



Seen above are Betty Brunson and Ann Butler looking over the exhibit at a faculty hobby show in the art gallery.

## Faculty Hobbies Include Sewing, Cooking, Painting, Woodwork

By Sally Reiland

A faculty hobby show is currently on display in the art gallery of the library. This is sponsored by the Art department of the college.

The diversity of the faculty interests and talents is well shown by the entries in painting, sketching, wood work, sewing, cooking, photography and other types of hand-work.

Among the outstanding art on display is a group of work by Hans Heidemann. This includes two oil paintings, one a landscape scene and the other an abstract of the human eye; a number of small pencil sketches of scenes; and several pieces of leather work including minute moccasins, bags and sandals.

Evabelle Covington is showing a box of pink and white floral mints which she has made, and pictures of various special-occasion cakes of many tiers which she has baked and decorated. Also on display is some of her china painting and a collection of little girls' dresses of organdy, cotton print and dotted swiss which she has made.

Of great interest in the way of line studies are the pencil abstractions of Catherine Nicholson, particularly those entitled "Father and Son," "Dog in the City" and "Cat." Miss Nicholson also has an interesting illustration for Book Ten of "Paradise Lost." Attached to this display board is a note signed by the artist which states that the drawings were prompted by a desire to prove that she was not "uncooperative, insensitive and lazy", as Edwin Shewmake had jokingly accused her of being when she first refused to enter the exhibit, saying that she had no hobby and didn't want one. A very good proof, it has been observed.

Margaret Simpson shows her feminine artistic ability in a brown wool sports dress which she has made; while A. T. Curlee, already known over the campus and in Winston-Salem for his excellence in wood work, again shows his expert manual creativeness in a hand-

carved table lamp.

Roy Campbell and Donald Britt give evidence of being professional free-lance photographers in their spare time. Among Mr. Britt's entries are three black and white photograph studies: "Repast," featuring an arrangement of bread and wine; "December Seascapes," which focuses a twisted and barren tree by the shore; and "Charlestoniana," a view of and through a wood-framed wrought-iron gate. Brilliant color slides of his cabin and boats in Maine are shown by Mr. Campbell.

The show is inclusive of not only these faculty hobbies, but also of the results of the spare-time activities of some of the faculty children.

Sue and Cris French, children of B. Carson French of the Chemistry department, have done a number of interesting drawings — some water colors and some crayon. Most of Cris's work is shown in a group of ship studies, some of which are entitled "U. S. S. Delaware," "Boats," "Port of Entry" and "Cunard Liner—City of Rome." Cris has also constructed a large sailboat model, made of paper and cardboard, while Sue shows a duck of hardened clay which she has made and a group of water-colors of houses, horses, birds, dogs and scenes.

Bill Gramley's ink sketch of "Peaceful Pause," featuring Old Salem Tavern as it probably appeared at Washington's arrival in the late 1700's, is on display—along with his colorful oil painting of a May Dell scene.

... All of which proves that the faculty and their families are a versatile and talented group out of the classroom as well as in it.

The exhibit will be open in the library for the next several weeks.

## Contest Rules Are Announced

In order to encourage young writers, the *Mademoiselle* magazine is sponsoring two writing contests this year: the annual college fiction contest and the Dylan Thomas poetry contest. These afford the college student a chance for publication in a national magazine. The following are rules that must be followed by submitters.

College Fiction Contest:

Eligibility: Women undergraduates under twenty-six.

Length: 3,000 to 5,000 words.

Format: Typewritten double-spaced, one side of paper only. Contestant's name, home address and college year should be clearly marked.

Judges: *Mademoiselle* editors, whose decision will be final. Winners will be notified by registered mail.

Deadline: Entries must be post-marked by midnight April 15, 1954.

Submit to: College Fiction Contest, *Mademoiselle*, 575 Madison Avenue, New York 22, N. Y.

Dylan Thomas Poetry Contest:

Eligibility: One poem will be chosen from those submitted by women college students under thirty.

One poem will be chosen from those submitted by women under thirty who may or may not be college graduates.

Rules: Poems already published (except in college publications) are not acceptable. Submitted poem should be typewritten, double-spaced on white paper. Contestant's name, address and age should be clearly marked and "in college" or "not in college" indicated.

Not more than three poems may be entered by one writer.

Judges: *Mademoiselle's* editors, whose decisions will be final.

