

Connecticut College

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Connecticut College

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### Library's Exhibit Features Sylvia Salmi, Photographer

An exhibit of 40 informal portrait photographs by Sylvia Salmi, formerly of Waterford, is on display at Palmer Library, Connecticut College.

Miss Salmi, well-known locally for her photographic studies of men and children, is nationally famous for portraits of people important in all phases of public life. For the current exhibit she has chosen a representative group of famous literary figures.

Outstanding is a study of Robert Frost, attending the banquet at the National Poetry Festival in Washington last October. Other poets included are Wallace Stevens, Robert Penn Warren, and Archibald MacLeish. Novelists, essayists, historians and critics represented in informal studies are: W. Somerset Maugham, John Dos Passos, Winthrop Sargent, Lionel Trilling, Graham Greene, Herbert Gold, Francois Mauriac, Max Eastman, Carl Van Doren, Edmund Wilson, Joseph Wood Krutch, Dwight MacDonald, and Lewis Mumford.

Although Miss Salmi usually does not photograph women, she has included a few studies of women novelists—Eleanor Clark, Dawn Powell, Mary McCarthy, Vicki Baum and Fannie Hurst. An informal picture of Eleanor Roosevelt shows her looking up from needlepoint, laughing.

The exhibit, open to the public, is on view until April 21.

### W & C to Produce 'Smash, Smash Hit'

"Tremendously funny. A smash, smash hit." (New York Mirror) *The Reluctant Debutante*, a British play by William Douglas Home, was successfully produced in London and on Broadway and was later produced as a widely and popularly acclaimed film. April 19 and 20, Palmer Auditorium at 8:00 p.m. sets the stage for Wig and Candle's enactment of this amusing comedy in which the ever-anxious mother tries diligently to matchmake her young daughter with a gauche aristocrat. Naturally the girl rebels and falls in love with a common townsman. The question... who becomes the hero?

The play is directed by Miss Hazlewood.

The cast consists of:

- Jimmy Broadbent
- Mr. Robert Hale
- Sheila Broadbent
- Adele Brewer
- Jane
- Sue Weinberg
- David Haylake
- Johnston
- Peter Blaise
- Desnoes
- Mabel Crosswaite
- Mary Jackson
- Clarissa
- Jill Newman
- David Bulloch
- Joseph Migliorato
- Backstage Crew:
- Business Manager
- Marlene Cohen
- Assistant Business Manager
- Judy Jacobs
- Costumes
- Sydney Russell
- Set
- Allison McGrath
- Props
- Pat Crawford
- Make-up
- Holly Turner
- Lights
- Widge Cochran
- Publicity
- Carol McVeigh

All members of the Connecticut College student body, faculty, and administration may pick up their free tickets from a member of the cast or in Fanning beside the information office. Tickets for the public may be purchased for 50c at the door. Break up the monotony of studying and of weekly treks to Boston, Yale, or Wesleyan and come to see our own produce the best.

### Professors at Conferences Represent Their Departments

Two Connecticut College professors are attending conferences this weekend.

Miss Louise Holborn, Professor of Government and acting chairman of the department, is at the 67th annual meeting of the American Academy of Political and Social Science in Philadelphia. The AAPS was organized in 1889 as a forum for discussion of national and international political, social and economic issues. The theme of this year's conference is the military and political potential of the projected European Union and American Relations with it.

Mrs. Ruby Jo Reeves Kennedy, Professor of Sociology and Chairman of the Department at Connecticut College, will read a paper at the annual meeting of the Eastern Sociological Society in New York City this weekend. At the Saturday session Mrs. Kennedy will discuss Social Deviance, dealing with the study she recently completed in Middletown, Connecticut, on the "Social Adjustment of a Group of Mentally Deficient Adults in 1948 and 1960."

### Yale Singing Group Grants Membership To Arthur Quimby

Prof. Arthur W. Quimby of Connecticut College was made an honorary member of the Yale Glee Club in surprise ceremonies at the close of Sunday afternoon's "King David" concert in Palmer Auditorium.

Fenno Heath, conductor of the Yale group, presented Quimby with a citation commemorating the fifteen years the two musical groups have collaborated. The document expressed "affection, admiration and respect" for Quimby's work as conductor of joint concerts given by the Connecticut College Choir and the Yale Glee Club.

