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RHODE ISLAND COLLEGE
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1962

"FREE ACCESS TO IDEAS AND FULL FREEDOM OF EXPRESSION"

VOL. XXXVIII, No. 7 (8)

RHODE ISLAND COLLEGE

WEDNESDAY, NOVEMBER 23, 1966



Members of the RIC Dance Club

Choreographic Studies Offered By Modern Dance Club On December 2

On Friday, December 2, the Modern Dance Club of Rhode Island College will present an informal dance workshop at 8:15 p.m. in Horace Mann Auditorium. The following members of the Senior Dance Club will present a series of choreographic studies: Joan Sullivan, Joan McLaughlin, Suzanne Willis, Pat Cook, Cheryl Iacchei, Karin Liebhauser, Barbara Eno, Mary Jane McGrath, Carol Ricci, June Richards, Florence Pimental, Pat Panzarella, John Wilson, Kevin Fenesty, Sharon Fenesty, and Ann Ursillo.

Students interested in modern dance are invited to attend the performance, and also to attend the regular Wednesday afternoon (3:00 p.m.) sessions of the Apprentice Dance Club which are held in Walsh Gymnasium. No experience is necessary to join this group, which is aimed at teaching and improving modern dance techniques. Students from the apprentice group may join the Senior Dance Club by auditioning for a

Math Club Journeys To Naval War College

The Rhode Island College Math Club will travel to the Newport Naval War College on Tuesday, December 13, at 1:00 p.m. to witness simulated computer war games. In these games, the computers will "fight" each other, each computer being programmed to out-manuever its opponent in the theoretical war.

Members of the Math Club and the numerical analysis and computer programming classes at RIC have been invited to attend the exhibition, which is scheduled for 3:00 p.m. at Newport Naval War College. They will be accompanied by the club moderator, Dr. Frank B. Correia of the Math Department, and will travel by bus to their destination.

panel composed of the group's advisor and teacher, Miss Lowney, and the members of the Senior group.

The Modern Dance Club will also sponsor a master class on Wednesday, December 7, under the direction of Miss Pat Birch, a former soloist for the Martha Graham Dance Company, and presently a teacher of the Graham method. This class is also open to anyone who wishes to attend.

Senate Contemplates Control of Activities

On Wednesday, November 16, The Student Senate of Rhode Island College passed a resolution stating that the O. B. should determine the number of social activities each organization may hold at RIC during the year. This matter will be in the hands of the Organizational Board, which is a standing committee of Senate.

Dean Pennell Eustis has stated that he is in support of this declaration, but also cautioned that the Senate must also be ready to assume the responsibilities it implies. As examples of what functions the Senate should fulfill he cited the role of the Student Senate in last year's controversy over housing on campus, and the present Senate investigation of the malfunctioning clock system on campus.

The Senate also released \$4,000 from an emergency checking account. This sum will be put in a bank, and the interest used to provide a scholarship for RIC students.

An allotment of \$565.00 was also set aside to be used for publication costs for the "Helicon," the college literary magazine.

Dr. Willard Cites Special Projects

Thursday, November 17, Acting President Willard spoke to the Rhode Island College Faculty at 1 p.m. and at 3 p.m. on the present condition of the College. Dr. Willard reiterated his praise for the Council of RIC, a faculty institution, and for the Board of Trustees of State Colleges.

The President reported on the progress of the search for a new President and stated that, "Actual interviewing probably will not take place before the beginning of the new year."

He stated once again that, "Rhode Island College shall continue to be the major teacher preparation school in the state. We shall be required to do more in undergraduate and graduate education and we shall participate in the development of expanded cooperative programs."

Doctor Willard also stated that a committee of the Council of RIC, of which he is chairman, is working on " . . . a statement of precise major goals of the institution." He also mentioned other special projects which are now underway such as the project for an expanded summer session which Dean Rollins is working on, the project for international education which Dean Shinn and Dr. Lindia are involved in, and the project of Dr. Holden and Professor Wright for social worker preparation. He also mentioned the work of Dean Pucci, Mr. Herman, and Mr. Hasenfus on the use of Barnard.

He summed up by stating that, "We shall not radically change our direction, but whether we like it or not, we shall be required to develop programs to meet new needs of our student body and of the State we serve."

Seminar Next Wed.

On Man's Nature

The Rhode Island College Chaplaincy Program will sponsor a seminar concerned with the nature of man. The seminar will be held at 3:00 p.m. in Adams Library, Conference Room Number 1.

The subject of the seminar will be "Ayn Rand, Jean Paul Sartre and Jesus Christ. Participating in the discussion will be the Reverend Vincent C. Maynard, Catholic Chaplain, and the Reverend J. Richard Peck, Protestant Chaplain.

Coming At RIC

Monday — Performance by the Martha Graham Dance Company, 8:15 p.m., Roberts Auditorium.

Wednesday — Religious Seminar, "Ayn Rand, Jean Paul Sartre, and Jesus Christ" 1:00 p.m., Adams Library Conference Room One.

Martha Graham Dancers To Perform Here On Monday

The Martha Graham Dance company will present a single performance at Rhode Island College on Monday, November 28, at 8:15 p.m. in Roberts Auditorium. The company will perform three pieces, all choreographed by Miss Graham, who has been one of the most influential contributors to the development of the modern dance form.

The first piece to be presented, "Embattled Garden," is a comedy in which perfection and innocence come off second best in their encounter with evil and the lure of forbidden knowledge. The score for this dance is by Carlos Sarinach, and the sets by Isamu Noguchi.

In "Seraphic Dialogue," the second dance-drama, Joan of Arc sees herself in the three roles of her life. She sees herself first as the young girl who heard angel voices, then as the sorely tried warrior in the clamor of battle, and finally as the martyr who meets death at the hands of her enemies. The

setting was designed by Isamu Noguchi, while the music is by Norman Dello-Joio.

Miss Graham herself will dance the lead role in the third drama, "The Legend of Judith." In this piece, Miss Graham interprets the story of Judith, the Old Testament heroine who saved her people by seducing and destroying the conqueror Holofernes. Bertram Ross, the leading male dancer in the company, will portray Holofernes in this dance-drama, which was first presented in Israel in 1962. The score was written by Israeli composer Mordecai Seter, and the sets designed by Dani Karavan, also of Israel.

