What's News @ Rhode Island College

Rhode Island College

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**What's News**

Vol. 2, No. 25  March 29, 1982

Innovations/Crafts ’82

MEXICAN POTTERY of Juan Quezada will be part of "Innovations/Crafts '82," a month-long schedule of lectures and exhibits at Rhode Island College.

by Arline Alexis Fleming

In a remote village of Mexico, where only 600 people peacefully live, grazing a few cows and working intermittent jobs, an artist was discovered in one Juan Quezada.

Discovered by an anthropologist who had found three pieces of his pottery in a New Mexico junk shop, (they had been traded by a poor family for used clothing) Quezada had no idea how forming and firing pottery. The few cows and working intermittent jobs, had found three pieces of his pottery in a lovely his pottery was. Or how unique .

Quezada never had a lesson. He never saw a potter work, but after 15 years and many hundreds of experiments with natural materials from the countryside around Mata Ortiz, he succeeded in developing a complete ceramic technology. By 1970, he was teaching others in his village who showed aptitude and interest.

The man who searched out Juan Quezada is Spencer MacCallum, an anthropologist who will speak at RIC on Monday, APRIL 5, his slide-lecture, "Pottery of the Palanganas," will give background material of the area from which Quezada works and lives. That talk is set for the Amos Lecture Hall in Clark Science, Room 128 at 4 p.m.

On the FOLLOWING DAY, Quezada will give his demonstration at noon in the Ceramic Studio of the Art Center. He will be accompanied by his sister, Lydia Quezada de Talavera, who is also a potter.

On APRIL 12, Peter Schmidt, professor of anthropology at Brown University will give a slide-lecture and film on the ancient processes in iron smelting in Africa in the Amos Lecture Hall, Clark Science, Room 125, at 4 p.m.

Patricia Down-Dunning and Cheryl Sapino, independent goldsmiths, will give a slide presentation and demonstration of metal techniques on APRIL 13 from 10 a.m. to 4 p.m. in the Metals Studio of the Art Center.

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Dr. Richard L. Dickson to give:

Thorp Lecture

Dr. Richard L. Dickson, associate professor of special education, will deliver the annual Thorp Lecture on Thursday, April 1, at 4 p.m. Dickson is the recipient of the Mary Tucker Thorp Professorship for the 1980-81 academic year.

The lecture will be held in Fogarty 106. His topic will be "Change in Special Education" and it is open to the campus community.

The Thorp Professorship in the School of Education and Human Development at RIC honors a faculty member in the school who has distinguished himself both himself and the college with research, scholarship and field work. The professorship honors the contributions of Mary Tucker Thorp, whose illustrious career at the college spanned 1920 to 1967. Dickson received B.S. from Farmington State College and his M.A. from the University of Connecticut. Prior to coming to Rhode Island College in 1971, he taught in, supervised and consulted in special education programs in Connecticut.

His earlier publications and papers identify procedures for use with emotionally disturbed students. Relationships among special education policy and professional practice are identified in his more recent works. Contemporary practices in special education have been investigated and influenced through Dickson's grant activities Project RETAP (Regular Education, Teachers and Principals) emphasized the effective education of mildly handicapped students through building based on the education of teachers and principals. More recently, a process for implementing a individually distributed education program was field tested. Through his grant activities, discussions, and papers, Dickson has identified those practices in special education which are especially promising and noteworthy.

He is a member of the program of the American Educational Research Association, the American Psychological Association, the Council for Exceptional Children, the Council for Children with Behavioral Disorders and Phi Delta Kappa.

Introduction to the Thorp Lecture will be delivered by James D. Turley, dean of the School of Education and Human Development. The presentation will be made by Robert T. Rude, the 1980 Thorp Professor.

A champagne reception will immediately follow in the Alumni Lounge of Roberts Hall.

Aрестs made, goods recovered

Rhode Island College Security and Safety officers have made two arrests of several persons suspected of committing several larceny offenses on the campus and, consequently, some $1,200 in cash and goods was recovered.

Richard M. Comerford, security director, and Lt. Harold Ramsay apprehended the two subjects on the RIC campus on March 12 and turned them over to the Providence Police.

One was subsequently charged in district court on a number of offenses, including those repeatedly taking place at Providence College and Brown University, Comerford said.

Comerford said the offenses at RIC occurred in Whipple Gym on March 12. The larceny included cash, a check, two wallets, a watch and a ring.

Comerford said the person charged in court with various offenses "filled the description of the suspect wanted for the numerous larceny offenses of wallets and purses on the campus of Rhode Island College."

The security director said the suspects are not college students.

Faculty visits

Three general sessions will be held for faculty visitors from two colleges visiting the RIC campus this week. All members of the college community are invited to attend these sessions.

