



# The Salemite

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## Restored Houses In Salem Recall Early Moravian Settlement

By Paige Bishop

There is more around the square than meets the eye. Of course every Salemite is aware of the campus surroundings, the square itself and the picturesque buildings which are Old Salem. Few, however, have ventured inside any of these picturesque places to see how the Moravians of the past two centuries lived.

There are five buildings in the reconstruction which are open to the public. These are the Miksch Tobacco Shop, the Wachovia Museum, the Brothers House, the John Vogler House and the Salem Tavern.

The Wachovia Museum is nearest the campus as it is located next to the Salem bookstore. Inside is a visual chronicle of life around the square in the eighteenth and nineteenth centuries. The first floor houses an ancient printing press and a copy of the first newspaper printed in North Carolina. Also on this floor are some of the originals of those objects so familiar to Salem students—bricks and red roof tiles. Other artifacts include cooking and farm utensils, a crude washing machine, toys and games.

Upstairs are several rooms, one of which is filled with relics from the original Moravian church. The collection includes an old love-feast tray, several communion cups and a lot-bowl from which lots were drawn so that "questions hard to decide were thus referred to the will of God."

Also on this floor is a new addition to the museum, the Moravian music round room. Here various instruments long familiar to the Moravian community are on display. By means of earphones one can hear the history of Moravian music and recordings of music played by the instruments displayed. One of the best tapes is that of the Moravian

band playing the antiphonal music for which they are noted. There is even a tape of "Dixie" as played by a Moravian Civil War band.

The next level of the museum houses such things as stagecoaches, old fire-engines, carriages and sleds. Here, too, are old doctors' instruments, a doll collection and clothing worn in the eighteenth and nineteenth centuries.

The third floor is a display of Indian relics which complete the museum's collection of relics from the Indian to the nineteenth century Moravian community.

Near the museum is the Miksch Tobacco Shop, built in 1771. The inside really does smell like a tobacco shop. Here one can see how a private shop owner both lived and ran a shop in his home. Here, too, is a fine example of a Moravian kitchen. Behind the house is the little building where the tobacco was twisted and sold by the yard, ground for smoking and chewing, or flavored for snuff. Behind this manufactory is a small eighteenth century garden, the design of Gottlieb Reuter a surveyor of the period.

Across the corner from the Tobacco shop is the Brothers House, built in 1769 and expanded in 1786. Ninety-two per cent of the furniture in this building is original and made at Salem. This is true of much of the Old Salem restoration.

In the Brothers House, there are also craft shops, several of which are still used today. The tinsmith makes cookie cutters, candle molds and sconces which are for sale, and the potter makes salt and pepper shakers and clay pipes. In addition to these, there is a tailor shop, a gunsmith, a weaving room, a wool dyeing room, a bootshop and a furniture shop.

Much of the original flooring remains in the Brothers House. In the kitchen is the first running water system, (all of Old Salem had running water by 1778), and in the dining room is a set of pewter-ware imported from England in 1800. Most of this building remains today as it was when occupied by the Moravian single brothers.

The John Vogler house, which every Salemite passes on her daily walk to the post office, was the home of Salem's first silversmith and clockmaker. The house was built in 1819 and has many original features which other homes in Old Salem do not have, such as a single entrance to home and shop rather than separate ones. Besides the tricks of a silversmith's trade, one can also see the home environment in which the Moravians lived and worked.

The last building in this group is the Tavern, built in 1784. The Tavern was built by the church as a place for strangers in the community to eat and sleep, not for the use of the Moravian brothers. It is interesting to note, too, that the materials used in building the Tavern were originally intended for the construction of the Sisters House. How-

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## Dr. Raper To Give First Of Rondthaler Programs

By Susan Jones

Salemites will have the privilege of hearing Dr. John Raper, Professor of Biology at Harvard University, in assembly on Friday, October 21. A Rondthaler Lecturer, Dr. Raper's topic will be "Thirty-three Thousand Sexes and Other Fungal Oddities." At 2 p.m. Friday afternoon in Room 102 of the Science Building, Dr. Raper will speak to Dr. Edwards' class, and all other interested persons, on "Genetic Control of Sexual Morphogenesis in a Mushroom." A tea in honor of the visiting professor will be held in the Strong Friendship Room at 3:30 p.m. At this time students will have an opportunity to meet Dr. Raper personally and to ask him any questions they may have.

