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THE ANCHOR

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RHODE ISLAND COLLEGE

TUESDAY, DECEMBER 7, 1965

RIJC President To Be Feted at Convocation

President William C. Gaige of Rhode Island College will preside at the dedication ceremonies of the Michael F. Walsh Physical Education and Health Center and the inauguration of Dr. William F. Flanagan as President of Rhode Island Junior College on December 9, at 1 p.m.

Dr. Flanagan will give the major speech of the ceremonies and faculty members from both colleges will participate in the procession.

Michael F. Walsh is on the faculty of the new Vernon Court Junior College in Newport, after resigning as Commissioner of Education for Rhode Island—a position he held from 1947 to 1963. This included a membership on the Board of Trustees of State Colleges. Mr. Walsh nurtured the special education program and encouraged intelligent co-operation between the College and the Department of Education. State scholarships and the vocational education program developed out of his interests.

Distinguished guests will include His Excellency John H.

Chafee, Governor of Rhode Island; Lieutenant Governor Giovanni Folcarelli, the Honorable John O. Pastore and the Honorable Claiborne Pell, distinguished members of the U. S. Senate; Honorable John E. Fogarty and Fernand J. St. Germaine, general officers of Rhode Island, and various educators from Rhode Island and New England.

Following the ceremonies inaugurating Dr. Flanagan as president of RIJC and the Walsh dedication, there will be a luncheon for the platform guests.

Willi

Adams Lecturer:

Dorothy Day, Noted Editor-Reformer, To Discuss 'The Dimensions of Poverty'

The James P. Adams Lecture Series will present its third speaker, Wednesday, December 8, at 6 p.m., in Amos Assembly Room. Dorothy Day, head of the personalist-pacifist Catholic worker movement, will speak on "The Dimensions of Poverty."

Born in New York City in 1897, Dorothy Day was raised in a religiously agnostic atmosphere. After moving to Chicago, she became deeply impressed with Episcopalian services and was baptized and confirmed in the Episcopalian Church.

After spending two years at the University of Illinois, her journalistic ambitions caused family objections, and she left home in 1916 to take a job as reporter and columnist with the *Socialist Call*. The following year, she left the *Call*, and joined the staff of the radical *The Masses*. Following the suppression of *The Masses* six months later, she picketed the White House with the suffragists and was arrested and jailed.

When *The Liberator* succeeded *The Masses*, Miss Day went to work for it. She was not as

satisfied with it as she had been with *The Masses*, however, and left after a short time.

In 1927, Miss Day entered the Roman Catholic Church. Her conversion to Catholicism involved many sacrifices: "To become a Catholic meant for me to give up a mate with whom I was much in love. It got to the point where it was a simple question of whether I chose God or man," she wrote in *The Long Loneliness*, an autobiography.

In 1933, Dorothy Day and Peter Maurin published the first issue of the *Catholic Worker*, a penny monthly tabloid wherein the social philosophy of the movement is expressed. The paper addresses itself to many problems, from race to labor, but in 1934, the immediate problem was the housing and feeding of the unemployed. Thus began the St. Joseph's House of Hospitality, a 23-acre farm which the Catholic Workers run on Staten Island where many needy people make their home.

The *Catholic Worker*, which has an approximate circulation

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Pete Seeger Draws SRO Crowds For Fine Arts Performance

By RAYMOND GAGNER

Last Wednesday, Pete Seeger played to a packed Roberts Hall Auditorium and gave a concert that could serve as a definition of what folk music as popular entertainment should be.

In light of the new wave of folk artists, the revival of social protest songs, and the current controversy over "Folk-Rock," Seeger stands as a strange com-

skill of the specialists in these fields. I think that both of these criticisms miss the point and that last Wednesday's concert is sufficient evidence to prove my point.

All About Folk Music

What Seeger did in Roberts Hall was simply to tell his audience what folk music is all about. For the blues lovers there were Leadbelly songs ac-

The greatest thing about the concert was the near perfect balance between the artist and his material. Seeger managed perfectly the difficult task of having his personality shine through each song without either becoming overwhelmed by his material or drowning out the song with the "Seeger." In other words, he let his audience know that this was the way that he sings although the song had been sung and could be sung independent of him or anyone else. This does not sound as though it would be too hard a job, but anyone who has heard a number of the lesser folk performers will, I think, agree that it is a rare talent and difficult to master.

Seeger the Man

When I speak of Seeger's personality showing through the performance, I am not speaking in generalities but rather of a real phenomenon. Even in his little pleasantries and introductions to the songs, Seeger was playing to his audience. Speaking in a soft, almost hypnotic, voice he told the story of his songs: a story that is in many cases the Pete Seeger story. He was there when Leadbelly turned an obscure Irish tune into a blues classic. He was there when the miners wrote a now-familiar protest song and he remembers not only the song but the terror and the hope that motivated the writing of the song.

It is this involvement in the events that created the music Seeger sings that provides the most important lesson that the Bob Dylans and the Phil Ochs have learned from him. If today's folk music is produced by the involvement of artists in freedom schools and picket lines, it perhaps owes much to the involvement of Seeger and his now-forgotten friends in the union struggles and political battles of the thirties and forties.



PETE SEEGER

bination of the traditions of the past and the currents of the present. He occupies a position that, I think, appears ambivalent and unclear to everyone involved in folk music except Seeger himself.

Those who see the topical protest song as the only thing worthy of performance have attacked Seeger for spreading himself too thin by singing entertaining, but socially irrelevant, songs. On the other hand, the singers of the new "city blues" and bluegrass traditions have chided him for performing in these genres without being able to match the technical

companied by the steam engine-like power of his twelve string guitar (an instrument which everyone except Seeger seems to have forgotten how to play). For the "socially conscious" there were protest songs from the union songs of the 1930's to the compellingly poetic "Hard Rains Gonna Fall" of Bob Dylan. And for the bluegrass buff there was a fantastic demonstration of "just fooling around" banjo playing in the style of the late Frank Proffit, plus a variety of sometimes funny, sometimes tender, always charming songs from everywhere under the sun.

What's What

The executive committee of the senior class has announced the names of those senior men and women whom it has nominated to membership in *Who's Who in American Colleges and Universities*.

Those nominated are: Marcel Duhamel, Mary McCarthy, Rose Mary Pirraglia, David Armitage, Maureen Bailey, Barbara Bassett, Jean Bergantini, Patricia Buckley, Bill Dalton, Lee Deletto, Bill DeVincenzo, Patricia Fogarty, John Hamel, Jane Hartman, Allen Huestis, Ronald Lanoue, Roland LaFlamme, Jerry Lessard, Elaine Lombardozzi, Norman Masse, Mary McLaren, Angela Pantalena, Ronald Smith, Patricia Rava, Pamela Tencher, Maureen Gnatek.

