

## To The Students . . .

The "international situation" during the twentieth century has been one of strange monotony; with the exception of but one short "era of good feeling", the horizon of the past fifty years has presented a dark picture. Either world war, limited engagements, or the threat of both has always been within the sight of man. From colonial conflicts the world has "progressed" through world wars, industrialism, economic-political experiments, and an ever-widening cultural and economic ideological divergence until at mid-century it finds itself divided into two armed camps, with the possibility of self-destruction ever nearer. So complex has become life that the burden of economic activities, cultural aspirations, and the "art of warfare" cannot be carried on the shoulders of a select few; rather each involves all. The imminent registration of all females between the ages of 18 and 52 stabs at the heart of Salem campus with stark reality. None are exempt.

Such a picture leads one to ask the "big question": Are ideological differences, and wars diseases merely symptoms of deeper illnesses? If the former, why can they not be prevented? If the latter, then what are the diseases of our society? Perhaps mankind has lost sight of the purpose of life—or has he ever found it?

Perplexing questions, yes, but not unanswerable. Wars are but symptoms; real differences lie deeper. The break-up of the world into 90-odd sovereign states; nationalism; the unequal development of industrialism and its corollary, the inequalities of distribution of the products of industrialism; all are diseases which, when they become inflamed, explode into warfare. The inter-reaction of each has produced the intensity of twentieth century total war.

But note that war is a symptom; if we wish to eliminate it, we must attack the deeper causes of it. To do so does not involve the negative approach of preparing for war. (Although until the deeper causes have been recognized and attacked, such is an evil necessity of twentieth century life.) Rather there is needed a positive approach which looks beyond war; a spiritual conviction of the possibility of creating a better world by destroying those seeds of war inherent in this present one.

Such a positive approach implies a thorough knowledge of the civilization of today, of its historical development and heritage, and a real desire to see it enlarged and expanded. It rallies against those who wish to intrench and "to have and to hold". The positive approach to the world affairs of 1950 is a dynamic, creative participation in the cultural, intellectual, social and political civilization that is 1950.

W. F. Spencer

## Editor's Note . . .

Publication of the **Salemite** will be suspended till after the Thanksgiving holidays. The next **Salemite** will be published December 8.

# The Salemite



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## Dean Lists Courses For Next Semester

The new courses to be offered next semester have been announced by the academic dean, Ivy M. Hixson. Those course numbers which are printed in bold type are elective.

- ART—Mr. Shewmake  
**100**—Principles of Design  
**102**—History and Appreciation  
**104**—Studio Art  
**204**—Studio Art  
**208**—Modern Art (Prerequisite Art 101 or permission of instructor)
- BIOLOGY—Mr. Campbell  
**2**—Plant  
**102**—Botany  
**105**—Physiology  
**202**—Microscopic Technique
- CHEMISTRY—Mr. French  
**2**—General Chemistry  
**104**—Quantitative Analysis  
**204**—Physiological Chemistry
- CLASSICS—Latin—Dr. Smith  
 Miss Hixson  
**2**—Elementary  
**4**—Ovid and Virgil  
**102**—Virgil's Echoes and Georgics  
**200**—Greek & Latin Literature in Translation
- Civilization  
**8**—Classical Civilization
- ECONOMICS  
 Miss Covington, Mr. Martin  
**102**—Principles and Problems  
**202**—Money and Banking Prerequisite Econ. 101-102  
**300**—Personal Finance
- EDUCATION  
 Dr. Welch, Miss DeBardelben  
**210**—Children's Literature  
**224**—Techniques of Elementary Teaching  
**226**—Techniques of Secondary Teaching  
**330**—Teaching and Practicum (By special permission)  
**390**—Senior Seminar
- ENGLISH  
 Dr. Todd  
 Miss Byrd  
 Miss Nicholson  
 Miss Reigner  
**104**—Great English Writers  
**112**—Oral Interpretation (Prerequisite: Eng. 111 or permission)  
**202**—Introduction to Theatre (With permission of instructor)  
**212**—Advanced Composition  
**224**—History of World Drama, 1800-1945  
**244**—Shakespeare  
**266**—The Age of Johnson, 1744-1786  
**390**—Senior Seminar
- FRENCH  
 Dr. Lewis  
 Mrs. Melvin  
 Mrs. Scott  
**2**—Elementary  
**4**—Intermediate  
**104**—Survey of French Literature  
**122**—Conversation and Composition  
**232**—French Lit. of the 19th Century  
**390**—Senior Seminar
- GEOGRAPHY  
 Mr. Martin  
**202**—Intro.; Geog. of North America
- GERMAN  
 Dr. Lewis  
 Dr. Smith  
**2**—Elementary  
**4**—Intermediate
- HISTORY  
 Dr. Singer  
 Mr. Spencer  
 Dr. Smith  
**8**—Classical Civilization  
**104**—Western Civilization  
**204**—American History—1865 to the present  
**210**—The U. S. in World Affairs  
**211**—American Government and Politics  
**232**—Renaissance and Reformation  
**242**—Europe, 1787-1870  
**390**—Senior Seminar
- HOME ECON.  
 Miss Hodges  
**2**—Clothing Selection and Construction  
**204**—Advanced Clothing Construction  
**202**—Food Preservation  
**212**—Food Preparation  
**302**—Diet Therapy  
**304**—Home Management House Residence

