

FACULTY ADOPTS NEW CUT PROPOSAL

'Biedermann' Premieres Tomorrow - 8:15

Dols, Mrs. Dickens Star In Troubadour Comic Allegory

By STEVE COLVIN

Wednesday is opening night for the Troubadour Theatre's 1963-64 Season. The first production will feature a comedy, *Biedermann and the Firebugs*, by Swiss playwright Max Frisch. Read by German classes at W&L last year, *The Firebugs* is a comic allegory depicting a cowardly, rich, upper middle class Everyman and his apathy toward and disbelief of the evil which threatens to destroy him.

Tim Dols, a senior, appearing for the first time on the Troubadour stage, will play the title role of Gottlieb Biedermann. Playing his wife Babette Biedermann, is Mrs. Yvonne Dickens, wife of David B. Dickens, Professor of German. This couple unwittingly falls prey to the evil plans of two arsonists who openly divulge their intentions to burn down Biedermann's house.

Colvin, Volpe Play Bugs

Steve Colvin and Joe Volpe will play the roles of the two arsonists. In an allegorical sense, their parts represent the two faces of evil: diplomatic and the brutal. Working as a team, they completely delude Biedermann and turn his selfish concern for security into a weapon for his own destruction. Most remarkably, they camouflage their intentions to burn the town down by simply telling the truth.

This play has been seen by many as a warning against the menace of Communism which, in plain print in *The Communist Manifesto*, declares not only its intention to engulf the world, but also outlines its methods and, theoretically, at least, does everything "by the book." Likewise, Communism employs the threat of naked force with the wisdom of diplomacy to accomplish its aims, as do the two firebugs.

Theatre-Oriented Play

Another aspect of this play is the return to "open theatricality." This merely means that the audience is kept constantly aware that they are in a theatre and not sitting as omniscient observers of real people doing real things. Dr. Cecil Jones, director of this production, has added to the author's ideas in this direction with ideas of his own. It is likely that the audience will be a bit surprised to find vestiges of a "Greek Chorus" dressed as firemen, and rooms without visible walls or doors.

Included in this category is the use of simultaneous settings side by side of a living room and an attic, the indication of night by the lowering of a crescent moon, occasional elements on stage, which appear out of

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Holmes Speaks Tonight At 8:15 In duPont Aud.

By HOWARD EPSTEIN
Staff Reporter

The origins of the Courtly Romances will be discussed tonight as Dr. U. T. Holmes, Kenan professor of romance philology at the University of North Carolina speaks in the duPont Auditorium.

The lecture, "French Romances as an Early Novelistic Form," will begin at 8:15. It is the first of the 1963-64 Seminar in Literature lectures, and the 46th of the series initiated in the early 1950's.

Dr. Holmes, an eminent Medievalist, is an authority on the French literature of the 12th century. Included in this period are such legends as King Arthur and Perceval and the Holy Grail, which have formed a basis for early literature. The legends of this period affect not only the development of French literature, but also greatly influence English literature.

A member of the UNC faculty since 1925 and a full professor there since 1927, Dr. Holmes was named Kenan professor at North Carolina in 1945. He taught at the University of Missouri from 1923 to 1925. He received his M.A. and Ph.D. degrees from Harvard University.

Dr. Holmes, a former Fulbright lecturer at the University of Melbourne in Australia, has served as a visiting lecturer in four different American universities. He was made a Chevalier de la Legion d'Honneur by the French government in 1950 and served as president of the South Atlantic Modern Language Association in 1941.

He is co-editor of the *Works of DuBartas*, and with A. H. Schintz he published the *History of the French Language*. He also is the author of *History of Old French Literature and Daily Living in the Twelfth Century*, editor of Volume I of the *Critical Bibliography of French Literature*, managing editor of *Romance Notes*, a UNC publication.



Tim Dols as Biedermann (center) and Joe Volpe and Steve Colvin as arsonists appear in the Troubadour play, "Biedermann and the Firebugs."



Novelist Ralph Ellison

Old System To Remain In Effect Until February

By TRACY HARRINGTON
Tuesday Managing Editor

The faculty Monday afternoon approved a greatly liberalized cut system, to go into effect next semester.

Modification of the present system, under study by faculty committee for the past eight months, resulted in the new

Author Ellison To Speak Here November 15

Writer Ralph Ellison, author of the *Invisible Man*, will speak Friday (Nov. 15) here on campus.

Currently writer-in-residence at Rutgers University, Ellison will talk on "The Novel and the American Experience" in an 8:15 p.m. public lecture in Lee Chapel. Ellison's visit will be sponsored by the University's department of English.

Ellison, a student at Tuskegee Institute in Alabama from 1933 to 1936, wrote *Invisible Man* in 1952 and was awarded the National Book Award that year. He has contributed short stories and essays to various magazines.

