

Leonard Warren Sings in Fourth Civic Music Concert

"A Masterpiece which has long been caviar to the general public came into its own," said Olin Downes of the *New York Times*, when "Falstaff" was revived last year to coincide with the tenth anniversary season of the Metropolitan's Leonard Warren, who will be heard here on January 21 at the Memorial Auditorium in the fourth concert in the civic music series.

Until he was 27, Leonard Warren, leading baritone of the Metropolitan Opera Association, had never studied an opera role. A graduate of Columbia University, he had intended to pursue a business career but when he was fired from his first job—as an accountant—for singing at his work, he decided to make music more than a hobby.

Mr. Warren sang for three years in the glee club of Radio City Music Hall. At the end of this period, he began to take music lessons for the first time in his life. His teacher, hearing the rich, natural power of his voice and realizing its potential greatness, advised the young singer to try for more important work.

Met Audition

Armed with a repertoire of three arias, Mr. Warren auditioned for the Metropolitan Opera. He immediately was accepted and during the following six months, in Milano, mastered seven opera roles. He made his debut at the Metropolitan as Paolo in "Simon Boccanegra" on Friday, January 13, 1939.

Not only is he a member of the Metropolitan Opera Company, but of four other Opera companies in this country and South America—the Chicago Opera, the San Francisco Opera Company, the Teatro Municipal in Rio de Janeiro and the Teatro Colon in Buenos Aires.

He is the guest artist on such leading radio programs as the RCA-Victor, Voice of Firestone and the regular Saturday afternoon broadcasts from the Metropolitan Opera House.

Between his operatic appearances, he makes an annual concert tour of the United States and Canada.

An RCA-Victor recording artist, he has recorded the opera "Rigoletto" (the first complete opera recorded by RCA-Victor in the United States), works from "Tales of Hoffman," "Faust," "Falstaff," "La Gioconda," the famous Toreador Song from Bizet's "Carmen," the Prologue from "I Pagliacci," arias from "Rigoletto," the Credo from "Otello," and others.

NEW STAFF MEMBERS

(Continued from page one)
sity in New York. She has also served as director of food service and as an associate professor of home economics at Madison College in Harrisonburg, Virginia.

Also joining the Meredith staff this month is Mrs. Kenneth Caddell of Southern Pines and Burlington who is temporarily replacing Mrs. Miriam Todd Hitt, instructor of equitation now on sick leave in Florida.

Taking the place of Miss Lattie Rhodes as secretary to Dr. Campbell, is Mrs. Helen Douglass Barham of Raleigh. After attending Women's College in Greensboro, she held a position in the aeronautics department at State College. Later she taught at Miss Hardbarger's Secretarial College and then worked for six years at the Carolina Power and Light Company. Before coming to Meredith, she was secretary to the principal at Hugh Morrison High School in Raleigh.



Leonard Warren

"FIGHT POLIO"

(Continued from page one)

Lou Griffin, Jean Pace, and Sally Dean with Miss Marian Davis sponsoring the report. In Stringfield dormitory Marianne Carson, Jane Spence, and Becky Barnhardt will serve as chairmen with Miss Margaret Schwartz as sponsor. Chairmen for the non-resident group are Barbara Ballenger and Honore Parker with Miss Jane Greene acting as sponsor.

Members of the faculty will be solicited by Dr. Leslie Syron in the arts building, Miss Margaret Gregory in the science building, Miss Ruth Woodman in the music building, and Miss Phyllis Cunningham in the physical education building. Miss Mae Grimmer, assisted by other members of the staff, will have charge of pledges from the administration. Publicity directors for the drive are Miss Nancy Walker and Miss Jeanne Ram-

Pat Roberts Presents Senior Organ Recital

Miss Martha Patricia Roberts, daughter of Mr. and Mrs. D.W.M. Roberts of Lenoir, will present her senior organ recital Saturday, January 26, at 8:00 p.m., in Meredith's recital hall. There will be no reception.