A gold charm similar to those worn by each of the Yale singers was also given Quimby who retires this June after twenty-one years as head of the Connecticut music department.

Miss Jane Veitch of Summit, N. J., president of the Connecticut College choir, presented Quimby with a recording of his favorite sacred songs as sung by the choir and dedicated to him.

### Students to Give Program of Music

Connecticut College students will be heard in a program of chamber music in Harkness Chapel at 5:15 p.m. on Tuesday, April 16. Under the direction of Mrs. Margaret Wiles of the music department, the following program will be presented:

"Sonata" (Cherubini), a french horn solo by Sue Hodgdon will be accompanied by a string quartet composed of Judith Humphrey, first violin, Lucie Sheldon, second violin, Margaret Wiles, viola, and Anita Shapiro, cello.

"Andante" from "Concerto in E Minor" (Mendelssohn) will be played by Judith Humphrey, violinist, with Arthur Quimby at the organ.

Trumpet, trombone and french horn will form the brass trio which will close the program with "Modal Suite" (Fink). The players are Bruce Lyman, Elizabeth Kady and Sue Hodgdon.



Belinda Breese

### Glamour Chooses Belinda Breese '63 In Fashion Contest

Glamour magazine has chosen Belinda Breese '63 of Washington, D. C., as one of the Ten Best-Dressed Girls on Campus. Along with nine other girls, Belinda was selected from 250 entrants from college campuses across the country on the basis of her keen sense of fashion.

Glamour has planned a week in New York at the end of April for the winners. Each girl will be photographed and advised on further ways of improving her fashion know-how. Pictures of each girl will appear in the August, 1963 issue of Glamour.

Belinda will participate in several make-up sessions sponsored by various cosmetic industries. Modeling for fashion personnel and attending luncheons and dinners at New York's most elegant restaurants and clubs are also on the week's agenda.

The winners will return to New York again in June for a completely expense-paid week of wining, dining, and dancing. They will also see several Broadway plays and meet the celebrities afterwards.

A history major who hopes to work for the Government after graduation, Belinda is looking forward to her gala weeks in New York. In addition to her interest in fashion, Belinda enjoys acting, painting, and skiing.

Belinda entered the contest upon the recommendation of the editors of ConnCensus. Connie Cross '63 took the pictures of Belinda which were submitted to Glamour.

### Dr. Jules Holzberg To Deliver Lecture For Science Club

"The Changing Personalities of College Students" will be the topic of a Science Club-sponsored lecture by Dr. Jules Holzberg, Director of Psychological Laboratories, Connecticut Valley Hospital, Middletown, at 7:30 p.m. in Bill Hall, April 18.

Dr. Holzberg received his B.S. and M.S. degrees from the City College of New York, and his Ph.D. from New York University. He is a former president of the American Orthopsychiatric Association. Dr. Holzberg has also acted in a presidential capacity in the Connecticut State Psychological Association.

As a visiting lecturer at Wesleyan University and associate professor of psychology at Yale See "Holzberg"—Page 2

### Dance School To Return for 25th Session

For the 25th consecutive year the Connecticut College School of Dance will hold its summer session. Its continuing purpose is to make available working relations vital to an art which is both a force in contemporary theater and a medium of education.

The program offered by the School of Dance makes possible an integrated study of the whole art, emphasizing active relationships between technique and composition, practice and performance, and between dance and the related arts. The session, in effect, is a laboratory for study and experimental production in which the student works for six weeks as apprentice to a group of leading artists and teachers.

Adult men and women at all levels of ability and achievement are admitted to the school. Classes are sectioned to fit the skills of the group. The School is open to students and teachers of dance, professional dancers, musicians, and to those in related fields of art and education. Jose Limon, Martha Graham and Donald McKayle are among the distinguished artists and teachers.

### Mr. James Purvis To Deliver Sermon At Easter Vespers

Easter Sunday, April 14, Mr. James D. Purvis of Connecticut College will speak at vespers in Harkness Chapel at 7:00 p.m. Mr. Purvis, Instructor of Religion, was recently promoted to Assistant Professor for the year 1963-1964. The title of his sermon is "Jesus is Lord: A Study in the Resurrection and its Meaning."

Mr. Purvis received his B. A., M. A. and Bachelor of Divinity degrees from Drake University, and his Doctor of Theology from Harvard University March 11, 1963. Before joining the faculty here he served as Pastor of the First Congregational Church in Woburn, Massachusetts. While still in the vicinity of Boston, Mr. Purvis was appointed Protestant Chaplain to the Fourth District Juvenile Court of the Commonwealth of Massachusetts.