A native of Oklahoma City, Okla., Ellison has taught at Bard College and has served as lecturer at New York, Columbia and Fisk Universities. From 1955 to 1957, he held an American Academy of Arts and Letters Fellowship in Rome. He was the winner of a Rosenwald Fellowship in 1945.

A review of Ellison's prize-winning novel is featured today at the bottom of this page.

NOTICES

HONOR PROCEDURE

The Executive Committee of the Student Body will make available Tuesday and Wednesday of this week a copy of the procedures used in preliminary investigations of reported honor violations, in initial presentation to the EC of the evidence collected, and in the procedure used in an actual hearing when a student is called before the committee. These documents can be picked up by any interested students in the Student Union.

STATE CHAIRMEN MEET

There will be a meeting of the state chairmen of the Mock Convention tomorrow evening at 7 in Newcomb 8.

*absence regulations policy. According to Dean W. W. Pusey, the present system will continue to operate through this semester.

The main feature of the new cut system is an increase of cuts for upperclassmen in the 1.0 to 1.5 bracket, and 1.5 to 2.0 category. Dean's List students (2.0 for upperclassmen, 2.5 for freshmen) keep unlimited cuts under the new system.

Freshman Rules Liberalized

First semester freshmen will be allowed as many absences in each course as there are class meetings of the course per week, and second semester freshmen will be given as many cuts per course as there are class meetings in a week if he makes .60 or above first semester. Second semester freshmen with 2.5 first semester grade point ratios or above will be given unlimited.

Overcutting Penalty

Since the new absence regulations permit more cutting, the policy regarding overcuts has been restricted. Whereas under the present system a student is dropped from a course upon the second overcut, he will be dropped with a grade of F for one overcut.

The body of the new cut system passed by the faculty is as follows:

1. Absences in the following categories are free from administrative penalties; all others are considered unexcused and are subject to prescribed penalties.

- A. 1. Illness requiring a physician's care.
2. Participation in authorized University activities.
3. Absences caused by emergencies, which are excused in advance by the Dean of Students or in his absence, by the appropriate academic dean.

... (The following three points—C, D, and E—apply only to upperclassmen. See G and H below for freshmen regulations).

- C. A student is permitted three

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Ellison's 'Invisible Man' A Powerful First Novel

Ralph Ellison, *Invisible Man*. (Signet, \$7.50), 503 pages.
By ROGER PAINE

Note: This summary of Ellison's *Invisible Man* is a compilation of critical material which has been written about the novel. Although many students may not have time to read the book for themselves, it is hoped that the following data will make it possible for a greater number of the W&L community to appreciate Ellison's visit to this campus November 15. (See news story).

Ralph Ellison is the powerful Negro author from whom James Baldwin learned his lessons about writing. Ellison's first novel, *Invisible Man*, won a National Book Award. He begins it with a Prologue.

"I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me."

The story begins with its Negro protagonist below ground in the basement of a building in a strict white-rent district. He lives in the glare of 1,369 light bulbs, whose current is supplied from the tapped line of Monoplated Light and Power.

Ellison's protagonist considers himself an invisible man simply because no one will pay any attention to

him—he can walk down the street, and people pretend that he is not there, that he is not a human being as they are. An incident which rises out of others' attitude toward him is described on the second page of the novel, and is a typical example of the powerful writing which persists throughout its 500 pages:

"One night I accidentally bumped into a man, and perhaps because of the near darkness he saw me and called me an insulting name. I sprang at him, seized his coat lapels and demanded that he apologize. He was a tall blond man, and as my face came close to his he looked insolently out of his blue eyes and cursed me, his breath hot in my face as he struggled. I pulled his chin down sharp upon the crown of my head, butting him as I had seen the West Indians do, and I felt his flesh tear and the blood gush out, and I yelled, 'Apologize! Apologize!' But he continued to curse and struggle, and I butted him again and again until he went down heavily, on his knees, profusely bleeding. I kicked him repeatedly, in a frenzy because he still uttered insults though his lips were frothy with blood. Oh yes, I kicked him! And in my outrage I got out my knife and prepared to slit his throat, right there beneath the lamplight in the deserted street, holding him by the collar with one hand, and opening the knife with my teeth—when it occurred to me that the man had not seen me, actually; that he, as far as he knew, was in the midst of a walking nightmare! And I stop-

ped the blade, slicing the air as I pushed him away, letting him fall back to the street."

This incident occurs after the protagonist has lived through the events that are told in the rest of the novel. The story really is concerned with showing the reader how the Negro comes to such a state, and how he realizes that the whites would like to consider him an invisible being.

