Connecticut College invites the public to a joint concert presented by the Boston Oratorio Quartet, the Trinity College Glee Club, and the Connecticut College Choir. The performance will be given Sunday afternoon, March 12, at 3:00 in the Palmer Auditorium. The performance will consist of two of Beethoven's works, "The Mass in C major," and the "Elegischer Gesang" (Elegiac Song).

"The Mass in C major" will be sung by the Trinity Glee Club and the Connecticut College Choir; the "Elegischer Gesang" will be rendered by the Boston Oratorio Quartet.

The latter group is the foremost ensemble of its kind in New England. Each member has compiled an outstanding record of concert engagements on the eastern seaboard. The Quartet was assembled and coached by Madame Grace Leslie, an oratorio celebrity of the past decades and a former teacher of voice at Connecticut.

Ellalou Dimmock (nee Hoyt), a soprano, is one of the few local singers to be selected within recent years to sing in the Messiah performances with the Handel and Haydn Society.

Jean Harper, contralto, has given the premiere performance of song cycles dedicated to her by composers Alan Hovhaness and Herbert Fromm; and her fine musicianship has been highly praised by the faculty of the Harvard Music Department.

Carl Nelson, tenor, has had European experience including engagements with Radio Stockholm and an appearance before eight thousand people in Notre Dame Cathedral, Paris, where he was soloist in the Mozart Requiem, and the Bach Magnificat. He introduced Stravinsky's In Memorian Dylan Thomas to New England with Charles Munch and the Boston Symphony Orchestra.

Stephen Dimmock, bass, has sung oratorio on visits to England as well as with the Handel and Haydn Society. He was a pupil of Royal Dadmun before coming under the tutelage of Madame Leslie. He specializes in the music of Purcell, Handel, and Vaughan Williams.

Ofﬁcers of the Connecticut College Choir are Susan Kimberly '61, president; Hilda Kaplan '62, business manager; Jane Velth '63, secretary; Carolyn Jones '63, librarian; Eunice Schriner '63, accompanist; Carol Zinkus '63, assistant accompanist.

Dr. Mead to Speak On Latin America Wednesday in Hale

Dr. Robert G. Mead, Jr., will speak to Connecticut students on the topic "The United States, Latin America, and the Future," at 8:00 p.m., Wednesday, March 15, in Hale Laboratory. His objective will be to clear up many misconceptions and create an awareness of the problems and interests of some two hundred million people who today inhabit Latin America.

The departments of Art and Government have invited Dr. Mead, Professor of Foreign Languages, University of Connecticut, to speak about this subject because he has done research in the intellectual history of Latin America and has a sparkled enthusiasm for the subject. His major concern has been communication with, and understanding of, the intellectuals in the area and the role and responsibility of government in this connection.

Dr. Mead just returned from Latin America, where he has lived for sixteen years, primarily in Mexico. He is currently Editor of Hispania, on the International Advisory Board of Editors, Hispanic American Report, on the Executive Council of Spanish and Portuguese, and has served as Consultant for the Cultural Action Committee, Organization of American States.

After Dr. Mead's lecture there will be a question period.

"Sidewalks of New York" to Be Shown On March 16 and 17

All invited! Time: 8:00. Date: March 16 and 17. Place: swimming pool. Reason: "C" Synchro's presenting "Sidewalks of New York." This year The Synchronized Swimming Club, under the direction of their president, Linda Viner, and their adviser, Miss Ferguson, are "swimming out" their version of New York. The show is divided into two parts, with an intermission in between. The first half is devoted to New York and the second half portrays New York at night. There will be ten numbers starting with the New Yorker that everyone knows, "the commuter." Other numbers include "China Town," "The Bowery," and "The Beatnick." New York in the water should be interesting!
There is an unacknowledged tradition on the Connecticut College campus that appears year after year, yet it is not planned on or looked forward to. It is about time for the annual controversy on "What is a Connecticut College student?" to get started. We are so often labelled "flaky socialites" who are only interested in weekends at Yale and secondarily concerned with obtaining a diploma from a small eastern private girl's college. Glancing quickly around the Snack Shop or at a few practically-empty lecture rooms, one might think that the judgment was accurate. Yet, it seems that the critics did just look once, and pin the debutante label on us.