Marcel Duhamel, Jean Bergantini, and Rose Mary Pirraglia have announced that they do not wish to accept the *Who's Who* nomination.

Marcel's refusal to accept his nomination resulted from his belief that "Who's Who at Rhode Island College is nothing more than a popularity contest." Jean Bergantini noted that, "Rather than students, faculty members and student leaders with whom possible candidates would have worked should select the winners." Rose Mary Pirraglia commented that, "There is simply no honor involved in election to *Who's Who*, at least not the way the elections have been handled at Rhode Island College. There is little point in allowing myself to be nominated to something I consider worthless."

College's New Dorm Will Be Dedicated To Mary A. Weber

Rhode Island College will dedicate its second dormitory to the memory of a former professor of mathematics in ceremonies Sunday afternoon (December 12) at 2:30.

The \$692,700 building, housing 140 women and 40 men, will be named in honor of the late Mary A. Weber, who died on April 3. A native of Illinois who began her career as an elementary school teacher in 1899, Miss Weber joined the RIC faculty in 1924, remaining at the college until her retirement in 1952.

The dormitory is located next to Mary T. Thorp Hall, the college's first residence building, and is the 13th building to be constructed on the college's Mount Pleasant campus in the past eight years.

President William C. Gaige will preside at Sunday's ceremonies, at which Frank Christoph of Christoph Associates, architects, and M. G. Allen, Associates, Inc., the contractors, will present keys to the building to George W. Kelsey, chairman of the Board of Trustees of State Colleges. An open house at the new dormitory, and its neighbor, Thorp Hall, will follow, with students serving as hosts and hostesses.

The new dormitory is constructed on essentially the same plan as Thorp Hall. Built in the form of a hollow square, with

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Who's What?

Once again the corridor of the student center is adorned with photographs of senior men and women, accompanied by impressive year-by-year lists of their achievements as campus leaders, as scholars, as float-builders, as members of sororities or fraternities. This gallery is temporarily dedicated to the lucky nominees to *Who's Who in American Colleges and Universities*. Once again, too, the selection of *Who's Who* candidates will become the same absurdity that it has been for some years at Rhode Island College.

It is entirely senseless to ask the executive board of the senior class to nominate students to *Who's Who*, and it is nothing but foolish to throw the final selection of candidates to the members of the senior class. Many seniors are able to judge the qualifications of the nominees only on the basis of the lists posted on the *Who's Who* bulletin board. A more valid procedure, we think, would be to ask the executive board of the senior class to invite certain faculty members and junior and seniors to serve on a committee to nominate and elect students to *Who's Who*. These committee members, having served as advisers to organizations on campus, as in-

structors, and as co-workers with possible nominees, would be better equipped to judge *Who's Who* candidates.

We find it especially surprising and somewhat irritating to learn that *Who's Who* is again being handled in the same high-schoolish manner. It is not that members of the class of 1966 have been unaware of the sad results of past *Who's Who* elections; they have seen three years' worth of them. In past years, some of the college's most talented students have been snubbed — and snubbed deliberately — by their classmates by being denied nomination or election to *Who's Who*. While we are not over-impressed by *Who's Who* at any college, we are quite disturbed to find that year after year it becomes the same tiresome popularity contest that most elections at Rhode Island College turn out to be.

Members of the executive boards of the class of 1966 and student senate, we understand, have also been concerned about *Who's Who* elections. They have done precious little more than be concerned. With characteristic paralysis, the senior class and student senate have again found it impossible to move themselves to act.

From The President's Desk

College Regulations on page 28 of the Student Handbook state:

"Attendance at Convocations and Assemblies is required." I add that most colleges and universities require attendance of all or portions of the student body on various occasions during the year. These include the University of Rhode Island, Brown University and Providence College.

Except for the opening convocation for freshmen, where there were so many freshmen that there was no room to ask upper classmen to attend, there has been no compulsory assembly or convocation called this year.

In my absence, the Student Senate, when consulted, expressed to Dr. Donovan the hope that we would not have compulsory attendance for any part of the student body at the dedication of the Walsh Center and the Inauguration of Dr. Wil-

liam Flanagan, former Director of our Graduate Division, as President of the Rhode Island Junior College. Dr. Donovan informed me that the Senate expressed confidence that enough students would attend voluntarily to justify the raising of the compulsory attendance regulation. He has recommended that the students have a chance to demonstrate the Senate's judgment.

There will be a thousand seats in the auditorium in the Walsh Center in addition to available bleacher seats for any possible overflow. Our faculty and that of the Junior College will attend in academic regalia. So, too, will representatives of Rhode Island Colleges and Universities and some New England junior colleges. In the audience there will be guests and friends of Dr. Walsh and Dr. Flanagan. It will be embarrassing to all of us associated with Rhode Is-

land College and to the Student Senate if appreciable numbers of our students do not attend voluntarily. Just as obviously, compulsory attendance will have to be required on future occasions.

Because of the understandable reluctance of college students to be asked to attend compulsory activities—even classes—or to be asked to be part of Ceremonial occasions, it is my belief that the simplest manner is for colleges to require attendance at various college functions of each student not to exceed three to five times a year. I concede that if sufficient numbers of our growing student body—now 2300—voluntarily attended our assemblies and convocations, required attendance would not be necessary, though I believe those students who would never attend would miss something from their college career.

Letters To The Editor

Dear Editor:

In reference to the November 23rd article by Prof. Carciere, "Viewpoint On Demonstration," we would like to explain why we brandished placards and protested the war in Vietnam. Aside from the obvious moral consideration, we feel the United States does not have the right of involvement in this war. This is the burden of the United Nations. We trust the U.N. is an international organization dedicated to the maintenance of security and peace. One of its three primary objectives is dedicated to "cooperate in solving international problems of an economic, social, cultural or humanitarian character, and in promoting respect for human rights and fundamental freedoms."

We would humbly remind Prof. Carciere that the United Nations was not chartered until 1945. Had the United Nations been in effect, there might not have been need for an Armistice Day Parade, "honoring our military heroes." Our war dead. But this, we admit, is speculation. The fact of the matter is that the protest of the war in a protesting placard or a burning draft card is a man's last feeble voice to be heard: It is the protest not only to a world he did not make but to a war that, he feels, is not only unnecessary, by virtue of the U.N., but futile.

The tragedy of this war is that it might have been negotiated and set aside. But we are involved and American casualties mount daily. And now the tragedy rests in the American conscience that prods us to give our pennies to UNICEF and our bombs to Vietnam.