Miss Jean Rosenthal, a long-time associate of Miss Graham, will have charge of all lighting and special effects for the performance. A native of Wickford, Rhode Island, Mr. Eugene Lester, will conduct the orchestra, assisted by Mr. Stanley Sussman. Mem-



Martha Graham as "Judith"

Debaters Win, Prepare For U. of Vermont Squad

The Rhode Island College Debating Team defeated their opponents from Providence College on Wednesday, November 16, in a debate on the national debate topic, "Resolved: that the United States should substantially reduce foreign policy commitments." The RIC debaters for the affirmative were Diane Sansoucy and Ruth Turcotte; those for the negative were Ed Murphy and Norman Langevin.

The above people also left RIC on Friday, November 18, to participate in a tournament at the University of Vermont.

bers of the Dance Company are as follows: Takako Asakawa, Moss Chen, Juliet Fisher, Carol Fried, Phyllis Gutelius, Mary Hinkson, Robert Kohen, Naomi Lapzeson, William Louthier, Gene McDonald, Helen McGehee, Peter Randazzo, Bertram Ross, Marnie Thomas, Clive Thomson, Dudle Williams, Ethel Winter, David Wool, and Yuriko.

Tickets for the performance will be available on November 21, 22, and 23, from 3:00 to 5:00 p.m. at the box office in Roberts Hall. On Monday, November 28, tickets will be sold from 10:00 a.m. until the time of the performance. Students are entitled to one ticket upon presentation of an RIC Identification Card. All other tickets are \$3.50 each.

Thanksgiving 1966

Half the world's people will go hungry tomorrow as you sit down to a feast in a warm home far from the jaws of adversity.

Be thankful that you have been so utterly blessed.

Asian Concepts of World and War Understood By Too Few Americans

BY HOWARD MOFFETT
The Collegiate Press Service

SAIGON (CPS) — It is one of the major ironies of contemporary history that Marxism, rooted in a thoroughly materialistic concept of man, has in the hands of Mao Tse-tung, Lin Pao, Ho Chi Minh and Vo Nguyen Giap become the most powerful spiritual force in Asia — while the United States, which claims a Judaeo-Christian spiritual heritage, has sought to counter that force with increasing amounts of military and material aid.

In country after country of the third world, Mao has sounded the battle cry for a threadbare struggle to the death against U. S. imperialism and its lackeys; and time after time America has called for peace with honor and cooperation among nations, and has poured in more weapons and dollars to check the spiritual tide.

The paradox is rooted in the American view of the world.

American intellectuals often speak of the present as a post-ideological age. One reason, certainly, is the decline in influence of our Judaeo-Christian heritage. Another is that American and European societies are now comparatively free of the internal class conflicts which ideologies are invoked to explain. Historically, our

own political and social institutions draw largely on the traditions of Locke, Jefferson and Tocqueville, each of whom stressed ideas of equality and minimized class divisions.

More fundamentally, we have come to view other peoples' ideologies as obstacles to problem-solving, which we have unconsciously raised to the status of a new ideology. Perhaps, for lack of a dialectical content to our own new ideology, American society is increasingly preoccupied with a subtle variation of the "might makes right" theme: to wit, that technology, emotional detachment, and hard work will solve any problem if applied in large enough doses.

The emphasis throughout our culture on problem-solving techniques, procedures, machinery and cost-efficiency is only the most general example. More specifically, the Viet Nam war is a major problem for us — and we are employing all the technology, emotional detachment, and hard work at our command in order to solve it.

The Asian view of the world — and the war — is often quite different. Much of Asia still has deeply-rooted class conflicts. The gulf between rich and poor — in Hong Kong, Saigon, Calcutta — is so stark that most people do not

like to talk about it. At the same time American technology and our emphasis on the Three E's — effort, efficiency and effectiveness — produce conflicting reactions.

On the one hand overeager American advisors are indulged like children who come running in to tell their parents they have the answer to an insoluble problem. On the other, Asians are impressed by power and prosperity — especially power. They trace past defeats and loss of face to the superiority of Western technology, and they see technology as the key to winning back that lost power and dignity.

Most Asian societies are poor, colored, predominantly agricultural, and anxious to vindicate their national pride. They are watching China very carefully. It is natural that the emotional appeal of Marx and Mao would weigh heavily here, especially to those convinced of the historical inevitability of the victory of People's War.

The fact that Americans themselves are generally more impressed with their technology and wealth than with their democratic social institutions merely proves to these Asians the bankruptcy of American ideals and the rightness of their own cause.

ASIAN CONCEPTS

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LITTLE MAN ON CAMPUS



"I'M ALL FOR RAISING THE ACADEMIC STANDARDS, BUT I'VE SEEN SIGNS A FEW STUDENTS MAY BE ABOUT TO CRACK."

Letters to the Editor

PAINTING BY NUMBER?

A number of oil paintings by Alfred G. Medeiros is currently being shown in the lobby at Adam's library. It appears that Mr. Medeiros is attempting to exemplify the objective artist and create an atmosphere of naturalism in his paintings. Unfortunately he has failed.

The range of color, shading, and intensity that can be obtained by oil painting is practically infinite, yet none of this can be found in Medeiros' work. Mr. Medeiros shows a lack of sensitivity. His paintings lack personality, individuality, and appeal. is little, if any, communication to the observer. Whatever Mr. Medeiros is trying to "say" is completely lost.

An example of this lack of communication can be seen in his seascapes, particularly Driving Surf. This enormous painting lacks vitality and doesn't even approach naturalism. The horizon divides the painting into two equal halves, and the wave, apparently the focal point of the painting, appears to be frozen.

In addition to a lack of communication there is also a display of poor spatial organization. Driving Surf is only one of the many

paintings cut in half by the horizon. The Silent Evening is an example of a lack in linear perspective, as it is hard to tell which objects are most important, the house or the trees. Even the house appears to be two-dimensional.

Finally, any artist must have complete knowledge of the subject in order to do it justice. Again, Mr. Medeiros has failed. It is astonishing to note that two different objects in the same painting cast shadows in two different directions from the same light source. In another painting there is a fence along the side of the road made of horizontal boards and nothing holding them in place.

The strangest painting is one that does not fit the title — The Seagulls. Most of the seagulls are poorly defined and are represented by white "blobs" of paint. The only distinguishable seagull is seen flying over the water and casting a reflection that is right side up!

Hopefully the selection of art displays at the library will be improved. Certainly, it could not be worse.