In the first section of the novel, the protagonist goes to a colored college in the South. Through two highly dramatic and violent scenes, Ellison explains the attitude of the white South toward the Negro. In one instance a Negro sharecropper named Trueblood is visited. He has had an incestuous relationship with his daughter. Because of this, he is treated as a celebrity by the white people in the community. His infamy gains him material benefits from the whites which his hard work had never won.

Trueblood is a freak and a "typical nigger" in the eyes of the whites, and so they build him up. Trueblood's reaction is full of irony:

"The niggers up at the school come down to chase me off and that made me mad. I went to see the white folks then and they gave me help. That's what I don't understand. I done the worse thing a man could ever do in his family and instead of chasin' me out of the country, they gimme more help than they ever give any other colored man, no matter how good a nigger

he was. Except that my wife an' daughter won't speak to me, I'm better off than I ever been before. And even if Kate won't speak to me she took the new clothes I bought her from up in town and now she's gettin' some eyeglasses made what she been needin' for so long. But what I don't understand is how I done the worse thing a man can do in his own family and 'stead of things gittin' bad, they got better. The niggers up at school don't like me, but the white folks treats me fine."

Later in the novel, a Negro who is a former surgeon comes into the plot—he had been a brain surgeon, and while in France, had performed several operations of note. Nostalgia brought him back to the states, but he had forgotten about the southern white bigots. The doctor explains what happened to him:

"I returned to save a life and I was refused," he said. "Ten men in masks drove me out from the city at midnight and beat me with whips for saving a human life. I was forced to the utmost degradation because I possessed skilled hands and the belief that my knowledge could bring me dignity—not wealth, only dignity—and other men health!" This incident, which is Trueblood in reverse, shows how the white South rewards genuine accomplishment.

Later, through a sermon delivered by a Negro

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The Ring-tum Phi

Tuesday Edition

Member of Virginia Intercollegiate Press Association

Literature And Politics

We call special attention to the literature and politics columns of this edition, published weekly on this page. Today we are featuring in the "Current Literature in Review" section some poetry written by students and collected by Special Features Editor Bert Phillips.

Because we believe that student creative talent should have a medium through which it can be heard, and because we feel that *The Ring-tum Phi* can offer a place (if not an entirely adequate one) for such talent, we encourage any students who have written in the past or who have now started to write, to submit their work to editor Phillips.

In the future, the "Current Literature in Review" section will present critical reviews of such writers as Ayn Rand, Lawrence Durrell, Truman Capote, and John Updike, as well as broader studies of selected literary figures of the first half of the twentieth century such as Faulkner, Fitzgerald, Hemingway, and Cozzens.

Last week, the "Political Horizons" column was key-noted by an explication of the liberal philosophy. Today the same thing is done for the conservative philosophy. This column will be published weekly throughout the school year, presenting one week the liberal view and the next week the conservative view, and centering on specific issues.

We found it interesting to note that the two philosophies, when set down on paper, seem to strike very similar notes. Last week Tracy Harrington wrote that liberalism "wishes to make possible for all individuals and groups to have the opportunity to exercise their powers, so far as this can be done without injury to others," and that liberalism believes that "the source of all progress lies in the free exercise of individual energy."

Today, Bill Braithwaite and Wyatt Durette write, concerning conservatism that it believes "that social structure is best which places upon the individual the opportunity and responsibility of shaping his own destiny; that political structure is best which does for the individual only what he cannot do for himself; that economic structure is best which allows maximum freedom in the utilization of private property to satisfy material desires."

In coming weeks, "Political Horizons" will be brought down to more concrete issues, more definite explanation of terms, and we hope, will help members of the student body to understand more fully the ramifications of specific national political issues leading up to the mock convention next spring.

Ellison's Planned Visit

The lecture in Lee Chapel scheduled for November 15 will be a first for Washington and Lee. It will be a first because Ralph Ellison is the first Negro speaker to be successfully invited to come to this campus. From the standpoint of his reputation, a better man to be the first of his race as a speaker here could not have been chosen.

Ellison is a very distinguished writer, having won with his first novel, *Invisible Man*, a National Book Award. He helped James Baldwin get his start in writing. Ellison's personal experiences, judging by his writing, seems to be very great.

In this issue we have published a lengthy review of *Invisible Man*. We wish to make it clear that this review is inadequate in that it covers only a small part of the actual plot of the novel. There are several lengthy quotes from the book which, we have inserted into the review because it is impossible to understand the force of Ellison's prose without going directly to it.

Extensive critical material on *Invisible Man*, is available in the library for interested students, and we encourage those who wish to hear Ellison's lecture to familiarize themselves with the overall content of his work. It is an excellent novel, powerfully composed, and sensitively felt.

