



Andres Segovia

Segovia, often acclaimed the "world's greatest virtuoso on the Spanish guitar, will bring that instrument to the stage of Guion Hall March 28 in the last Town Hall program of the 1950-51 season.

Workmen Uncover Basement Tombstone

Perry, Ia.—(AP)—Mr. and Mrs. Victor Cornelius have a tombstone in their basement and they aren't very happy about it.

The Night Owl



Gollob

College Station—enchanting, wicked mysterious College Station—Baghdad on the Brazos, home of the uninhibited, the impulsive, the carefree.

How naughty it feels to stand in front of Smitty's at the witching hour—8:30 p. m.—pugnaciously sipping a lime coke with a crooked straw, watching suave ag majors purr glib innuendoes at coy young five-thumbed waitresses.

What thrills abound at the Campus theatre's midnight saturnalias, where extra-salty popcorn is peddled to erotic engineers who have come to see the censored scenes from "Snow White and the Seven Dwarfs."

Perhaps like myself, you find this scintillating modus vivendi a shade too enervating for a full week's participation, and seek spiritual havens when the weekends arrive.

If so, scan with attentive eyes the information. This chronic humanitarian is about to point the way to Texas' most efficient soul-soothing sanctuaries.

Houston

Catalina Lounge—1905 Blodgett. If your definition of atmosphere includes darkness, stifling cigarette smoke, unrestrained chatter, and a dollar cover charge, the Catalina is your home. Drum and vocal drooleries by baby-faced Sonny Marx make the trip worthwhile. No dancing.

Marquis Lounge—1957 West Gray. On the plush and decorative side, the Marquis is the most sophisticated lounge within the price of weekendening cadets. Unlike the Catalina, this poor man's Cafe Society is fairly well illuminated, has carpeted floors. Music furnished by the Johnny Johnson trio, bass, guitar, accordion. Dancing? No.

Congo Jungle—5704 Alameda. On your next visit to Houston, form a safari and wind your tortuous way down Alameda until you reach this remnant of old Africa. Judging from the interior, the Congo was probably designed by a myopic pigmy aided by a drunk orangutan. Ventilation and lighting date back to Cro-Magnon days. A cover charge of three elephant tusks per person (\$1) entitles you to have your libido inflamed by barmaids attired in scanty leopard skins. Also, dancing to Cole Nelson's music.

Dallas

Pappy's Showland—500 N. Commerce. With its amphi-theatre design, the cavernous Papp's resembles an arena more than a night club. Guy Anderson and the Showland orchestra put sharps and flats together for the benefit of dancers, who have shelled out an almost prohibitive \$1.20 per person for the privilege.

Lou-Ann's—Greenville and Lover's Lane. Informality plus at Lou-Ann's, mecca of high-school and college sets. Dance and drink amid the pine-knotted walls for a six-bit cover charge.

Burch's—corner of North and Carroll. Dallas, too has its replica of the dark, mysterious Africa. Here at Burch's the walls are adorned with jungle murals; everything else is engulfed in leopard-skin covers. A colored gent, purportedly the deposed king of the Zambesi, plays an ardent boogie piano. Can't dance here.

San Antonio

Kit Kat Klub—3600 Fredericksburg. Our favorite night spot, the Kit Kat has everything from "horseracing" to a supervised nursery. Music for dancing is provided by a Music Bar loaded with 20,000 records. A \$1.20 cover charge per person includes dancing and setup; buy a steak dinner and there's no cover. Manager Dick Jones, a true philanthropist, has given me about 300 Kit Kat Collegiate Klub cards to distribute among party-going Aggies.

Each card entitles the holder and his party to all dancing and setup privileges and 60¢ per person for the season, except Saturdays and holidays. Drop by the office and pick up a couple. First come, first served.

Club Sevenoaks—5000 Austin Highway. A buck ninety-five gets you dinner and dancing, with Cliff Gillette and his orchestra (?) struggling with assorted instruments.



