

Clara Belle and Lee Leave Salemite and Lit Books

By Jane Watson and Lola Dawson
 The time is 5:30 on Thursday afternoon. Two tired, ink-smudged forms are huddled over the sink in the Sun Printing Company. Their conversation ranges from "Do you think that headline on class officers will fit?" to "Wonder what we can use for a feature next week?" The shorter one stands on tiptoe to reach the towels while the other one puts her watch and rings back on. After rechecking the sixth page proof

"The Age of Johnson," the ability to squeeze in the last few lines of type, chocolate pie, letters from Frank scattered around the Salemite office, editorials, history critiques. We see Clara Belle—sitting



Lee Rosenbloom in the Salemite office and preparing lesson plans.

Lee, and we think of a blue convertible, of Ellen in "Goodbye My Fancy," annual copy, A's in Milton, visits with Miss Byrd, a figure curled in a chair writing, humorous columns, more serious interviews, and a short story to be sent to the "Atlantic Monthly" contest. We see Lee painting flats in Old Chapel while she is waiting for her next cue.

Clara Belle and Lee—the Salemite will miss them.



Clara Belle LeGrand for mistakes, they leave.

They have left behind two aprons with Clara Belle and Lee printed on the fronts—two aprons and a set of high standards for the Salemite to live up to.

Clara Belle, and we think of

Do You

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 was only that I understood now. Do you remember?
 You accuse me of losing faith in others and in myself. How else can I feel when I look at what others have done to my world and realize my own inability to change it. I am understandably reluctant to sacrifice too much for something an atomic bomb may destroy in a moment. Perhaps in my constant whirl of excitement I am seeking a security I have never known—an escape from facing life. For now there is more talk of bombs and stamps and the chimes have already begun to ring and the child who someday rides his tricycle to the scrap heap may be mine.

Drama Class Produces New Directors

By Catherine Birckel

Last semester, in room 29 three directors were born. Miss Riegner announced to her theatre class very coldly, "This semester you have acted—next semester you will direct." You see, one never stops discovering new talents.

Coming out of this sacred room 29, I felt very inspired. "I have become a director—I could see it already. A beautiful set, a lot of actors, a wonderful play and everything would be right.

But it seems that in life, reality is always lower than ideals, though it is hard to realize sometimes—The three new directors threw themselves into the task. Buried under piles and piles of books, forgetting to sleep, eat and all other trifling material details of an earthy life, they came out into the sun as victors. They had found the "wonderful plays", the plays able to excite the artistic imagination of real directors. The next step on this hard road was to find a lot of actors—distinguished, talented actors. None of the directors were worried. Salem has a solid dramatic past and has revealed promising stars. They knew this and felt secure. But the devil was playing tricks on them, laughing at them as they sat in room 100 South waiting in vain for the stars to try out. They decided to make propaganda. The stars were busy somewhere else. But "directors must never be discouraged." ("Play Production", page 171). After a few more days spent hunting among Salem geniuses, they found at last some volunteers. Now to "Play the play"!

Violeta Castro has decided to present THE STRONGER by Strinberg. She does not want to reveal the technique she will use, nor the theme of her play. It will be up to the audience to decide whether it is a satire, a tragedy or a tragic-comedy. THE STRONGER has only two characters, one of whom remains silent. The actors will be Florence Cole and Elissa Hutson.

Erika Huber will give THE DOLLAR by David Pinsky, a satire of the human race in pursuit of money. Erika's play has eight characters: the Comedian played by Nancy Ann Ramsey; the Villain, Eleanor Johnson; the Tragedian, Ruby Nell Hauser; the Heroine, Cary Borges; the Ingenue, Joan Wampler; an old woman, Ann Simpson; an old man, Endrea Brunner; the stranger, Bennie Farquharson. Erika has decided to interpret the play as a "Comedia Del Arte".

And finally my play will be ARIA DA CAPO by Edna St. Vincent Millay, a satire of humanity and

of war, at the same time a comedy and a tragedy, expressed in a symbolical way. The actors are: Pierrot (genius still unknown); Columbine, Dec McCarter; Thyrsis, Catherine Nicholson; Corydon, Lou Bridgers; Cothrunus, the mask of Tragedy, Mary Sue Leonard.

As for the "beautiful settings", they will be designed by Bryan Balfour. The great day will be April 24, 1951.

Cuts System

(Continued from page one)
 the two days before and either of the two days after any college holiday will be counted as double cuts.



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Approximately \$35.00 was collected from the sale of stationery and note cards in the campaign to redecorate Davy Jones. Mary Lou Bridgers directed the drive.

Next year's house president of Clewell will be in charge of the actual redecoration, which will include new curtains, fresh coats of paint for the chairs and tables and cushions for the chairs.

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