



The Salemite



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Faculty Vetoes Follies Presentation; Gives Reasons For Discontinuation

The faculty voted against the presentation of Faculty Follies at their meeting November 8. The program was formerly held every four years to help raise money for the WUS fund sponsored by the Y. W. C. A. After some discussion, the motion of discontinuation was upheld in a close vote. Different members of the faculty gave varying reasons for discontinuing the tradition that has grown up in the last twenty years. Dean Ivy Hixson explained several of the reasons brought up in the discussion: in the spring, when the Follies

are given, the Winston-Salem 200th Anniversary celebrations and seminars will be taking place, as well as Salem's own symposium. Besides the time factor, there will be a dignified atmosphere along with which the Follies do not fit. "I'm sorry we're not going to do it, she said, but she upheld the faculty decision. Dean Hixson stressed that the faculty is not unwilling to cooperate with the student project, but felt that this performance is "not the best way" and suggested that an authentic play be presented.

Dr. Elizabeth Welch was "dis-

appointed" in the decision. She thinks that the production gave the faculty a chance to "participate in an enjoyable experience, and to see each other in a new light." She said, "It gave an indication of our feeling that students needed to see us in another, more informal way." She didn't feel that Faculty Follies damaged relations in any way, and "it was a lot of fun."

Dr. S. C. Paine concurred with all the faculty members that the project is a worthy one, but feels that the Y could "use more imagination to raise money," and he gave as an example the project of the junior class of a number of years ago. They brought Dave Brubaker to campus and through profits from tickets cleared over \$800. Another suggestion was a duplicate bridge contest. His second objection was that "The whole concept of student-faculty relations is not achieved by performing in a faculty play." The Follies are then, according to Dr. Paine, "a misappropriation of two good ideas."

Mr. William Mangum regards this change as "just another step toward maturation as a liberal arts college."

Dr. Inzer Byers, sponsor of the Salem Y. W. C. A. summed up the general feeling by saying, "The faculty could see both sides. This is just a bad year for the presentation."



Dr. Byers leads a discussion group following "The Parable".

Parable Offers Symbols Modernizing Christ Story

"The Parable" is a short allegorical movie produced by the Protestant Council of New York to be shown at the World's Fair. But it has had much wider effects; it is now being shown by colleges, churches and other groups all over the nation.

The main purpose of the film was to present the Christ story (curifiction and resurrection) in a different light, and perhaps to reinterpret its significance through a parable. Just as the parables of Jesus utilize common everyday events, this story has a contemporary setting—that of a circus—but both the parables of the Old Testament and this one stressed meanings applicable to all times.

There were many different interpretations expressed in the discussion groups which followed the film, but a few main ideas were often repeated. Christ was portrayed as the humble suffering servant of humanity, who though not a part of mankind, willingly became involved in men's struggles and relieved their oppression by taking it on himself. In illustrating this idea the man with the water buckets was compared to the weary laborer, the Negro in the cage to oppressed minorities, and the children to the disciples whose feet Jesus washed. This role puts a new emphasis on Christ's service which, as Reverend Richard Ottoway pointed out, is contrary to the concept of the great teacher which predominates today.

A second important aspect stressed by James Jordan was that of the cyclical nature of the crucifixion and resurrection as

applying to society at all times. Christ is continually killed by men's sins and continually resurrected by the transformation and dedication of individual lives. This reinterpretation was supported by the fact that in the end the Indian and elephants were younger, representing a new generation, and by the fact that at the end the man in white was unrecognizable, symbolizing the assumption of the role by different people.

In keeping with this idea, Dr. Byer's group thought that Magnus the Great represented "Every Man" as related to the event by his desire to manipulate other people's lives (the puppets). Although he did not cast the stone which killed the clown, he allowed the assassination therefore he was just as responsible as they. The mental anguish which he suffers leads him to the realization of his guilt which causes him to repent and to take up the Christian crusade in the end.

As Mr. Thompson stated, "The Parable" was unique because of its many possible interpretations and was meant, as were Biblical parables, not to be technically analyzed, but to convey an innate meaning through an obvious parallel. The details of the production were intended to produce a more or less unconscious emotional effect.

The unanimous reaction of the students was that this movie was definitely worth the 22 minutes required to view it. For those who missed it, there will be a future showing at Wake Forest on December 5.

Seniors Work On Follies; Present On December 8th

By Judy Guillet

Step right up, folks! The Big Show is about to begin. For a small price—a mere 50 cents—you can see the most fantastic, most stupendous show in the world! There will be thrills, chills, laughs and fun for all. Right this way, folks—get your tickets now!

What's all the yelling about? Why, Senior Follies has come to town. On December 8 at 8 p.m. in Hanes Auditorium, the senior class will present their annual musical-comedy—Senior Follies. Original words have been adapted, by a committee headed by Gretchen Wampler, to music from nine different Broadway plays. The setting and costumes are contemporary. Although the plot can not be un-

veiled, it is guaranteed to provide lots of action.