The colleges sending faculty here are Winthrop College in Rock Hill, South Carolina, and Jersey City State College.

The sessions are: First—Governance at RIC, 9 a.m. Monday, Alumni Lounge; Second—Traditional and Non-Traditional education at RIC, 9 a.m. Tuesday, Board of Governors Conference Room, Roberts Hall; Third—Student Life at RIC, featuring comments of a number of RIC students, 10:30 a.m. Tuesday, Student Parliament Chambers.
DEADLINE plans to be on campus (RIC) the first go out to Linda and her family. He is fine and is back at work half-time. He was buried from Sacred Heart Church on the of Charles McEnery of 192 Wilmarth nick contributions can also be made to the well as to the Stuart and Russell cher- a RIC graduate, Class of 1981.

What's New(s)

JAMES A. SCHAEFFER, assistant professor of mathematics, was recently awarded a certificate in computer programming at CCP with a specialization in scientific programming from the Institute for Certification of Computer Professionals for completion of the 1981 examination which was administered at 165 colleges, universities and test centers worldwide.

Dr. JOHN M. MERRINGER, assistant professor in the School of Social Work, has been elected a member-at-large of the executive board of the New England Chapter of the Association of College Research Libraries, it was an- nounced at the spring meeting held at Babson College.

Dr. E. PIERRE MOREN, assistant professor of an- thropology/geography, was interviewed on radio Station WTVN in Grand Rapids, Michigan, on chamber music from music, view with audience call-in was conducted over the telephone and radio broadcast live in the first week of April. The discussion covered topics dealing with the archeology of Rhode Island, the problems of waste disposal and recycling programs and the success of the Michigan Bottle Bill and conservation measures.

MOREN reported that the public ar­ chaeology programs at RIC were one of the applied programs in anthropology selected for presentation at the annual session "BA, MA and Ph.D. Programs in Applied Anthropology" at the annual meeting of the Society for Applied Anthropology in Lexington, Kentucky. Dr. P. WILLIAM HUTCHINSON, professor of communications and theatre, performed three illustrated readings reading two hours of his colloquiums and "A Time for Peace," at the Providence Public Library's Uncommon Lunch Series at Grace Church in Providence and also at the Mediator Fellowship in Cranston, and "Seven Ages of Man" at the Methodist Retirement Center in East Providence. The performances were given in the first week of March.

During April, May and June, Hutchin- son will be on his sabbatical travels, studying the theatres and theatre ac- tivity in Switzerland, Italy, Greece and northern Africa.

DR. BENNET J. LOMBARDO, assistant professor of physical education, recently presented two papers at the Eastern District Convention of the American Alliance for Health, Physical Education, Recreation and Dance in McAteer, New Jersey. The first paper was "Variables in Teaching Behavior and Interaction in the Gymnasium: A Two-Year Analysis." The second was "The Behavior of Youth Sport Coaches: A Preliminary Analysis." The latter paper was presented in conjunction with the assistance of two graduate students.

Deadline for grants, sponsored projects announced

Deadline Dates for Grants and Spon­ sor ed Projects Announced

THE NATIONAL ENDOWMENT FOR THE ARTS Visual Arts program is awarding organizational grants for art in public places. These grants enable the purchase or commission of works of art for public places, including campuses. Support is also provided for short-term installations of work of an exploratory nature which can demonstrate further potential for art in public places. Also, a limited number of planning grants will be awarded to support artists' fees for participation in public site planning and design. Letters of interest are required. The application deadline is JUNE 3, 1982.

THE NATIONAL ENDOWMENT FOR THE HUMANITIES is providing support for the following.

Higher Education Consultant Grants — Grants to institutions to engage the services of consultants who are selected from a register of former reviewers and project directors. The grants are designed to assist in the development of curricular programs.

Higher Education Implementation Grants — Support either the introduction of a new program in the humanities into the in-going curricula or to intensive revisions in an existing program.

Fellowships for College Teachers are provided for persons engaged in under­ graduate teaching for full-time study and research which will enhance their facility as teachers and also contribute to humanistic thought and knowledge. Maximum stipends of $20,000 are available. Fellowship tenures are between 6 and 12 months. Fellowships for Independent Study Research — For scholars, teachers, and other humanists, to undertake full-time independent study and research. Maximum stipends of $25,000 are available for 6-12 months. The application deadline for all of these NEH programs is JUNE 1, 1982.

Please contact the Bureau of Grants and Sponsored Projects, Ext. 8228, for additional information on the above programs.

Focus on the faculty and staff

Nominations sought for Browne Award

Nominations are now being sought for the annual Rose Butler Browne Award. Nominations will be accepted in the Office of Career Services through April 9.

The recipient must be an undergraduate at RIC who has completed at least 30 hours toward the baccalaureate degree and who has a grade point average of 2.0 or better.