The label has not been attached to us only by outside observers, but also by our own college faculty. How many times have you heard a new professor tell of the low caliber of work turned in here, as compared to his previous appointment? However, it seems that the faculty can be included at times in the over-all group that have glanced quickly at our creative endeavors and have failed to give our efforts the recognition they deserve. Ideally, the faculty members should give inspiration and a strong backing for individual student initiatives. Once a student has made the attempt to express herself in the arts, the faculty should show continued interest and encouragement. The very fact that the Senior Compet play was written by a student on her own initiative should stimulate people to take a closer look into campus talent. One place that is recommended in order to see some of the creative work on campus is the literary magazine Insight. The students have often enough criticized for their lack of interest, yet it seems that the faculty are no less apathetic. It would seem logical that the learned professors would be interested to see who submits and what is being done. Apparently, the interest is not there, since only fifteen members of our college faculty subscribed to Insight this year. Perhaps if the members of the faculty would take more interest in what we, the students, are doing, there would be a long-term benefit for all. The caliber of class discussion might be improved as well as the quality of themes. In addition, the students would profit by criticisms and approval from respected members of our community.—L.A.M.

**Quote of the Week**

"the voice of your eyes is deeper than all roses"

nobody, not even the rain,

has such small hands" from "somewhere i have never travelled, gladly beyond" by e.e. cummings

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**ConCensus**

Established 1916

Published by the students of Connecticut College every Thursday throughout the college year from September to June, except during mid-years and vacations.


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**FREE SPEECH**

A Forum of Opinion From On and Off the Campus

The opinions expressed in this column do not necessarily reflect those of the editors.

**Editors Note:**

The following article is an editorial published in Bryn Mawr’s The College News of February 15, 1961.

Two people, an English professor and a psychiatrist, are disturbed by what they see in women’s colleges. One found student expression in the college newspaper, “dorothy shook, and disillusioning...a string of gimme-gimmie-gimme letters” on themes of “Me” and my “assailed dignity.” The other pictured a nation of emotionally disturbed and depressed college females offering a “declaration of dependance, of helplessness, and of personality as a whole.” For these occurrences one blames the students, the other, the administrations.

*See "Free Speech"—Page 3*
Free Speech
(Continued from Page Two)

Dear Editor;
Having read Mr. Greenspun's review of the Freshman and Sophomore Compet Play productions (Conn Census, March 2), I realized that perhaps the real purpose of Compets has not been clearly understood this year.

Mr. Greenspun unmercifully criticized these two classes without taking into consideration some of the basic rules of Compets. First and foremost, Compet Plays gives each class an opportunity to work and experiment independently on the stage, the purpose being to encourage interest in the theatre. And next, the performances are supposed to be enjoyable to those involved; the spirit of Compets is not to be a cut-throat one in which one is striving for Walter Kerr's approval. In order to keep these productions on a reasonable and equal level of competition, Wig and Candle allots and rigidly enforces a limited number of rehearsal hours. No Wig and Candle members are to give direct help to any of the classes. The instructors (the director and her crew) is the main source of advice.

Naturally, under these and other restrictions, no performance could be deserving of unmitigated praise. We recognize, and expect that there will be flaws. Mr. Greenspun, however, fails to realize that these are strictly amateur productions, indeed, the first production for the freshmen, and should be judged within that context, rather than by the standard of how they might have been done by professionals. In his damning of the lines and the interpretations of the lines, one rather thinks Mr. Greenspun got carried away with his own eloquence.

I do sincerely think that all the classes deserve the heartiest congratulations for their enthusiasm and imagination, and recognition for the concentrated work which they did. I would like to strongly encourage each class, including the Seniors, to keep up this tradition, and, of course, to profit by their first mistakes.

Mary Wofford '61

Dear Editor;
In answer to Pat Wertheim Abrahams' letter, which appeared in last week's issue of Conn Census, I would like to qualify the position taken by the present Editorial Board of Insight. As a literary magazine, Insight is functional in the sense that it must adapt itself to the mode of creative expression on campus. That this mode of creative expression has designs upon one, unknown to the new editors, with the intent of mesmerizing our reading audience into a group of "high-brow" intellects, is somewhat damming to the integrity of the college theatre. A group without the director, and her crew is the main source of advice.

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This Week

This week we heard a really fine folksinger, and boy were we impressed. Judy Collins was cute, well-poised and excitingly in contact with her audience. In spite of the fact that she had once been up into the wee small hours the night before, she gave a great concert, and we sympathize with those who flocked to the performance in favor of New York, the library or a safer wall. You're sure to miss her next time around. . . . We'd like to indulge in a little class bias for a minute, and state that the class of '62 really 'hung in' last Friday night; hurray we finally got some recognition, and we know that Wig and Candle will thrive under the leadership of Sandy Farinola and Midge Shaw. Also while we're on the subject of prejudice, we've been up into the wee small hours the night before, she gave a great concert, and we sympathize with those who flocked to the performance in favor of New York, the library or a safer wall. You're sure to miss her next time around. . . . We'd like to indulge in a little class bias for a minute, and state that the class of '62 really 'hung in' last Friday night; hurray we finally got some recognition, and we know that Wig and Candle will thrive under the leadership of Sandy Farinola and Midge Shaw. Also while we're on the subject of prejudice, we've

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cial in his manipulation of the English language. I sincerely regret, however, the destructive, rather than constructive, tone of his e-
terpretation. I feel that their presenta-
ations should exist, I think it would be very much in order for the literary magazine to submit its material to a public deposition. However, in a moment of optimism I am confident that Insight and its contributors are removed from the temptation to undermine their readers—no matter how dis-
creely.