Leonard Warren

Baritone Leonard Warren Begins 1950-51 Town Hall

By LOUISE JONES

Leading off the Town Hall Series this year will be Leonard Warren, Metropolitan Opera baritone. He will sing in Guion Hall on Oct. 19.

Warren, who has become known as "the world's finest dramatic baritone," probably wouldn't be singing if he hadn't lost his first job for singing at his work. The Metropolitan star graduated from Columbia University in New York with a business degree and had no thought of studying music.

He began his first singing lessons at 27 when he left the business world and got a job with the glee club of Radio City Music Hall. Even then no one exclaimed that he had "a wonderful voice," or that "he really must do something with it."

Radio City's Loss

In fact Warren was fired from the Radio City Music Hall chorus while he was preparing for his Metropolitan Opera audition. The reason—the management explained that his voice was not virile enough.

The Met, however, thought dif-

ferently, and since his debut in 1939, Warren's rise has been phenomenal. Today the baritone has starred in 22 operas although his repertoire when he was auditioned was limited to three arias. After Warren became a member he performed the almost impossible feat of learning seven operas in six months time.

Four-Company Man

He is a member of four other outstanding Opera Companies. Between his operatic appearances, he makes an annual concert tour of the United States and Canada. He has been guest artist on the Voice of Firestone and RCA-Victor radio programs.

Record fans rate Warren high on their list of favorites. He has recorded works from nine operas including "Faust," "Falstaff," and others.

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BRYAN

Aggieland Orchestra to Audition New Members

By DALE WALSTON

With sparkling new arrangements especially written for them, the Aggieland Orchestra is expecting to please many dancers both on the campus and off this year.

Last year was a busy year for the orchestra members, with many successful campus dances to their credit. Highlights included playing for the Cotton Ball, the Final Ball, and in the Aggie Follies.

Each year the group makes a Christmas tour through several Texas cities, playing for A&M club dances. Last year's trip included Amarillo, Wichita Falls, Galveston,

New Methods Aid in Cancer

Paris.—(AP)—A new blood test has so far proved almost 100 per cent accurate in detecting cancer in humans, three swiss physicians reported yesterday.

They told the Fifth International Cancer Research Congress the test is based on a chemical that appears in the blood of persons with cancer. The chemical breaks down a certain kind of sugar, pentose sugar. The test is made by adding blood serum from the person to the solution of the sugar.

The method was described by Dr. Georges Menkes, Dr. P. Rentchick and Dr. S. Steenmf, of Geneva.

The test was tried, they said, on 200 persons with various kinds of cancer. It was 95 per cent right. An improved version was employed on the second hundred. Dr. Menkes said it was almost 100 per cent accurate.

Blood from 42 of 44 healthy persons produced no reaction on the pentose sugar, while 88 per cent of 124 persons with diseases other than cancer also showed negative reactions to the test, the Swiss expert said.

Rats were given a cancer-causing chemical. The sugar-destroying chemical appeared in their blood at the same time as the microscope showed cancerous changes in the rats' tissues.

The sugar-destroying chemical seems to be a constant and probably peculiar property of the blood of cancer patients, Dr. Menkes concluded.

75th Anniversary

A&M will celebrate its 75th Anniversary this year. The anniversary celebration begins on October 4.

Waco, and Marlin.

Popular Players

The Aggieland Orchestra has been rapidly growing in popularity with campus dancers. Students seem to like their brand of music. In fact, many students prefer the Aggie aggregation to many of the "name" bands who make their appearance on the campus.

Heading the Aggieland Orchestra is Bill Turner, director of musical activities. He is a North Texas State College graduate, and plays a trumpet in the orchestra.

The Aggieland Orchestra has been a recognized campus organization for only seven years. There have been student orchestras, however, on the campus for many years. One of the better known early groups was called the Campus Serenaders and was organized 20 years ago.

The number of members in the Aggieland Orchestra is not rigid; it varies from year to year with available qualified players. There are particular openings this year for a tenor sax, a trombone, or a trumpet. Anyone interested in playing with the orchestra can contact Turner at the Music Hall.

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