In addition, candidates are expected to have completed at least 100 hours of voluntary or paid service to a disadvan­ taged population during the preceding year in a community agency or activity, and to have demonstrated leadership potential by effective and current performance in leadership roles and through recognition by their peers or supervisors.

Candidates are expected to have a commitment to developing their leader­ ship potential, in addition.

Candidates nominated for the award must submit an application which is available at the Office of Career Services in Craig Lee 004. The application should state their qualifications for the award and how they could use the award to develop the cultural tools necessary for success in leadership roles.

The Browne Award was established in 1976 by friends and ad­ minister of Dr. Rose Butler Browne who has demonstrated outstanding leader­ ship in professional and community af­ fairs.

The purpose of the award is to recognize individuals with leadership potential and assist them in acquiring some of the cultural tools needed for suc­ ccess.

The award carries a stipend of $200.

Deadline for grants, sponsored projects announced
Russell Chernick, son of Tina and David Chernick, former poster child for muscular dystrophy, a communications graduate, and a well-known and admired personality on the campus of Rhode Island College, was buried on the 19th of March, 1982.

Some 200 friends gathered on a cool spring-like morning in Sugarman's Memorial Chapel in Providence to bid Russell adieu.

Rabbi Wayne Franklin performed the rituals in Hebrew and in English and Michael S. Norstrom, counselor for handicapped students of RIC pronounced the eulogy.

The Rabbi’s prayers and chants in Hebrew were magnificent. The 23rd Psalm in that ancient language was truly beautiful, and its majestic sounds well suited for the themes of the mysteries of life and death.

Norstrom spoke of Russell’s courage, willpower and the legacy that he has left us. If Russell could have heard the service, he would have been pleased by its solemnity in two languages because he loved people and the languages that they spoke. His zeal for language was so great that he studied Hebrew, French, Italian, Spanish and Russian, and prior to his death he was studying German.

I had the good fortune of having the charming young man in two language classes and I recall that he was pleased when he learned that I begin my foreign language classes with the expression "I love you."

Russell was a fountain of love. He loved his family, his friends, life, living and learning. Tina, his mother, showed me hundreds of photographs and clippings documenting Russell’s many accomplishments. It does not seem possible that so much could be accomplished in a brief span of 23 years.

May God give his family the strength to bear the great loss!

There is always a kind of sweet mystery associated with the death of a dear friend. The word sweet is appropriate in referring to Russell and bidding him farewell: Good night sweet prince, flights of angels sing thee to thy rest.”
I have long hesitated in commenting on this emotional wallop, has evolved from (story), inspiring, singable score, meaningful choreography, and usually the appearance of "cabaret" or "total theatre" is necessary to draw that audience, a cross-section of society, who can sustain the financial well-being of Broadway's theatre. It draws on all theatre traditions made them excellent, "The Robber Bridegroom" and "Cinderella," but these don't have outstanding librettos or scores, even if the latter was composed by the immortal team of Richard Rodgers and Oscar Hammerstein Jr.

If this sounds like a lecture, yes, I have taught a course since 1975, now entitled "History of the American Musical." An early class in this subject establishes the what, how and significance of the topic. Basically this has to do with why this uniquely American form of theatre originated here and how it is managing to keep Broadway financially viable today when probably nothing else could. "Total theatre" is necessary to draw that large audience, a cross-section of society, who can sustain the financial well-being of Broadway's theatre. It draws on all theatre traditions made them excellent, "The Robber Bridegroom" and "Cinderella," but these don't have outstanding librettos or scores, even if the latter was composed by the immortal team of Richard Rodgers and Oscar Hammerstein Jr.

There have been no "great" musicals on campus since then, in my opinion, and this echoes the criteria for "great" most critics/historians of theatre.

The amazing thing is that such a highly developed creature can exist in our time of mass production and escalating costs. Nothing equal to it has existed before for the mass public and it may well die before long. One should not wait undoubtedly till its demise to label it "art." just because it is popular. Critics in the past too often have undeservedly done this with early films, live TV, etc.

The complications demand special talents, the training for which has been developed over the years. They are very expensive. One reason why, at their best, they can only be seen on Broadway. This is not to say like other classics, these musicals should not be attempted by amateurs; they have so much to offer even in modest presentations.

Do RIC audiences appreciate them? Indeed, yes! The only time we have had full houses in Roberts Hall is when we've done musicals. The latest was probably the most expert presentation ever of that stage, but still it made money because it was so well attended.

Looking BACK, a potentially dangerous thing to do.

There have been no "great" musicals of all time, though it is among many historical sources as a highly complex integration of intelligent libretto (story), inspiring, singable score, meaningful choreography, and usually the appropriately styled scenery, lighting, make-up, and costumes, all designed by trained artists.