Sharon Buszta
Carol Affleck

The ANCHOR

"An independent student voice." Published by the students of Rhode Island College

The editorial opinions expressed on this page are solely those approved by the editorial board of THE ANCHOR, and do not necessarily reflect the views of Rhode Island College or the Board of Trustees of State Colleges.

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Publication Office: Room 203 Student Center, Rhode Island College, Providence, R. I. 02860. Phone: 831-6600. Extension 370.
Represented for national advertising by National Educational Advertising Service, Incorporated.

Official College Notices

AIR FORCE ROTC

Information has been placed in the mailboxes of all sophomore men concerning the Air Force ROTC Program. Men interested in this program may contact:

AFROTC Detachment 760 (AU)
United States Air Force
Brown University
Providence, Rhode Island 02912

Applications are also available in my office, Roberts Hall—104.

Dean of Administration
Lawrence M. Stratton

JANUARY GRADUATES

The tentative list of January graduates has been posted in the glass enclosed bulletin board in the Student Center. If you are planning to graduate in January please check to see if your name is listed and that all other details are correct.

Lois L. Wartman
Registrar

HOUSING FOR SECOND SEMESTER

If you have lived in the dormitories in past semesters; are currently living off-campus, but wish to live in the dorms second semester of this year, please notify Miss Ott (Student Center—100, Ext. 365) of this fact no later than November 15th.

Margaret Ott
Assistant Dean of Students

HEALTH SERVICE STAFF

I am pleased to announce the addition of a second nurse to our Health Service staff. The office hours for our medical staff are given below:

Dr. Clara L. Smith (M.D.)	12:30 p.m. - 2:00 p.m. (by appointment)
Miss Helen L. Keenan (R.N.)	8:00 a.m. - 12:00 noon 12:30 p.m. - 4:30 p.m.
Mrs. Yolanda Leonelli (R.N.)	12:00 noon - 6:00 p.m. 6:30 p.m. - 9:00 p.m.
Friday	12:00 noon - 6:00 p.m.

Lawrence M. Stratton
Dean of Administration

Rubenstein Sheds Light On Musical Composition

BY R. LEE BERUBE

Mr. Arthur Rubenstein, a New York composer and pianist, lectured to the student body last Tuesday in Clark Science 125 at 1:00 p.m. Mr. Rubenstein began his lecture with an article which appeared in the *New York Times*. The article stated that composers apparently don't think as well as they compose. Mr. Rubenstein did not appear to be in full agreement with that statement. He used the article to point out that most people don't realize how hard it is to compose. Mr. Ruben-

stein commented that writing music is a difficult subject to explain.

Although Mr. Rubenstein's lecture was to concern music and its composition, it included many areas. He talked extensively about a "turned on" and a "turned off" society. He brought out this point to describe how art, music being art, is viewed from a spectator's stand.

Also included in his lecture was a discussion of LSD. He said, "To me what produces art is a com-

RUBENSTEIN

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— Anchor photo by Donna Lynch
MR. ARTHUR RUBENSTEIN

Africa To Continue To Lag Behind - Glickman

BY FRANCINE STOCKLEY

Dr. Harvey Glickman, Chairman of the Department of Political Science and Director of African Studies at Haverford College, presented the third lecture of the James P. Adams Series in Mann Auditorium on Friday, November 18, at 8:00 p.m.

Dr. Glickman's lecture included discussions of recent trends in Africa and of the impact of the outside world upon the African states. One topic was the slow pace of economic development in these states. Within the past five to ten years, the economic gap between the African states and the advanced nations of the world has continued to grow. Dr. Glickman stated that Africa is losing the race to keep up with the rest of the world despite the aid received



— Anchor photo by Donna Lynch
DR. HARVEY GLICKMAN

from advanced nations. Economic aid has not made Africa's economies independent. It has merely reinforced their dependency upon the advanced nations. According to Dr. Glickman, the major problem of Africa is to tie itself into a world system to the best possible advantage, given their limited resources.

Although Africa is three times the size of the United States, its population numbers only 280 million people. Dr. Glickman believes that Africa does not face the problem of population explosion. The pace of food production, however, has not yet met the demands of Africa's population rise and Africa will have another problem if food production does not increase with the rise in population. A possible solution to the economic problem, according to Dr. Glickman, would be massive injections of aid by advanced countries of the world. These massive injections of aid must be international efforts consisting of donations of a technical sort, rather than bilateral arrangements. Another solution would be that the African's invest in their own growing states and other progressing countries.

At present, Africa consists of 49 separate territorial entities and 39 independent states. The average per capita income of the continent is \$122.00 per year, and a mere \$50.00 per year in middle tropical Africa.

Another topic of discussion was that military rule has emerged in half of the present African states, rather than a one party system which would have developed from the nationalist movements in these states.

Although Dr. Glickman presented us with a rather gloomy representation of African problems, he has given us a better understanding of the African situation as it is today.

First Balcony

BY PAUL HATHAWAY

The Tennessee Williams play "Camino Real" was turned into sixteen sections (blocks) of incomprehensible chaos last Friday evening when presented by the Rhode Island College Theater. Consisting of series of subtly interrelated incidents the play is supposed to be tied together and present a total meaning. Unfortunately this performance failed to tie it together.

One of the major difficulties for the audience was being able to hear the lines. Most of the cast either swallowed words or spoke their lines in such rapid succession that the last word was spoken before the first had reached the audience in the back of the auditorium. The result was either the audience missed what was said, or heard a jumble of words. Both situations did try one's patience. Three notable exceptions to the speaking problem were Byron Tiltonson who played Lord Byron, Paul Cartier who played Don Quixote and the Travel Agent, and for the most part Lillian Ruggieri who played the gypsy's daughter. All three could be heard and all three did a creditable job in creating their characters.

In addition to the problem of not being able to hear it well the

play suffered from the lack of strong characterization or a characterization that did not seem to fit the play. Terry Lee played an exuberant "wheeling and dealing" gypsy, but she seemed out of place in the midst of a generally languid cast. Mike Keach did a good job with the part of the homosexual baron. His part was brief and it was difficult to hear him, but he carried his part very well. On the other hand, Gordon Halliday played a "tired and aging" Cassanova who appeared young and limp. R. Donna Brown's shouting to be heard detracted from her femininity as the "high priced prostitute." Carl Ruggiero as Mr. Gutman did not seem to be sinister or ironic enough to make his part of narrator/character stand out as the pivot on which the play should have turned.