- HYGIENE  
 Mrs. Moran  
**10**—Personal and Community
- MATHEMATICS  
 Mr. Curlee  
**30**—Trigonometry  
**104**—Calculus  
**208**—Calculus (Advanced)  
**390**—Senior Seminar
- MUSIC  
 School of Music  
**2**—Theory  
**102**—Advanced Theory  
**110**—Appreciation of Music  
**204**—Form and Analysis  
**206**—Counterpoint  
**208**—History of Music  
**212**—Conducting  
**304**—Composition  
**306**—Orchestration Choral Ens.  
 Inst. Ens.  
**214**—Methods in Music Teaching  
**216**—Methods in Piano Teaching
- MUSIC  
**218**—Voice Methods  
**242**—Methods in Violin Teaching  
**234**—Secondary Music Education  
**310**—Obsv. & Directed Teaching (Elementary)  
**352**—Church Music Methods  
**358**—Applied Choir Directing Applied Music Organ, Piano, Violin, Harp, Voice.
- PHILOSOPHY  
 Dr. Singer  
**202**—Introduction to Philosophy
- PHYSICAL ED.  
 Mrs. Moran  
 Miss Benson  
**2**—Phys. Ed. for Freshmen  
**102**—Phys. Ed. for Sophomores  
**202**—Phys. Ed. for Juniors  
**220**—Procedures in Elementary Schools
- PHYSICS  
 Mr. Campbell  
 Mr. French  
**2**—General Physics  
**201**—Principles of Physical Science
- PSYCHOLOGY  
 Dr. Welch  
 Miss DeBardelben  
**102**—Introduction to Psychology  
**204**—Mental Hygiene (Prerequisite; Psycho. 101)  
**220**—Techniques of Guidance (Prerequisite Psychology 101)
- RELIGION  
 Dr. Sawyer  
**104**—New Testament  
**210**—Paul
- SOCIOLOGY  
 Miss Covington  
 Mr. Martin  
**222**—Modern Social Problems (Prerequisite Soc. 201)  
**204**—Intro. to Field of Social Work  
**210**—Family Relationships (Seniors only)  
**212**—Elective in Sociology (announcement later) Prerequisite, Soc. 201  
**390**—Senior Seminar
- SPANISH  
 Mrs. Scott  
 Mrs. Melvin  
**2**—Elementary  
**4**—Intermediate  
**104**—Survey of Spanish Literature  
**122**—Conversation and Composition  
**252**—Literature of the Golden Age  
**390**—Senior Seminar



By Catherine Birekel

Finally the day was there! Last night "Goodbye My Fancy" became a reality to all Salem students, who had been waiting for it in such anticipation. I felt it, and I think the whole audience did, as a crowning success to the tense period of preparation of the last weeks.

What kind of play is "Goodbye My Fancy"? I found it difficult to decide. A mixture of reality and fantasy, of comical situations and sometimes tragical satire of characters.

I think I never realized really what was acting as clearly as last night when I saw on the stage those girls who are our school-mates of everyday. Cary, Lola, Lee . . . for this night were part of Fay Kanin's world. They were Agatha, Ginny, Ellen . . . completely. Could this elegant young lady, this Congresswoman, full of self-confidence and authority, be Cary Borges—Cary who was chatting with me in my room last night. I never had seen before a girl who could, as she did, without any professional training, go up onto the stage and forget herself completely in her character, giving the audience such lively interpretation of a part which, in fact, is of the most difficult kind. She proved that she has the real sense of theatrical action.

What to say about Nancy Ann Ramsey who played "Woody", if not that she was perfect in her part, completely natural and that she dominated the whole comical side of the play, bringing the audience to irresistible laughter, with the help of Lee Rosenbloom in the part of Ellen Griswold. As for Lee, the very fact of looking at her in her red-feathered hat and the composition of her face, made the audience laugh as soon as she entered the stage with her gentle, hiping step.

Sincerety also was the quality of Lola Dawson's acting—the complete simplicity of the way in which she interpreted the character of Ginny gave her the power to master her part, which was not of an easy nature.

The masculine characters were held by professional actors; Bill Griffith and Jim Deadrick are not Salem students! They brought with them the help of their theatrical experience and held the two parts which express the serious side of the play and sometimes its moving gravity, the problems of college presidency and educational system.

By their side, however, there was a figure familiar to Salem College, Bryan Balfour, who gave an excellent interpretation of Matt Cole, a Life reporter and a violent lover. He was as much at ease and sure of himself on the stage as on the campus.

It would be too long to characterize the particular quality of each actor, but it is enough to say that there was a perfect harmony among all of them.

Behind all of the production stood the personality of its director, Miss Reigner. This unity, this harmony, the whole strength of the performance was to a great extent, her work. Those who attend her theatre course, as I do, felt her presence behind every detail of the play and the eagerness with which she had tried to bring it to perfection. She had the power of making an actress out of a girl.

You may think that I am not objective since I did not make any criticism. But it is really that I don't see any valuable one which could be done to such a production given by an amateur student cast. Even the material organization of the play was carefully realized: scenery, costumes, lighting were taken care of by the stage crew who stood anxiously in blue jeans in an exciting backstage atmosphere.

"Goodbye, My Fancy" is a definite satire of college society. "There are many colleges, too many unfortunately, which would not have permitted their campus its production. The very fact that the play has received the personal endorsement of President Gramley is evidence of Salem's liberal philosophy—a philosophy which is the strongest possible weapon against the dangers presented in it."