The musical background is the hallmark of Aristophanes in the 5th Century B.C. We thought we had our musical director in the very talented pianist, William Ferrara, who, incidentally, had played Stravinsky in "The Merchant of Venice" for Miss Healey in 1949. Bill had been on the committee which selected "Game" after much discussion. True, he preferred "Anything Goes," as I recall. But the trouble was he quit pronto after observing the first night of auditions.

Well, he had no contract.

Two factors may have determined this: the untrained quality of the comparatively few who tried out on that winter night and RIC's being abroad at the time of the awareness of the complexity of the stage business. It put me in semi-shock, however, without a musical director, further auditions and rehearsals were futile.

Mary and I consulted. Somehow we heard about Paul Cappeo, part-time student, who knew conducting and was available along with a pianist, John Smith (for rehearsals, too) and five other musicians. This was all for a price. But we were desperate, so we exploded Mary's budget.

It would be nice to say that henceforth everything went smoothly, but of course it didn't. The backstage story as usual was as fascinating as the story onstage. I wonder if "ordinary people" who attend a musical are unaware of the nightmare situations mastered to achieve that ephemeral performance realize how much organizational and diplomatic finesse as well as creative abilities have been called on . . . frequently from depths we did not know we possessed for this commitment demanded them. Quite possibly if the juice flowing to create a show were aimed at the more serious concerns of society, the artists would have won greater respect and commendation.

A few words must be said about this show. We were most fortunate in our two cuties from the junior college, for the musical director had directed a unique and original cut-drawn and programmed by two decades of RIC (E)'s leading actors. They were largely new to musicals, of course, as well as to children and jobs. We whipped them along as best we could, never knowing who would show at rehearsals. Of course, we lost some. One marvelous performer whom we lost was Vicky Ferrara, and her replacement, McCarthy Ellis, we got back when she returned to the show. Happily, Dodo has since become a leading lady.

Two cuties from the junior college, Leslie Jenkins and Kathy Chilinski helped us out. Bob Hargraves, an actor for Miss Healey but never for me, and known to us as "Mr. Community Theatre," played a role. Henry Guillotin, never an actor in an undergraduate, made the father of the leading lady a fun role.

By Joseph D. Graham

No, this is not another nostalgic ramble through my RIC theatre memories so much as an attempt to look AHEAD while looking BACK, a potentially dangerous thing to do.

Why? It might prove invaluable to some of the other participants who are still around. But we all know that little children and departing retirees are prodded in their outspokenness, so perhaps I can be occasionally negative in order ultimately to be positive.

I'd like to discuss rather candidly what I learned from two experiences dear to me, painful but stimulating. One was "Pajama Game" produced in June 1972. The other was "Cabaret" produced in November of 1970.

Not long ago, a theatre colleague, for reasons unfaithful but just possibly known to himself, caught me off guard by asking what I considered my best productions to be while directing at RIC.

Suspicious of why he asked and sensitive less I seem to brag, I stuttered something or other incoherently.

Of course, I should have stated loud and clear, and I do so here: "My musicals - the few I was allowed to do!"

And my regret is that I was not supposed to do more, although I offered repeatedly to do so . . . ever since my career started on campus.

1,063 times on Broadway. It is head and shoulders above one or two later sponsored musicals. They should not be attempted by amateurs; they have - so much to offer even in mediocre presentations.

Deeds, yes! The only time we have had full houses in Roberts Hall is when we've done musicals. The latest was probably the most expert presentation ever of that stage, but still it made money because it was so well attended.

Looking BACK, a potentially dangerous thing to do.

Yes, at RIC we have had some fine productions made them excellent, "The Robber Bridegroom" and "Cinderella," but these don't have outstanding librettos or scores, even if the latter was composed by the immortal team of Richard Rodgers and Oscar Hammerstein Jr.

If this sounds like a lecture, yes, I have taught a course since 1975, now entitled "History of the American Musical." An early class in this subject establishes the what, how and significance of the topic. Basically this has to do with why this uniquely American form of theatre originated here and how it is managing to keep Broadway financially viable today when probably nothing else could.

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The complications demand special talents, the training for which has been developed over the years. They are very expensive. One reason why, at their best, they can only be seen on Broadway. This is not to say like other classics, these musicals should not be attempted by amateurs; they have so much to offer even in modest presentations.

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back at some RIC musicals

Tom Pezzullo. I'll always be eloquent about Jan when she played the title role in "Sabrina Fair," but who had never been in a RIC musical.

The idea of an alumni show had not yet taken hold, there were conflicting events in early June, and the publicity was not right. Too many people who later expressed regret at missing the show led me to believe that under the right circumstances, we would have had nearly full houses.