The play was not a disaster for it certainly did have some very strong points. Gene Hall's Choreography was well planned and well executed by the six dancers. The set was designed well and elaborately constructed with blinking lights and even a working water fountain, plus two balconies. The lighting and mechanical sound were handled well. Technical director Roger Klaiber and his assistants should be proud.

The music which was expressly written for this play by Arthur Rubensietn is very interesting and would make a good suite all by itself. It effectively heightened the action on stage.

Admittedly this is a tough play to do. The characterization has to be nearly perfect and the staging and timing has to be right or the subtlety that ties the play together is lost and it does not come off, and on Friday evening it didn't. But credit must be given to director Ella Smith and her student assistants for being able to handle as well as they did the mammoth cast of 70 in a play which is so demanding of all the characters. Everyone involved deserves an "A" for hard work, for the amount of effort that went into the play was obvious and everyone involved, especially Miss Smith, deserves an "A" for courage for attempting this play in the first place. I'm sure that the Rhode Island College Theater people have learned far more about their craft because they staged "Camino Real" than if they had attempted something less demanding. Although this production was not a total success, from my point of view, the experience gained from it should add to the success of the R.I.C. Theater's next production.

'Yojimbo' Features Japanese John Wayne

BY FRANCIS FORD

Take an American "Western" plot, add Japanese background music, and replace the pistols with Samurai swords and you have *Yojimbo*, a film presented by the History Department on Thursday, November 17. But this description actually does *Yojimbo* an injustice. The mixture of Japanese and American "Western" has produced a different kind of animal.

Yojimbo is set in Japan of the 1860's, in a town that is an adaptation of the one-street frontier "YOJIMBO"

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Discussion of David and Lisa

BY JOAN SARRO

As part of the Chaplaincy program, the film *David and Lisa* was shown November 16 and discussed November 17. The discussion was led by Father Vincent Maynard, Reverend Richard Peck, and Mr. Paul Wickens.

The film, as one person stated, is successful because it translates human experience into cinematic terms. It conveys the basic problem of communication, not only between David and Lisa, but in a broader sense of communication between the individual and society. David cannot communicate his feelings through the sense of touch because he cuts himself off from any kind of emotional experience through physical contact. Lisa communicates through rhymes and has a need for touching or feeling.

David and Lisa are two emotionally disturbed individuals who come to recognize their need for each other. It was mentioned in the discussion that, although *David and Lisa* is not a typical love story, there is an element of romance in the film and the viewer can sense it. The audience can feel the tension build up to the climatic point where David holds out his hand to Lisa and the protective shields which both of them had are finally dropped. "As Father Maynard said, "For communication with others, you must give a part of yourself. *David and Lisa* give up their protective shields in recognizing their need for each other."

At the end of the film we see that wholeness of the self is achieved by the two principle characters. They are far from total recovery but the viewer is left with optimistic impressions. *David and Lisa* are closer to achieving this wholeness of self and to a better understanding of themselves.

VIEWPONT:

A Patriotic Proposal

BY CARMINE SARRACINO

Now that our national leaders have finally disregarded the feeble but insidious chirping of a dissident species of bird in our country, I will first congratulate our clear thinking administration, and second offer some humble proposals of a patriotic American. My proposals regard (1) ways to cope with the Peaceniks and (2) the educational reforms necessary to prepare Americans for their role as guardians of World Freedom.

I must confess that for a few months I was fearful that our government was taking seriously the subversive coward-policy advocated by the peace beatniks. Throughout I had faith, however, that sooner or later Lyndon Johnson, Dean Rusk, and Robert McNamara would be moved by the better sense of their ingrained Patriotism to scoff the kooks and heed the Principles of Americanism. The time is come. All the way with L.B.J.!

Several ideas related to our policy in Viet Nam have occurred to me in the years since we began our military involvement there. I would now like to present them — not as the brilliant strategies of a military genius, but unpretentiously — as the humble thoughts of an American Patriot. Now that our Government is on the right track in Viet Nam, perhaps these suggestions will be useful.

Foremost in my mind are my thoughts concerning policy towards the most detestable vermin festering in America today — the peace books. In the past there have been several encouraging signs regarding their proper treatment. Many college campuses have staged mass burnings of the fanatic "literature" where they have crawled out of the woodwork at other colleges, they have been dealt thorough beatings. Ky's democratic government in South Viet Nam has had them clubbed and sent to the front lines. All this is promising but insufficient. The peace kooks should be exterminated.

It seems self-evident to me, and must to every true American, that ideas opposed to those advocated by the government should be suppressed by whatever means necessary to insure their suppression. It follows then that little of real significance can be accomplished by destroying merely the paper upon which objectionable ideas are expressed. For the peace fanatics will certainly continue to print more. Far more effective to burn the fanatics themselves.

The process of extermination would be neither difficult nor drawn out. Though the idea will perhaps at first appear revolutive — and rightly so — might we not take a cue from that infamous German enemy of America? Of course the situations of Nazi Germany and present day America are entirely different. Whereas that German was a fanatic bent on world conquest, we are interested only in preserving the Freedom of America. Yet we must admire the native genius for efficiency that devised Auschwitz, and being quite objective where the best interests of America are involved, may well profit from certain of his ideas.

I would suggest, however, that we not use gases or acids, but

employ the method for which so many death-seeking peaceniks have demonstrated a preference — fire. Cooked, the flesh of these otherwise worthless fanatics could be used to feed South Vietnamese peasants left impoverished from accidental bombings. Thus we could gain their favor and be assured of their loyalty.

Unfortunately, the problem is not yet quite solved. There still remains what to do about the young ones? Perhaps the reader is puzzled to see the inclusion of children for to date few have participated in subversive activities. Yet, remember those lunatics now in our midst were once themselves "innocent" children. If radicals are to be effectively exterminated we must nip the problem in the bud, so to speak.

Spotting future corruptors is a relatively easy task. Hunt for the children who persistently question what they should proudly accept as their heritage — good religious training, unquestioning obedience to Authority, and, above all, Patriotic adherence to the Principles of Americanism. Spot the recalcitrant imps and exterminate them. The tender flesh of the young ones could be quick frozen and kept for special occasions, perhaps for the Catholic peasants of Viet Nam — Christmas dinner.