Music at the Easter service will be provided by Carlotta Wilsen '63 and Charna Tenenbaum '65, who will sing solos accompanied by Mr. Quimby at the organ.



Rev. James D. Purvis

### College to Support Institutes for Math Aided by Grants

Connecticut College has received its third successive grant from the National Science Foundation to support an in-service institute for 35 mathematic teachers from junior and senior high schools in the New London area.

President Charles E. Shain announced that the latest grant of \$7,720 is the largest awarded the college by NSF and will make possible an institute for studying new concepts in teaching modern geometry along with an introduction to new textbook materials. Eligible participants will receive free tuition, an allowance for purchasing books, and travel expenses to and from the college. They may elect to receive four credits toward a Master of Arts in Teaching degree at Connecticut College.

Classes in the third Connecticut College in-service mathematics institute will be held Wednesday evenings on the New London campus beginning October 2 and continuing through May 1964.

A similar institute in algebra is being conducted this year at Connecticut College for 25 high school teachers from New London, Groton, Waterford, Norwich, Colchester, Old Lyme and Pawtucket. They are among 12,500 secondary school teachers of science and mathematics across the country who are currently receiving advanced training at 256 colleges and universities awarded National Science Foundation grants totaling \$3.3 million for the 1962-63 academic year.

Dr. L. Aileen Hostinsky, professor of mathematics at Connecticut College and director of this year's institute, will continue in that capacity next year. Before joining the Connecticut College faculty last fall, she had taught at the University of Illinois, at Temple, Pennsylvania State and Syracuse Universities, and at Mount Holyoke College.

### Freshmen to Show Attire for Spring

Connecticut College Freshmen will put on a combination entertainment and benefit fashion show on Wednesday, April 17 at 7:00 in the east gym of Crozier-Williams. The show, provocatively entitled "An Elephant Is a Bumblebee," will include several satirical skits on outfits which can be seen around campus. One of the skits will feature fashions from Gorra's in New London. Direction and writing of the script is being headed by Karen Edwards and Sydney Russell. The Freshmen wish to stress that this is a benefit performance and that the proceeds from the 50c admission fee will go towards the new music and arts building fund.

**PRESIDENT'S ASSEMBLY**  
Fred H. Harrington, President of the University of Wisconsin on the education of women.  
PALMER AUDITORIUM  
Wednesday, April 17, 4:20 p.m.



# ConnCensus

Established 1916

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## Editorial Forgotten Aim

Last week the Committee on Student Organization met to discuss the proposed change in our Honor System: the institution of a division of the rules into two categories, Honor and Responsibility. It seems that this change is good in that it recognizes the distinction between an individual's obligation to himself and his obligation to his community. In addition, the change recognizes the distinction between the personal idea of Connecticut College and the social idea of Connecticut College, a distinction which has long been ignored.

It is our opinion, however, that this reorganization is only the first of many steps which should be taken in the revision of our regulations. It seems that the system which attempts to regulate the social aspects of this community has lost sight of the fundamental fact that Connecticut College is an academic institution.

This college was founded for only one reason: to promote academic interests. Its faculty and students are present for only one reason: to maintain a particular level of academic excellence for their mutual benefit. This preconceived intellectual level should be the sole criteria in the selection and maintenance of both students and faculty. It should also be the sole criteria in the determination of student and administrative legislation.

It would be futile to deny that the presence of over a thousand students at a residential college does not constitute a social community. It should be remembered, however, that we are an academic institution by design and a social institution by need. Any regulation on campus should reflect this distinction.

With these facts in mind we are able to evaluate regulations so that we may determine whether they are in keeping with the aims of this institution. They are obviously not. It is our opinion that this school is burdened with a plethora of petty regulations which are extraneous to the institution and serve no purpose but to restrict individual freedom. It may seem picayune to point to mandatory sign outs, overnight quotas, and lateness regulations as restrictions of individual rights; yet these are stifling, and to our view, needless rules which a college has no right to impose.

It has been said that the time a student spends on campus should be regulated to ensure that she devote sufficient energy to her studies; but is it the job of a school to enforce learning? If a girl is not able to organize her time adequately she need not remain here. If she is not able to use common sense in determining whether she can take a three day weekend or whether she needs to spend reading week on campus, she is not mature enough to be a member of this community.