It is true that the alumni plays and one revue since have drawn comparatively small audiences, but they lack the appeal of an outstanding book musical and have relied on the same little stock company year after year. The majority of RIC's dancing singing alumni have not bothered to participate although they shine in the area's community theatres.

"Cabaret" demonstrated how a fine musical can be despite troubles abounding in its creation, just as occurs with any play. I don't doubt if our very responsive audience might have liked the show better if it had been done better. But s·he recovered enough to go on.

The power of the libretto was in large measure from the adroit juxtaposition/integration of the romances and the sinister Nazi background, which Sally is indifferent to but which destroys Schneider's engagement to the Jew. Herr Schubert is as a narrator-role of the M.C., at the Kit Kat Club made Joel Grey a star,

"Sweet Bird of Youth." No other role had been launched far on her career. She was moving in her portrayal and in fine voice, but never satisfied Fannie as a dancer. Of course, she could not "bump" in her two dance numbers. I wept of referring this.

Oddly enough, I have seen Sharyn since playing every as a dancer in "Guys and Dolls" for the Academy Players of East Greenwich.

Bert Silverberg was almost two good to be true, both acting and singing as Schneider's fiancée, Herr Schulz. Brian O'Neil was handsome and proper romantie so long as we cut a song written too high for his voice. He and Diane Warren as Sally, were idyllic as they sang "Perfectly Marvelous!"

And of course, Diane, who played so many roles here will always be identified in my mind with that of Sally. She was dazzlingly on target there as she may never be again in her life. If she could have been seen professionally at that time she might have been launched far on her career.

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"Cabaret" demonstrated how a fine musical can be despite troubles abounding in its creation, just as occurs with any play. I don't doubt if our very responsive audience might have liked the show better if it had been done better. But she recovered enough to go on. Sharyn DeBlassio, possibly the most classic beauty in the show, was rather oddly playing the middle-aged Schneider. She was moving in her portrayal and in fine voice, but never satisfied Fannie as a dancer. Of course, she could not "bump" in her two dance numbers. I wept of referring this.

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S<small>mall</small>er speaking parts were played by Edward Cunningham, Richard France (faculty, Kurt House, John Hucks, Ralph Mastrangelo, and Donna Parascondole. Singers included Paula Barby, Dorothy McDavid, Brian Depoer, Melinda Fisher, Rosemary Kerouh, Denise Lambert, Olivia McConigley, Brian McMahon, Jeri Perlinger, Diane Postoian, Barbara Ray, Doris Sullivan, and George Wall.

Dancers were David Baccari, Estee-Lee Carroll, Jennifer Cooke, William Carberry, Michael Cote, Ronald Depoer, Colleen Farriss, Kris Hartman, Frank McDowell, Carol Prentiss, Paula DeRosa, Paula Rocha, Sylvan Vacularis, and Douglas Woulfe. In the all-girl orchestra were Mary Cabral, Lynn Anne Evans, Ingrid Mattison, and Moreen Sosue.

This show was not entered in the College Theatre Festival due to its unusually large cast and scenic demands. It seems it might have done things for all of us if it had been. The overall problem for me on this complex musical was that I lacked any real control over the various aspects of its production.

College projects of this sort, I believe, should have the support from theatre, dance and music faculty as part of their department schedules. The director should be in charge artistically but there should be another person functioning as producer to pull all the areas together, handle their budgets and publicize the show.

In signing off are there other things to say? Yes. I worry about where our students are going to find professional jobs after they leave us. Although regional theatre as well as Off- and Off-Off-Broadway have increased theatre work, it seems all too obvious that the greatest opportunities are in television film.

Do we train theatre personnel for that? No. And the techniques are different from those for the stage. I'm told we lack the expensive equipment, cameras, etc. Well, then we should get them; where there is no investment there is no payoff.

(Dr Joseph D. Graham is a member of RIC's Communications and Theatre Faculty.)
Rhode Island College and the Pawtucket School Department's Teacher Corps Project, which began in 1979, will draw to a close June due to federal cutbacks.

The program was originally scheduled to last five years, said Kenneth R. Walker, Teacher Corps project director for Rhode Island.

The purpose of the federally-funded program, he said, was to deliver educational and training services to Pawtucket school system personnel.

RIC faculty also gained "valuable learning experiences" working with the Pawtucket school personnel, he said.

Among the projects taken on by the group was preparing students for S.A.T. exams and revitalizing a school newsletter, to name a few.

In addition to RIC faculty and selected adjunct faculty, the Teacher Corps staff was headed originally by Dr. Thomas Lavery as director. Walker was assistant director until two years ago when he replaced Lavery who returned to full-time teaching.