Current Cinema

Past and Present Cinema
A Fallacy in Film Review

By TOM PACE

The age-old problem of youth is that we (you and I being youthful) have not experienced the good old days. You know—when Babe Ruth, Ty Cobb, Bobby Jones, Jack Dempsey, and Gene Tunney were the idols of our parents' generation. I have thought for some time that most likely, Mantle, Mays, Palmer, Nicklaus, Marciano, Liston, and dozens of other athletes of our time are doubtless superior to the athletes of forty years ago.

Until recently however, I had simply accepted that this premise did not apply to films. I listened somewhat reverently to our elders when they said that movies just aren't what they used to be for indeed these people had had the good fortune to see films both then and now. But now I am convinced that they are wrong, and that it takes little perception to illustrate that fact.

Whenever lists of the greatest films of all time are made up, the lists always include many more films of thirty and forty years ago than they do of more recent films. And surprisingly nearly all the respected critics abide by this principle, i.e., "this film is the best of its kind since . . ."

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Current Literature in Review

A Causeless Death
A Loss of Innocence

Collected by Bert Phillips

The Lonely Death

The young Yank heard the mounting yell,
And though his heart did pound,
He primed his gun and fixed his gaze;
"They would not have this ground."

He fired six rounds and others too,
Did prime and fire and die.
He fired six more and still it came;
That line of grey: but why?

Why was it that he had been sent,
To this bare place to kill,
To kill those whom two months before,
He would have helped when ill?

Was it because their Abe had said,
"Both Black and White must be
Free to find those things which God
Had planned for man to see?"

And while he thought of this and more,
The grey line still came on.
Again he fired, and beside him fell,
The best friend he had known.

Once more the question came to him?
"Why had his friend to die?"
One Black only he had known.
This one's name was Sy.

Sy was drunk near half the time,
And he was the biggest lout.
Surely his kind was not enough
To fight a war about.

The yell grew loud, the smoke grew thick,
And still he searched his soul.
Until at last he clutched his side,
And stared at a bloody hole.

And as he sank down to his knees,
The light grew very dim.
He closed his eyes and asked once more.
But no answer came to him.

This man had died the useless death,
That makes the bravest cry.
This man had died the lonely death:
Because he never knew why.

Jo Tartt

The End of Something

Together
again
they passed an evening:
after a long wait.

A former understanding,
each for the other,
became neatly unwrapped
as a valuable garment in the fall after storage.

Except for the dust on its wrapper,
it is the same old coat.

Passed times, old places, former friends,
recalled for both to see
by one
or the other,
the ludicrous breach dispelled.

In this
should they have joyed,
yet vainly sought an old feeling
which never again will arise from
its well marked grave.

He desired a full kiss.

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Faculty Liberalizes Cut System

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times as many absences in each course as there are class meetings of the course per week and if he has a cumulative 1.0 on all work attempted and if he has earned a grade-point ratio of 1.5 with no grade below a C on his preceding semester report.

D. A student is permitted twice as many absences in each course as there are class meetings of the course per week if he has a cumulative .6 at the end of his freshman year, .7 at the end of his sophomore year, and .9 at the end of his junior year, and if he has earned a grade-point ratio of 1.0 on his preceding semester report.

E. A student not on academic probation but failing to meet the standards above is permitted as many absences in each course as there are class meetings of the course per week.

F. A student on academic probation is permitted two absences in each course if he did not exceed the limit permitted him in any course the preceding semester. One absence per course is permitted in any event.

G. A first-semester freshman is permitted as many absences in each course as there are class meetings of the course per week.

H. A second semester freshman is

permitted as many absences in each course as there are class meetings of the course per week if he has achieved a grade-point ratio of .6 on the work of the preceding semester. Only one cut in each course is permitted if his grade-point ratio is below .6.

II. If the instructor concerned considers that absences have contributed materially to unsatisfactory work on the part of any student in the above categories, he may request the appropriate dean to revoke the student's absence privileges in that class. Any absences thereafter will be considered unexcused.

III. Unexcused absences are subject to the following penalties. If a student has one unexcused absence beyond the number permitted his category in I or II above, he shall be dropped from that course with an F. (Subject to appeal to the Absence Committee.)

IV. The classification of transfer students for absence regulation purposes shall be determined by the appropriate committee at the time of admission.

V. Absences before and after any holiday are limited to Dean's List students or those on mid-semester or semester Honor Roll.

The section in the University Catalogue beginning "Any student . . ." (P. 108), remains the same, with

the exception that reinstatement may be made only on conditions to be determined by the Absence Committee of the Faculty.