We praise Prof. Carciere for having, at least, the trappings of the "intellectually sophisticated." This, truly, cannot be a bad thing. We like men with beards.

Elaine Friden
Class of 1967

Dear Editor:

Instead of criticizing the performance of the members of the RIC Theatre as a "valiant attempt," why doesn't the *Anchor* give credit to the players who put so much time and effort into "Pal Joey?" It seems to us that the *Anchor* was unfair in its criticism. Perhaps the performers did not meet the excellence of the Hollywood professionals. We are certain that the RIC Theatre never expected to give the impression that they were. Anyone who attended the performance with the intention of seeing a replica of Frank Sinatra, Rita Hayworth, and Kim Novak surely must have been disappointed. But if he had attended it with the attitude of seeing ordinary students, then he has cause to feel "Pal Joey" was a success.

The *Anchor* did not even mention Mr. Graham, nor the orchestra, who did a fine job. All who were connected with the production deserve a hearty handshake—and we would like to give it to them.

The students who participated have every effort to do their best. They gave simply of themselves. What more could they give? As far as we are concerned, they did an excellent job! We thoroughly enjoyed "Pal Joey"; and we are certain that if the *Anchor* inquires about our campus, it will find a majority of students who also found it enjoyable.

The production was an at-

tempt of some unprofessional students to contribute to our campus what they hoped would be some enjoyable entertainment. If the *Anchor* cannot appreciate the willingness, effort, and just plain guts (yes, GUTS) of those students, then it is very unfortunate.

We hope that all who were connected with "Pal Joey" will read this and realize that although the *Anchor* did not do them justice, their fellow students think they did a real fine job.

Gerri Gregorio
Lucille S. Mignella
Patricia Massarone
Leslie Noel
Gail Trapp
Janice Roy
Mary McGuire
Joan McLaughlin
Anne Monaghan
Frances A. D'Angelo

Dear Editor:

Once again I find myself disgusted with Rhode Island College. But this time my disgust does not stem from trivia such as: walking on the grass, student dress, or administrative inconsistencies.

A TRADITION, one of a very small number, was established last year: The John F. Kennedy Memorial Service. Its purpose is obvious; its intent was to continue yearly as OUR lasting tribute to this great President. But this "tradition" ceased to become a tradition November 22, 1965. I ask you: WHY?

I cannot accept the explanation by some that we should "let the man alone." Who are we to suggest such a thing?

I cannot put the blame solely on the student government for failing to act in this matter. However, the idea to continue this tradition should have initiated from this body.

I cannot completely blame the student body because they cannot solely initiate such an undertaking. However, members of the student body could have suggested that such a program be performed this year.

I cannot place the blame entirely on the Administration of the College; but, indeed, members of the Administration are not so busy that they could not have arranged to have the dusty, expensive chimes played on Monday, Nov. 22, at 1:30 p.m., in tribute to John Kennedy.

I do not think that ANY excuse short of apathy can be accepted for the failure to formally pay tribute to this great American. We have lost another tradition at RIC. I ask you: WHY?

Gerard E. Lessard

Dear Editor:

I wish to take this opportunity to congratulate the administration on their wisdom and forethought in choosing a weekday afternoon to hold the Walsh Gymnasium dedication and the inauguration of Dr. William F. Flanagan as President of the Rhode Island Junior Colleges.

Anyone who has made the weekend scene at R.I.C. knows the real reason for holding this event on a weekday. On a Saturday, Walsh Gymnasium and every other building would be locked, and even President Gaige would not stand the chance of a snowball in Hell of getting a cup of coffee, much less staging an inaugural ceremony.

Greg Andreozzi

The ANCHOR

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'Red Balloon,' 'Golden Fish' Prove Rich in Symbolism

By JEAN BERGANTINI

Wednesday, December 1, the Distinguished Films Series presented the **Golden Fish** and **The Red Balloon** to a highly attentive audience in Amos Lecture Hall. Although the audience was filled with many Barnard children, the movies offered much more than Saturday matinee fare.

In the **Golden Fish**, a lonely oriental boy, a symbol of the strangled individual, is unlocked from school only to be prisoned again in a huge, stone-cold project where he lives. The project sprouts amid the many tall smokestacks of what obviously is a huge industrial town. Over and over again the viewer is bombarded in the opening minutes with cage imagery: high gates surround the school and factories, fences inclose the project, which is itself windowless and prison-like, even his pet bird is naturally caged. One soon realizes that this is simply not a nature film. But, as one student pointed out, the film becomes "an arty Walt Disney." Our little friend spies a beautiful golden fish, itself trapped amid many other swarming fish, in a crowded fish tank at a carnival booth. The boy wins the fish after a contest with a rather sinisterbearded man. He brings, really rescues, the fish home to a roomy, sparkling-clear bowl. While the action is going on, the screen has been sprinkled with oriental-flavored guitar music. When the boy leaves the fish alone, the audience is treated to rather unusual antics as the fish spins, dives, and catapults in and out of the bowl to the rhythms of an excellently played Latin guitar. Our antagonist appears as a black cat (a conflict between good and evil?) who paws the fish but is eventually thwarted from fish dinner and slinks away. During this episode, by the way, the reviewer was amazed at the overwhelming audience participation in this "fish story." As the cat stalked the fish bowl, girls squealed, oohed, and eeked. And when the cat dropped the fish back into the safety of its bowl, the audience cheered and applauded. A simple incident, but rather an indication of how black and white characters have to be before certain audiences can become involved.

Nonetheless, the **Golden Fish** contained excellent photography, good music, and if not a message, then at least a charming story.

Red Balloon

The **Red Balloon**, shown second, leaves no room for argument. Certainly the "meat" of the program, the **Red Balloon** is a cinematic achievement which fuses fantasy with reality. Winner of the Golden Palm and Cannes Film Festival awards, the **Red Balloon** is a "simple story of a boy's attachment to the most tremendous, fantastic, spanky-bright red balloon in all of Paris. However, if this reviewer may be permitted to indulge in interpretation on a grand scale, I see the **Red Balloon** as a tribute to the artist and his right to free fancy and imagination. The boy in this film is starry-eyed, a curious creature with an innocence not unlike the artist, and with a penchant for fantasy very much like the creative person. He spies a red balloon, now a symbol of imagination and idea, and literally climbs after it. From then on boy and balloon, artist

and imagination are inseparable. Adults look curiously at the blond moppet and the red balloon; to society he is regarded as a nuisance. In the academic halls he is not even tolerated, particularly when the school master futilely attempts to catch the illusive balloon himself, and failing locks the boy up. Fantasy, creative imagination often belies intellectualism, or at least, academic dissection.

