-than-shoulder-length hair (which she keeps in a constant state of "braid") and you'll probably hear also, "Conoces esto muchacho que . . ."

Ensemble Scores Hit In Hickory Concert

By VIRTIE STROUP

(Ed. note: the following is a reprint from the Hickory Record by its star reporter, a Salem graduate of 1947.)

The Salem College Choral Ensemble presented its first Fall concert at the City Auditorium in Hickory Friday night.

The numbers included on the program were selected to cover almost every type of choral music.

The program ended with a group of three songs by the Choral Ensemble. "Now Thank We All Our God" by Bach, a broad solid, stately chorale, was followed by "O Bone Jesu," a sixteenth and seventeenth century church music of beautiful sustained tones that were symbolic of Palestrina. "Cantate Domino," a spiritual was performed with perfect diction.

Miss Margaret McCall, pianist from Salisbury, presented next in true Beethoven style "Sonata—Opus 31, No. 2" (Allegro), displaying her tone quality and fingerwork.

In the third group, the Ensemble returned with a German folk song, "Gute Nacht" which demanded naturalness and spontaneity, and was followed with a number from Brahms' "Requiem," "How Lovely Is Thy Dwelling Place."

Miss Peggy Sue Taylor, president of the Choral Ensemble and from Newton, dramatically presented an aria from "Barber of Seville," "Una voce poco fa" by Rossini. For her encore Miss Taylor sang a Polish folk song, "Mother Dear."

Chopin's "Ballade in F Major" was interpreted by Genevra Beaver, pianist, who exhibited good finger technique.

Director Sings

Paul Peterson, director of the Choral Ensemble, sang "Avant de quitter ces lieux" by Gounod, showing excellent diction and tone qualities. The audience was immediately delighted with Mr. Peterson's en-

core, "Three For Jack," a rolling, jolly Navy song by Squires.

The naturalness and spontaneity of "Were You There," a negro spiritual, was impressive of mood and feeling as was "Now is the Month of Maying," a lyric by Morley which also included lightness and technical precision of rhythm and diction.

Miss Mary Wells Bunting, soprano, produced clear, even tones in "In the Silence of the Night," by Rachmaninoff. The unusual style of Debussy's "Valse Ramantique" illustrated the use of natural talent in portraying a master's composition as performed by Betty Jean Holleman, pianist.

"Let My Song Fill Your Heart" and the encore "When I Have Sung My Songs" by Charles were both clear in tone quality and expressive in stage presentation of modern music.

The last group by the Choral Ensemble was modern choral music and favorites, "Thine Alone" by Victor Herbert and "The Lord Bless You and Keep You," a hymn-anthem by Lutkin.

Different Singing Styles

Each of the types of choral music presented required different styles of singing which the Ensemble seemed to portray. The Ensemble produced clear diction, vibrant, rich tone quality, good attacks and releases, as well as an expressive mode and understanding of the music.

The Salem College Choral Ensemble, sponsored by the Hickory Music club and the St. Cecilia Music club, will present its next concert on December 14, at the Home Moravian church in Winston-Salem.

Members of the Choral Ensemble from neighboring towns include: Mary Billings, Morganton; Fay Chamber, Marion; Sara Hamrick, Shelby; Lucy Frances Harper, Lenoir; Sara Ellen Honeycutt, Shelby; and Peggy Sue Taylor, Newton.



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