

Jane Peruses

(Continued from page two)
line poem was used:

**The Mexican armies fight and fight
With no surcease
And none of them tries to find
a way
They can have peace.**

Movie advertisements showed Rudolph Valentino carelessly scratching a leopard behind the ears in "The Young Rajah", and sultry Gloria Swanson peering from under a flapper hat in "The Humming-Bird".

Front page stories dealt with Mah-Jong parties, sorority banquets and Thanksgiving Day (There were no Thanksgiving holidays in 1920), inter-class basketball games.

Throughout 1929 there was more attention to articles on marriage and boys than to the impending stock market crash and depression.

Featured articles ranged from "Hope For Intellectuals", results of a poll showing that over one half of the women Phi Beta Kappas got married, to a report from Ohio State University that "the heavy intellects of masculine professors are lubricated with a little feminine personality" and the girls get higher grades. Economic troubles warranted a small paragraph half way down the weekly news column.

By the end of the second World War, often as much as the whole editorial page was devoted to world events and the political scene.

Before the war, the draft and the Roosevelt-Wilkie campaign rated a streamer on the first page.

1944-46 saw invention on the front page with bold, black heads and unusual page divisions. The 1944 May Day issue of the *Salemite* bore the head, "Wake Me Early For I'm To Be Queen Of May, Dear Mother", in half-inch letters. The article described the May Queen as "5' 10" of dark regalness as befits her role. Dark eyes—vivacious and wise, despite the sultry shadows behind them—"

This period also saw the advent of the gossip columns called Martha's Musings and Filth Column Reporting from which came:

**We don't know which is glittering more, Mary's eyes or her new fraternity bracelet.
And then there's Betty's**

Hockey Takes

(Continued from page one)
Polly passed out but recovered in a short time, while Eleanor suffered a swelling on the left side of her forehead.

Less serious was the collision of Joan White and Edna Wilkerson both of whom have swellings on their heads. The accident occurred when the girls were running, heads down and hit head on.

Due to a blow on the left hand, Catherine Birckel has two bruised fingers. No bones were broken, but Catherine says that there is a throbbing pain.

According to the reports of the girls involved, Polly appeared all right after her blow. She straightened up to resume play, and then passed out. Mrs. Moran gave her some ammonia, after which Polly recovered sufficiently to walk off the field.

Mrs. Moran called play for the day because of the various injuries incurred during the course of the class.

Six Seniors

(Continued from page one)
a member of the editorial staff of the *Salemite* and a member of the Honor Society. She is the daughter of Mr. and Mrs. Keith Pooser of Spindale and is majoring in English.

Jane Krauss, off-campus vice-president of Student Government, was last year treasurer of Student Government and is a member of the Honor Society. She has been a member of the Student Council for three years. Jane is the daughter of Mr. and Mrs. H. F. Krauss of Winston-Salem and is a history major.

Cammy Lovelace is President of the senior class this year, a member of the A. A. Council, a Monogram Club member, a Scorpion, and a member of the Student Council. She has also been a member of the *Salemite* staff. She is majoring in public school music and is the daughter of Dr. and Mrs. T. C. Lovelace of Henrietta.

weekend at Annapolis (or hadn't you noticed those circles?)

It makes you wonder what they'll be saying about our *Salemite* twenty-five years from now, doesn't it?

"Mighty Dead"

(Continued from page two)

Many thought him to an anarchist and a visionary, when he was actually their opposite—a conservative and perceptive believer in non-oppressive and capable authority. He ridiculed the theoretical, utopian social rebels, the "romancers of politics," with their vapid, delusionary optimism and hollow rantings. Chesterton lauded him as the only man who was able to "become a revolutionist without becoming a sentimentalist," and revolt "against the cant of authority—yet—despising the cant of revolt."

His acute perception enabled him to analyse the initial causes of chauvinism, national prejudices, war, sentimental humanitarianism, sanctimony, and the whole ludicrous panorama of life. In *Widower's Houses*, he attacked the slum conditions, but went far deeper than merely chastising the landlords—he went to the roots of society itself. In *Days of My Youth*, he remarked, "If religion is that which binds men to one another, and irreligion that which sunders then must I testify that I found the religion of my country in its musical genius and its irreligion in its churches and drawing rooms."

This perceptive ability of Shaw's has often been misnomered "cynicism;" Misnomered because there is no relation between a perspicacious and constructive critic and a confirmed cynic. This so-called cynicism was actually the basis of his genius, of his profoundly wise, mature view of people as they really are.

Shaw was dogmatic and didactic but he was also an innovator. His vitality and freshness never became stagnant or trite; he believed in progressive evolution, but never change through violence. "To the end of history," he said in *Caesar and Cleopatra*, "murder shall breed murder, always in the name of right and honor and peace, until the gods are tired of blood and create a race that can understand."

He possessed a very special brand of wit, peculiar to the Irish—whimsical, volatile and suggestive of pixies capering upon a toadstool; he probably couldn't have written soberly if he had tried; and yet always beneath this gaiety was a profundity of theme.

He was certainly an egoist, though so delightfully demoniacal and candid about it that he couldn't offend; especially when his self-esteem was so obviously not exaggerated. "I have made Shakespeare popular by knocking him off his pedestal and kicking him around the place, and making people realize that he's not a demigod, but a dramatist", he said. However, at the Playgoer's Club in London one day, a speaker was delivering a lecture on "The Superiority of Shaw to Shakespeare", praising Shaw for his superior realism, sensibility, depth, and stage technique. Mr. Shaw arose from his place in the audience and begged, before any more was said, to say a few words himself, in defense of his famous rival.

His idiosyncrasies were many, but they were not affected; they were, rather, born of his native whimsy and spontaneity—his vitrolic repartee and the delight he took in creating around him a "miniature reign of terror," the snuff-colored

suit, flannel shirt and velvet jacket he sported back in the nineties, the jesting pretence of vanity he most always assumed in public—these were merely outward manifestations of an inner spark which gave both theme and versatility to all he wrote; for though he claimed to be "not of this world," he actually loved life, for its own sake. It is, he said, "a splendid torch—and I want to make it burn as brightly as possible before handing it on to future generations."

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