After a long chase, boy and balloon, artist and imagination are parted as a sullen bully breaks the balloon which "dies" magnificently. But only for a moment. Soon all the balloons in Paris soar high above the grey turrets of the city, spectacular in their hues against the ash-colored buildings. They surround the child and lift him up and away. The artist, misunderstood and harassed, flies into another world with his cherished fancy and creative ideas — presumably to blossom elsewhere — but to blossom.

'Alexander Nevsky' Adventure in History

By ELAINE FRIDEN

"Alexander Nevsky" is an excellent historical film. It is powerful in a warlike, physical way. Excellent photography lends a beauty that is quite artistic and awesome. Meticulous acting and direction enhance the historical detail. It is history in the most artistic and powerful sense.

In 1240, the Swedish army crossed the Neva River to invade the territories of Novgorod. Alexander Yaroslavevich, son of the grand prince, so completely defeated them that he became known as Alexander Nevsky, meaning "of the Neva." Two years later, the Teutonic Knights, a military and religious order, advanced from the West. Nevsky defeated them crossing the ice of the frozen Lake Reipus. Many Germans perished in the lake as the ice cracked and broke. Nevsky was once again victorious.

"Alexander Nevsky" is a good documentary. Certain historical details are retained. The film is, in fact, self-conscious in avoiding any anachronism. What emerges is a fine array of flag and sword that is sophisticated in design and yet quite properly crude. Certain technical faults, however, weaken the total effect. The film is marred by its musical accompaniment. The great armies clash on the ice of the Peipus Lake to the William Tell Overture. The comic relief is not funny. One scene of comic relief has a Russian soldier mumbling grim platitudes between his teeth.

The film has its moments of brilliance. One scene attains a macabre, inspired power. In seizing Pshov, the Teutonic Knights ravish the small village. The knights are clothed in white with large crosses on their robes, identifying men who throw small children into a fire. A rather frightening figure is a black shrouded death-like man who hovers over the scene like an omen.

An hour-long battle scene is superbly handled. Instead of being tedious, it is interesting for it affords an insight into a battle where the brave, the

RIC Chalktones Will Present Concert of Christmas Music

The date of the Chalktones Concert has been postponed from December 9 to the 15th. The reason for the change is the dedication of the Walsh Building, now scheduled for December 9.

The Chalktones have been invited to sing at the dedication. Included in the dedication program are songs of a solemn and spiritual nature and Christmas selections. Commencing with the Lord's Prayer, arranged by John Raymond, the program includes "Deep River" by Noble Cain and "Christmas Bells" by Sammond.

Unaccompanied and undirected the Chalktones will sing more than twelve selections at the concert scheduled for December 15. The selections will reflect the coming Christmas season. They include the ancient German carol "In Dulci Jubilo"; "The Christmas Child," a French arranged by C. Alexander Peloquin; "Carol of The Bells," a Ukrainian selection

with words by Wilhou Sky; two 16th century melodies arranged by Michael Praetorius; "Lo, How a Rose E'er Blooming" and "While Shepherds Watched Their Flock by Night"; "I Wonder as I wonder," an Appalachian carol arranged by John Jacob Niles; "Carol of the Russian Children," arranged by Marvey Gaol; "Sing Gloria" by Katherine K. Davis; and "Adoration of the Magi" from the movie **Ben-Hur**, arranged by Harry R. Wilson.

Lynne Crawley, a member of the Chalktones, will sing a solo at the Christmas concert entitled "The Angel's Song."

The Chalktones will also sing a selection specially written for

them by Dr. Hugo Norden, professor of composition at Boston University, entitled "Sing Glad Heart."

Consisting of 16 girls representing each class, the group has seven new members this year and has been preparing for this concert since late September. Miss Bicho, the director of the Chalktones, is "proud to have been chosen as director of the group." Anticipating a successful concert, Miss Bicho feels "the girls have spirit" and are "an asset to the college." "Donna Page, president of the group, has given me her full cooperation and the girls have been wonderful about coming to rehearsals."

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Official College Notices

DEDICATION-CONVOCAION, DECEMBER 9

In order to allow faculty and students to attend the December 9 Convocation, the class schedule will be adjusted as follows:

- 12:00 o'clock classes meet at 11:30.
- 2:00 o'clock classes meet from 2:30 to 3:10.
- 3:00 o'clock classes meet from 3:15 to 3:55.
- 4:00 and 5:00 o'clock classes meet on the regular schedule, as will Graduate Division classes.

The parking lot near the Physical Education Center will be reserved on December 9, all day, for Convocation guests. Students are asked not to park in this lot.

FRED J. DONOVAN

COLLEGE CONVOCAION, DECEMBER 9

The students of Rhode Island College are invited to attend the dedication of the new Michael F. Walsh Health and Physical Education Center on Thursday, December 9, at 1:00 p.m. An academic procession will precede the ceremony and it will be followed by the installation of Dr. William Flanagan, President of the new R. I. Junior College.

FRED J. DONOVAN

ADD/DROP PERIOD

Upperclassmen who wish to change their second semester schedules may do so from December 7 through December 10. Detailed instructions will be posted on student bulletin boards and will be sent to all Advisers.

FRIEDA B. HOHENEMSER

BLOOD BANK

Students and faculty are urged to participate in the Rhode Island College Blood Bank program on January 6. Application and information sheets will be available at the student mailboard until December 14, with forms to be returned to Margaret Ott, assistant dean of students, or Cindy DiSano, via student mailboard, by December 15. Schedule cards will be returned to participants immediately after Christmas recess. Those donating are guaranteed blood replacements, should they or members of their families need them.

OPEN HOUSE

Mrs. Gaige and I take this means to extend a cordial invitation to the students of the College, undergraduate and graduate, to visit the President's House on Tuesday, December 14, from three to five o'clock. Should so many students come that they will be inconvenienced, we shall provide other opportunities after the Christmas holidays.

WILLIAM GAIGE

This Week in R I

Tuesday, December 7

Chamber Music Recital: Little Theater, 1 p.m.

Wednesday, December 8

Adams Lecture: Amos Assembly, 7:30 p.m. Dorothy Day speaking on "The Dimensions of Poverty."

Christmas Concert: Auditorium, 8 p.m.

Thursday, December 9

Basketball: Worcester, Mass., 8:15 p.m. RIC vs. Worcester State College.

Academic Convocation: Walsh Gym, 1 p.m. Inaugural of William F. Flanagan and dedication of new Walsh Health and Physical Education Center.

"Poet of Heaven and Earth," a talk on Dante given by Vice President of Providence College, Dr. Paul van K. Thomson, 7:30 p.m. Bryant College Auditorium.