In a more serious vein, it would seem that the crux of this dis-
tinction of terms. And perhaps Mrs. Abrahams and I are more in accord than we realize. Last week's let-
ter stated that Insight as a "high-
brow" publication belongs to the "thinking woman" of Connecticut College. It is my opinion that "high-brow" connotes the ar-
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Jean Genet is a strange man. He has been a beggar, a smuggler, a Legionnaire, a deserter, a thief, a traffic filler in the flesh, a communist, the pertaining and for the pertaining of all, perhaps—a playwright. It is the last dangerous title that Miss Suzanne Tucker shares with him, in their one act plays—Genet's taut and acrid little tragedy, *The Maids*, and Miss Tucker's brightly pointed adaptation of the same in a magico-romantic manner of Ionesco, *A Shepherd's Clock Does Not Keep Time* were a happy contrast, a trial for our dramatic judges, and a very impressive display of talent and imagination by the Junior and Senior classes in last Friday night's competitive play series. Melpomene was among us.

And she is a difficult muse. I do not think that Miss Margery Shaw could have convinced me that *The Maids* is any more taxing short play to do than the tension-ridden, almost maniacal *Maids*. A play for three characters, two of whom speak in affected Latin and seem to be involved in an hysterical impersonation, and who weep, fight, implore, exult, and agogize, is Genet's second. It is the fault of Miss Shaw that she commits suicide and the other takes refuge in a state of pathological hallucination, must be one that she and her director may command. It is very little to say against Miss Shaw that she did not quite bring this off. She almost did. Considering the time that she and her people had at their disposal, the performance was rather remarkable. And I cannot forbear to mention at once that the spectacle of Miss Leslie Siegel's attempt to convey the idea, but not the performance, of Solange seems to me to warrant all of the praise that I can muster.

A first reading of *The Maids* may convince us that it is all tension, all hysteria, all set at the top-most pitch; and it may be so. But no mortal audience can stand unrelieved tension for that long; the theater cannot stand it. Miss Shaw's first duty was to see just which peaks in the mountain range were, after all, the highest, and then to make sure that the lower valleys were properly recognized by her cast. With Genet, this may involve topographical violence. The fault is not Genet's. A playwright may give us too much of the play. If the audience may not be expected to share the play, this is because they are not expected to share the play. Miss Shaw's performance however, is a happy contrast, a trial for our dramatic judges, and a very impressive display of talent and imagination by the Junior and Senior classes in last Friday night's competitive play series. Melpomene was among us.

And yet if one is inclined to bear down on the failures of Miss Shaw's production, it is surely for the reason that its quality points to a fine standard of excellence. Miss Siegel and Miss Farinola were convincing as Genet's maids, and that is saying a lot. Both had poise, deft control of movement, Miss Siegel's bearing, in her flarings and sad little tirades, reflected an economy of gesture that was commendable. Perhaps, too, they had not the facility of speech that Miss Farinola, who plays Claire, did not have. Miss Farinola is a good actress, and was commended for her subtle handling of the play. Miss Farinola and Miss Tucker were a happy contrast, a trial for our dramatic judges, and a very impressive display of talent and imagination by the Junior and Senior classes in last Friday night's competitive play series. Melpomene was among us.

Furthermore, even in Genet, there are key lines. Neither Miss Siegel, nor Miss Farinola, who played Claire moment by moment expertly, directed to us with sat-
Students Attend Reading by E. E. Cummings; Lack of Contact With Audience Unfortunate

On Monday night we found ourselves pushing through swarms of—there weren't very many older people there; we thought it was a night class at the New School—only to find Mr. Cummings' ubiquity, especially in numerous experimental magazines, and his ability to portray the "most exalted moods of the exasperation of love" of the imagery, those were impressed by his acknowledgement of the presence of "wisps, tufts, and women" in Mr. Cummings' work.