Restrictions which are imposed upon students at a college can be justified only in so far as they serve to further the aims of that institution. It is our hope that changes in regulations will reflect this basic fact.—JTM

**Holzberg**  
 (Continued from Page One)

University. Dr. Holzberg has had much contact with college students. Many students will remember his as an associate professor in psychology at Connecticut College from 1960-1962.

A clinical psychologist and coordinator of the Clinical Research Project in which Connecticut College participates with the Connecticut Valley Hospital, Dr. Holzberg is an expert on projective techniques. His lecture will be open to all interested faculty and students.

**ALVIN AILEY IS COMING**

Eunice Schriener, piano major and pupil of Miss Zosia Jacynowicz will give her senior recital Tuesday, April 16, at 8:30 p.m. in Holmes Hall. She will play works by Scarlatti, Beethoven, Chopin, Schoenberg, and Debussy.

Eunice, awarded the Sarah Nichols Cup for Musical Contribution to the campus, is choir accompanist and past president of the Music Club.

Experimental Theater Meeting  
 April 15; 9:00 p.m.  
 Crozier-Williams

## This Week

Back on the soapbox again after many weeks of silence, we wish to protest:

1. against the cruelist month, bringing jackets and sweaters out of the month-free land, yet keeping the baby March lion around. However, we shall relentlessly, bravely, uphold the fortress of Spring, and never, no never, yield to loden.

2. against the abridging and stealing of library books. All those who take it upon themselves to edit Palmer's wares are here denounced as scoundrels, "barbarians," and despicable animals — heathens. A friend of mine, researching an obscure subject for an art paper was all excited because finally she had discovered an article relating to her topic. She raced to the library, found the volume of the magazine, and somewhat incredulously, looked at the ripped non-page. When our library is forced to install a closed stack system, I think we ought to lynch the desecrators. Even better, let's do it now, before we have to wait on long long long lines to get our books. Anyone interested in forming the CIECCAHAC (Committee for the Inquisition and Elimination of Connecticut College Anti-Humans, Anti-Civilizationists), contact me.

3. against the Members of The Academy, those noble, tuxedoed distributors of the highest awards of one of America's least noble art forms, for persistent, consistent errors in judgment, for having as criteria:

- a. how much money was spent
- b. how many thousands were in the cast
- c. how sappy the movie is
- d. how it lives up to the good old American standards, ie. "LET US MAKE THE WORST FILMS TO KEEP THE REST OF THE WORLD SAFE FROM MAKING THE WORST FILMS."

And for next year, we offer the following prediction: "Cleopatra" will be competing with "How the West Was Won" for Best Picture, unless "The Birds" makes a grand slam. And we offer the following sincere notes of condolence to: Jack Lemmon, the Perry's, and Michael Cacoyanis.

4. against the lack of mocha chip ice cream in the Snack Bar.

Bitterness, it's been said, is not becoming, so lest some of the above protestations strike root in a tender heart, and of course to protect ourselves from incurring the wrath of ConnCensus critics who protest, quite negatively, our "negative attitude," we shall withdraw, irrelevantly, inappropriately, dragging our muse behind us...

Spring is like a perhaps hand in a window (carefully to and fro moving New and Old things, while people stare carefully moving a perhaps fraction of flower here placing an inch of air there) and without breaking anything. All this cause "humanity i love you."

## Young Republicans To Sponsor Panel With Congressmen

The Connecticut College Young Republican Club, in cooperation with the Young Republicans of New London and Groton, is sponsoring the appearance of three congressmen representing the Paul Revere Panel—an organization touring the country under the auspices of the National Republican Congressional Committee—on April 19 at 8 p.m. at Crozier-Williams in the Main Lounge.

The panel consists of U.S. Representatives Abner Sibal, R-Connecticut, Clifford McIntire, R-Maine, and Clark MacGregor, R-Minnesota.

The Congressmen will give talks on current legislation, after which there will be an informal question and answer session.

## Princeton Weekend to Feature Contemporary Artists, Critics

On April 19th at Princeton University will begin one of the most ambitious weekends ever to be undertaken by an eastern college. RESPONSE, as the weekend is called, has been presented for the past two years with its main concern being "the relationship between the individual and society." This year rather than considering the problem from a political viewpoint the symposium will be centered on "The Pursuit of Excellence in the Creative Arts."