Opening of Trinity Square Playhouse production of *The Balcony*, 8:30 p.m.

Friday, December 10

Christian Association Ecumenical Prayer Service, Donovan Dining Center, 4 p.m.

Saturday, December 11

Basketball: Walsh Center, 8:15 p.m. RIC vs. Central Connecticut State College.

Dorothy Day . . .

(Continued from Page 1)

of 70,000, has opposed preparation for nuclear war in any of its manifestations. Miss Day, who has been described as "a radical who never got tired," and her followers, initiated in 1955 the demonstration of non-cooperation with New York's compulsory civil defense drill that now fills City Hall Park annually with hundreds who refuse to take shelter; Miss Day has spent several short terms in New York's Women's House of Detention.

It was generally assumed that Catholics would not be conscientious objectors until the *Catholic Worker* became the rallying place for the Association of Catholic Conscientious Objectors during World War II. Miss Day has frequently said that if the choice of silence or leaving the church were ever forced upon her, she would without hesitation choose the silence.

Besides *The Long Loneliness*, Miss Day has written *From Union Square to Rome*, an apology for her conversion addressed to her relatives and Communist friends;

Alumni Assess Education Curriculum

By CAROL BERGANTINI

This installment of the *Anchor's* study of Practicum, student teaching and beyond is concerned with Alumni. Teachers now employed in Providence schools, graduates in 1964 and 1965, were asked to discuss specific problems they found in student teaching and teaching experiences, and how the College's education courses related to these problems.

Three-quarters of the elementary teachers interviewed found Practicum "too long for the credits given" and "because of its idealism, is not related to the teaching experience." Said a fourth-grade teacher, "If it (Practicum) were cut to a three-credit theory course meeting four times a week, with one meeting in Barnard, one would profit just as much with less sweat."

Needed: Substance

Said another teacher, "It's the substance courses—I found I lacked meat under my belt. I had to teach general science involving some physics and chemistry. I didn't even know what Boyle's Law was. What do you do when you can't answer general questions your students ask?" A high school teacher summed up the problem: "It isn't so much subject matter and background that I lacked as

much as how to teach it. There should be courses supplying material specifically for what you would be teaching, like how to teach the 9th grade English, or how to motivate 13-year olds in reading!" Said another high school teacher, "Practicum was just too abstract. Let's talk about subject matter. Why can't it (Practicum) include the subject you're teaching—math, science, grammar?"

"Student teaching was the best thing that ever happened," noted an elementary school teacher, echoing the views of all those interviewed. "Everything my critic taught was cogent. I'm still basing my lessons on her lesson plans!"

The sore-spot of all new teachers, however, was the memory of student teaching days and taking courses evenings. "They tell you in your first year of teaching not to take any evening courses—you are new at the job and need all the time you can get for lesson preparation. It's incredible that student teachers, who are even newer, and less prepared, must be required to take one, or even two evening courses while teaching!"

Many teachers also felt the need for student teaching as a full semester course. "It was the most important experience

of my life. Why cut it short? Why muddle it with evening courses?"

The 'Deprived'

Many teachers suggested special classes pertaining to teaching and motivating culturally deprived students. "I teach in a grammar school in South Providence. My students never saw a book before coming to school. Where do you begin? They never had anyone care for them in their lives. They don't know how to react—and I don't know where to begin."

According to the alumni questioned, not enough thought is put into placement of student teachers. "Let's face it," said one, "most of the time you must teach where you student-taught. If students have no choice as far as area, why not let them choose between culturally deprived schools and normal ones? If a person doesn't want to teach in the area to which he is assigned, he certainly won't be successful." She went on, "Any culturally deprived area needs specially trained teachers who can teach courses geared especially for those kids—a teacher with missionary spirit. There are students who plan to teach in culturally deprived areas. Why not let them student teach in problem schools?"

Another problem related to placement is that of the student teacher assigned to a superior class. Said one teacher who was thus assigned, "I was only prepared for superior students. Needless to say, Providence schools don't have an over abundance of such students—and I really was at a loss as far as handling the lower socio-economic groups."

In conclusion, it was the consensus that the program needed revamping in areas of student teaching placement, purposes and credits of practicum and evening courses for student teachers. Alumni also felt the need of special courses pertaining to the culturally deprived student.

Alumnus' Poetry Reviewed

By MERLE K. PEIRCE

Mr. Burrows Younkin is a graduate of Rhode Island College. *The Roads of Sharon* is his first book of poetry. Ed.

The mere use of a loosely joined, free flowing verse form does not automatically ensure poetry that is well written or modern in outlook. This is particularly well illustrated in *The Roads of Sharon*, a recently published book by Burrows T. Younkin, Jr.

It is quite evident from the opening lines of *The Roads of Sharon* that Mr. Younkin lacks the poet's craft and insight. Although he has quite obviously lavished much time and effort on his work, the result can only be described as "the story of a fool, full of much sound and fury, and signifying nothing." His work reveals a complete lack of understanding of the techniques and purposes of poetry. Mr. Younkin's description of Sharon's erotic experience is singularly dull and uninteresting. Younkin hath murdered sex. In general, he has little to say, and this has usually been said by others with greater finesse.

Mr. Younkin is apparently trying to emulate some of our contemporary writers in his use of free verse, yet his tone is

heightened, stiff and archaic, strongly reminiscent of the old Douay Bible. His imagery defies coherent description. It takes sheer nerve and gross ignorance to write a line like "the story of a life to come was ingraind in each eyeball." Never before have so many cliches and mixed metaphors banded together and dangled their participles in the guise of poetry.

In *The Roads of Sharon* Mr. Younkin has surpassed himself; he has transcended mere mediocrity to achieve the very nadir of literary excellence.

NOTICE

In response to a request from a student, the Business Office approached the United Transit Company with a request that a five o'clock bus be added to the schedule of bus service on campus. The U. T. C. has informed us that because that is at the rush hour it would be impossible to give us another bus. The company spokesman pointed out that the 4:37 bus is actually part of the Smith Street service which is directed onto the campus as a special service.

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—Viewpoint— In Defense of Demonstrations

By ARA E. DOSTOURIAN
Instructor of History

In recent months much has been written and said about demonstrations, pro and con. Some have vilified the demonstrators, calling them "beatniks," "Commies," "unpatriotic," "un-American," "irresponsible," etc., etc. Others have praised them for taking a stand on "what they believe to be right" or, while disagreeing with them, have maintained their right to demonstrate. Still others have said that demonstrations are not the "right" and "proper" means for political expression and people, instead of demonstrating, should express themselves through the voting process. Recently, I have taken part in two demonstrations, the anti-Vietnam war demonstration on Veteran's Day in Providence and a demonstration of similar nature on the Thanksgiving Day weekend in Washington, D. C. In this article I would like to share with the reader my experiences and reflections issuing from my participation in such demonstrations. It is rather unfortunate that much of the talking and writing concerning demonstrations comes from those who have neither participated in them, nor have tried to experience or understand their "spirit" and "rationale."