Deadline: April 15, 1954.

Submit to: *Mademoiselle* Dylan Thomas Award, 575 Madison Avenue, New York 22, N. Y.

## Salem Y. D. C. Holds Meeting

At a joint meeting of the Winston-Salem Wilsonian Democratic Club and the newly formed Salem College Young Democratic Club held in the Winston-Salem Club House, 8:00 p. m., March 4, the officers of the Salem club were officially installed.

Senator John Larkins of Trenton, N. C. was the guest speaker at this meeting. Senator Larkins' speech was on the history and work of the Young Democratic Clubs in North Carolina.

The officers of the Salem Young Democratic Club who were installed are: Polly Larkins, president; Patsy Roberson, vice-president; Mary Alice Ryals, secretary; and Bebe Boyd, treasurer.

These officers were elected at the organizational meeting of the Salem College Young Democratic Club held in the Day Student Center February 17.

The Salem club is to be affiliated with the Young Democratic Clubs at the other colleges and universities in the state.

## Polk Discusses Tourist Trade, Southern Cooking, Old South

By Maggi Blakeney

William Polk, the small gray-haired associate editor of the *Greensboro Daily News*, presented a witty discussion of his new book *Southern Accent* Sunday afternoon in the gallery B of the Arts Council.

Mr. Polk's book in places is poetic, in places staccato, yet is a very wise and true analysis of the South as it is today.

The author, a southerner himself, very evident in his slow drawl, said he wrote the book out of "love, shame, admiration, exasperation, perplexity and fascination".

The book is very clear and is often hilarious, as was Mr. Polk as he spoke Sunday. He studied four questions important to us. (1) What is the South? (2) What is it doing? (3) What is it thinking? and (4) What is it becoming?

"Is it true what they say about Dixie? No! No! a thousand times, No!" smiled Mr. Polk as he answered his own question. There are two souths—the old South and the new South, he said.

The old South is Charleston, S. C., people who consider the lilies of the field, the Calhounistic wise and masterly inactivity, a code which includes courage and integrity, and a suspicious air about money. Mr. Polk summed it up nicely, "They don't believe in change. Don't believe in it at all."

The new South is "building or buying houses, working hard, energetic, living in cities," . . . "symbolized by the H-bomb plant in the Savannah River basin", Birmingham, Alabama, and making "good money".

Mr. Polk went on to say every man everyday uses something from the South. This is a far cry from the day in which all the South had to offer was a "hole in the ground", he stated.

He went on to say that one of the greatest things happening in the South is what he called "the biggest vacation since the crusades": the tourist trade. North Carolina alone is raking in four hundred million a year, according to Mr. Polk.

Southern cooking is always a topic of much discussion so Mr.

Polk stated for his audience the three types of real good southern cooking. They are the out-door picnic, home cooking (for which the South is famous), and the New Orleans type Creole cooking. He had to admit that most cooking in the southern restaurants was extremely poor.

The southern dialect, he said, comes from the days of Chaucer, Milton, and Queen Elizabeth. He devoted a whole chapter to this in his book called "Uncle Remus Spoke the Queen's English". He said Elizabeth habitually used "hit" for "it" and he was sure if she heard some mammy say, "Honey, hit don't make no never mind", Her Majesty would have felt quite at home.

Mr. Polk gave three Souths since the Civil War—1865-1900, the Henry Grady south of the one gallus farmer; 1900-1932, laying the foundations on government, and 1932-1954, carrying on work done before. We are now in the carrying on period. The period of research, tourist trade, industrial revolution (yesterday's cotton plantation is today's synthetic manufacturing plant), and the "pasture boom" (where cotton was king, the cow is queen). This is what the South is doing.

"What is the South becoming?" "It's hard to say", smiled Mr. Polk. "It is the almost irresistible force meeting the not quite immovable object". The almost irresistible force is the force of industrialization and the new South. The not quite immovable object is the old South.

The old South is honor, hospitality, dependability and the nice blending of Stoicism and Epicureanism. The most important thing however, according to Mr. Polk, is that the South is fashioning "complete men and women".

Mr. Polk's audience applauded enthusiastically at the end of his talk. I had fallen in love with the little man with the grey hair, in the grey suit and maroon tie who would "like as not" say to his Sunday guest as the rolls are passed "take two and butter 'em while they are hot".

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