"Fundamentally, the questions of the symposium will center on four problems of the relationship between a highly-organized society, its artists and their creations: creation, distribution, criticism and patronage." Participating in the various panels, readings, dinners, informal discussions and seminars will be men from every profession which is in any way connected with the topic of the weekend.

## 'Insight' Describes Methods of Choice

Insight would like to thank the people who submitted over ninety contributions for the spring issue. This week, after an initial meeting of the editorial board, the creative writing board held several meetings at which they discussed the work submitted. Yesterday, the editorial board began the final and longest round of critical meetings.

Everything is considered ANONYMOUSLY. Each contribution is identified by a number so that the boards cannot tell when more than one submission has been entered by one person. All submissions are returned before publication, together with criticisms as jotted down during the various board meetings.

Recently there has been considerable discussion among the editors concerning the problems connected with art submissions. As brought out by the art editor, Ellen Schulmann, there is a basic difference in the concept of art and literary contributions: writers write for publication; artists paint for exhibition. Thus much of the media represented in the art department are not suited to publication in Insight, and the problems are intensified by the limitations on color and size reductions. Ellen is presently working on an idea which will change the entire concept of art and layout in Insight.

The staff would also like to urge science majors who are doing work in their field during the summer to write about their experiences for publication in the fall issue of Insight. The magazine is a medium for all the creative work done by Connecticut students.

See "Insight"—Page 3

RESPONSE begins Friday, April 19th with a panel on The Problems of Literary Creativity. Moderating the discussion will be Mr. Arnold Gingrich, publisher of Esquire. Others on the panel include Robert Penn Warren, well-known author of and Pulitzer Prize winner for All the King's Men, Mr. Bernard Malamud, novelist and author of The Assistant, and Mr. Edward Albee, author of the now successful Broadway play Who's Afraid of Virginia Woolf.

Saturday morning there will be another panel concerning The Distribution of the Performing Arts. Members of the panel will include the moderator, Mr. Sylvester L. "Pat" Weaver, chairman of the board of McCann-Erickson, Mr. Newton Minow, chairman of the Federal Communications Commission, August Hickscher, special consultant on the arts to the White House, Mr. Robert Whitehead, director of the Lincoln Center Repertory Theatre and, tentatively, Mr. Alistair Cooke, correspondent for the Manchester Guardian and former host of the widely acclaimed television program "Omnibus."

Saturday afternoon, seminars on the Problems of the Contemporary Artist will be held and again the list of participants is overwhelming. Discussing architecture will be such men as Philip Johnson, Paul Rudolph and I. M. Pei, all distinguished architects. With them will also be Aline Saarinen a well-known critic of architecture. The music seminar will be presented by three composers: Roger Sessions, Virgil Thomson and Milton Babbitt. Painting will be discussed by Mr. Tom Hess, editor of Art News, art critic Harold Rosenberg, Philip Guston, a painter of some renown, and others. Representing the two seminars on prose will be such distinguished novelists as James Baldwin, Philip Roth, John Cheever and William Styron. The theater will be discussed by producer Robert Whitehead and poetry by poet Muriel Rukeyser. Hopefully there will be a poetry reading by the Russian poet Yevgeny Yevtushenko but as yet due to the clamp down on cultural exchange in Russia it is not known if he will be allowed to attend.

Saturday night there will be a concert by jazz pianist Dave Brubeck.

RESPONSE will be climaxed Sunday afternoon by a lecture given by Mr. Yevtushenko if he is present.

Registration for RESPONSE will be \$2 for students and \$5 for adults. Room accommodations will be \$8 and tickets for the Dave Brubeck Concert will be \$3.90 and \$2.90. Checks should be sent to RESPONSE, 201 Nassau Hall, Princeton University, Princeton, New Jersey and should be made payable to McCarter Theatre.



IF YEVTUSHENKO CAN'T COME TO PRINCETON...



# Ruth Currier's Dance Group Presents Varied Repertoire

by Cecily Dell

Ruth Currier and her Repertory Group performed in Palmer Auditorium Friday evening, April 5. Miss Currier is one of a far from vast number of up-and-coming choreographers who retain the original premise of modern dance. That feeling is the basis of dance movement, and that the connotative aspects of movement stir the audience through its kinesthetic sensitivity, are convictions which Miss Currier stressed in her master class here, and which were very evident in her performance last Friday evening. An appreciation of Miss Currier's dance required a response of muscle and nerve. The eye alone was not enough.