Objections

Let us take a look at some of the objections against demonstrations. Actually, we can divide such objections into three categories: (1) *ad hominum* arguments (name-calling, etc.), (2) A stand detrimental to the national interest (unpatriotic, subversive, etc.), and (3) An improper use of the democratic process. I will deal with each of these objections separately and try to show that they have no reasonable basis and that they ultimately help to destroy the democratic institutions which our forefathers established and fought so hard to preserve.

Much of what is written and said against demonstrations is filled with vituperative language and name-calling. A well-known and oft-used device of attacking an idea or a stand is to attack the person to whom the idea or stand is attributed. By debasing the character of the person, it is hoped that the idea for which he stands will also be debased and therefore, shown to be wrong. There are numerous examples of this method from history. Attempts were made to discredit Islam by maintaining that its founder, Mohammed, had epilepsy. Since his purported visions were really the result of such seizures, it was maintained that they had no validity. Some of Luther's protagonists tried to call into question the validity of his ideas by suggesting that they were related to his physical suffering, due to constipation. Certain psychologists of the late 19th and early 20th centuries attempted to psychoanalyze the mentality of Jesus Christ as expressed in the Gospels, and by so doing throw doubt on the validity of his teachings and of his claims. More recently, anti-Protestants have attributed the so called "immorality" of present day Sweden to Lutheranism,

while conservatives have attributed the same to Socialism.

Dare to be Different

It seems that just because a person has a beard or is dressed differently or looks differently his ideas must be "weird" or "funny" and therefore, invalid. The tragedy is that even many so-called "educated" and reasonable" people think in such irrational terms. I have seen many types of demonstrators, some sloppily dressed, others very well dressed (suits, coats and ties). One thing I have never experienced: whatever vituperative language was used, whatever violence was done (tearing placards, etc.), was effected on the part of the anti-demonstrators and was never returned "in kind" by those demonstrating. Whenever we begin to use *ad hominum* arguments, we might debase the character of the person we attack, but we are not really grappling with the fundamental point at issue, the person's ideas. In effect, when we attack the individual, we destroy the validity of our own case against his ideas. People who use this *ad hominum* device, usually are unable to cope with the opposing ideas confronting them and thus, resort to "name-calling."

Let us now go on to the second objection to demonstrations. Many claim that those participating in demonstrations, specifically those of an anti-Vietnam war nature, are working against the interests of America and Americans. Such people believe that by demonstrating here in America, the demonstrators are "giving comfort to the enemy" and destroying the morale of our troops in South-East Asia. Now, in our country, indeed in all countries, there are elements who work against the interests of the country and its people. In some cases it is rather easy to ferret out such elements; in other cases it is not as simple. It is perhaps relatively easy to see Communism or Fascism as detrimental to the interests of the American people, but is it as easy to see American military non-involvement in Viet Nam in the same light? What I am trying to say here is that we are far from being certain that our commitment in Viet Nam is indeed non-detrimental to the interests of the American nation and people. In fact, those who are demonstrating against the war in Viet Nam are doing so on the basis that such a war is indeed detrimental to America and her people.

Sincerity of Purpose

Thus, most of the demonstrators are demonstrating for what they sincerely believe to be for the common interest of the nation. They, on their part, strongly believe that an escalation or a continuance of the war in Viet Nam can benefit no one in this country, except for perhaps some interest groups. Now, among the demonstrators there are those who wish to cause trouble or are there "just for the hell of it" as it were, but these elements are very insignificant and certainly not in any position of leadership or power in the anti-Viet Nam war movement. Certainly, those who support the war in Viet Nam also have some supporters with ulterior and destructive motives.

I don't think we can question the motives of the majority of demonstrators. They are far from being "un-American," "subversive" and "disloyal." On the contrary, they believe they are the more loyal and patriotic Americans, for their stand entails having the basic interests of the American people at heart.

How Much Freedom?

Finally, let us look into the third objection to demonstrations. Many maintain that demonstrations are unnecessary, indeed harmful, for they provoke disorder and chaos and even tend to breed irresponsibility on the part of young people. Such people maintain that any dissatisfaction with the policies of our governments can be expressed through the voting process and that demonstrations, therefore, are unnecessary. Now I don't want to argue whether demonstrations are or are not necessary. That is not the point at issue. What is at issue is whether in our Democracy people who wish to express their view through orderly demonstrations can be allowed to do so. Or, expressing it differently, do individuals in this country who dissent from the majority view have a right to express their minority dissent without being harassed and called "subversive" or "traitor?"

As far as the view that demonstrations cause disorder or breed irresponsibility goes, this is certainly far from the truth. Most of the people disagreeing with the government's policies in Viet Nam are quite responsible and peaceful. At the Veteran's Day demonstration in Providence the demonstrators were the responsible and peaceful elements. In fact they showed no physical resistance and kept strict order, even when they were insulted and their placards were ripped from their hands. Most of the demonstrators that day were young people who deeply felt it was their responsibility to be there and protest actions and policies of their government, which they believed was detrimental to the interests of their nation. In contrast to these young people there were present some adult hecklers, one of whom persuaded a few outside youths to rip the placards. Other adults present spewed forth all sorts of vituperative language upon the demonstrators. What element, then, is the responsible one, the peaceful one?

To Demonstrate or Not . . .

Whether people feel demonstrations are or are not necessary is certainly up to them as individuals living in our Democracy. Many people feel that the voting process is only one of the means of political expression open to the citizen of a Democracy as ours. By the United States Constitution we have all been assured of the right of free assembly as well as of speech and of the press. On this basis no citizen can be prevented from assembling and expressing his views, this is demonstrating, as long as order and decency are maintained. Those who have demonstrated against the Viet Nam war have done so out of the conviction that all means within the democratic process must be utilized to try to bring the government

(Continued on Page 6)

FIRST — BALCONY

This column will regularly present news and reviews of musical events and theatre presentations of interest to the RIC community. Ed.

The horn of musical plenty has been playing through the Thanksgiving holidays on the Rhode Island College campus and in the greater Providence area.

Friday, November 19 the Brown University Glee Club held its first concert under the direction of the newest member of the Brown music faculty, Charles Fidler. I heard a tape of the concert which included a usual collection of songs for Glee Club performance. All in all the group is not too bad, but there is much room for improvement. The most apt comment that I heard someone say after the performance was that "The Brown University Glee Club for 1965-1966 is a new group, and sounds it."