Expecting a demigod, we were disappointed when Mr. Hecht was followed by a bald, lean, small, meek man dressed conservatively in a green jacket, blue shirt, gray trousers. He sat down at a table, put on his glasses, coughed, announced that he would read from some of his favorite poems for one-half of the program, and immediately commenced to do so. His selections included readings from Dante, Swinburne, Firth, and Donne; we were exceedingly unmoved by his uninspiring French, Italian and German accents. After a fifteen-minute interval when we returned, hopeful that the rest of the program would greatly surpass that which had just elapsed. Now Mr. Cummings began to proclaim his own poetry, choosing for the most part unpublishable works. He enunciated clearly and seemed better able to understand the text, but unfortunately there was a lack of contact with his audience; Mr. Cummings rarely lifted his eyes from the printed page and criticized them in the manner of watching the little things; the way he tapped his foot to mark rhythms, his Presidential dignity, the manner in which he used his hands, the angle at which his head was cocked.

The poems which Mr. Cummings read were not his most familiar ones; we found it difficult to comprehend their full meaning in the first instance, not having seen their form (Mr. Cummings is one of the few poets for whom this is necessary). Ever-Ever I speak" was well-received; he cleverly and realistically depicted the modern predicament in which religion is only "fuss" and where only "sameness is normal." "Thanksgiving Day," 1956," treating the danger of war, was read with sarcasm, a most fitting tone, but we felt that this is not the area in which Mr. Cummings' most meaningful expressions are made. "My father moved through space" is perhaps the most outstanding poem which he reads; its beauty, sensitivity, optimism, and personal involvement were made evident. "Little silent Christmas tree" reminded us strongly of Mr. Cummings' intense feeling for nature; it illustrated his ability to perceive a spiritual experience in a common occurrence and his ability to project himself into an inanimate object.

As we descended amid the angrier youth, we couldn't help reflecting that a poet should not have to manifest his personality through public appearances, but rather through his work. Some poets are not actors and should not have to prove themselves as such. We admired, and still do admire, Mr. Cummings' poetic ability and uncanny perception, but see now that we demanded too much from his reading. If a little poetry should be "seen and not heard," Mr. Cummings should be read and not seen.

P.P. and M.S.

Judy Collins, Folk Singer, Very Successful Stage Presence, Variety of Songs Praised

by Carol Gordon '62

Last Sunday, March 5, at 2:00, Judy Collins, the folk singer from Colorado, gave a concert in the Crozier-Williams Lounge. Judy had just come from the Golden Vanity in Boston, and will appear at Yale this coming Saturday. The crowd at Conn. was unfortunately small, but the performance was a huge success.

An attractive girl, wearing a blue dress and heels, Judy showed her two most positive assets: versatility and expressiveness. She walked onto the stage and set the tone of the opening song (and all of those following) by the expression on her face. First Judy sang some songs by herself, and then she played "Lolly Toodum De" and invited the audience to join in on the "nonsense verse." Judy's voice was true and well-sustained whether she was singing a sad, romantic or gay song. "When Johnny Comes Marching Home" showed this husky quality at its best. All the horror and irony of the song was exhibited in the expression of her face, the dynamics of her voice, and the change in strums on the guitar.

Judy's stage presence was also admirable. We heard that she had closed the night before, at the Golden Vanity in Boston, and was hoarse from singing blues all that evening. In her rendition of "I Never Will Marry" she had trouble reaching the high notes. She carried this off beautifully, though, simply by changing the melody to fit her range. She gave no apology, showed no embarrassment, and received extra applause.

Some of the arrangements which she used were quite new. The popular folk songs were changed so that they needed to be particularly good to be used. We received her version of "Mary Hamilton" with delight. Many of the verses were new to us, as "I Never Will Marry." The accompanying to "I Know Where I'm Going" was one we had not heard before, and Judy handled her specially-made guitar skillfully here, as she did throughout the concert. She also sang several songs that were not well-known. "The Cumberland Mine Disaster" and "Tim Evans" were two worthy of special note. Both were tragic ballads and Judy's voice and strong strum were moving.

Judy's collection of songs was well-balanced and exciting. We were pleasantly surprised by ballads, and group singing, as well as the traditional folk songs. The concert ended with Miss Collins' theme song, "This Land."

After the concert, Judy talked and played with everyone for a short while. She was warm and responsive, perhaps because she knew many of the students here, from Colorado and elsewhere. We discovered that this was her first solo concert in the East, and we are looking forward to more.

Ionesco's New Play Is Superbly Acted; Applaud Director

by Linda Siegel and Alice Katz '62

Laughter emanates from the Longacre Theatre in New York as the audience attending Eugene Ionesco's Rhinoceros view one of the funniest, and yet most perceptive, of this season's plays.

