



Established 1928

The Anchor

'FREE ACCESS TO IDEAS AND FULL FREEDOM OF EXPRESSION'

Volume LXV, Number 17

Rhode Island College

March 15, 1973

Stevie Wonder To Play Here, March 24th

Stevie Wonder (born Steveland Morris in Saginaw, Michigan, May, 1950) grew up with music, nourished and supported by it, creating his own as soon as his precocious energies allowed. His piano training began at age four, and a few years later he took up the drums as well. But his first instrument was the one he later became mostly closely identified with — the harmonica. "Someone gave me a harmonica to put on my key chain — a little, four-hole harmonica," Stevie remembers, "and I started playing

the blues, Jimmy Reed's blues, Bobby Blue Bland's. I used to sit by my radio and listen. Took a little of everybody's style and made up my own." His raw, joyous harmonica was a trademark on his early records — it jumps out of "Fingertips Part 2" like sparks from a welding torch — and the instrument remains a part of Wonder's live performances.

Brought to Motown Records when he was about ten by a young friend's big brother — Ronnie White of the Miracles — Stevie joined the company just as it was coming up with

its first hits, and the two matured — skyrocketed — together. Wonder's first big success came in 1963, when the incredible "Fingertips" and an album entitled, fittingly, *The 12-Year-Old Genius* made "Little Stevie Wonder" the phenomenon of the year. He never ceased being a phenomenon (although he shed the "Little" somewhere along the way.) "Uptight," "Nothing's Too Good for My Baby," a soul version of Dylan's "Blowin' in the Wind" that surprised everyone, "I

Con't. on Pg. 10



Landmark Concert of RIC Dance Co.

A showcase matinee at 2:15 on Wednesday, March 21st in Roberts Theater precedes the concert of the Rhode Island College Dance Company. The concert is on March 23rd and 24th at 8:15 p.m. and this year it is unique. For the first time the Company will dance three full length ballets by professional choreographers. These ballets will vary in length from twelve to twenty-two minutes.

That is one reason Dr. Fannie Helen Melcer, artistic

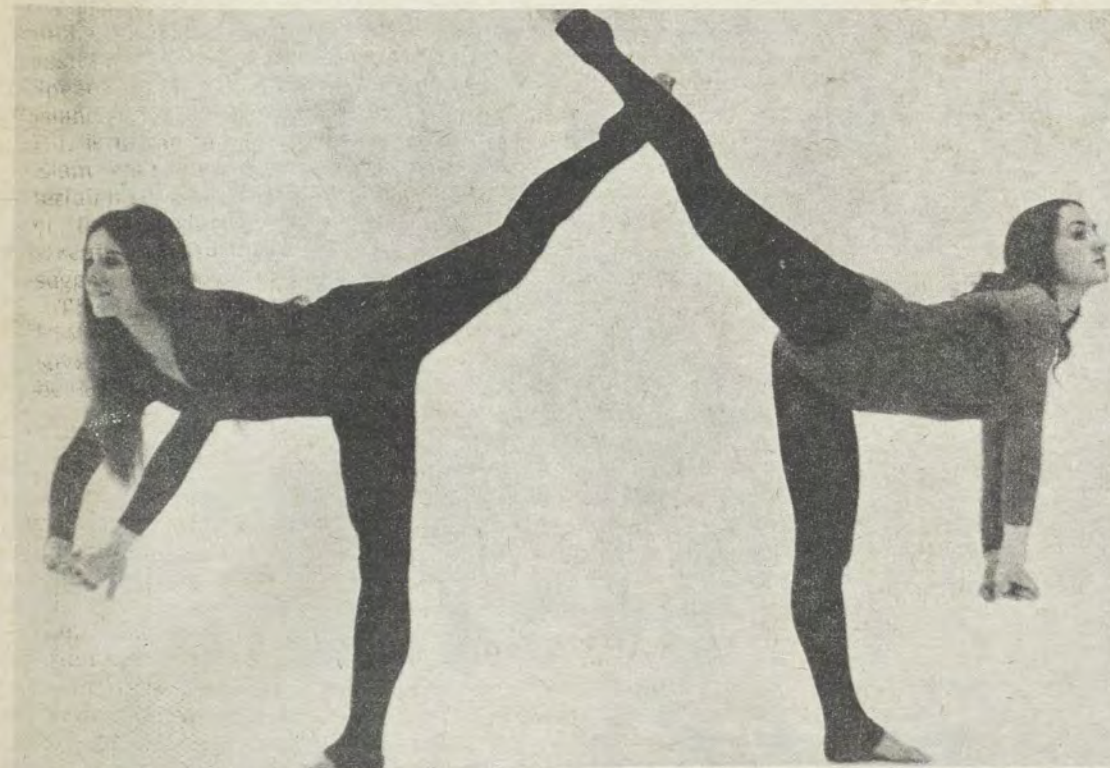
director, believes this concert is exceptional. Another is that the skill level of the Company is especially high this year. In addition, the dancers have more collective performance experience than at any time in the history of the Company. And it takes skill, experience and enormous rehearsal time to get major ballet performances ready.

Another feature of the concert will be lighting design by Professor Billie Ann Burrill. The technical crew, whose

original training under Professor John Custer and John Gavis, has been refined by a recent workshop on lighting for dance, and by a course, Dance Production. Tom Goode will be production manager.