The Rhode Island Philharmonic Orchestra celebrated its 20th year of performance on Saturday, November 20. The program was all Beethoven. It opened with the "Namenfeier" Overture and followed with the "Choral" Symphony No. 9 in D minor. The chorus was the Worcester Festival Chorus, directed by Alfred Nash Patterson. Mr. Patterson was here at Rhode Island College in the Spring of 1965 as director of the Boston Chorus Pro Musica. It was this group which completed the Fine Arts Series for that year.

The Ninth

I thought that Francis Madeira did an outstanding job preparing the orchestra for the "Ninth" which is one of the more difficult works for full orchestra. One difficulty presented its self last minute when about five members of the orchestra became ill shortly before the performance. The personnel manager had to contact musicians out-of state in order to provide a full complement of musicians for that evening.

In the past I had thought that the R.I.P.O. was only capable of performing the music of Puccini in an excellent manner, but this last concert has shown me that the orchestra, under the direction of Mr. Madeira for the past 20 years, has really grown in the past three seasons. With some more money for more rehearsals and a stronger woodwind section I feel that our Philharmonic could become a quality match for such orchestras as

the New Orleans, San Francisco and Cincinnati Symphonies.

At RIC

On campus November 30 the music department chamber recitals series presented two works by non-conformist American composers. Prof. John Pellegrino, trumpet, and Prof. George Kent, piano, did the George Antheil "Sonata for Trumpet." After the performance Mr. Pellegrino commented "I have never played so many notes in such a short space of time in all my life." The first and fourth movements were fast and the second movement was typically beautiful . . . reminded me a little of some of Polence's works. Two or three notes did not come off perfectly, but Mr. Pellegrino had good control over the piece and handled it well. The accompanying part for piano was very demanding too, and Mr. Kent worked hard and got good results.

The second work on the program was the "Music for a Farce" by Paul Bowles. It was written for a movie that Orson Wells never made and is scored for trumpet; featuring Prof. Pellegrino, clarinet; featuring Dr. A. A. Schwadron, piano; featuring Prof. Kent, and percussion; featuring George Goneconto of the R.I. Philharmonic. The piece is a pun on music in general and certain dances popular in the 1930's. Perhaps not everyone understood it, but when Mr. Goneconto alternated his attention between his two bass drums, Chinese gongs and Sunnybrook Farms gallon milk jug everyone seemed to smile. The performance was a good adventure for the music dept. and I hope Dr. Schwadron will plan more excursions into the realm of modern music.

Jazz

The evening of November 30 was devoted to modern jazz. The "Mike Renzi Trio" plus singer Bob Mainelli arrived on campus to play, then explain some 15 selections to provide an evening that was not only enjoyable but informative to anyone who knows nothing as to how a song like "Autumn Leaves can be turned into an involved and exciting composition. Mike took the song all apart melodically, harmonically, and rhythmically and showed what a jazz musician can do to the song.

The evening was sponsored by the RIC Jazz Club and more such "Evenings of Jazz" will be presented before the end of the school year.

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Anchormen Drop Two in NAIA Tournament

Southern Conn. Wins 1st 79-76 Quinnipiac in 80-71 Win

On Saturday, December 4, the Braves of Quinnipiac College of Hamden, Connecticut, handed the Anchormen of Rhode Island College their second straight loss of the 1965-1966 basketball season in the consolation game in the NAIA Tip-off Tournament. In the opening game, Southern Connecticut College handed Bill Baird's quintet their first loss 79-76.

Both games followed more or less the same pattern, with the Anchormen turning the ball over to the opponent in the first half and trailing at halftime. In the second half of the games, the RIC team usually outplayed the opposing team.

In the game against Quinnipiac, RIC had only 24 field goals as compared to 34 for the Connecticut hoopsters. This shows how costly the errors were in the first half. The Anchormen lost the ball 24 times without getting a shot off, while Quinnipiac took advantage of these mistakes to convert them into points for themselves.

Holding a nine point lead at half-time, due to the efforts of Frank Lisnow, a 6' 8" center, Quinnipiac was in a good position to ease themselves to a sure victory. On the strength of the scoring of 6' 1" back court ace, Herman Strickland, Quinnipiac moved out to a 24-

13 lead which it held until half time.

In the second half, the Anchormen showed themselves to be calmer and as a result made fewer errors. Because of this, the Rhode Island club was able to pull itself into a 44-44 tie with only a few minutes gone in the half. For the next five or six minutes, both teams interchanged baskets until Lisnow and Strickland hit on quick successive baskets to pull Quinnipiac into a 55-50 lead. Spurred by the scoring of Gene Keating, Dick Rouleau, and Ron Clement, RIC cut the lead many times; but 6' 8" Lisnow, who had a four inch height advantage over Ron Clement, was able to pick off numerous rebounds and keep the Hamden team ahead.

The big guns for Quinnipiac were Herman Strickland with 18 points, Frank Lisnow with 13 points and numerous rebounds, and Ed Grove, who besides scoring 12 points, played a fine defensive game.

RIC was spearheaded by Gene Keating (18), Dick Rouleau (18) and Ron Clement with 17 points. Jim McGetrick and Peter Emond turned in good performances also in both games.

The Anchormen have found rough going against pressing defense thus far this season. In order to get their running game going, the Rhode Island club will have to find some way to

break open the opponents defense without turning over the ball.

RIC will play its next game at Worcester on Thursday, December 9, at 8:15 p.m.

Summary:

QUINNIPIAC	G	F	P
Schneider	3	1	77
Strickland	8	2	18
Lisnow	6	1	13
Grove	5	2	12
Lavan	5	0	10
Faulkner	1	4	6
Schneider	1	1	3
McMorrow	1	0	2
Cohen	2	0	4
Konivshensky	2	1	5
	34	12	80

RIC	G	F	P
Clement	3	11	17
Emond	6	1	7
Keating	6	6	18
Rouleau	8	2	18
McGetrick	3	3	9
Law	1	0	2
Paparella	0	0	0
Proment	0	0	0
	24	23	71

Bombers Are New Football Champs

The MAA sponsored intramural football league has successfully completed its season. The league consisted of six teams, each drawing its members from all four classes. Games were played at one o'clock on Tuesdays and Thursdays during the free periods. Student response to the games was fair; however, the play-off game was witnessed by a substantial crowd.

Most games were marked by a high frequency of passing and well-planned strategy. In general the league was fairly strong. Two teams in particular demonstrated particular ability, these being the Bombers and the Non-Parielles. The Bombers captured the league title in a play off game against the Non-Parielles by a score of 12-6. The members of the Bombers were Bob Sutcliffe, Jack Wheeler, Bill McCaughey, Gene Wills, Ted Hohn, Don Vanasse, Mike Richard, Dave Marzelli, Dave Finley and Ross Wallis.