Others involved in the program were Ann Hogan of the Pawtucket School Department as community coordinator and Thurley Hodgkins, staff secretary. The intern team was headed by Elizabeth Drapala and included Barbara Duffy, Betty Nunes and Susan Martins-Phipps.

The Pawtucket schools directly involved with the program are Shea High School, Slater Junior High, Baldwin and Cunningham Elementary Schools.

The Teacher Corps is a cooperative effort involving the local education department, a community council and a college or university. In this case it was Rhode Island College.

Innovations/Crafts

Keeping Score

The baseball team left Friday, March 12 for their fourth annual southern trip. They arrived at their destination, Sanford, Florida, on Saturday afternoon.

They began their week-long schedule of games on Sunday. They played an exhibition game against Manchester Community College, from Manchester, New Hampshire. RIC defeated Manchester 13-2. Freshman Chris Corsa and Junior Steve Scungio pitched for the Anchors. RIC had 11 hits in the game. The leading hitters for RIC were Jim Dennett, John Votta and Joe DelSignore.

On Monday, RIC took on Division III, University of Wisconsin-Eau Claire. RIC fell behind 1-2, after four innings. They entered the bottom of the seventh inning trailing 12-11. RIC tied the game 12-12. They won the game 13-12 on a grand slam by Joe DelSignore. The winning pitcher was Jim Martel. The Anchors had eight doubles and three homers by Dennett, Votta, and DelSignore.

On Tuesday, the team was not as fortunate when they took on 19th ranked Anderson College of Indiana. RIC had only two hits in the game, and lost 3-0. John Wilkinson and Steve Scungio pitched well, in defeat.

The next day RIC were victorious over Division I, Iowa State, a member of the Big Eight Conference. Senior Tri-captain Joe Pouliot pitched the full game.

The Iowa State Aztecs are ranked 19th in the country. Tri-captain Jim Dennett hit a double and a home run. Junior Mike Cantone also hit a homer. RIC defeated Iowa 4-2.

On Thursday, they lost a double header. In the first game, RIC lost to Indiana University of Pennsylvania 6-3. Freshman Jeff Silvera pitched six innings and left the game with the Anchor's up 5-4. RIC could not hold on to their lead, and IUP scored two runs in the last inning for the victory.

In the evening, RIC played the University of New Hampshire and were defeated 5-3. Jack Haughey pitched for RIC and gave up only six hits. John Votta had three hits in the game.

Ricchard Allaire played an excellent game defensively.

The last game of the schedule was played on Friday, when RIC took on Beloit College from Louisville, Kentucky. RIC was ahead 4-2 after two innings, but thereafter, they were able to only get two hits. They lost 8-4.

Coach Art Pustarelli felt that the trip was "very worthwhile." It certainly helped them to get ready for the season.

Childhood Conference

The 1982 Rhode Island Early Childhood Conference will be held at Rhode Island College on April 3. "Play: The Forgotten Basic," is the theme of the program.

Keynote speaker will be Dr. Miriam Ban Yen of Bayan University who has made an extensive study of play and its importance in healthy development. Her lecture topic will be "The Value of Play in Children's Development." She will speak in Gaige Auditorium at 9 a.m.

Volunteers needed

Progresso Latino, a non-profit organization, needs volunteer teachers to teach English as a second language to foreign-speaking students.

Teaching would be conducted in morning and evening hours. Transportation can be arranged.

Anyone interested can contact Mrs. Mercedes Messner, program coordinator at 728-3320 or 728-3334.

Ricchardic Review ready

This is the second year of the annual publication whose editor this year is David Osborne, a student in the English department.

(What's New) Photo by Peter P. Tobia

Teacher Corps faces early retirement

Rhode Island College and the Pawtucket School Department's Teacher Corps Project, which began in 1979, will draw to a close June due to federal cutbacks.

The program was originally scheduled to last five years, said Kenneth R. Walker, Teacher Corps project director for Rhode Island.

The purpose of the federally-funded program, he said, was to deliver educational and training services to Pawtucket school system personnel.

RICH faculty also gained "valuable learning experiences" working with the Pawtucket school personnel, he said.

Among the projects taken on by the group was preparing students for S.A.T. exams and revitalizing a school newsletter, to name a few.

In addition to RIC faculty and selected adjunct faculty, the Teacher Corps staff was headed originally by Dr. Thomas Lavery as director. Walker was assistant director until two years ago when he replaced Lavery who returned to full-time teaching.

Others involved in the program were Ann Hogan of the Pawtucket School Department as community coordinator and Thurley Hodgkins, staff secretary. The intern team was headed by Elizabeth Drapala and included Barbara Duffy, Betty Nunes and Susan Martins-Phipps.

The Pawtucket schools directly involved with the program are Shea High School, Slater Junior High, Baldwin and Cunningham Elementary Schools.