The portion of the new proposal dealing with probation (catalogue, page 105) is as follows:

1. Academic Probation—A student is placed on academic probation if he is re-instated after falling under the Automatic Rule. A student on academic probation is permitted two absences in each course if he did not exceed the limit permitted him in any course during the preceding semester. One absence per course is permitted in any event. A student on academic probation is not permitted to own, control, or operate a motor vehicle in or around Lexington. He may be required to withdraw from the University at any time that his academic work is unsatisfactory.

The sections in the catalogue dealing with absence probation and final absence probation are to be eliminated.

While the new cut system was given across the board approval at yesterday's faculty meeting, Dean Pusey indicated that "experience may lead to modification" of any or part of the proposed system.

While the body of the new regulations have been finalized, the precise wording as it will appear in the catalogue may be changed.

Political Horizons

Property, Tradition and Opportunity
Foundations of Conservative Doctrine

By WILLIAM BRAITHWAITE and WYATT B. DURETTE, JR.

We emphasize at the beginning that this is not an attempt to delineate "the conservative movement"—but only a setting forth of our view of responsible philosophical conservatism. As this philosophy—and it is so, not just a political credo—places primary and final importance on the individual qua individual, necessarily there will be divergent views.

We feel, however, there is a definite, albeit general, philosophical framework within which these views may be consistently incorporated.

To begin: we believe that God, in creating Man, gave him the right to life, and necessarily therefore, also the right to those things required for life—namely, food and shelter, which Man acquires through the use of property.

Initial Importance on Individual

We believe that initial importance in any social, political or economic structure should be placed upon the individual; therefore, we conclude that society exists for the

individual, not the individual for society. (That this latter notion leads to many mischievous conclusions we will show in later columns.)

Upon this reasoning that social structure is best which places upon the individual the opportunity and responsibility of shaping his own destiny; that political structure is best which does for the individual only what he cannot do for himself; that economic structure is best which allows maximum freedom in the utilization of private property to satisfy material desires. (We define the "maximum" as that point where one man's freedom infringes upon another's.)

Tradition a Guide

We believe that history, or more particularly, tradition, furnishes dependable if not final indication which political and economic systems best attain these ends: specifically, a constitutional republican form of government, and a private property, capitalistic economy.

Tradition we view as the culmination of generations of reason and

experience, and therefore we believe it is a valuable source of prescriptive knowledge. Neither to be followed blindly nor discarded in emotional haste for change, it is rather to be studied, prudently, in an effort to preserve that which is wise and relinquish that which has proved unwise.

Freedom vs. Not-Freedom

Extending our views beyond national borders, we contend that the world conflict today is most accurately assessed as a conflict between freedom and not-freedom—a conflict between those seeking freedom not only for themselves but also for others, and those who deny freedom to each and all.

We contend that since the United States is the de facto leader of those nations which represent freedom in varying, humanly imperfect ways, the preservation and extension of freedom depends upon the determination of the American people, with whom lies the largest proportion of the moral, physical and financial burdens of the struggle.

Town Squire

By ADDISON BROCKENBROUGH

Thursday, October 31

I was playing a fast game of handball in the gym today when I ran into or rather, was run into, by Coach Dunderbrawn. He was trying to get out to the gym floor to put his boys through their paces. When he got through with them, he started talking to me about the poor physical condition of most W&L men.

"They come here from years of football and other such beneficial activities, and then let themselves go to pot," he said. "If it weren't for this compulsory P.E. class, they would turn into vegetables."

I asked him if he thought the P.E. program really kept anyone in shape. He said it probably didn't. "But that's their fault—not ours. I've seen boys do what they called ten push-ups without ever pushing their body off the floor."

Coach Dunderbrawn continued: "Last week I got a good example of the attitude the boys take toward this class—they hate it, you know. Most of them will do anything they can to get out of P.E. As I was saying, last week a boy broke his wrist in a class and now he is trying to tell us that he should be excused from classes. Lots of football players have gone through a whole game with worse injuries."

I have heard that the P.E. department is rather insistent about people with injuries taking their courses, but at times there seems to be a mistake in their logic.

Friday, November 1

I have a date this weekend who says that she likes people who are different—who aren't afraid "to be themselves." While walking down the colonnade this morning, I realized that there are quite a few individualists around here—and it's quite easy to spot them, because they all have the same features: messed up hair, sport shirts with a tie draped around their neck, and an ill-fitting coat. I get the impression that they stand in front of a mirror for a half-hour each morning, messing their hair up to just the right degree so that everyone will know that they don't give a damn.

A person defeats his own purpose when he tries to rest his individuality in his seemingly careless dress—

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'Invisible Man'
Reminiscent Of
Faulkner Style

(Continued from page 1)

minister at his college, the protagonist learns of the irony of the southern Negro college. Its purpose is not to enlighten, but to indoctrinate with a myth. The minister says that the colored race is a humble but fast-rising people, and that they need only adopt the white's success formula. At the close of the sermon, the protagonist realizes that the minister is blind.

