

ALLAN JONES
JANUARY 21

The Belles

GIRL-BREAK DANCE
JANUARY 25

OF SAINT MARY'S

RALEIGH, NORTH CAROLINA

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DR. FRANKS INTERPRETS HISTORY OF THE CHURCH IN SERIES OF LECTURES

Origin of Anglican Church Traced In Direct Line to the Apostles

The Rev. Dr. V. C. Franks, rector of St. Paul's in Richmond, Virginia, gave a series of lectures at Saint Mary's on January 10, 11, 12. The subject of his talks was "The History of the Episcopal Church." In his first lecture he said that he would attempt to disprove the old belief that "Henry VIII founded the Church of England."

Dr. Franks pointed out that while the Lutherans could trace their church directly to Martin Luther, the Presbyterians to John Knox, and the Methodists to John Wesley, the Anglican Church followed an unbroken line back to the apostles and Christ.

The history of the British Church began in the first century with the Roman occupation. Through St. Paul, Joseph of Arimathea, or soldiers and traders, the Christian religion was carried to England. Like the modern Church, the faith of this early church was its constitution, and its organization included bishops, priests, and deacons. This church was catholic in the sense that it was undivided and universal. Of all the sections of the church, Rome was the strongest, and in 360 the Bishop of Rome claimed to be God's sole vicar on earth.

Then came the recall of the Romans from England, and the church practically disappeared under the persecution of the savage European tribes that overran Britain. Soon a new church appeared, independent of Rome. This was the Celtic Church. In 596 Pope Gregory the Great sent Ethelbert to Kent as a missionary. This started the British-Roman conflict. Some points of controversy included the date of Easter and the manner of the priests' haircut, all of which were settled at the Council of Whitley in 664.

The Roman Church dominated the scene for nine hundred years. According to Dr. Franks, "English Churchmen chaffed at the bit of Papacy, sometimes docile but often rebellious."

Open rebellion broke out four hundred years later when William the Conqueror said to the Pope, "Homage to thee have I not chosen, nor will I do so." Bishops refused to obey the Papal command to go to Rome, and some time later Bishop Warelwort went to Rome to tell the Pope that the English Church must be freer from Papal authority.

During the ensuing years the church became more and more separated (Continued on page 3)

Broadway Hit Here As Katie Hepburn Tours *The Philadelphia Story*

Outstanding 1940 Comedy Stage Show Opens In Raleigh January 30

When all of our troubles are over, on January 30 to be exact, we have a pleasant treat in store for us. Broadway proved at least three things last year: that all of the play-writing talent is not centered in Hollywood, that Kathryn Hepburn



—Courtesy News and Observer

is not on the way out, and that Shakespeare is still good on the Great White Way where even the most subtle tastes enjoy racy little numbers like "DuBarry Was a Lady."

The first two all have to do with the comedy of 1940, which was *The Philadelphia Story*, written by Philip Barry, and starring Kathryn (Continued on page 4)

HERBERT BIRD, VIOLINIST, PLAYS EFFECTIVE PROGRAM OF FINE COMPOSITIONS

Notable Characteristic Is Violinist's Beauty and Purity Of Tone

Herbert Bird, violinist, presented an effective program of modern and classic works in Saint Mary's second faculty recital of the year held on January 10. The most outstanding feature of the program was Mr. Bird's excellent performance of the entire Mendelssohn E minor Concerto for violin. This work is orchestral in character and demands a very high degree of technical ability. Apart from Mr. Bird's display of technique which in itself was tremendous, the beauty and purity of musical tone which he achieved in the Andante movement is most commendable.

The most modern composition played by Mr. Bird was the *Suite Populaire Espagnole* by Manuel de Falla, a contemporary Spanish composer. The suite has six contrasting parts from the soft and poetic to the vigorous and brilliant. The varied effects were intensified by the marked rhythmic pattern of the Spanish dances.

Other very effective works included on the program were *Variations* on a theme of Corelli (Tartini), written in the style of the eighteenth century by Kreisler, and *Malaguena* by Pablo de Sarasate, a composition whose melodic character lent itself well to the singing quality of the violin.

Mr. Bird was accompanied by Miss Nelly Phillips Staudt. Miss Staudt is to be congratulated on her excellent performance of the difficult piano transcription of the orchestral accompaniment of the Mendelssohn Concerto.

A PROPHET ON THE VERGE OF MID-YEARS PEERS NEARSIGHTEDLY AT FOGGY FUTURE

Still dancing with the excitement of New Year's Eve which found us, a turkey drumstick in one hand and a firecracker in the other, singing *Auld Lang Syne* far from the halls of S. M. S.; still feeling as new as the new top hat the new Governor wore to the Inaugural Ball, we are suddenly ordered by our editor to write a forecast of 1941.

So far as we can see—over the top of *Eleven British Writers* and through the library door—this is a new year. That much has been proved conclusively by the fact that we dated all our thank-you notes

January 2, 1940. We know it, too, because the *Saturday Evening Post* had a baby on its cover, a most grimly prophetic infant, screaming with rage, dangling unceremoniously in the clutch of a hand encased in armor. That is our most certain forecast for the new year—war. And though Scarlett-like, we would think about it tomorrow when we can stand it, daily our newspapers shriek more billions for aid and defense, and predict unlimited Presidential power. Here, of course, we should add some good cracks about (Continued on page 3)

Lily Pons, Met Soprano, Makes Raleigh Debut In Concert, Feb. 7

Diminutive French Coloratura Featured In Outstanding Event of the Year

On the seventh of February the diminutive coloratura soprano of the Metropolitan, Lily Pons, will appear here in a concert sponsored by the Raleigh Civic Music Association. The entire Saint Mary's student body will attend this concert, which



—Courtesy News and Observer

has been featured as one of the outstanding musical events of the year.

It has been ten years since the tiny French soprano made her debut on the stage of the great Metropolitan opera house and received sixteen curtain calls for her brilliant singing in *Lucia di Lammermoor*. The bright new opera star who shot into the heavens that night was Lily Pons.

Mlle. Pons was born in Cannes, France, on April 16, 1904, the daughter of Auguste and Maria Pons. Apparently no one took any notice of her voice, for though she studied piano at the Paris Conservatory, she did not study singing until after her marriage to August Mesritz in 1923.

In 1928 she made her operatic debut at the Mulhouse Municipal Opera in France, singing the rôle of Lakmé in the opera of that name. Since her Metropolitan debut in 1931, Mlle. Pons has been one of the Met's most popular singers. Her most famous rôles are those of Gilda in *Rigoletto*, Rosina in *Barber of Seville*, and the title rôles in *Lucia di Lammermoor* and *Lakmé*.

On the twenty-eighth of last December, Lily Pons once more distinguished herself by competently singing the rôle of Marie in a Metropolitan revival of *The Daughter of the* (Continued on page 2)