Mary Lucy Hudgens and Jean Ann Werner are coordinating the cast which includes the whole Senior class. Four juniors have been drafted to help with the technical aspects. There will also be faculty participation, but that is a secret. Individual groups have been in rehearsal for several weeks, and the planning for the musical has occupied the whole semester.

The theme is one which will affect all classes. It is not merely a recap of the seniors' four years at Salem. But what is it? That is the vital question . . .

So step right up, folks. The Seniors will be expecting you and you can expect . . . ANYTHING!!

May Day Committee Reveals Beauty Nominees For Court

The May Day Committee and its chairman, Happy Price announce the results of the nominations for May Court. Each of the following girls is asked to bring a long dress and short, white gloves from home, which will be worn for elections. Elections will be held Friday, December 3, in assembly; everyone votes. The identity of the May Queen and Maid of Honor will not be revealed this year until May Day.

The following girls have been nominated for May Court:

Seniors

Jeannie Barnes
Carol Ann Derflinger
Mary Dameron
Carol Gerard
Mary Lucy Hudgens
Carol Bruce McFadyen
Diane Morton
Happy Price
Jean Anne Werner

Juniors

Jane Cottle
Sharyn Dettwiller
Roberta Frost

Edna Harvey
Nan James
Ann Schouler
Jill Stewart
Finley Stith
Jeannie Yager
Nickye Yokley

Sophomores

Margie Dotts
Mary Ellis
Carol Hawks
Marilyn Lowry
Mallory Lykes
Diane Mould
Cheri Rose
Jane Roughton
Nancy Sale
Anne Willis

Freshmen

Nancy Coble
Ellen Fleisig
Lucy Ford
Nancy Holderness
Barbara Keck
Ann MacBride
Molly McPherson
Marianna Redfern
Barbara Simithy
Suzanne Teate

Office Utilize Sign-Out Rules

Thanksgiving sign-outs may be made during office hours in Clewell on Friday, Saturday, and Monday until 1 p.m. Any one signing out after that time will receive one call down for each day's delay.

Thanksgiving vacation starts officially at 1 p.m. on Wednesday, November 24. There will be no assembly, and therefore the 12 p.m. class will meet at 11 a.m. and the 1 p.m. class at 12 a.m. All class cuts will be counted as double cuts on Tuesday and Wednesday before vacation and Monday and Tuesday after vacation.

If a student leaves the night before the official vacation starts and cuts class in order to do so she will be charged with an overnight. If she is not cutting, she must put "no cuts" on her sign-out card.

All girls should be out of the dormitory by 5:30 p.m. on Wednesday, November 24. If anyone must leave campus after that time, she must bring her luggage to Clewell reception room and wait there until time for her to leave.

The dormitories will be opened on Sunday, November 28 by 12:30 a.m. If anyone must come back to campus before that time, she must wait in the Day Student Center until the dormitories are unlocked at 12:30 p.m.

Remember that anyone going places other than home must have a permission from home on file in the office before signing out.

If you expect to eat lunch in the college dining room on Wednesday, November 24, please indicate this on your sign-out card by putting "lunch" at the top of the card. Otherwise you will not be expected in the dining room for that meal.

After Thanksgiving classes will resume Monday at 9 a.m. 8 a.m. class will meet at 9 a.m.; the 9 a.m. classes at 10 a.m., and 10 a.m. classes at 11 a.m. The remaining Monday classes will meet at the regular times.

Dr. McLanathan Speaks; Subject-Iron Curtain Art

"Art Behind the Iron Curtain" is the intriguing topic to be presented by the distinguished authority, Dr. Richard McLanathan, on December 11 at 8 p.m. in the Salem Fine Arts Center.

Having served as one of the original members of the New York State Council on the Arts, Dr. McLanathan is still a member of this

than's talents; he has appeared on educational channels as well as in art "specials" on the three major networks.

Born in Methuen, Massachusetts, Dr. McLanathan received his A.B. from Harvard University, and taught at the Allen-Stevenson School in New York City. Upon his return to Harvard for graduate work, he was made a member of Harvard's Distinguished Society of Fellows. Only twenty-four of the world's most brilliant young scholars are invited to join this society at one time.

Before earning his Ph. D. from Harvard in 1951, Dr. McLanathan served on the staff of the Boston Museum. He was also a founding trustee and an executive committee member of the famous Arts Festival, the most successful American festival of all the arts. During this time, Dr. McLanathan accepted the Prix de Rome, a senior fellowship at the American Academy in Rome.

Dr. McLanathan was Director of the Museum of Art in Utica, New York from 1957 until 1961. He acted as Curator of the American National Exhibit in Moscow. Two tours of art centers in West Germany, Denmark, Poland, and Yugoslavia were also included in his program as a representative of the United States State Department.

Dr. McLanathan has written for most of the important art period-



Dr. Richard McLanathan

board. As an art consultant, he has advised Time, Life, I. B. M., U. S. Plywood Corporation, R. H. Macy and Company, Massachusetts Institute of Technology, and the Atlantic Art Association. Broadcasting is another of Dr. McLana-