Invisible Man is full of symbolism, and one striking scene occurs with the protagonist, now in New York City, working for the Liberty Paint Company. The company puts him to work on a batch of paint which is to be used on a national monument—he must measure ten drops of black liquid into each bucket of "Optic White" paint, and then stir the mixture until the black becomes invisible. Inadvertently the youth gets a refill of what he thinks is the prescribed black liquid from the wrong tank, and thus dopes the white paint with concentrated remover, making visible the black liquid within the white.

In later experiences, the protagonist becomes mixed up in mass movements, and discovers that in working for the "Brotherhood" to further the cause of his race, he is just as invisible as before, because the Brotherhood is willing to sacrifice the individual for the overall drive toward acceptance of the race.

The novel ends with a race riot in which most of the major conflicts are resolved. In running from the scene of the riot, the protagonist meets a gang of white hoodlums armed with baseball bats. He jumps into an open manhole, landing finally in a coal cellar, where he can enjoy the safety of his invisibility.

Falling asleep, the protagonist dreams of being surrounded by his enemies—all those throughout his story who in one way or another have run his life. In one of the most powerful scenes in the novel, he is

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W&L Gridmen, Booters, Harriers Nab Wins

Generals Halt F&M; Sackett Runs 158 Yards

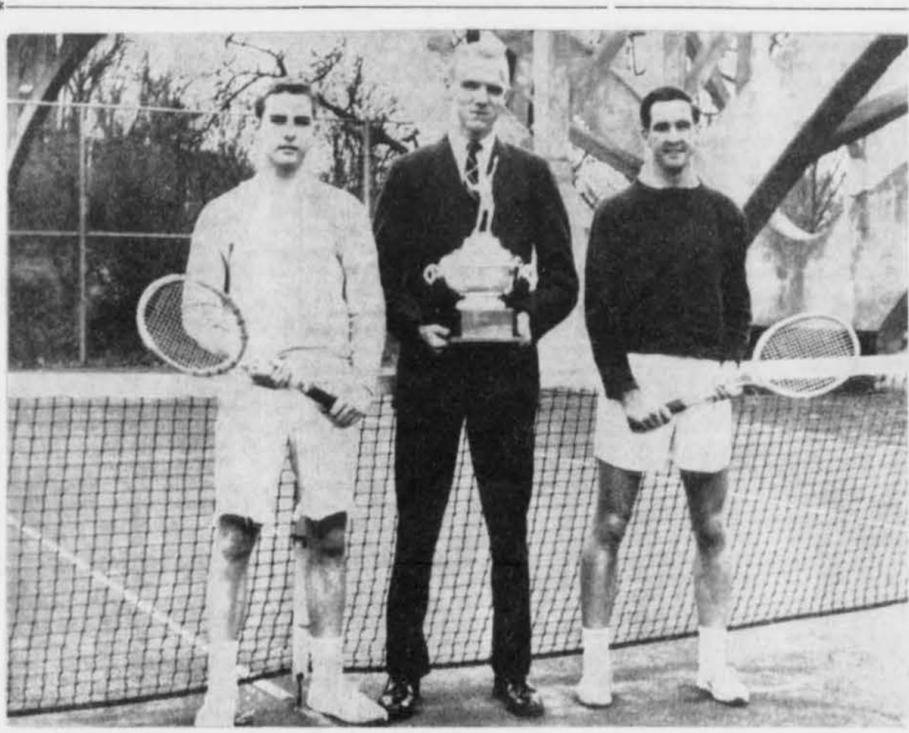
By JIM CROTHERS
Assistant Sports Editor

Washington and Lee scored once in every quarter Saturday while playing stiff defensive football and downed Franklin and Marshall College, 28-6, before a F&M Parents' Day crowd of 4,000.

The Generals piled up 359 offensive yards while holding the Diplomats to 171, as the visitors rolled to their fourth triumph in six games. Henry Sackett, with 158 rushing yards and a 7.5 average for the game, and Stu Yoffe, who scored ten points for a team high of 34, were outstanding W&L players as the Generals tallied 21 first downs to F&M's 10.

Fullback, Dan Manson, highlighted the initial Washington and Lee drive with a 41-yard run which carried the pigskin to the Diplomats' 28. Three plays later Sackett skirted end for the final 14 yards and the Generals' first six points.

Franklin and Marshall took the next kickoff and seemed to be moving the ball when Dick Johnson fumbled and the Generals recovered the ball on the F&M 42-yard line. Early in the second period, A. J. Barranco hit W&L's leading pass (Continued on page 4)



Jim De Young (middle) '64 varsity tennis captain is shown about to present trophy to Fall Tennis Tourney winner Andy Kilpatrick (right). Dick Bradford (left).