With the annoying peace pests out of the way, we could more easily progress to the important matters in our defense of Freedom. All the way with L.B.J.!

Now that we realize our proper role as guardian of the World, our educational system should be modified accordingly. Increasingly it becomes evident that we are forced to enlist into military service college students and graduates. Usually their college training has ill prepared them for military life. They are babes in the woods, so to speak, at a time when we need tigers in the jungle.

So I suggest that college curricula be altered to allow for necessary courses in military tactics and principles of warfare. Only women should be allowed to study art, literature, music, etc., while men devote themselves to math science studies supplemented with courses such as:

Bayonet 101, Introduction to Combat: a beginning course in styles and techniques of hand-to-hand combat, focusing on the effective use of the bayonet including thrusts, blocks, and parries. Required of all freshman men and open to freshman women as an elective.

This course would then serve as a prerequisite for more advanced courses.

Even our sports programs could be re-designed to prepare young people for their role in our Mission. Intercollegiate athletics such as basketball, track, soccer, etc. could be replaced by more militarily useful sports. For example, N.C.A.A. war games. School Spirit and School Rivalries would be preserved as would the thrill of spectator sport, for the war games could be held in today's mammoth stadiums.

These plans are short term and designed to provide an immediate remedy for a distressing situation. Of course, similar programs should be instituted at earlier educational stages. At the kindergarten to

third or fourth grade level, the children should be shown army training films. Later their preparation might include more active measures — perhaps karate and judo training in physical education classes.

As I stated at the beginning of my proposal, I am not pretending to present my views as those of a military or political genius. America is blessed with extraordinary intellects—Lyndon Johnson, Dean Rusk, Robert McNamara, William Westmorland, Dwight David Eisenhower, Curtis LeMay, Earle Wheeler — in whose decisions I have complete faith. But since I think along the same lines as these great leaders, perhaps my proposals will be of help to them, and to all clear-thinking Americans. At any rate, my proposals are offered humbly and sincerely, and I trust they will not offend any true American. All the way with L.B.J.!!

Lyon Brothers To Perform In Concert

Tonight at 8:00 in Roberts Auditorium, Kenny Lyon and his brother Don will be in concert. Both entertainers have performed on campus before and have always met with great success. At a recent appearance at R.I.C. Coffee House, a standing-room-only crowd was given a small taste of what this evening's concert will be like. Blues in the musical "bag" of these performers and they sing the blues all the way from Lead-belly to the new city-blues sound. Kenny will have "Eileen" with him which is the name he affectionately gives his twelve string Gibson and Don will have an opportunity to work out on his new Epiphone Texan and his myriad assortment of harmonicas.

Kenny, who is every inch a professional entertainer, has in the past recorded for Columbia and Pot Studios. Both performers have played at the Cafe Bizarre and the Cafe Wha in Greenwich Vil-

lage. This summer they were the special musical attraction at a S.N.C.C. benefit at Copley Square in Boston. RIC is fortunate in having a coffee house that is willing to sponsor talented people.

At a recent rehearsal for this evening's concert, it was interesting to note the way that the program had been arranged. The first half is being devoted entirely to blues while the second half will be a mixture of humor, currently popular material, and some of the numbers Kenny is always requested to sing. When questioned about the RIC listening audience, Kenny says that from his experience with the students he feels that they are sensitive and "knew what was happening in music." Both Don and Kenny appear enthusiastic about the concert and, if past performances can be used as a measuring stick for talent, the concert this evening will be a fine way to start a holiday.

Atheism: No Truer Affirmation of Faith

BY JIM HOSEY

Rev. William P. Haas, O.P., President of Providence College, spoke at Rhode Island College last Thursday on the topic, "The Faith of The Atheist".

The lecture held in Horace Mann Auditorium was sponsored by the Newman Club of R.I.C.

Among those in attendance were members of the college administration including Acting President of the College Charles B. Willard. Father Haas was introduced by Maryann Gorman, Newman Club president.



REV. WILLIAM P. HAAS, O.P.

The P.C. president opened his lecture by defining eleven states of mind dealing with the question of faith. These ranged from unequivocal belief in God involving the fullest communication between God and man to an "aesthetic disbelief", which, according to Father Haas, is adhered to by many young people.

Father Haas explained this adherence as an ecstatic feeling of freedom which is often confused with atheism.

Father remarked that the atheist is a person of many complexities who "escaped analysis".

In scanning the diverse concepts of God, Father said that some people believe in the existence of

God philosophically because they see the design of the universe and the goodness of mankind. On the other hand, others profess disbelief in God partly because they suspect no conclusion can be drawn or because they are totally unconcerned with the question. However, Father Haas felt that the best definition of a true atheist is the person who says, "I know there is no God".

The P.C. president said that many Fundamentalist Protestants contend that philosophical belief in God is atheism, but for most of us, "Between simple belief and simple denial there is an infinity of shades of gray".

In his lecture, Father Haas referred to many contemporary atheists including Jean Paul Sartre. Father stated that for Sartre, "God has to go because if there is a God, man cannot be what he wants to be".

Father explained that the principle work of the atheist is the destruction of "impossible gods", but everytime the atheist destroys these impossible gods, he is moving in the right direction towards a possible God, and is moving in the direction of Faith.

Father went on to say that, "even an atheist is a man of faith because he is a man of concern". Father said that out of searching in all directions comes faith.

Father said that, "Atheism has to fulfill its function. Every man in his religious development must explore and experience". Father noted that doubt arises in every facet of life, why not in religion?

In concluding his remarks on atheism, the P.C. president said, "There is not a truer affirmation of what faith might be nor a firmer step in the right direction (than atheism)".

In the discussion which followed the lecture, Father Haas answered several questions, some of which seemed only vaguely connected with the topic of Atheism.

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Mrs. Ballinger Reviews The Success Story of Max Brand

BY JIM HOSEY

On Tuesday, November 15, The Helicon held a coffee hour in the Alumni Lounge at which Mrs. Martha Ballinger was the speaker. Mrs. Ballinger, a prolific author, and a member of the R. I. College English department spoke on the topic, "The Training of a Writer".

Mrs. Ballinger spoke of her father, who had as his most famous student the writer Max Brand, author of "Destry Rides Again". Mrs. Ballinger said that if we were to analyze Brand's works according to rigid standards of construction, we would have to say they were "terrible, trashy novels." Mrs. Ballinger emphasized that although we might judge Brand's work not of a strict mechanical form, he nevertheless died a millionaire, and that said something for his popularity as a writer.

