Trinity Glee Club to Sing With Boston Oratorio Quartet Sunday

Dr. Mead to Speak On Latin America Wednesday in Hale

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 Memoriam 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 Velitch '63, secretary; Carolyn Jones '63, librarian; Eunice Schriner '63, accompanist; Carol Zinkus '63, assistant accompanist.

PSYCHOLOGY CLUB

The Psychology Club will meet on Thursday, March 16 at 7:30 in Bill 106. Professor Marion Winterbottom of the Psychology Department will show a film, "The Quiet One" dealing with the problem of the delinquent child. The film will be followed by a period for questions and discussion.

Yale Band Concert To be Heard Friday; Reception to Follow

On February 26 the Yale Concert Band gave a very well received concert in Woolsey Hall at New Haven. Two of the selections they played were Hindemith's Symphony in B flat, and Five Pieces for Band by Halsey Stevens, a visiting composer at the Yale School of Music.

Tomorrow, March 10, at 8:15, in Palmer Auditorium the Band will play: "Five Pieces for Band" by Mr. Stevens; Morgenmusik from "Floner Musifikat" by Hindemith; "Overture to Cinderella" by Leonard Bernstein; Selections from "Mademoiselle Angot" a ballad suite reminiscent of French comic opera, by Charles LeCorg; and a medley of Yale songs.

After the Concert there will be a reception in Cross-Wilkins with impromptu jazz beer for all those with proper identification, and other refreshments. Please keep your concert tickets, they are also your tickets for the reception. 12:30 late permission will be granted all those going to the concert and the reception who have signed the list in the Dean's office.

Tickets may be purchased in Fanning on Wednesday, Thursday and Friday. They are also being sold by Dorm League representatives and Marion Stafford in Freeman. A limited number will be available at the box office Friday night.
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 "flighty 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 debatable 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 initiative. 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 Compt 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 been 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 what submits and what is being done. Apparently, the interest is not there, since only fifteen members of our college faculty are 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 approvals 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 traveled, gladly beyond" by e.e. cummings
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 allot and rigidly enforce a limited number of rehearsal hours. No Wig and Candle member is to give direct help to any of the classes. The idea is that 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, fail 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 heartfelt congratulations for their entertaining 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 Agram's letter, which appeared in last week's issue of Conn Censor, 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, even to individuals whose designs should exist. I think it would be very much in order for the literary magazine to submit itself to a public depection. 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 discreetly.

In a more serious vein, it would seem that the crux of this discussion might lie in a distinction of terms. And perhaps Mrs. Abrams and I are more in accord than we realize. Last week's letter stated that Insight as a 'high-brow' publication belongs to the "thinking woman" of Connecticut College. It is my opinion that the "high-brow" concepts are adhered to by a privileged group of hand-to-brow intellectuals who revel in their unique ability to enjoy culture. On the other hand, it is to the "thinking woman" that Insight addresses itself, for any creative act is a fusion of original thought and expression, and which in turn makes an important demand upon its audience. The Editorial Board wants to encourage expression in more representative classes so that Insight not be limited by and for the few. To make a thought-experience process possible for a greater number of contributors and readers is our aim.

Roz Liston '62

Dear Editor;

I would like to question the validity of Mr. Greenspun's review of the Freshman and Sophomore Compet Plays in last week's Conn Censor. Mr. Greenspun has written a sardonic and clever critique and he is most familiar with manipulations of the English language. I sincerely regret, however, the destructive, rather than constructive, tone of the critique. I am inclined toward those who spent time and energy earnestly attempting to interpret their material, only to be rewarded by extraneous and harsh and contemptuous criticism.

I can understand, in the light of Mr. Greenspun's respect and love of "good" literature, his desire to see an interpretation of Everyman which would be worthy of that play in its original form (a desire which is sincere); but I ask him to acknowledge also that the Sophomores, unfortunately, but understandably, having a less profound knowledge of the play and the traditions associated with it than would an instructor of English, could not be expected to exhibit this same degree of comprehension in their performance. I feel that their presentation of Everyman merits at least a more serious acknowledgment of the difficulty of their endeavor.

As concerns the Freshmen's presentation of Letters to Lulu, I am sure the play was ill-chosen; but none-the-less, I do not feel that it merited disgust; and surely such emotive phrases as "collection of meretricious tricks," "unearned and sensational sentiment," "phony dramaturgy," and "inexcusable constraining set" are derogatory in the extreme.

I am neither praising nor blaming those who participated in the presentations, nor am I defending the material against all criticism. Rather, I am expressing indignation at the fact that the play productions (when the productions rather than the plays themselves were brought to task) were subjected to such devastating attack; for it was most unfair at a time when such sincere effort made by justifiably inexperienced actors and technicians. This is not a School of Drama, tryouts for which were limited to 18 hours and the Auditorium was available only twice during this period to each group.

I can only wish that Mr. Greenspun, whose knowledge and penetrating wit are evident, had employed them in this critical capacity with more objectivity and delicacy as regards the handicaps under which the students were working.