The Teacher Corps is a cooperative effort involving the local education department, a community council and a college or university. In this case it was Rhode Island College.
Sarton to read poetry at RIC

Poet May Sarton will present a poetry reading at Rhode Island College on Monday, April 13, at noon in Clarke Science Room 125.

Sarton is the author of 36 books in four different genres: poetry, novel, journal and memoir. A novel called "Anger" was out-of-town previews for almost three months. Though it is an out-of-town preview, it closed shortly afterwards.

But the show she's in at present, Ode Porter's "Nymph Errant," seems to be going well according to the review. It says, "Kathleen Mahony-Bennett brings to the experimenting heroine the kind of Julie Andrews aura of innocence and she has a fresh clear voice that is winningly melodic on 'How Can We Belong' and precisely expressive in the narrative lines of 'The Physician.'"

Earlier in the review, it is written, "better late than never, 'Nymph Errant' is finally having its American premiere at the Equity Library Theater in a production that is unusually lavish for the theater—a cast of 36 singers and dancers."

The show is scheduled to run through April 4, says Ms. Bennett's former theatre instructor, P. William Hutcheson of RIC's Broadway Babies.

More music on tap

The Rhode Island College Symphony Orchestra will perform tonight, Monday, April 5, at 8:15 p.m. in Roberts Auditorium. Edward Markward will conduct and Robert Bobberg of RIC's Music Department will be the pianist.

Featured works will be Beethoven's "Overture to Fidelio, Op. 72"; 'Symphony No. 1 in C Major, Op. 21" and D'Indy's "Symphony on a French Mountain Air, Op. 25." The latter piece has rarely been heard in this country but is performed regularly in France. It was completed in 1887 and is scored for full orchestra and an almost concerto-like piano part.

On Monday, April 5, RIC's Chamber Singers and Chamber Orchestra will perform at 8:15 p.m. also in Roberts Auditorium.

Mozart's "Vesperae Solennes de Confessore: K. 339" and the first complete performance of "Songs of Life" by Paul Nelson will be featured. Nelson is professor of composition at Brown University. Written for chorus and piano in 1957, "Songs of Life" was orchestrated for chorus, strings and piano or harp by the composer in 1961. Set to poetry from the thirteenth to the sixteenth centuries, the separate titles of the five songs are: "To Music," "Death Takes All," "Drinking Song," "On Life's Pleasure," and "Pluck the Fruit and Taste the Pleasure."

The April 5 concert is the same program which the group will take on tour in June to the World's Fair in Knoxville, Tenn., and several other locations.

The Rhode Island Philharmonic Orchestra will host a conductor's forum on Tuesday, April 13, at 1 p.m. in Roberts Hall, Room 137. A reception will follow in the Alumni Lounge.

All of the above events are free and open to the public.

RIC's Broadway Babies

By Arline Aissis Fleming

Just two weeks ago, a Rhode Island College theatre graduate earned for herself a photograph in the New York Times as well as a positive theatre review.

Her husband, also a RIC grad, is earning applause on Broadway himself these days, the long-running show "Barnum."

These Broadway babies are growing up.

Kathleen Mahony-Bennett and her husband, Richard, are the star-struck graduates.

Both Kathy and Richard were in the award-winning RIC production of "The Robber Bridgroom" which was presented at the Kennedy Center in Washington, D.C. In fact, some say that it was during that production that their relationship first started to blossom.

Married now, and several shows later, they are living in New York taking acting, voice and dance classes as well as auditioning and performing.

Richard has been seen in the Off-Broadway production of "The Fantasticks," the touring company of "Barnum" and now the Broadway version of "Barnum." On stage at the St. James Theatre, he plays several different characters including a juggler and a clown.

Kathleen, before her notice appeared in The New York Times, was seen in "Damn Yankees" with Joe Namath and was cast in Donald Driver's "Oh, Brother." She appeared in that show's out-of-town previews for almost three months. Though it is an out-of-town preview, it closed shortly afterwards.

But the show she's in at present, Ode Porter's "Nymph Errant," seems to be going well according to the review. It says, "Kathleen Mahony-Bennett brings to the experimenting heroine the kind of Julie Andrews aura of innocence and she has a fresh clear voice that is winningly melodic on 'How Can We Belong' and precisely expressive in the narrative lines of 'The Physician."

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RICHARD AND KATHY MAHONY-BENNELL as they appeared in the award-winning RIC production of "The Robber Bridgroom."

"The Robber Bridgroom."
Women in prison subject of play

"Jail Cries," a feminist play about women in prison, written by Sharon Stonekey, will be presented at Rhode Island College on Thursday, April 13. The free performance will be staged in Gage Auditorium at 4:15 p.m. It is open to all.

The performance is being sponsored by the College Lecture Series, the Sociology Department and Club, the Women's Center and Women's Studies.