Brand, said Mrs. Ballinger, was a good example of a writer who trained himself through laborious study even of Greek, although Brand had no native ability for language but only for writing.

While Mrs. Ballinger contended that Brand's novels were, "bad, terribly bad", she said that his novels were the product of his gift for words.

In this respect, Mrs. Ballinger said the person who likes to "fool around with words" is more likely to become a successful writer than the person who merely has a high intelligence or great ideas. Mrs. Ballinger emphasized that it is a person's ability to say the same thing in many ways which brings success as a writer.

In recounting the success of Brand, Mrs. Ballinger remarked that Max Brand was "seized by an 'irrational passion' for great writers and even memorized many works of such poets as Tennyson. In speaking of Brand's zeal for writing, Mrs. Ballinger said that he wrote as much as ten thousand words a day and published twelve stories a year. This is an astounding fact if we take into account that Brand wrote only in the morning, concentrating his afternoons on the writing of poetry.

Mrs. Ballinger gave some advice to the aspiring writer. She felt that the person who wishes to be a successful writer should "Read a lot, learn by heart, listen to the rhythm of things".

Mrs. Ballinger said that there are certain devices that we should use in the writing of any story, but that utilization of all these devices does not necessarily mean that "we will come up with a good story".

Mrs. Ballinger emphasized that we should imitate everyone as we are learning to write, and said, "I imitated everyone who came my way".

In concluding, Mrs. Ballinger said of successful writers, "If you have someone absorbed with fooling around with words, you're probably looking at a writer". Mrs. Ballinger emphasized that while thousands of young people have ideas the one "more concerned with his words than his ideas", will become a good writer.

Mrs. Ballinger's remarks were both informative and helpful, and her cordial manner made the coffee hour a pleasant experience.

Asian Concept

(Continued from Page 2)

There are other Asians who seem genuinely to value Western democratic ideals, and who are searching for an Asian idiom in which to express them. Hitherto it has been elusive: objective conditions in Asia are much more favorable to the Marxian interpretation of social history than to the Lockean.

Another sizable group of Asians understands full well why Americans are more impressed with their technology than with their democratic social traditions. Practical people, they recognize and seek the prerequisites of power. Many of them feel that though Chinese ideology is more fitted to today's Asia, and therefore carries greater emotional appeal, tomorrow's Asia must embrace Western technology, and by implication Western aid, if it is to arrive in the modern world.

Much of the explosive nature of the conflict between the U.S. and China derives from this last fact. Mao and Ho see the handwriting on the wall, and are desperate to chalk up some advances of their own. They must either match American weapons with Chinese, or push the Viet Cong to a People's War victory using political rather than conventional military force. One way or another, they need to win.

Thus the frantic Great Leap Forward in 1957, designed to broaden the economic base for Chinese technological and industrial development. Thus Ho's eagerness to employ Soviet technicians at surface-to-air missile sites around Hanoi. Thus China's haste to deliver a nuclear warhead, which she now has done. In one of his more didactic mo-

ments in 1953, Mao said, "Political power comes from the barrel of a gun."

So the race is on, with Asian communists trying to make major breakthroughs in technology or war in time to thwart the immense appeal of Western aid to poorer or underdeveloped Asian nations.

And who is winning? There have been several test cases in the past year. Though the results are not necessarily permanent, they have generally spelled a series of major disasters for the Chinese.

— In Moslem Indonesia, the sixth largest country in the world, the army engineered an anti-Chinese coup with strong support from powerful student groups throughout the country. American advisors here believe it wouldn't have happened but for the U. S. presence in Viet Nam; they are probably right. General Suharto now apparently has hopeful feelers out for renewed American aid.

— In August North Korea carefully dissociated herself from the Peking line, and began making overtures in Moscow's direction. One reason no doubt was the continued presence of the Eighth U. S. Army south of the 38th parallel.

— Meanwhile, South Korea and Taiwan are being billed as major American aid success stories. From what I saw this summer in both countries, the stories are plausible enough.

— Unconfirmed reports say General Ne Win in a recent White House visit asked President Johnson for American aid to counter Chinese-supported guerillas in the northern forests of Burma. To Burma watchers, the xenophobic socialist general's American tour was surprise enough; U.S. aid would indicate a significant shift

in Burma's foreign policy, which until now has been very deferential to Peking.

— in the face of increasing guerrilla activity in both countries, Thailand and the Philippines seem more firmly attached than ever to American support.

— Even Malaysia, with British ground troops guarding her borders, called the U.S. her "greatest and strongest ally" during President Johnson's visit October 30. Three days later, Prime Minister Tengku Abdul Rahman announced that "Peking-oriented terrorists of the 'Malayan Liberation Army'" were operating again in the peninsula's central highlands, 100 miles closer to Kuala Lumpur than they have since 1960.

And that about wraps up Southeast Asia, except for Cambodia, Laos, and Viet Nam.

Cambodia, with strong support from France, has been leaning closer and closer to Peking. Observers in Saigon feel the National Liberation Front uses Phnom Penh as a major base for its activities in South Viet Nam, and the American military seems increasingly inclined to treat Cambodian territory as an extension of Viet Cong controlled areas. Still, the official line from Prince Sihanouk is strict neutrality, and U.S. diplomats tread as lightly as possible on Cambodian toes.

Laos seems up for grabs, if anybody really wanted it. The Viet Minh appear to control eastern Laos (bordering North and South Viet Nam) jointly with the Pathet Lao, who have strong ties with Hanoi.

Massive American aid has kept the western administrative capital of Vientiane conservatively neutral to pro-U.S., under the shaky control of Prince Souvanna Phouma. But as John F. Kennedy is said to have remarked, Laos is not a land "worthy of engaging the attention of great powers." Its chief importance for some years has been as a staging base for guerrillas operating in Viet Nam.

It is on South Viet Nam that China and the U.S. are focusing all the influence and pressure they can bring to bear in a massive struggle for ideological, political, diplomatic, economic and military control over this strategic border land.

The fact that China does not have ground troops operating in South Viet Nam, and the fact that private U.S. commercial interests in Indochina are negligible (only about \$6 million in permanent investments), do not lessen the intensity of the conflict.