Marcia Silverman '61

This Week

This week end we heard a really fine folksinger, and boy were we impressed. Judy Collins was cute, well-poliused and excitingly in contact with her audience. In spite of the fact that she had been up into the wee small hours the night before, she gave a great concert, and we sympathize with those who foresook the performance in favor of New York, the library or a fatter wallet. You'd better be prepared to have yourself if you 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 got two things on our minds. First of all, we're sorry about the Junior Show in the history of the school is at present in the making. Tryouts for this theatrical event will only be held Tuesday through Thursday, and we will be crushed if you don't come . . . It's a shame that there isn't more incentive for support of and recognition of original literary works on this campus. The fact that Suzy write a play and get it presented is a feat that astounds many of us and she is perhaps to be singled out as a god among dramatists. Well, anyway we liked the performance of Letters to Lulu, which so cruelly negated the night before, she gave great concert, and we sympathize with those who foresook the performance in favor of New York, the library or a fatter wallet. You'd better be prepared to have yourself if you miss her next time around.

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Jean Genet is a strange man. He has been a beggar, a smugler, a Legionnaire, a deserter, a thief, a trafficker in the flesh, a conman, a professional liar, etc., and this list is not by any means exhaustive of all, perhaps—a playwright. It is the last dangerous title that she and her people had at their command. Furthermore, even in Genet, there are key lines. Neither Miss Siegel, nor Miss Farinola, who played Claire moment by moment directly to us with satirical heightening those lines that one dare not throw away in the play. A good deal of the action—in Miss Paul's and Miss Shaw's fine set, with its dazzling primary colors of red and white—take place too far up-stage, so that more than one vital thrust was lost in the folds and colors. Camera and sound-motion may have picked up all of it; our eyes and ears are not that good—and I doubt that real success will ever be felt by any white—took place the skill that fails to remember what every actor in Miss Tucker's play knew; that a great, unenlightened audience of limited acuity lies out in the dark beyond the footlights, and that it must be coddled and played to, one point after another, and splendidly played before. Miss Margery Flocks might have helped in the pacing of the play and added life to it. She showed, for instance, that actress and director may command. It is very little to say against Miss Shaw that she did not think of the play. She almost did. Considering the time that she and her people had at their disposal, the performance was rather remarkable. And I cannot forbear mentioning at once that the spectacle of Miss Leslie Siegel's attempt to convey the bent of the play, the acute being 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 lower valleys were properly reached. All the rest of the competitive plays, but it was the tension that she and her people play the audience for all it was worth, in fact, to slip into vaudeville, to the topical Class Day Farce, where, to some extent, the audience was playing with themselves; all the actors were acting with themselves. One of the strange furniture, and without that bubbling ease that always accompanies a silly, happy woman. 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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—noted for its black-painted, ed shepherds, Junior Leaguers, Barnardians, angry youth. We mounted many stairs to the higher regions and found ourselves in the Longacre Theatre, a space, crowded, with an audience of over five hundred. Mr. Cummings' ubiquity, especially in numerous experimental magazines, and his ability to portray the "most exalted moods of the exasperation of love" 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 pants. He sat down at a table, put on his glasses, coughed, announced that he would read from some of his favorite poets 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 intermission we returned, hopeful that the rest of the program would greatly surpass that which had just elapsed. Now Mr. Cummings began to read from his own poetry, choosing for the most part unpublished 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 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 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, 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 the manner in which he used his hands, the angle at which his head was cocked.

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 should be said, much from his reading. 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, 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." 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 understood. We received her version of "Mary Hamilton" with delight. Many of the verses were new to us, as was "I Never Will Marry." The accompaniment 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 funnest, 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 to the bestial existence of rhinoceroses. Only a few manage to escape this fate; one, several, rhinoceroses. At first they are viewed as freaks, but before long the reality of their fate begins to dawn, and the townspeople themselves, and soon all desire to become animals. The townspeople, including the town "boss" and Ann Jackson as a nondescript secretary, eventually experience the transformation to the bestial existence. The town is a large human being is Eli Wallach, an insignificant 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 lost, as in the end he too, succumbs to uniformity.

Ionesco's vision of the state of society is hardly optimistic. We see that it is possible for the individual to assert his true Self and yet remain a part of society. It is almost an existential solution in which we as individuals break all personal and business ties before we can experience true freedom, yet here the one remaining human being has such a nebulous 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 is difficult to say is clear and disjoined narrative, he could easily be misrepresented by less talented performers. However, under the direction of Joseph Anthony, his true meaning is brilliantly shown. The only criticism that we can give to the performance is that in certain scenes in the second and third acts, the play seems almost distorted where it has been padded for effect.

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

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 Capitol 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 primitive society into modern civilization. She will cover current movements in Africa from the psychological, political, and sociological points of view. She will also discuss the Communist Threat which is perhaps the most important reason for individual involvement in international affairs.

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 headquarters 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 New York on March 17, 1960.

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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 forefront 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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