

MERRY CHRISTMAS!

"Merry Christmas!" an age-old salutation, overworked, trite, perhaps, but still retaining the freshness of the holly which is the symbol of that glorious season, Christmas. There seems to be no other words which are capable of expressing so adequately the spirit of goodwill and comradeship which permeates the hearts of men during the Christmas season.

Associated with this old form of greeting are the other yuletide customs, all hoary with age but still retaining their old appeal and still adhered to by all Christian peoples; the decorating of houses with evergreen, placing lights in doors and windows, gift giving and above all, a more lively expression of the devotion which fills the hearts of all the faithful during the anniversary of the birth of the God man.

Gift giving, that custom so accordant with Christmas spirit, has been linked with the Yule season, ever since the beginning of the Christian era. In fact, before the birth of Christ, far back, even to the dawn of history, there are evidences that the ancients observed certain days known as "gift days" by the presentation of gifts. These days were, of course, celebrated at different times by different peoples, but after the birth of Christ there seems to have been a gravitation of "gift days" toward December 25, so that now it is almost a universal custom to celebrate Christmas in this manner. Very slight reflection shows us the appropriateness of such a custom, for what is more fitting than that Christmas should be celebrated by gift giving? Christmas, Christ's anniversary, when He, Himself was the recipient of the first gifts, those of the venerable Magi. The anniversary of the beginning of a life which was culminated in the greatest gift ever received by man, the gift of Christ for redemption.

These customs around the Christmas season are all beautiful, all significant even the simplest of them all, "Merry Christmas," which carries us back in spirit to the first Christmas wish chanted by the angels, "Glory to God in the highest, and peace on earth to men of good will."

—EDITORIAL.

"Evil is wrought by want of Thought
As well as want of Heart."

—Thomas Hood.

CONCERNING OUR DRAMATIC SOCIETY

Of course, drama "is" an integral part of the teaching of English. But, as long as this is not understood and admitted in practice, drama will remain in its present state: a somewhat outmoded form of entertainment, which at the same time helps a few establish for themselves a reputation as actors. When drama comes into its own, the plays will be chosen by the English professors for their literary and humanistic value, and will consequently be graded. For example, we should probably have,

in High School—a comedy
in Freshmen—a play from Shakespeare, Johnson, Wilde, etc.

for Sophomore men—a Greek or Latin play, or a translation from the French or from another modern language.

for Philosophy students—a contemporary play, with a philosophical aspect: e.g. a work of Eliot, Claudel, Shaw, Ibsen, etc.

Thus, a student who has spent six years at S. D. U. will leave with a certain knowledge of world drama, and of its evolution and its literary styles, rather than with memories of a few attempts at reproducing "real-life events" on a stage.

It is our firm contention that drama, considered as light entertainment, is, nowadays, a stupid and time wasting sport, since we can get, for a few dollars, any kind and any number of movies which will serve the purpose, viz: that of resting tired heads after a good week's work.

To put it more clearly, there should be no resemblance whatsoever between college drama and parish drama.

The former should be a challenge; the text should offer difficulties; the subjects of the plays should be at least worth while discussing; the plays themselves should possess style; their staging should be conceived as a creative effort towards artistry, ingenuity and originality. Not an archeological replica of the past.

There should not be any compromise: plays shallow, vulgar, banal, sensational, or with cheap everyday plots, everyday language and everyday characters should be shunned and relegated far from the campus.

We should be particularly hostile towards the good-clean-wholesome-entertainment type of comedy; it's so nice to know before you even start working on the play that the audience is "sure to like it." If the audience is "sure to like it," the play should be left to those who play for money