Similarly, in this international game of power politics, it is academic to argue over whether the Viet Cong is supported or dominated by Hanoi, or Hanoi by Peking. A victory by the Viet Cong would be a victory for Ho Chi Minh and a victory for Mao Tse-tung and Lin Piao.

It would prove the historical inevitability of the Victory of People's War, i.e. revolutionary war against the bourgeois nations, and restore to China her long-lost initiative as the dominant political force in Asia. It would make her a winner.

And it would make the United States the biggest loser in Asian history. It would be a stunning setback to "capitalist" as opposed to "socialist" technology. It would demonstrate the failure of Western-type political, economic, and social institutions in Asia. It would allow Mao to write Chinese characters on the wall. Losers don't last.

Rubenstein

(Continued from Page 3)

bination of the tension of the outer environment with the tension of the inner environment." He stated that the artist produces his work through these tensions. He called these tensions excursions or moments of mind expansion, at which time art is produced.

Apparently Mr. Rubenstein found it difficult to begin describing music at the beginning of his lecture, thus he built up to his main point by presenting music as a work of art and describing art as we see it and as it should be seen.

Mr. Rubenstein went on to illustrate how music is part of a drama. He stated that the music sets the mood to the performance, and that through some of his ex-

perimentation he has found that creations in music by the professor composer are often the result of some insignificant happening in the past. He demonstrated this by playing a tape of some of his compositions and explaining at the same time how these pieces originated. He mentioned some of the performances to which he set the music in which the music created the mood. Some of these are *Winter Branch*, *As I Lay Dying*, and *Camino Real*.

At one time Mr. Rubenstein seemed to go off on a tangent at which time he described a play called *Tiny Alice*. This seemed to have no relevance to his discussion.

Mr. Rubenstein stated that theatre music is nothing new. He further went to say that this type of music has become known as incidental music. He then went on to say how important theatre music really is to the production. At this point he mentioned *Camino Real*, to which he set the score. Mr. Rubenstein said "I don't

think it was a very good play." Again this had no relevance to his discussion of music. Nevertheless, his talk was interesting.

About thirty-five persons attended the lecture. The group did appear to be disappointed at the beginning of the talk when Mr. Rubenstein did not immediately talk of music composition. Through his talk, however, it was plain to see that Mr. Rubenstein is well educated and experienced in his field, and knows quite a bit about many other areas that are of interest to today's society.

"Yojimbo"

(Continued from Page 3)

town. Two rival groups of criminals, one under the direction of Selbei and the other under Ushi-Tora, are feuding over control of the town. Into this situation comes the Samurai, who is normally employed as a bodyguard but is presently finding employment difficult.

A Samurai is a great swordsman. The Samurai hates criminals and wants to eradicate them. The tension builds up as one incident leads to another until the entire town is involved in an orgy of violence that kills almost all the members of both "gangs." However the major villain, the only one in town with a gun, is spared for the climatic scene with the Samurai. The Samurai, armed only with a sword, takes on four or five villains including the one with the pistol and beats them all single-handedly. The movie ends with the Samurai walking slowly into the West to the accompaniment of his Japanese theme song.

Just as Shakespeare filled his tragedies with comic relief, *Yojimbo* has several comic characters. There is the coffin maker who comments frequently on the ups and downs of his profession and, in the end, is depressed because no one worries about burial after a mass slaughter. There is also the town crier who appears every hour to clap out the hour and hops out of sight whenever he sees someone coming. Then there is Ino, the bumbling servant of the "boss." Ino is similar in shape and in action to the character Andy Devine used to play in *Wild Bill* Hickock shows.

The most priceless single scene in the movie is the escape of the Samurai from the criminals in a Japanese coffin. A coffin in Japan is shaped like a cup and is carried by two men on a pole between their shoulders. Ino, the criminal, is talked into carrying the coffin to the cemetery by an appeal to his pride. Then he runs away, partly out of fear of ghosts.

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Prospects Bright For Anchormen Hoopsters

Home Opener Against Southampton Dec. 1

The Rhode Island College Anchormen are playing a new brand of basketball this year and an exciting and interesting season seems to be in store for a number of reasons.

In the personnel department the outlook is hopeful because the Anchormen as a whole have more experience this year. Back from last year's squad are Dick Rouleau, Pete Emond, Jim McGetrick, Gene Keating, Ron Law, Bob Bushell, Chick Silva, Dennis Saccocia, and Steve Lord. According to Coach William Baird, Emond and Keating are back in better physical condition and McGetrick is expected to do an admirable job in handling the team.

Although the loss of Ron Clement through graduation left the team with very little in the height department at the end of last season, the Anchormen have picked up Peter Gilmartin a 6'5", 205 lb. transfer student from Leicester Junior College in Worcester, Massachusetts. Gilmartin showed both experience and talent in a recent

scrimmage with Barrington College.

Other new additions include Paul Coughter, a 6'4" freshman from Stamford, Connecticut, Mike Creedon, a 6'1" freshman and former standout at Bishop Hendricken High School, and Ray Pouliot, a 6'4" sophomore from Providence.

One of the team's major assets this year is a strong bench. The word from Coach Baird is that he plans to do a great deal of substituting and will probably be using eight or nine men regularly.

Fast Break

What should prove to be the most exciting thing about this basketball season, however, is the pace the Anchormen will be setting. Look for action packed games this season, and if Gilmartin and Emond can control the defensive boards, look for a great deal of the fast-breaking that always makes the game more exciting for the spectators.

Playing a fast paced game requires great endurance from the



1966-67 EDITION OF RHODE ISLAND COLLEGE BASKETBALL TEAM. Kneeling left to right, Jim McGetrick, Bob Bushell, Dennis Saccocia, Chick Silva, and Dick Rouleau. Rear, left to right, Manager Richard Peck, Gene Keating, Steve Lord, Paul Coughter, Pete Gilmartin, Pete Emond, Ron Law, Mike Creedon, and Coach William Baird. Absent when picture was taken was Ray Pouliot.

players. It is for that reason Mr. Baird expects to do a great deal of substituting. Because of a strong bench the Anchormen should be able to play a fast

game and, by constantly shuffling personnel, not physically exhaust themselves.

One of the big advantages of the fast break is, obviously, that it gives you a jump over the opposing team and is supposed to result in an easy two points. However, the fast break is often not an asset when it is a team's entire offense. It is this reporter's hope that the Anchormen have more offensive alternatives than were in evidence in the scrimmage with Barrington. Frequent fast-breaking can also result in sloppy ball handling but the Anchormen controlled the ball very well against Barrington.