A kinesthetic understanding of the tensions that bent the delicate figure of the woman in "A Tender Portrait" was necessary in order to enter the interior world which Miss Currier presented in this dance. The generally closed-in movement of the struggling woman was set against a vast world, effectively symbolized by the parting of the back curtains.

The delightful power of projection which has won Betty Jones a large following among dance audiences made the premiere of "Diva Divested" pleasant to watch. The work concerned a prima donna type who is in neurotic need of audience approval. It seemed, however, that Miss Currier's choreography here depended too much upon gestural movement and literary appeal, sacrificing the movement invention which would have separated it from pantomime.

The other premiere on the program was "A Triangle of Strangers." A theme of three separate subjective realities was suggested by the recurrence of a movement pattern in which each of three figures revolved in his own circle of light on the stage. The interplay of the three characters, danced by Miss Currier, Miss Jones, and Juan Carlos Bellini, was presented within this framework, from each of three different points of view. Especially striking was the short solo danced by Betty Jones, in which a remarkable articulation in the hands and arms expressed a poignant sense of despair. As in any premiere performance, there were slow places in "A Triangle of Strangers," but once these are reworked, this impressive piece may become a considerable addition to Miss Currier's status as a choreographer.

The dances presented after intermission, "The Nature of Things" and "The Antagonists," showed Miss Currier at her best

as a choreographer. "The Nature of Things" is a farce, using pantomime and dramatic interplay, but amplifying upon these through dance movement. The audience delighted in Miss Currier's exploitation of the grotesquely funny movements associated with the human corpse. One saw, as well, a full exploration of the movement possibilities offered by three kinds of characters; a siren, in the metaphorical character of Black Widow, danced by Miss Currier, a flirtatious young flapper, aptly characterized as Butterfly by Betty Jones, and a playboy, Bachelor Nobuttons, danced by Juan Carlos Bellini.

In the opinion of this reviewer, "The Antagonists," the last dance on the program, is Miss Currier's strongest dance creation. This work explores in movement the strain between two opposing personalities in such a way that it is an exhausting experience for the audience with a sharp kinesthetic sensitivity. The set, designed by Thomas De Gaetani of New York, is a circular fence which surrounds The Victim, Betty Jones. Miss Currier fully utilized this prop to convey the idea of an individual's attachment to his own limited reality. When the Zealot, Ruth Currier, breaks into this reality, stretching the fence across the stage in a symbolic effort to expand the horizons of the Victim, an extremely moving dance of conflict ensues, in which the Victim holds desperately to the remnants of her broken reality, rebuffing all attempts by the Zealot to help her stand apart from it.

Although Miss Currier has an admirable sense of the interplay between dance and musical accompaniment in her choreography, it is unfortunate that she chose atonal string accompaniment for all of the dances in the Friday evening performance. A variety in the kind of music might have pointed up the extensive inventiveness which one finds in her dance. Credit for excellent light design and execution throughout the performance goes to Billie Ann Burrill and her crew from Rhode Island College. Aiding in a generally smooth performance were Connecticut students Sue Bernstein on curtain, Helen Tsandoulas on sound, and Penny Sichel on sound cues.

For some, Ruth Currier's approach to modern dance, with its strict commitment to the kinesthetic appreciation, is very difficult to "get." Once one has the key to this form of appreciation, her dance becomes an exciting experience. It will be interesting to compare the response to Miss

Currier's performance with the response to the very different kind of dance represented by the Alvin Ailey Dance Theater, which will appear here on May 3rd.

## Dr. George Wald Presents Lecture On Origin of Death

On Tuesday evening, April 9, Dr. George Wald of the Harvard Biological Laboratories presented a lecture entitled, "The Origin of Death." The lecture was sponsored by the Thames Valley Science Council and the Connecticut College Chapter of Sigma XI.

Dr. Wald began by posing the question, "When and why did organisms begin to die?" Death is a relatively recent occurrence in the evolutionary chain and by tracing organisms from the most primitive to the most complex one should be able to find the answer.