Cross-Country Men Roll, 26-34

By LES GRANDIS
Tuesday Sports Writer

With another fine team effort, the W&L harriers edged past American University, 26-34, Saturday on the Washington course.

The home team captured the first two places, but W&L easily took the next four spots. Sophomore Rif O'Connor led the Generals, followed closely by senior Charlie Head, with his best time of the year, junior Andy Kilpatrick, and freshman Bill Wildrick. American captured the next place, but W&L sophomores Ed Wood and Lee Johnson took the next two.

Times for the Generals were pretty good considering the cold, dry windy day and that the A.U. course is about a mile shorter than the W&L course.

Coach Miller was especially hap-

py with the team performance, pointing out that only 26 seconds separated our first five men. He felt that the A.U. course was a good one with many similarities to our own.

Short Course

Captain Kilpatrick felt that the team was hurt by the shortness of the course and would have done better on our own course. He was very pleased with the team showing so far this year (they are 5-1) and emphasized that the Generals are a young team.

The harriers will be working very hard this week in preparation for the State meet in Richmond on Saturday. Tough competition will be seen from VMI, W&M, and Old Dominion (the only team to beat the Generals). On the next Saturday, W&L faces Fairmont in the final meet of the year.



Dick Bradford shows power backhand on courts.

Photo by Claibourne Darden

Soccer Team Edges American U., 2-1; Kilpatrick Tops Bradford In Tennis

BY TOM CARPENTER
Tuesday Sports Writer

American University is well known for the large number of foreigners in its student body. Only eight of 1257 students at Washington and Lee are from foreign countries. Yet the General's soccer team beat American at its own game, the use of foreigners on the team.

The Great Dane, Preben Berthelsen, led the Generals to a 2 to 1 conquest of the Eagles at American Saturday. Berthelsen set up the first W&L score to tie the game and then scored the decisive goal.

The first half of the match was scoreless, mainly because of the fine play of the W&L halfbacks and Gideon Gadebeku, the center halfback for American, who hails from Nigeria. Tom Green and the Eagle goalie had an easy time for first 44 minutes.

American scored first with 15 minutes remaining in the third quarter when Schwartz took a pass from Celtnieks and booted it into the nets. But the hosts were destined to score no more.

The winners tied it with 1:30 left in the period on Chris Clarke's goal. Berthelsen got the winning goal with 6 minutes left in the game on what may be described as an ideal play that was executed with perfection. Passes from Tim Henry to Steve Hibbard to Berthelsen gave him the easy shot to wrap up the victory.

W&L controlled the ball through-

By DAVID SHUFFLEBARGER
Tuesday Sports Editor

Playing a fine conservative game, Andy Kilpatrick downed Dick Bradford, an SAE freshman, 6-4, 6-2, Monday to win the Fall Tennis Tournament Trophy presented annually by Thomas Ltd. Last year, Forrest Dickinson defeated Fred Webb

for the trophy and Thurmond Bishop and John Baker won in '61 and '60 respectively. Baker and Bishop both played on the varsity tennis team, with Baker captaining it last year.

Bradford, a lefty, won the racket toss and the initial set opened with two quick service breaks. Each (Continued on page 4)

Tuesday Ring-tum Phi SPORTS

Notes

The cross-country team has the best record of any of the Fall sports teams, 5-1.

out the fourth quarter and most of the time earlier in the game. Only Gadebeku's great playing kept the Generals from a more rousing triumph. He controlled the central area of the field in front of the goal. W&L's shots had to be taken from the outside areas.

The cold weather also may have affected the Generals' scoring as the (Continued on page 4)

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The Ring-tum Phi

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Current Literature In Review

(Continued from page 2)
Maturity sneaked and showed how such an act would cheapen with its haste the rebirth. This he mourned. For it well marked the loss of innocence.

Anonymous

Ellison's Novel Has 'Power'

(Continued from page 2)

castrated by these men—"And while the others laughed, before my pain-sharpened eyes the whole world was slowly turning red. Now you're free of illusion," Jack said pointing to my seed wasting upon the air. How does it feel to be free of one's illusions?

"And I looked up through a pain so intense now that the air seemed to roar with the clanging of metal, hearing HOW DOES IT FEEL TO

Town Squire

(Continued from page 2)

the implication is that if you dressed him conventionally, he would be just like anyone else.

Who is Addison L. Broken-Brough?

BE FREE OF ILLUSION..." And in this state, the protagonist feels he is invisible no longer. Awakening from his dream, however, he knows that he will stay underground, in glare of his 1,369 light bulbs, trying to "think things out in peace."

