

Sophomore Suzie

I sit in my room (with a view incidentally), and I look over the tops of the trees at the lights of the Sir Walter, and I wonder "how come"? I wonder "how come" about a lot of things: about why when I sweep my floor the little "kitties" come right back 'fore it's inspected; about why it's so hard to study on Sunday afternoons just 'cause you can hear male voices coming in from the campus; about why Poncie can eat as much as she does and never get fat; about why gym suits make me look like a baby kangaroo; about what it is about Russian novels that gets me, and I wonder if life seems as perplexing to everyone else as it does to me.

Take the juniors and seniors, for instance. Everywhere I turn I see the tragic face of a junior helplessly staring into space—just waiting for inspiration for a theme. Then I see a senior trudging to the library, seating herself behind a volume with the inspiring title of *Social Aspects of England* from some date to some date. Only the expression is different. The senior may be bored, she may be interested, but she isn't tragic. But the amazing part is to watch the juniors slowly turn into seniors; to watch them bit by bit learn to take things as they come, to do things well in the least possible time, to make the most of their spare time. The transition isn't painless, but it is remarkable. Watch closely and see what I mean.

In case you haven't heard, there were only two people in the Toddler House at a certain time on Saturday morning. At least there may as well not have been. Did you see anyone else, Mildred? Ain't love the most wonderful ole thing? Personally I'm just crazy about it, in all sizes and shapes.

With only two more weeks to go for the seniors I hear big plans for week-ends in the air. Trying to make them coincide with leaves is a problem, but where there's a will there's a way, and there's certainly no will lacking. Home still seems to be the pop'lar place, 'cept for maybe someone else's home, or maybe New York, or maybe a base somewhere, or maybe—well anyway I think home is nice.

Since I really must leave now, and maybe ponder a little more on the "how comes" of life, I'll leave you one little thought to ponder on some day. Says Samuel Hoffenstein:

Satyrs used to fall for nymphs,
Just the same as other symphs;
Same as many a modern goof,
Cupid kept them on the hoof.

I beat Mr. Moore to that one.

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- 22—Hontas Whitaker
Mildred Chamberlain
Katherine Blake
23—Betty Debnam
24—Kathryn Fulton
Mary Allen Nicholson

BUY WAR BONDS!

AS FOR ART

Greetings, fellow artists! This issue introduces a new column, dedicated especially to those of us who find ourselves spending our spare hours in the studio atop the Library building. Already we are nuts over our instructor, Miss Kathleen Morris. We earnestly believe she is a sensible person, but when our first lesson was to scribble lines all over a page we were amazed, to put it mildly. The doodling (we call it), in one case is entitled by the instructor "Two Men on a Bicycle." Nevertheless it took the artist a whole hour to figure out how her masterpiece got its name. But who knows, there might be another Dali in the crowd.

In case you haven't been there, Raleigh has a grand State Art Gallery. There is a new exhibit each month; so when you are down town, be sure to drop by the second floor of the State Library Building where the gallery is located.

This month there is a one-man exhibit by William C. Fields. Mr. Fields was born in Fayetteville. He took his A.B. degree in Fine Arts at Chapel Hill. He served as director of the federal art centers in Sanford and Raleigh and was assistant State Art Director in North Carolina until 1942. From 1942 to 1944 he studied at the Boston Museum of Fine Arts. The artist has done portrait work in Boston, New York, and North Carolina.

By now no doubt you have discovered the *Magazine of Art* in the library. If you especially like the Russians, or at any rate, we think you will be interested in the articles in the April and May issues on the "Development of Russian Architecture." Talbot Hamlin, the author, starts with early Russian building and continues through the most modern socialist architecture.

Don't forget to watch the Art Bulletin Board.

(From P. 2, Col. 1)

flect on the school. The impression you make will be the impression people have of Saint Mary's. Whether it'll be good or bad is up to you!

BUY WAR BONDS

Shall We Dance?

"There'll be a girl break Saturday night!" This is all it takes. The nickels clang in the phones, the letters go out and the girls are busy getting dates.

The date situation in hand (we hope), everyone tries to decide what her most bewitching costume is and how she can best hook a man. At a little before eight, the dates begin to come and the pages start on their long journeys over Smedes, the Wings, and Holt. After a last glance in the mirror, and a dab of perfume, the girl goes down and meets her date and over to the gym it is. "Twenty-five cents, please." Girl's treat this time.

When a girl gets her date on the

"Y" OPENS HUT SATURDAY NIGHT

The "Y" has great ideas for the coming year. One of the main objectives is to open the hut on Saturday nights! This may not seem so wonderful to the new students; but to the old ones, especially the underclassmen, it is the best news of the year. The "Y" plans to fix the hut up in an attractive way and have dancing, bridge, and refreshments on Saturday nights.

Another of the "Y's" plans is to work together with the Canterbury Club and invite good speakers to be their guests at Sunday night meetings. Several debates have also been scheduled for the year.