Before coming to Meredith, Miss Roberts majored in organ under Miss Luceille Sawyer at Mars Hill College. At Meredith she has studied under Dr. Harry E. Cooper. Included on her program will be: "Prelude in c minor," by Bach; "Grand Choeur Dialogue," by Gigant; "Comes Autumn Time," by Sowerby; "Sicilienne," by Weitz; and "Finale in B^b Major," by Franck.

Miss Roberts has been a member of the Chorus, Hoofprint Club, Sigma Alpha Iota, and president of the organ class. After graduating February 2, 1952, she plans to resume her studies here, acquiring her B.M. degree in organ in July. Following the completion of her studies, Miss Roberts plans to use her music in some capacity of the church, either as a director of music, or as organist.

sey.

The campus-wide program will be presented to the student body during the chapel period on January 17 by Mrs. Marsh. Both Mrs. Marsh and her committee hope to complete the campaign by January 24, but it is understood that the drive will be considered incomplete and unsuccessful unless every member of the student body, faculty, and staff makes a contribution. For this reason, the campaign is being conducted on a competitive basis.

This year the question, "How much should I give?" is being answered, "As little as a dime but as much as your heart tells you."

Book Review

HUMANITY ON EXHIBITION FOR READERS

Meade Minnigerode, in his book *The Fabulous Forties*, presents a picture of the private and civic life of citizens of the forties, drawn principally from contemporary sources, with emphasis on the life in New York.

Any one who wishes to have a few hours of fascinating diversion is able to find them by reading Mr. Minnigerode's book. The

author acts as a guide, and takes his readers through a gallery of humanity on exhibition. He enjoys his trip every bit as much as his reader, and his loud "guffaws" are almost audible. Minnigerode mildly pokes fun at the ladies and gentlemen of the period for their thin varnish of culture and prudish manners and morals. His assumptions about



Curtain Up

By ALYCE EPLEY

Pinch-hitting for a columnist isn't too easy. First of all, there is an established reputation to live up to, and secondly, an amateur usually doesn't know much about the subject for discussion.

There is one thing for sure, however, and that's spring. Yes, I'm talking about "Spring for Sure," the production by the Carolina Playmakers that is scheduled for February 11, at 8:00 p.m. in the Meredith auditorium. This delightfully entertaining musical comedy involves a splendid cast, and the price of admission is only fifty cents for all students and seventy-five cents for adults. The Meredith Little Theatre and the Student Government are sponsoring it.

Most of us have never had the opportunity to attend a Broadway theatre, but we could take advantage of the scenes that are staged for us at our own front door. The Carolina Playmakers are among the best in their line, so if you see "Spring for Sure," you can't go wrong.

Even though the opportunities for seeing play productions are limited, there are no limitations on good movies. After all, "Movies are better than ever."

how they reacted to certain events are interesting. Bostonians were absolutely terrified that they would not like and appreciate Fanny Elssler, the European dancer, as much as the theater-goers of London and

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If any of you were lucky enough to see the current movie "Streetcar Named Desire," you saw one of the newest versions of the morality plays. This type of play which arose about a century after the beginning of drama had as its first purpose the instruction or religious edification of man in an entertaining manner. The morality play brought the theatre nearer to life since the stories were related to the problems of living that an ordinary man might have to face. Such was the setting in "Streetcar Named Desire." In the poorer section of New Orleans—lacking in money and morals—an unforgettable lesson is taught. Filled with tension and suspense, this realistic movie has yet to be matched.

Through the staged plays of the theatre and the screened plays of the movies, we are coming face to face with life as others see it. Thomas Heywood, a contemporary of William Shakespeare, has summed the theatre up in these words:

"The World's a Theater, the earth a stage
Which God, and nature doth with actors fill,
Kings have their entrance in due equippage,
And some their parts play well, and others ill.
* * * * *
He that denies that Theaters should be—
He may as well deny a world to me."

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