



Arts
Club



Le Cercle
Francois

SEPTEMBER saw those students endowed with a genuine enthusiasm for the cultural pursuits agitating for an organization to replace the defunct To Kalon. Jack Farrell with the aid of George Polhemus, Jack Esau, Jack and Ed Murphy, Walter McArdle, Austin Murphy, and Tom Orr prevailed upon Mr. Schwendemann to act as faculty moderator, and the Golden Age of St. Francis began. The club, deciding upon informality as its keynote, elected only one officer, Jack Farrell, spokesman.

The succeeding meetings were the occasions for heated discussions concerning the relative merits of painting and music, fine music and opera, surrealism and other modern trends in painting, and a symposium on Eugene O'Neill led by Mr. Esau.

Trips to the Fricke Collection, The Morgan Library, The Mercury Theatre, and the Metropolitan Opera House were planned and successfully carried out.

FOUNDED in 1930 by Professor Francis Carway, Le Cercle François this term completes its eighth year of activity. The season's accomplishments centered mainly about the informal meetings, led by the moderator, in which the members were afforded an excellent opportunity to display and improve their knowledge of the French language in discussions, debates, and recitations. A deeper knowledge of the French people was the aim of the various lectures which traced contemporary developments in their historical and social backgrounds.

Le Cercle François sought to engender a practical appreciation of the culture of the French tongue through social functions laid in French surroundings. Chief among these was the attendance of the group at French motion pictures and stage presentations.

"**M**USIC hath its charms." Never had this saying a greater meaning than when last October, the college orchestra made its first appearance under the baton of John Baiardi, a Junior at the college. It was very soon after its initial performance that the orchestra introduced the new "Victory March of St. Francis," the words and music of which were composed by the conductor himself.

Throughout the school year the orchestra furnished the musical interludes at the assemblies, presenting songs especially arranged by Mr. Baiardi and Mr. Yacobellis, pianist and assistant director of the group. Denis O'Brien, violinist, featured several solo selections at various occasions.

Viewing in retrospect the work of the orchestra during the past year, we can honestly say that much has been accomplished. A groundwork has been laid from which even greater things may be expected.

A GENTLE peal of perfect harmony drifts to the ears of a fascinated audience. No introduction is needed, for into the limelight comes a new group, the College Glee Club.

The Glee Club was founded and originally conducted by John Baiardi. It began its work with a small band of inexperienced men, but the group quickly grew to a body of twenty-five strong. The club made its debut at the Christmas assembly and was received with overwhelming applause. Walter McArdle was the featured tenor soloist, with Henry Yacobellis and George Rogers at the piano.

Realizing the possibilities of the Glee Club, the Administration felt that it would be of advantage to develop it fully through professional directorship — an accomplishment which has since been achieved through the efforts of Mrs. McDonald. Brother Pascal served as faculty moderator for the term.

Orchestra



Glee
Club