Membership for the "Y" will start soon, and every girl who is interested in the work planned and who is not an Episcopalian is invited to join.

(From P. 3, Col. 3)

job on *The Night Is Young and You're So Beautiful*, and *Jog Along*, with Mitchell Ayres' orchestra.

I'm Gonna Love That Guy, and *Till the End of Time* are the songs Ginny Simms has chosen for her newest record.

Decca offers several new hits. If you like Gershwin music (and who doesn't?), you'll want the album *Porgy and Bess* with the Los Angeles Philharmonic Orchestra under the direction of Alfred Wallenstein.

Also by Decca is Les Paul and His Trio doing *Begin the Beguine* and *Dream Dust*. This is one of the very best trios, consisting of two guitars and bass fiddle, with piano accompaniment.

For Victor, Freddy Martin and his Orchestra have two new ones, *Lily Belle* sung by Gene Conklin and the Martin Men, and *And There You Are*, with an Artie Wayne vocal. Tommy Dorsey's ever popular *Boogie Woogie* has been re-issued on his latest, backed up by *There You Go*, with Stuart Foster on the vocal.

Lots of good things from the Capitol Corner this week. First off we find Jo Stafford's *That's for Me*, and *Gee, It's Good to Hold You*, with a beautiful trumpet chorus by Billy Butterfield.

floor, she naturally hopes her date will get a good rush, but yet she'd like to see him *some*. If he's cute, she never has a chance to dance with her date; if he's a drip, she's stuck all night. ("Ain't it hopeless?")

Groups congregate by the turntable and coke stand and gradually a group wanders out into "the pen" under the spotlights.

Eleven o'clock seems to come too soon and it's time to say good-bye all too quickly. The boys are manoeuvred out and the girls stay down in the gym until the marshals give them the word to leave.

Everyone agrees that it's been a grand dance and anxiously awaits the next one.

At The Theaters

(October 14-27)

AMBASSADOR

- 14-16 *Our Vines Have Tender Grapes*. Margaret O'Brien, Edward G. Robinson.
17-19 *State Fair* (technicolor). Dick Haymes, Vivian Blaine, Dana Andrews, Jeanne Craig.
21-23 *This Man's Navy*. Wallace Beery, James Gleason.
24-27 *Blood on the Sun*. James Cagney, Silvia Sydney.

PALACE

- 14-16 *G.I. Joe*. Burgess Meredith, Ernie Pyle.
17-18 *Our Vines Have Tender Grapes*. Edward G. Robinson, Margaret O'Brien.
19-20 *The Sullivans*. Yanks Ahoy.
21-23 *State Fair*. Dick Haymes, Vivian Blaine, Dana Andrews, Jeanne Craig.
24-25 *This Man's Navy*. Wallace Beery, James Gleason.
26-27 *The Way Ahead*. The Kansans.

VARSITY

- 14-15 *Gentleman Jim*. Errol Flynn, Alexis Smith.
16 *Mummy's Curse*. Peter Coe.
17 *Hi Beautiful*.
18-19 *You Can't Escape Forever*. George Brent, Brenda Marshall.
20 *She Gets Her Man*. Joan Davis, Lynn Earl.
21-22 *Together Again*. Irene Dunn, Charles Boyer.
23 *House of Fear*. Nigel Bruce, Basil Rathbone.

STATE

- 14-17 *Zachary Scott*. Betty Field.
18 (on stage) *West End Studio Dance* presenting *Footlight Fantasy*. (on screen) *The Big Show-off*. Arthur Lake.
19-20 *The Power of The Whistle*. Richard Dix, Janice Carter.
21-23 *And Then There Were None*. Barri Fitzgerald, Walter Houston.
24-27 *House on 92 Street*. William Eythe, Lloyd Nolan.

CAPITOL

- 14 *Gangster's Den*. Buster Crabb.
15-16 *Out of This World*. Eddie Bracken.
17-18 *The Gay Senorita*. Jinx Falkenburg, Jim Bannon.
19-20 *Zane Grey's West of Pecos*. Robert Meacham.
21 *Whispering Scull*. Tex Ritter.
22-23 *Beyond the Vengal*. All star cast.
24-25 *Murder, He Says*. Fred MacMurray.
26-27 *Oh Suzanna*. Gene Autry.

WAKE

- 12 *Frenchman's Creek*. Joan Fontaine.
13 *Blonde From Brooklyn*. Robert Santon.
14-16 *China Sky*. Randolph Scott, Ruth Warrick.
17 *Honeymoon Ahead*. Ann Miller.
18 *Hangover Square*. Laird Cregar, Linda Darnley.
19-20 *Music for Millions*. Margaret O'Brien.
21-23 *Where De We Go Here*. Fred MacMurray, Joan Leslie.
24 *Eve Knew Her Apples*. Ann Miller.
25-26 *Keys to the Kingdom*.
27 *Blonde Ransom*.