A Moravian himself and a native of Welcome, Dr. Raper has relatives living in this area. He received his B.S. degree from the University of North Carolina and his Ph.D. from Harvard. Dr. Raper has also done post-graduate studies at Chicago and Cal. Tech. He has been on the faculty at Harvard for almost twenty years.

While at the University of North Carolina, Dr. Raper was taught freshman chemistry by B. O. Cosby,



Dr. John Raper will lecture in assembly on Friday, October 21.

now Associate Professor of Chemistry at Salem. Mr. Cosby remembers that Dr. Raper was the only student in a class of 126 to receive an "A" in freshman chemistry. Mr. Cosby states that Dr. Raper is regarded as one of the world's foremost authorities in the field of fungi. Dr. Raper has lectured at leading universities in America and in Western Europe. He will be at Duke the same week that he speaks at Salem.

## Two Ballet Stars Will Appear Oct. 20 In Reynolds Auditorium

When Toni Lander, the dazzling Danish-American ballerina, and her co-star and husband, Bruce Marks, appear here as two of the great stars of the American Ballet Theatre on October 20, at 8:30 p.m. in

the Reynolds Auditorium, it will be for the first time since they and the company enjoyed their great triumphs this summer in the Soviet Union.

The young stars were married last winter during the American Ballet Theatre's successful season at the New York State Theater in Lincoln Center. Later, they were with the entire company as it played to capacity audiences in Moscow, Leningrad, Yalta, and Kharkov.

Mr. Marks' performances in both classic and dramatic works have placed him well forward in the ranks of the leading male dancers in the United States. But it is his wife's performances this year that have been acclaimed as nothing short of a revelation. Her exquisite evocation of the title role in "La Sylphide," her joyous leaps and breathtaking virtuosity in "Etudes," her dramatic brilliance in the newly-staged production of "Moon Reindeer," are all hallmarks of a true prima ballerina.

Miss Lander first joined the American Ballet Theatre six years ago, having already won fame throughout Europe as a major star of the Royal Danish Ballet. A native of Copenhagen, she began her study of ballet as a small child of six. Two years later she entered the School of the Royal Danish Ballet, and at the age of seventeen, became a member of that company. It was last winter in her performances with the American Ballet Theatre in New York, and in its subsequent engagements in Russia, that Miss Lander truly came into her own as a dancer.

The ballets selected for the troupe's nationwide 1966-67 tour of 90 American and Canadian cities, include not only favorites from the company's tour of the Soviet Union, but other popular and celebrated works now being restored to the repertory. For 27 years the troupe

has been directed by Lucia Chase. Her co-director is Oliver Smith, the noted scenic designer and Broadway producer. Together they are now hard at work on future plans for the company, including its annual four-week engagement at the New York State Theatre in Lincoln Center in May, 1967.

A recent statement confirms Miss Chase's opinion that the tours represent the company's most vital responsibility. "For more than 25 years, it has been our aim to bring ballet, full-scale ballet, to every part of this country, to every one of the 50 states. The government has now recognized this and our tradition of being, in effect, the national company. It has done this in the most effective and urgently needed way, by awarding us subsidizing grants to make it possible to continue our nation-wide program. Our gratitude to the National Council on the Arts for its assistance is not enough. We are fully conscious of the honor that has been given us, but even more so of the great responsibility it has placed on us." Miss Chase accompanies the troupe throughout its tour, and on occasion leaves her observation post out front to appear on stage as the malevolent step-mother in staging the Lizzie Borden murder case of the "Fall River Legend."