There will be a greater emphasis on defense this year according to Mr. Baird, who also said that the Anchormen will be playing a pressing zone defense. In the scrimmage against Barrington the team played a pressing two-two-one zone defense that looked effective. Just how effective our defensive rebounding will be could not really be judged against Barrington College who was at a height disadvantage. However, Gilmartin and Emond look like they will be a strong combination under the boards.

Salem Major Contender

The basketball schedule, which begins on December 1, features twenty-two games. In the New England State College Athletic Conference (NESCAC) the team to watch is Salem who won the league competition last year and has last year's starting five back for another season. The Anchormen face Salem on January 6 at home.

The opening game of the season is a non-league affair against Southampton College of Southampton, Long Island, a newcomer to Anchormen competition. Other new competitors this year are Rutgers University, and Newark State College which the Anchormen will play in New Jersey on February 17 and 18. Both games are non-league competition.

Anyone interested in a preview can see the Anchormen in a home scrimmage game against Brandeis on November 28. The team

is also scrimmaging the United States Coast Guard Academy in New London today.

Coach Baird feels that the way the boys came along last year late in the season, especially in the last seven or eight games, is an indication that they will fair well in the NESCAC this year. With added experience, the better physical condition which Mr. Baird pointed out in a number of players, and some new height, the Anchormen should do much better than last year.

One thing, however, is for certain. The Anchormen will be playing a very quick and exciting brand of basketball.

From The Sports Desk:

The Ali Shuffle Helps Disperse The Skeptics

One of the first of a horde of spectators to climb into the ring at the conclusion of last Monday's heavyweight championship fight was Ernie Terrell. He had just seen champion Cassius Clay obliterate challenger Cleveland Williams in slightly over seven minutes, but he remained unimpressed.

"A wounded man", said Terrell of Williams. "An old man", said Terrell of Williams. "I am ready", said Terrell to Clay who he is supposed to fight for the championship early next year.

Try as he may, however, Terrell still could not approach Clay's loquaciousness. Cleveland Williams was supposed to be the stiffest opponent that Clay has had in his two and a half years as champion, and Muhammed Ali (as he prefers to be called) had a ready explanation for the easy victory. For it seems that the key to his third round TKO was the Ali Shuffle: "I put it into use just before the two good combinations. It's just a quick shuffle of the feet but it really confused Williams. This is another rule of boxing that I have created."

A GREAT FIGHTER

To be sure, few athletes have ever made better copy than Cassius Clay. But while many Americans have noticed and even appreciated Clay's wit, the majority have placed more emphasis upon the facts that he is not modest, not white, and not a Christian. Somewhere along the line people have combined these factors and decided — erroneously — that he is not a great fighter either.

Cleveland Williams was not a wounded man or a particularly old one last Monday night. He did have a policeman's bullet lodged against his right hip bone, but it has been there for two years and obviously was not a hindrance to anyone. At least so surmised Williams himself, who proclaimed before the fight that he had never in his life been in better physical condition.

Williams, very simply, was beaten by a great fighter. Reputedly able to incapacitate a rhinoceros when he connects, Williams didn't connect. Clay's incredible speed afoot rendered his power useless, and Williams became a sitting duck for the champion's swift, accurate and varied arsenal. What was to be Clay's supreme test was in reality a fiasco. Williams was counting sheep when the bell rang ending the second round, and was slapped silly in the third before the fight mercifully was stopped.

FUTILE QUESTIONS

Those who would submit that Cassius Clay is not in a category with the Joe Louises, Jack Dempseys and Rocky Marcianos, do so on basically three grounds. First, it is asserted that Clay has never demonstrated a consistent knockout punch. How ridiculous! Twenty-two of the twenty-seven fighters Clay has defeated since turning professional either finished in a prone position or were so unable to defend themselves that another punch might have meant the loss of life, never mind consciousness. Finding fault with the fact that Clay did not knock out Floyd Patterson, Henry Cooper or Williams would have been to advocate dropping a hydrogen rather than an atomic bomb on Hiroshima.

It has also been alleged by Cassius Clay's critics that he has never proven his ability to take a punch. The fact of the matter is that we may never find out. For, you see, the best heavyweights in the world usually hit nothing but air when they fight Clay. Hitting him at all — never mind on the jaw — is a task which few fighters in any age could hope to accomplish. So whether that jaw be made of glass or granite is irrelevant, for Muhammed Ali is so elusive that it makes little difference.

COMPETITION

But while many boxing fans have with an unfortunate lack of scrutiny questioned Clay's ability to throw or endure a punch, many more have cited the lackluster nature of his opposition as the prime reason for asserting that someone like Rocky Marciano would knock Clay's block off. Terrell's earlier mentioned questioning of Cleveland Williams' abilities is characteristic of the pooh-poohing that every one of Clay's opponents have received.

Baloney! These same critics probably forget their unquestioned respect for Floyd Patterson when he ruled the roost, and strangely can not recall the parallel they made between Clark Kent and Sonny Liston only two years ago. Just because a poetical Clay reduced these two to the Hare and the Bear does not lessen their considerable talents as boxers.

On February 6, Ernie Terrell will get a chance to substantiate his "I am ready" statement. When he climbs into the ring to face Cassius Clay, however, he had better bring more than readiness with him. An ambulance might best fit the situation.

Barrington Defeated In Scrimmage, 81-63

The Rhode Island College basketball team engaged Barrington College in a scrimmage on November 14 and emerged victorious by a score of 81-63. The game marked the first in a series of five pre-season scrimmages.

Coach William Baird described the Anchormen's performance as encouraging despite many early season mistakes that he feels must be ironed out before the start of the regular season. Coach Baird was pleased with the showings of the new members of the squad, particularly transfer student Pete Gilmartin. These new members executed the fundamentals very well. The squad displayed good scoring potential scoring punch by amassing their eighty-one point total in the forty minute scrimmage. Scoring balance also was in evidence, as five players tallied in double figures. Gilmartin was the leader, followed by Dick Rouleau, Pete Emond, Gene Keating and Jim McGetrick.

The Barrington squad was a very respectable one, and featured some veteran performers as well as good size in the front court.

Prior to the opening of the regular season on December 1, the scheduled to have scrimmages tonight against the Coast Guard Academy in New Haven, and on November 28 at home against Brandeis University.