"Jail Cries" is the story of three women and their experiences with the prison system. Dinah, a middle-class woman, has been repeatedly beaten by her husband and suddenly murders him. While awaiting trial, she experiences the court and prison system for the first time.

Judy, a welfare recipient, has turned to shoplifting to supplement her meager income. She has been in jail three times before and is currently serving a 90-day sentence.

Both Dinah and Judy are mothers experiencing the cruel separation from their children. Hebe is an alcoholic and has lived in institutions most of her life. She is the jail's self-styled psychologist and theorist.

The play weaves these characters with the views of the superintendent of the jail.

The work has been presented at the Royal Court Repertory Theatre in New York City as well as prisons, colleges and communities across the country.

On the night after the RIC performance, it will be presented at Rhode Island’s Adult Correctional Institution Women’s Division.

The play is performed by Stonekey and is in two acts. It grew out of the author’s research and experiences working at state and county facilities.

Writer-actress Stonekey also wrote and directed "Footprints," a multidimensional performance. She was a member of Full Circle, a feminist performing arts collective which performed original material at coffeehouses, colleges and women’s centers in the northeast.

Stonekey’s acting experience comes from attending the New York University School of the Arts and she also worked backstage at the New York Shakespeare Festival.

Calendar of Events
March 29 – April 5

MONDAY, MARCH 29
Noon-12:45
Behavioral Weight Control Workshop. Judy Gaines. Craig Lee, Room 320
7-8 p.m.
Arts and Crafts Exhibition. Sponsored by Student Council for Exceptional Children. Student Union Game Room.
7-9 p.m.
Kappa Delta Phi Meeting. Student Union Chambers.

TUESDAY, MARCH 30
Noon
Sociology Department Colloquium. "Changes in the Sociology Profession: Opening Up New Career Opportunities." N. J. Demerath, chairman of Sociology Department, University of Amherst. Free and open to the public. Faculty Center, Upstairs Reading Room.
7-9 p.m.
Finance Commission Meeting. Student Union Chambers.
12:45 p.m.
1-2 p.m.
Jewish Students and Faculty Meeting. Student Union, Room 304
7-9 p.m.
Performance Based Admissions Program. Free information session. Sponsored by Office of Continuing Education. 7:30-9:30 Kappa Epsilon Meeting. Student Union, Lounge F.

WEDNESDAY, MARCH 31
Noon-1 p.m.
History Department Lecture Colloquium. Prof. Kenneth Lewalski will speak on the "Polish Crisis: From Winter to Spring." Craig Lee Room 207.
7-9 p.m.
Kappa Delta Phi Meeting. Student Union, Room 304
8 p.m.
North Carolina Dance Theatre. Sponsored by RIC Performing Arts Series. General Admission, $7; RIC students, $3.50; students, $3; senior citizens, $4.50. For Box Office reservations, call 456-8144.

THURSDAY, APRIL 1
10 a.m.-Noon
Performance Based Admissions Program. Free information session. Sponsored by Office of Continuing Education. Alumni Lounge, Roberts Hall.
7-9 p.m.
Innovations/Craft ’82. Opening. Participants from the northeast working in metal, clay, fiber, wood and plastic. Continues through April 23. Gallery hours, Monday-Friday 11 a.m.-4 p.m., Sunday 1-4 p.m. Bannister Gallery, Art Center.

FRIDAY, APRIL 2
Noon
Great Decisions Meeting. An informal program of discussion of significant foreign issues. Contact David Woolman at 456-8065 or John Browning at 456-8091 History Commons Room, Galilee Hall 207.

SUNDAY, APRIL 4
10 a.m.
Sunday Mass. Student Union Ballroom.
7 p.m.
7-11 p.m.
Kappa Delta Phi Meeting. Student Union Chambers.

MONDAY, APRIL 5
8 a.m.-4 p.m.
Blood Drive. Student Union Ballroom.
4 p.m.
6-9 p.m.
Women’s Fitness Center. Five week “Shape-Up” program begins. For registration, call Whipple Recreation Center at 456-8136. Free and open to RIC students and staff.
7-8 p.m.
Arts and Crafts Exhibition. Sponsored by Student Council for Exceptional Children. Student Union Game Room.
7-9 p.m.
Kappa Delta Phi Meeting. Student Union Chambers.
8:15 p.m.
RIC College Chamber Singers and Chamber Orchestra. Edward Markward, director. Free and open to all. Roberts Auditorium.

NORTH CAROLINA DANCE THEATRE will perform at Rhode Island College on Wednesday at 8 p.m. in Roberts Auditorium. Tickets are $7 general admission, $3.50 for RIC students, $4.50 for senior citizens and $5 for other students. For reservations, call 456-8144.