

Juniors Complete Plans for Annual Banquet in Honor of Senior Class, Scheduled for Tomorrow Night in College Dining Hall

Great excitement and anticipation is the general feeling on the Meredith campus this weekend, as plans are being completed for the annual banquet given in honor of the seniors by the hard-working juniors. Scheduled for tomorrow night, April 21, the banquet, to judge from well-laid plans, will do credit to both classes.

Freshmen and sophomores will do well to keep their eyes on the path leading through the court to the dining room about 6:30 tomorrow night, for down that path will walk the best-dressed men and women of, if not the year, at least of recent weeks.

Dot Fisher, chairman of the banquet committee, and her assistants have been arranged an evening of entertainment and of good food, set in a proper atmosphere—the theme remains a secret, of course. Barbara Cox, chairman of the entertainment committee, promises a good orchestra to provide soft music and special numbers throughout the evening. In charge of photographs, to keep the occasion in your memory for a long time, is Patsy Spiers.

A welcome to the seniors by the hostess class of juniors will be accepted by the president of the senior class; included on the program for the banquet, to be presided over by the toastmistress of the evening is entertainment by the sister freshman class, a dance by Martha Martin, and a song by Charleen Swanzy as well as music by a trio.



DISCRIMINATING JURY

Barney Schettler and Francene King are in charge of decorating the dining hall to carry out the theme for the evening; Mary Ann Westbrook is in charge of invitations. Sally Clark is responsible for the programs; for the menu, Janet Smith; the waitresses, Sue Fitzgerald; place cards, Lynette Adcock; seating arrangements Kathleen Chriscoe and Dwan Swindell; flowers, Jane Slate and Jean Miller; and of general arrangements, Ruth Ann Simmons.

picture next to it both in originality of idea and excellence of technique. This other, "Christ at Emmaus" lacks the spiritual conception that such a subject must evidence.

Far more mystic in quality is "Sensual Waters," a work that is reminiscent of the flat yet deep silk paintings of some of the Japanese artists. Her self portrait contains an element of subtle psychological suggestions that is present in a great many of her other works. By refusing to employ any of the surrealist's Freudian tricks she has given an intriguingly real clue to her personality.

The pastel paintings show an understanding of the medium itself as do the oils, but an unfortunate interpretive lacking. Two of them fail particularly: "There is Rapture . . ." which falls short of the loneliness that was suggested by the full title, and "Round the Decay . . . The Lone and Level" which fails to look either decayed or lonely. "A Populous and Smoky City" more nearly fulfilled its obligation to title. The general public expects such fulfillment, a partial justification for my criticism, but these works are not to be tossed out of the running be-

FROM THE MUSIC WORLD



By JANE SLATE

Two excellent recitals have been given in the past week. The first recital was that of Ormond Sanderson, a native of Raleigh and son of J. O. Sanderson, superintendent of public schools in this city. This recital was his first appearance in Raleigh since the presentation of his graduation recital at the University of Michigan on February 14.

At the University he has won himself wide acclaim—"He is not only in the upper part of his class; he is the highest student in his class." Ava Comin Case (his teacher) and Mary Fishburne, piano instructors in the school, describe him as the "finest pianist in the undergraduate level in the School of Music."

Mr. Sanderson certainly lived up to his reputation when he gave his recital here at Meredith. Although a great technician of the keyboard he also showed

cause of it. Compositionally and in color they are good.

Her commercial art and design problems show even more neatness than the oils, and her originality is still present. They show a careful, perhaps painstaking attention to all details. "The minor vices of art one and two" are aptly named. Their inclusion clearly marks the excellent progress this artist has made in three years.

As this goes to press the exhibition of Betty Jane Hedgepeth is as yet a dark horse, even to B.J., but I believe we can expect subtlety and unusual ideas to be evidenced in this senior art exhibition. If you missed the formal opening of this exhibit on Wednesday night, go by the gallery this weekend.

Donna Walston's exhibit will open next Friday, April 27, and will remain open to the public for a week.

the feeling of a true artist. We look forward to a promising future for Mr. Sanderson.

The second piano recital given was the graduating recital of Bettie Compton. I guess I'm a little biased where Bettie is concerned, (as we are from the same home town) but I am very proud of her and I am certain I speak for all who heard her excellent recital.

She played the Schumann "Carnaval" in such a manner that the audience was able to see the different phases and characters that Schumann portrayed.

Her three lighter numbers by Debussy, Rachmaninoff, and Prokofieff in their interpretation was rewarded by a very warm reception from the audience. For those who particularly love works for duo pianos, speaking of myself, the "Symphonic Variations" of Franck made a very delightful ending to the program. Congratulations, Bettie!

The next recital in line, Tuesday, April 24, is one to be given by members of the S.A.I. This program will consist wholly of modern American music. Those on the program will be Jean Wrenn and Dot Allen (organ); Jean Miller, Jane Slate, Shelley Millican, and Frances Estridge (voice); and Joan Neighbors Nancy Cook and Margaret Swann (piano). The S.A.I. Chorus will also present a group of three numbers—"Waters Ripple and Flow," "The Love of Yesterday," and "Let All My Life Be Music." Hope to see you all there.

SUMMER SCHOOL

(Continued from page one)

as it is not too late for requests to be considered.

The final schedule of courses for summer school will be announced soon. The questionnaires concerning there courses may still be answered by any students who have them, and those who are interested in attending the summer session and who have not filled out an application, should see Dean Peacock immediately.

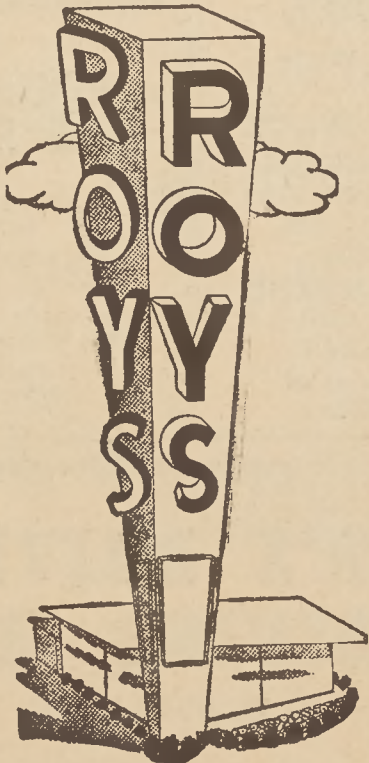
The dean urges that students consider seriously returning for six weeks to take advantage of the required courses and electives.

SENIORS MORTON AND HEDGEPEETH BEGIN SERIES OF ART EXHIBITS IN GALLERY

By LeGRACE GUPTON

The art exhibition of Anne Marie Morton, presented in the Meredith Gallery as the first of a series of seven graduation exhibits, was representative of her capabilities. Generally speaking, the works showed thoughtful arrangement, neatness, and an economical use of the elements of artistic production. Her paintings and designs are uncluttered without being barren. Her technique is smooth with a wise use of texture for relief and contrast.

Anne Marie has used a variety of compositional effects to good advantage. Circular, vertical and asymmetrical formulas for the layouts of her paintings give them form without being in themselves obvious. In "Omnibus," for example she has used predominantly vertical lines to give an effect of crowded common carriers. This, my favorite of all her paintings, it appropriately warm in color and low in key with harmonious textures employed. It contrasts with the



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