The lack of substantial data on now extinct species makes it impossible to use them in tracing death's beginnings. Therefore Dr. Wald began with the most primitive of the contemporary organisms, the amoeba. The amoeba is a one-celled bit of protoplasm which reproduces by division into two distinct amoeba. Death is nonexistent. The same nuclear and cytoplasmic material divides and divides again *ad infinitum*. The paramecium, the sea anemone, the hydra and the planaria becoming more complex structurally, have comparable reproductive cycles with the parent organism dividing itself into two or more parts.

With the planaria a new element has been added to the evolutionary chain. That element is sexual reproduction. Each planaria has both male and female sex organs and is able to reproduce sexually. Weissman's work in dividing the cell into germoplasm and soma did much to clarify the significance of sexual reproduction. He proved that heredity passes only in one direction—from germ to soma, never from soma to germ. The germ has potential immortality while the soma, after reproduction is disregarded and dies. Thus sex and death are closely linked together. Nature is through with the body once reproduction is complete.

To illustrate this Dr. Wald used the reproductive cycles of salmon, eels, and lamprey, who im-

mediately preceding mating undergo a metamorphosis by which their digestive systems degenerate and they reach a peak of neuro-muscular effectiveness. They swim to their place of mating, mate and die. Their preparations for reproduction are simultaneous with their preparations for death.

Experiments done with rats in a Harvard lab showed increased activity of female rats every fourth day at the peak of the sexual cycle. This same increased activity appeared on elimination of certain vitamins from their diets. The rats instead of conserving strength, ran towards death. This characteristic hunger activity or migration kills off excess population.

Man's separation from the rest of the animal kingdom appears when he is put in a similar situation. He fights death and finds a way to survive. Man is constantly seeking immortality, seeking a way to preserve his soma.

Dr. Wald pointed out that even given potential immortality men would probably die at the same rate since they would not be protected from accidents, illness and other natural phenomena.

In closing Dr. Wald remarked that although in the animal kingdom death is closely linked with sexual reproduction, for Man isn't even partly over after completion of the reproductive cycle. No one is seriously concerned over the number of children fathered by Bach or Beethoven, but everyone is interested in their music.

### Insight

(Continued from Page Two)

The spring issue will be published on May 3, and will be sold in dormitories and in the book store. All those who submitted their work will hear from the staff several weeks before publication. People interested in editorial work or the creative writing board should contact Pat Arnold, box 29.

## Buddhist Monk Lal Reveals Beliefs To Conn Students

Two hundred Connecticut College students had a unique experience last Wednesday afternoon when Mr. Chaman Lal, a Buddhist monk from Simla, India, gave an informal and personal talk on "The Ten Pillars of Peace" in the living room of Hamilton House. Mr. Lal was the guest of Cheryl Maxman, who invited Mr. Lal to speak after meeting him on the New Haven Railroad last Monday. Dressed in the traditional robe of a monk, Mr. Lal spoke of his own convictions as a Buddhist. He spoke of his country's and his own personal love of America and for the strong bond that he feels India and the United States have because of our mutual love of freedom and our colonial experience under Great Britain. Mr. Lal has visited the United States twenty-four times. He also repeatedly expressed his admiration of women, stating that he thinks men rather than women cause all the evil in the world—an attitude that most Connecticut College students should have found refreshing. Mr. Lal showed great pride in his friendships with Americans and in the experiences he has had in America. He spoke of a Hollywood barber who gave him a free head shave because he felt that while missionaries try to reform everyone else, a monk is trying only to reform himself.

After telling several anecdotes of his own personal experiences, Mr. Lal spoke of the Ten Pillars of Peace of the Buddhist faith. The First Pillar of Peace is faith in God. He said that his faith in God had enabled him to travel around Europe for fifteen months without his passport. His passport had been confiscated by the English government because of

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### Schafer Discusses Cordelia's Silence

Dr. Roy Schafer, associate clinical professor in the Department of University Health at Yale University, participated in the Psychology Department colloquium series on Thursday evening, April 4 in Hale Laboratory. The intriguing title of his talk was "Cordelia's Silence — The Younger Generation in Relation to the Older Generation." Dr. Schafer received a B. S. degree from the City College of New York and a Masters degree from the University of Kansas. In 1950, after receiving his Ph. D. from Clark University, Dr. Schafer became a staff psychologist at the Menninger Foundation in Topeka, Kansas. In 1953 he became an associate professor of Psychology in the Department of Psychiatry at the Yale Medical School. Now with the Division of Student Mental Hygiene at Yale, Dr. Schafer is one of the leading experts in psychological diagnostics and the clinical application of psychoanalytic theory.