Invisibility in the novel is a symbol for the loss of self, and the overriding theme is that color deprives the Negro of his individuality. Yet, as is also implicit in the story, all men have been deprived of their individuality by the machine age. Ellison's story is an affirmation of the worth and dignity of the individual in the face of forces which conspire to render him invisible.

Ellison balances his novel on a line between comedy and tragedy. The comedy is, however, a laughter-to-keep-from-crying. The novel has a broad sweep, going from revival meeting to funeral sermon to graduation address to the numbers racket, the boxing ring, the ball park, the bar room, Harlem. The dialogue is full of spicy jive talk and occasional Biblical phrases. Symbolism is important—some of it overt—with a scene, for instance, of a bartender slicing off the white heads on the beers he has just poured.

The style is both tight and loose—there is not a detail wasted, and yet many of the sentences run on in Faulknerian style. Jazz and the blues play an important part in the symbolic elements of the story. It is impossible to outline the entire book in any depth—but it is a novel well worth reading and it is a story which moves quickly. It should be on everyone's reading list, above and beyond the fact that its author will be here on campus November 15.

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Generals Top Franklin and Marshall, 28 to 6

(Continued from page 3)

receiver, Bill David, for a nine-yard scoring toss to climax the drive.

A 59-yard jaunt by Sackett set up the third General score as Syd Butler came off the bench, after being out two games with a knee injury, to score on a three-yard

plunge off tackle.

The final W&L score came late in the game as the Generals marched 55 yards in 11 plays, with Yoffe scoring on an end sweep from the eight-yard line. F&M scored its lone touchdown in the fourth quarter when tackle, Mel Thomas, picked off a screen pass from General quarterback, John McDaniel intended for Yoffe, and scampered untouched into the endzone.

Fall Net Title To Kilpatrick

(Continued from page 3)

player held his service until Kilpatrick broke Bradford's serve on the fourth turn around, and followed with two service wins of his own to take the set.

With the score 2-2 after no service breaks in the second set, Kilpatrick, a lithe PiKA junior, broke Bradford's serve to sound the deciding note. From here he went on to win the next three games and the match. Match point came when Bradford got his first slam, Kilpatrick returned it with a wicked forehand well-placed, and Bradford netted it.

Soccer Team Wins, 2-1

(Continued from page 3)

temperature hovered around 35 degrees most of the day, and the wind was blowing at 35 to 40 miles per hour.

W&L's next opponent is Roanoke College Saturday here at 2:30. U. of Virginia is the last regular season opponent before the State Tournament at Charlottesville.

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Troubs Present 'Firebug'

(Continued from page 1)

sequence, and a bevy of unusual light and sound effects.

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The show will run from Wednesday through Saturday with performances each night at 8:15. Seats may be reserved by calling HO 3-2181, Ext. 273. Season tickets will be honored at each performance, and single-performance tickets will also be for sale at the door.

Former Flicks Fall Short

(Continued from page 2)

For example, last year when "Days of Wine and Roses" was released, Time referred to it as the finest film on alcoholism since "Lost Weekend." Well, Sunday night I saw "Lost Weekend" and despite the fact that it mentioned Time magazine twice, and even dropped Henry Luce's name, it was a terrible movie. Whereas the one, "Days," was a semi-successful film, the other "Weekend," was a sermonish and melodramatic failure, and there is absolutely no room for comparison.

Another example might be the two versions of "A Star Is Born." The more recent 1954 version has James Mason's excellent performance, Judy Garland's singing, and an almost honestly moving finale. The original of the thirties is nothing more than brutal testimony of the sentimental crap that moviegoers of that decade apparently ate up.

Rashomon Falls Short

Another, and even more poignant illustration, came to the Lyric last week. "Rashomon" had been heralded as one of the finest films ever

made (and still is) by critics everywhere. Ridiculous. Though certain elements in its make-up allow that it is a fine movie, it is nonetheless chock full of faults—melodrama, poor acting, poor lines and a meaning-destroying ending. It cannot compare to the truly brilliant films of the last several years.

Kurosawa's treatment of "Rashomon" was not nearly as cinematic as are the treatments of "Jules and Jim," "Hiroshima Mon Amour," or "8 1/2," to mention only the finest films of Truffaut, Resnais, and Fellini. After the first forty minutes, "Rashomon" became a stolid, limited, often boring film, which was much more literary than it was cinematic.

The cinema is still a new art form. Past examples are being refined and improved upon. Directors today have the advantage of the teaching of the early models, and the real artists of the cinema have learned. (Much the same as James and Tolstoy were able to learn from the two centuries of novelists who preceded them.)

Though there is certainly a lot of trash released at present, this cannot alter the fact that the great films of the last few years are really the best films ever made.

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