

Meredith Student Government Sponsors Shakespearean Production
By Road Company of Carolina Playmakers Under Samuel Selden

'Romeo and Juliet' Is Well Received

By ANNE O'QUINN

A commendable crowd of Raleigh theatre-goers turned out on Monday night for the Carolina Playmakers' presentation of Shakespeare's "Romeo and Juliet" in the Meredith auditorium, and the majority of Meredith students, who found other cultural interests for the evening, missed a fine performance.

Though the short scenes in the beginning of the play produced a rather jumpy effect throughout the first act, the effectiveness of the exceptionally utilitarian flats and the players' very convincing abilities were quite enough to hold the attention of the audience until the play smoothed out into a more logical sequence of events. The responsive audience undoubtedly enhanced the fine performance of the cast.

Anne Martin as Juliet and Josephine Sharkey as the nurse turned in especially fine characterizations. The servants' by-play, by Bruce Strait and Andrew Adams as Sampson and Gregory, and by Albert Klein as Peter, did credit to the playwright by letting modern audiences get full benefit of all puns.

The feminine audience would no doubt acclaim Donald Treat as Romeo, though his was perhaps more of the modern idea of his part than that of Shakespeare's. And the beautiful voice of Louisa Cartledge as Lady Capulet couldn't be left without mention.

The two principles made a well-known story quite believable and at times touching, while Frederick Young's playing of Mercutio gave more credence to the theory that Shakespeare had to kill the foil in order to preserve the love of the audience for the hero.

In final acknowledgement the direction of Samuel Selden was implicit in the results of the cast's fine acting. Thanks to Lynn Gault and his stage crew, the settings were arranged and re-arranged so quickly as to speed the action of the tragedy.

Director

Samuel Selden is well-known throughout the state for his



Anne Martin, above, in the role of Juliet in the Shakespearean tragedy in the Carolina Playmakers' production presented at Meredith this week.

achievements in the field of dramatics. Born in Canton, China, and a graduate of Yale University, where he worked with the Yale Playcraftman, Mr. Selden worked for five years with the Provincetown Playhouse in New York City as technical director and stage manager.

While in Provincetown Selden performed in several of Eugene O'Neill's early plays, and was general manager for the touring company of "Desire Under the Elms." Later this theatre group produced Paul Green's Pulitzer Prize play "In Abraham's Bosom."

In 1927 Frederick Koch, founder of the Carolina Playmakers, invited Selden to join his staff at the University; Selden taught classes in acting directing, and playwrighting, as well as supervising Playmaker productions.

Awarded the Guggenheim Fellowship in 1938 to prepare a new book on basic principles of design in play-directing, Selden has traveled widely in Europe to study foreign production techniques.

VICTIMS

(Continued from page three)

and gave me a delightful magazine to read — the July 1944 issue of "She"—It's a great life if you don't weaken. But the point is—life's too short to be spent in the infirmary!

NEW OFFICES SET UP IN MUSIC BUILDING

"Symbolic of the coming of a new day and achievement in the department of music," according to Dr. Harry E. Cooper, "is the completion of the new auditorium." When asked to comment on his new office, he replied simply, "I like it." Those were also the words of Mrs. Jim Reid, head of the News Bureau, which has also been moved. In addition she remarked that she has lots of room and that it is convenient to be near the music department and events in the auditorium.

Included in the building besides offices are practice rooms for piano and organ, spacious studios, a large music library with three small listening rooms, classrooms, a recording room, and a small auditorium. The recording room with its double glass window, tape and wire recorders will be very useful and helpful to others on the campus as well as to the music students.

In the chapel and music center, or the small auditorium, is the large three-manual organ. It has recently been rebuilt and has a new blond console which adds to the modern touch of the architecture. Another feature of the designing are large windows, affording much natural lighting.

FROM THE MUSIC WORLD



By JANE SLATE

If my halo seems a little small for my head these days I can assure you the reason well justifies its size. The reason? Why, none other than my interview with Lauritz Melchior.

When we of the privileged press arrived at the Governor's suite for a press conference with the Metropolitan Opera tenor, he was being interviewed by Harriet Pressley. It was during this interview that I learned many different highlights of Melchior's life, including his meeting with his future wife for the first time.

At the time Melchior was in Munich and his wife was then an actress. During the shooting of a parachute scene, his wife's parachute landed in a tree. Melchior saw the white cloth in the tree and proceeded to get it down; when he unbundled the cloth (as he expressed it) there she was. He dated her that night, and they are now happily married.

Of course he has had many a amusing experiences in the opera. I'm certain you all have heard about the swan's leaving him in "Lohengrin." When asked what he did, Melchior replied, "When you miss one boat, you just wait for the next one to come along."

Funniest Experience

His most hilarious experience occurred in "Tristan and Isolde," which, by the way, is his favorite role. While wearing a suit of armor, Melchior heard a sudden "pop" and his pants started to fall. Playing with Kirsten Flagstad that night, he told her in Norwegian what had happened, and that since he couldn't move, she would have to do all the acting. "Never have you seen a more wooden lover!" he said.

I know that many of you noticed the medals Melchior wore on the evening of his concert. One indicates that he is a Knight Commander; this honor, I might add, makes him the only artist in Danish history to receive such a title. He also wears a regiment pin, showing that he was a soldier in the King's Guard. (He hopes to go back to

Although it has been a very gradual process, the new music building is no longer a dream, but a reality.

Norway in May to see all the men in his regiment, who are all over six feet tall.)

Favorite "Music"

Melchior's concerts, I learned at the interview, number from 95 to 110 a year. When asked about his favorite leading lady, he tactfully replied that the one with whom he was currently playing was his favorite. Out of 515 Wagnerian operas, Melchior has missed the performances of only two. In all he has done 230 performances of "Tristan and Isolde." His reply to the question of his favorite kind of music was "a well-balanced meal!"

Hunting is the tenor's hobby; he shot a leopard once, and his wife used the fur for a coat. Around his arm he wears a bracelet made from the hairs of the tail of an elephant he killed in Africa.

Melchior's first role in opera was that of a father. He was only eighteen or nineteen at the time, and his son in the opera was the mature age of forty-five! Melchior made his first appearance with the Metropolitan in 1926, upon invitation.

A great admirer of young people, the singer has no children of his own; he hopes to start an opera school for young artists someday, in which he "will be able to hand down his many experiences which could never be written in a book."

CHAIRMAN

(Continued from page one)

Curran, director of religious activities on the campus, the chairmen of the student committees have completed plans for the activities of the week. The chairman of the entertainment committee, Marie Edwards, is in charge of the student teas, on Tuesday and Thursday, from 4:30 to 5:30 p.m. in the Blue Parlor, and of the faculty tea on Wednesday at the same hour.

Music chairman for the week is Betty Jo Smith; chairman of the hospitality committee is Betty Jo Welch; program, Helen Brunson; books and literature, Evelyn Wilson; and of the informal discussions, Mary Ann Westbrook.

In charge of arrangements is Alstine Salter; of personal conferences, Drake Morgan; of publicity, Nancy Walker; and of continuation, Carolyn Massey. Bess Francis is treasurer.

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