Rhinoceros treats the urgent predicament in which modern man finds himself, yet in such a way so that everyone is able to comprehend, and thereby benefit from, the playwright's message.

Briefly, the plot concerns what occurs when in a modern small town, the inhabitants are suddenly transformed on the face of the earth into rhinoceroses. The townspeople, including Zero Mostel as a "big boss" and Ann Jackson as a nondescript clerk. Since the rhinoceroses symbolizes the most beastly aspect of man, the condition in our society that makes man desire such an end, but also the startling fact that the one person who is able to maintain his individuality must do so by alienating himself from all others. Even the clerk's love for the secretary is last, as in the end she too, succumbs to uniformity.

Ionesco's view of the state of society is hardly optimistic. We see that it is impossible for the individual to assert his true Self and yet remain a part of society. It is almost an existential solution to this want to break all personal and business ties before he can experience true freedom, yet here the one remaining human being has such a negligible personality that we wonder if this is the only alternative to a beastly existence.

The actors in this production are all superb. Since Ionesco, as a playwright in the "avant-garde" tradition, writes in a style which includes plays on words and disjointed narrative, he could easily be misrepresented by less talented performers. However, under the direction of Joseph Anthony, Rhinoceros, his true meaning is brilliantly shown. The only criticism that we can give to the performance comes in certain scenes in the second and third acts, the play seems almost distorted where it has been padded for Broadway production.

As we leave the theatre, the laughter has turned to thoughtfulness; we realize that the hilar-
Rhinoceros
(Continued from Page Five)

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If each piece has been directed at ourselves, and we question whether or not man is really as barbaric as Ioneseo states. If so, wherein lies our hope for the future?

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Carol Williams to Report on Africa
And Its Problems

No conscientious individual of intelligence today can overestimate the value of exercising his mental activities in the direction of World Affairs. The relegation of Isolationism to the history text and its subsequent disappearance from the modern idiom in vital policies is indicative of a new demand on the individual's participation in international efforts for co-existence. The Christian Citizenship Seminar, "Africa: Threat or Hope to the UN and the West," sponsored by the National Conference of the Methodist Student Movement, was just such an endeavor to inform and stimulate American Students with concern for the crucial situation in Africa today.

In Assembly on Wednesday, March 15, Carol Williams will speak on several of the interesting discoveries she made during her week of study with the seminar. Her discussions, formal and informal, with prominent Americans involved with African affairs, took her from the United Nations in New York to the Nation's Capital in Washington and introduced her to men of such stature as Dr. James H. Robinson and Senator Frank Church. Carol will examine some of the present-day implications of the emergence of a complex primi-

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Prominent Bishop Speaks on Sunday At Vesper Service

The Most Reverend Vincent J. Hines, Roman Catholic Bishop of the Diocese of Norwich will speak in chapel this Sunday night at seven o'clock.

He received his education at the New Haven High School and later went to France where he studied at the Seminaire St. Sulpice, also at the Pontifical Institute of Law of the Lateran University in Rome. In 1949 he received his doctorate in Canon Law. He was ordained at the Seminaire St. Sulpice.

During the war he served as a United States Army Chaplain at General Omar Bradley's head- quarters in France and in Germany at Berlin, Wiesbaden and Frankfurt.

He received various Papal honors. In December, 1958, he was named Roman Catholic Bishop of the Diocese of Norwich. He was consecrated and enthroned at St. Patrick's Cathedral in Norwich on March 17, 1960.
The Kroll Quartet Will Perform Here
Tuesday, March 14

The Kroll Quartet, accompanied by pianist Boris Goldovsky, will perform in the fourth concert of the Connecticut College Chamber Music Series on Tuesday evening, March 14, in Palmer Auditorium.

For upwards of twenty years the Kroll Quartet has been in the front rank of chamber music in America. The Quartet, consisting of violinists William Kroll, its leader since 1945, and Williamstone; David Mankovitz, who plays the viola, and Avron Twerdowsky, who plays the violincello, formerly appeared within the framework of the American Music Guild in New York. During the summer the quartet appears at the Berkshire Festival in Tanglewood, Massachusetts. Last year it was the featured chamber music ensemble at the Spoleto Festival in Italy.


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ever, that the success of these fundamental aims depends solely on the development of friendly relations and mutual respect among nations. Once the United Nations achieves a harmonious viewpoint, common ends can be reached.

Questions of disarmament, of technical assistance, of financial aid, and of keeping up to date with interference in the Congo, can find their solution through peaceful means of arbitration and settlement. Whether the problem at hand is of political, economic, or social nature, international co-operation is essential.

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