The principal dancers comprising the American Ballet Theatre include Lupe Serrano, Royes Fernandez, Toni Lander, Scott Douglas, Bruce Marks, Sallie Wilson, Eleanor D'Antuono, Gayle Young and Paul Sutherland. Conducting the symphony orchestra is Milton Rosenstock. Regisseur is Dimitri Romanoff, and Ballet Master Enrique Martinez. Former dancer John Kriza is now Assistant to the Directors.

The American Ballet Theatre is presented by the Ballet Thetare Foundation, whose president is Harold Taylor.

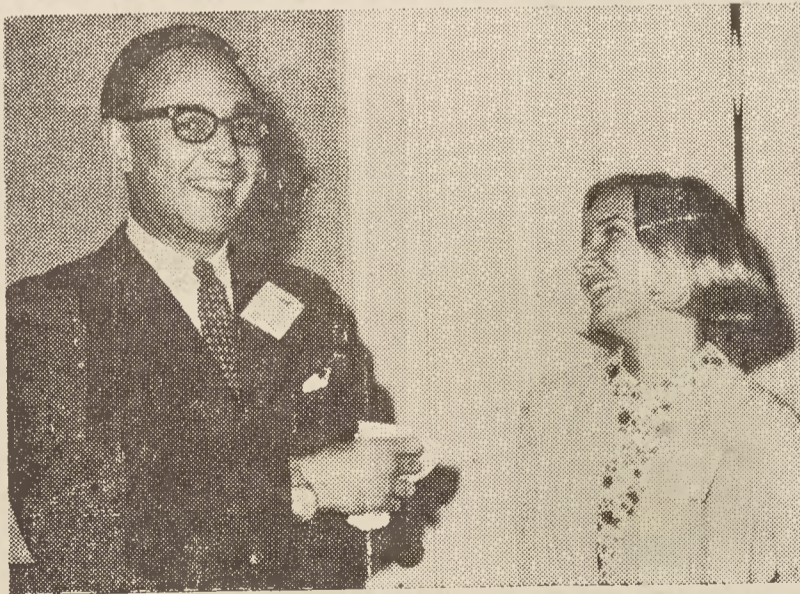
## Nancy Rufty, Adam Stiener Bring New Ideas To College Community

By Carol Carson

Nancy P. Rufty, an addition to the college faculty in the Physical Education Department, is a graduate of the University of North Carolina at Greensboro. While fulfilling her major there in physical education she placed particular emphasis on dance education. In addition to her teaching schedule here at Salem, she works with the Dansalems one night each week and spends two other nights each week doing her Master's study at UNC-G.

Miss Rufty came to Salem because she heard of the opportunity to teach modern dance, although she had considered giving private instruction in the field rather than working in an elementary or secondary school situation. She will spend the first and fourth quarters in the P. E. department teaching tennis, golf, and archery; the second and third quarters working with the modern dance classes. Miss Rufty says that she is happy here because of the friendly atmosphere and the excellent facilities which Salem has to offer.

When asked about modern dance itself, Miss Rufty was quick to answer that although it won't help anyone lose weight, it will help to harden that extra padding. She says that her first exposure to dance was in college. Modern dance is truly an American form of dance, and Salem's new instructor feels



Mr. Baskin and Paige Bishop converse at the Student-Faculty Tea.

that it is important for all educated persons to know something about the persons connected with the art form and to have some knowledge of the subject.

As a dance student one should expect to learn a sense of rhythm, a sense which some people have not yet cultivated by this age. This rhythm should influence coordination to some degree although the dance course itself is not really long enough to make any extensive changes. Miss Rufty hopes that Salemites will realize that the

prime importance of the course is not to emphasize choreography, but to teach technique and body control.

Hungarian-born Adam Stiener came to the United States in 1957 at the age of seventeen. He lived in South Nuremberg, Germany, prior to coming to the States and settling in Akron, Ohio. There he studied at the University of Akron until he met his wife. After their marriage, the couple returned to Mrs. Stiener's home state of Ore-

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