Schafer's recent perusal of Shakespeare's *King Lear* suggested to him a discussion within the context of the play of the problems which develop between parents and children. His lecture touched on a range of interesting aspects of the relationship.

Redefinition of the relationship with his parent is one consequence of a child's maturing. What then do the conditions of loyalty to his parent become? Schafer mentioned that the narcissism of both child and parent prevent a simple answer to this question. Idealization or derogation of the other person are two extremes of the narcissistic reaction.

Redefinition of the relationship is also a consequence of the child's disillusionment with his parent. The child outgrows dependence on his parent while at the same time the parent grows more dependent on the child. The idea that the child eventually becomes a parent to his parent served as a summary of the remarks Schafer had made.

### Read and Review;

- The following is the list of books to be used in the Grosset & Dunlap publishing contest:
- The Good Society (Walter Lippman)
  - Measure of Man (Joseph Wood Krutch)
  - Puritan Oligarchy (Thomas Wentworth)
  - Shock of Recognition, Vol. I (Edmund Wilson)
  - Shock of Recognition, Vol II (Edmund Wilson)
  - Irish Folk Stories and Fairy Tales (William Butler Yeats)
  - The Uprooted (Oscar Handlin)
  - John Adams and the American Revolution (Catherine Bowen)
  - The Story of My Life (Clarence Darrow)
  - The Shorter Novels of Herman Melville
  - Four Selected Novels of Henry James
  - The American Presidency (Harold Laski)
  - U. S. Grant and the American Military Tradition (Bruce Catton)
  - The Horse's Mouth (Joyce Cary)
  - Herself Surprised (Joyce Cary)
  - Frank Lloyd Wright: on Architecture (Ed. by Frederick Gutheim)
  - Roosevelt and Hopkins (Robert Sherwood)
  - Go Tell It on the Mountain (James Baldwin)
  - Publishers on Publishing (Ed. by Gerald Gross)
  - One (David Karp)
  - Except the Lord (Joyce Cary)
  - Compulsion and Doubt (Dr. Wilhelm Stekel)
  - The Bull of Minos (Leonard Cottrell)
  - Editors on Editing (Ed. by Gerald Gross)

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### "Monk"

(Continued from Page Three)

his Nationalist activities. He said that God is in everyone of us just as butter is in milk. One should believe in the idea expressed in the three major books of Buddhist faith, the *Gita*, the *Upanishads* and the *Book of Righteousness* which all stress the phrase "and this too shall pass away."

The Second Pillar of Peace is renunciation as is shown in the lives of Christ and Buddha. "The more you give," said Mr. Lal, "the happier you are." If you want to be at peace you must have compassion," he said in expressing the idea of the Third Pillar of Peace. Embodied in this faith in compassion is the Buddhist belief in reincarnation. "If you kill in this life you will suffer in the next," said Mr. Lal.

Discrimination is mentioned in the Fourth Pillar of Peace. Mr. Lal made several references to racial discrimination. In speaking of the natural inter-relation of black and white he said that we use black ink to write on white paper and white chalk to write on a black blackboard. Mr. Lal was impressed by signs of racial harmony in New London. He said he had seen several whites and Negroes walking together look-

ing like "real chums." "If we want our sentiments respected," he said, "we must respect the sentiments of others."

The other Pillars of Peace pertain to ways in which man should content himself and content others. Mr. Lal believes that one should realize those things which cannot be achieved by mortals. You should be happy to grow old if you have led a good life. He also pointed to the specific passions which come in the way of our happiness. He spoke of his own renunciation of anger twenty years ago after seeing himself in a mirror when he was angry. Other enemies of happiness include greed, lust and pride. We must be proud, he said, but not vain.

Mr. Lal concluded by telling several legends which exemplify

the most important rules of devotion and purity. Included in these was a classification of types of thinkers of her own appetite; The Master, who constantly rails at her husband; The Mother, who wives: The Thief, who only looks after her husband's income as though he were unable to do so himself; The Friend, who has only great respect for her husband and The Maidservant, who has no wishes of her own. Mr. Lal did not try to convert anyone at Connecticut College, but he succeeded in opening up a whole realm of history and belief. As Mr. Lal spoke we were acutely aware that he was speaking from a tradition that is 2,500 years old.

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