Teams which participated are: Bombers, Non-Parielles, Titans, Jets, Sigma Iota, Zeta Chi.

With the football season at an end, MAA Intramural Coordinator, Dick Rouleau, is in the process of setting up a basketball league. All teams wishing to participate in this league must submit a team roster to Dick by Dec. 10. Strong student response to this league is expected.

NOTICE

Tickets to the Central Connecticut basketball game may be picked up at the ticket box, main lobby, Walsh Gymnasium on:
 Wednesday, Dec. 8, at 11:30 a.m. to 2 p.m.
 Thursday, Dec. 9, at 9:30 a.m. to 11:15 p.m.; 12:30 p.m. to 2 p.m.
 Friday, Dec. 10, at 12:30 p.m. to 4 p.m.
 Please bring your I.D. card. Game time is 8:15 p.m., Saturday, December 11. Place: Walsh Gymnasium.

BASKETBALL SCHEDULE 1965-1966

Dec. 11	Saturday	Central Connecticut	home	8:15 p.m.
*Dec. 14	Tuesday	Willimantic	home	8:15 p.m.
*Dec. 17	Friday	Westfield	home	8:15 p.m.
Dec. 20	Monday	Quinnipiac	away	9:00 p.m.
Dec. 28-29	Tuesday-Wednesday	Holiday Tournament	home	6:00-8:15 p.m.
*Jan. 3	Monday	Salem, Mass.	away	8:00 p.m.
*Jan. 8	Saturday	Plymouth, N. H.	away	8:15 p.m.
*Jan. 10	Monday	Bridgewater, Mass.	away	8:00 p.m.
*Jan. 12	Wednesday	Westfield, Mass.	away	8:00 p.m.
*Jan. 31	Monday	Salem	home	8:15 p.m.
*Feb. 3	Thursday	Willimantic, Conn	away	8:00 p.m.
*Feb. 5	Saturday	Danbury	home	8:15 p.m.
*Feb. 11	Friday	Gorham, Maine	away	8:00 p.m.
Feb. 12	Saturday	Husson, Bangor, Maine	away	8:00 p.m.
Feb. 16	Wednesday	North Adams	home	8:15 p.m.
*Feb. 23	Wednesday	Bridgewater	home	8:15 p.m.
Feb. 25-26	N.A.I.A. Tournament			
Mar. 2	Conference Championships			
*New England State College Athletic Conference				

Clark Pins RIC: Silva: Strong Reserve 89-84 Defeat At Walsh Gym

Rhode Island College basketball forces ended their pre-season exhibition scrimmages with an 89-84 loss to Clark University of Worcester, Mass., at Walsh Gym on Tuesday, November 29.

Clark, taking advantage of some Anchormen miscues, built up an early half time lead of 17 points, 47-30. Behind the fine shooting of Lincoln MacDonald and Henry Murin, the Bay Staters opened up what appeared to be an insurmountable lead. RIC was having trouble in the first half getting their plays to work smoothly and playing as a team.

As the second half got underway, the home team looked like a totally new squad. Plays were working and RIC was working a bit easier for shots at the basket. Paced by sophomore backcourt ace, Dick Rouleau, and freshman Jim McGetrick, a graduate of La Salle Academy, Bill Baird's team was closing in on Clark. But Mass.'s Borys and Angers kept the visitors out of reach. Ron Clement and freshman Gene Keating kept the home team close and at one point only a basket and a foul shot (76-73) kept the teams apart. RIC outscored Clark in the second half 43-29.

A basketball team can only start five men in a game, but the success of the running team, such as Coach Baird is patterning, depends on reliable, capable substitutes to spell the tired starters and maintain pressure, offensive and defensive, on the opponent. One of the men filling this role on the basketball squad this year is Carlos "Chic" Silva.

"Chic," a 5' 11," 175 lb. guard, is a graduate of Central Falls High. He was a key man on the successful Warrior teams and was selected to the All-Blackstone Valley and All-Class B teams in his junior and senior years. He is a sophomore presently enrolled in elementary education.

Asked how he felt about the team's prospects this season, Chic said, "We'll do very well. Ron Clement is a great leader, Dick Rouleau is a fine shooter, probably the best in the conference, and the freshmen have great potential and have shown fine development. We feel people aren't expecting as much from us due to the loss of our big men (Mike Van Leesten, Jack Wheeler, and Bill McCaughey) but where last year's team was big, this year's team is smaller but faster. With the team we have right now, we have a very good chance of winning the conference title."

Dedication . . .

(Continued from Page 1)
 a grassed courtyard in the center, the building has three floors of dormitory rooms on three sides, with a one-story common lounge on the fourth side.

The dormitory section of Weber Hall is divided into 18 suites, with each suite composed of 10 private rooms arranged around a study lounge. Each floor on each of the three sides is composed of two suites.

Each student's room includes built-in bed, desk, and closet facilities, and measures 10' 6" long and 8' wide.

The main lounge measures 90' long, and includes a fireplace and a folding wall to divide the lounge into two smaller

rooms. A small apartment for the residence director is off the lobby of the building.

Forty men students occupy four suites in the new building, with women students in the remaining 14 suites. Although 1961, the college is already planning a third residence hall for approximately 200 students.

Before coming to Rhode Island she taught in Illinois; Racine, Wisc., at the U. S. School for Indians in Montana, and Saginaw, Mich. In 1923-24 she taught mathematics at Mary C. Wheeler School in Providence.

On her death this year she left half of her sizeable estate to Rhode Island College, an unrestricted grant of over \$125,000, the first legacy of major proportions to be given the college.

Viewpoint . . .

(Continued from Page 5)
 to the realization that the war is against the basic interests of America. Demonstrations are one of these means, a very important means. If these demonstrators are harassed and hindered from expressing themselves, even on a position in which they are a minority, our Constitution will become subverted and then the real "subversives" will be those taking such undemocratic measures against the demonstrators. We must never forget that our Constitution does not state that the majority is always right. In fact it makes special provision for minority rights, even when those rights seem by the major-

ity to be against the interests of the nation.

In this article I have not attempted to present a defense of the position against the government policies in Viet Nam, though I am vehemently and unequivocally against those policies. What I have attempted to do is to show that the demonstrations against the war in Viet Nam are based on what the demonstrators believe to be the true interests of the nation, and that any type of harassment, muzzling or persecution of the demonstrators will inevitably lead to the subversion of our Constitution and of our democratic way of life of which it is an expression.