Kris Hartman and Carol Preziosi, Student Co-directors, are also lead dancers. Jennifer Cooke triples as; choreographer, dancer and seamstress for the Company. John D'Errico, officer for

(Cont. on Pg. 9)



Members of the RIC Dance Company. Paula Dekita and Mary Heavey, dancing a composition called: "Streams in Space."

Richard France in "Crazies"

This teacher is no Mr. Chips. Rather Richard X. France, assistant professor of Speech/Theatre at Rhode Island College in Providence, R.I. is in the mold of a Jack Elam character or, as Entertainment Editor Jack Major of the *Providence Journal-Evening Bulletin* has suggested, Toulouse Lautrec.

The frighteningly energetic France has the enthusiasm of several gargantuas and it may be this characteristic in his

personality which led film producer/director George Romero to cast the bearded bulldozing academic in a lead role in his latest fright movie called "The Crazies." (To premier in New York at the Forum Theatre, March 22.)

France, whose forte is playwriting and teaching, readily admits that acting was tied for four-hundredth place, somewhere in a category with washing his socks and cleaning

(Cont. on Pg. 10)

Culhane NALS Brd. Member

Thomas Q. Culhane, Principal of Henry Barnard School at Rhode Island College, was actively involved in the National Association of Laboratory Schools Convention held in Chicago February 20-22 both as a member of the NALS Executive Board and as a panel member appearing on the program. Dr. Culhane was accompanied on the trip by Kenneth Smith, Assistant Principal at Barnard School.

The National Association of Laboratory Schools is a professional organization that, for the most part, includes in its membership persons holding administrative responsibilities in the nearly 200 laboratory schools located throughout the nation. Each February NALS holds a national convention in conjunction with the American Association of Colleges for Teacher Education and the Association of Teacher Educators conventions that overlap with the NALS Convention.

Dr. Culhane was elected to the NALS Executive Board in 1972 for a three-year term of

(Cont. on Pg. 3)

Sr. Class Seeks Pledges

The Senior Class has decided to donate money to the North Providence-Johnston Boys Club and award the honors thereof to the College as the Class Gift.

The goal of the Class is to reach at least \$1,000. This donation will name a section of the new structure after the donator. A gift of \$1,200 places the donators' name on the Founder's role. But this is not the reason for the gift.

The proximity of the new location and the construction of a pool facility will offer the college community the opportunity to initiate a wider range of physical activity education programs. R.I.C. may once again teach swimming. This is one of the basic reasons for the gift. Another contributing factor is that the Senior Class as well as the College plays an important role in the community.

Therefore, the Class of '73 will be donating the honors in the name of the Senior Class and the college community.

To donate money to this cause, anyone on campus can pledge money through the Class of '73 mailbox in the Student Union or bring their donation to the Student Union sometime during the week of March 19th.

Table of Contents

Editorial: Free Press . . .	p. 2
America	p. 2
Job Line	p. 3
Jeff Heiser: "Portraits" . . .	p. 3
Trucking	p. 4
Crossword	p. 4
Free Classifieds	p. 4
Magic Theatre	p. 5
Around the Town	p. 6
Ron Steison: <i>The Trial</i> . . .	p. 8
Jim Dawson:	
Lola vs. Powerman . . .	p. 8
On Campus	p. 9
Coffeehouse Circuit . . .	p. 9

In this issue



OPINIONS



America

by Will Collette

**"You have the right
to remain silent . . ."**

It's difficult not to notice that Dick Nixon has it out for the press. So do a lot of other people, for that matter. Among the catalog of offenses, one can include:

1) Subpoenas served on newsmen in order to force them to reveal their sources and information received in professional confidence.

2) The tapping of newsmen's phones by the Justice Department — a self-defense mechanism designed to close leaks of "vital," top-secret and highly embarrassing information to the likes of Jack Anderson or *The Washington Post*.

3) The warning to local television stations that if they aren't more careful about what material they air from the liberal national networks, the black marks in their obedience books could cost them their licenses.

4) The elimination of federal funding (administratively administered through the Executive puppet, the Corporation for Public Broadcasting) for public affairs programming on National Educational Television. The cuts would scrap programs covering the spectrum from Bill Buckley's "Firing Line" to Bill Moyer's "Journal" to the innovative "Black Journal." The Administration's position, according to its phantom spokesman, is "It's not their business to get political."

Coupled with Spiggy Agnew's multisyllabic diatribes on the media, these concrete attacks have worried media personnel across the country to the point of distraction. At a recent meeting, news department directors decided that since something must be done, new techniques for placating the Executive ire must be employed.

All reporters in the field must be issued a "No-Rights" card, which will have to be read to each person they speak to. It will read:

I am a reporter. I would like to talk to you. You have the right not to talk to me. If you choose to talk to me, anything you say can be taken away from me and used against you in a court of law.

Some problems in obtaining information in this manner are envisioned, but the directors expect that the American people will soon learn to adapt, as they have in many other previous cases of liberty restriction.

In answer to the other objections posed by the Administration, the media heads have come up with other solutions. Before and after each news broadcast and affixed prominently to the front page of every newspaper will be the editorial disclaimer: "What is contained herein may or may not be the opinions of the staff and management of this station (or newspaper.) They may not or may probably be the views of the national administration." Official statements and news that has been screened and approved with the national administration will bear the Presidential Seal and the signature of the Chief Executive. National Educational Television plans to respond by expanding some of its more popular features ("Bookbeat," the "French Chef" and "Making Things Grow") to an hour and a half format to cover the time relinquished by more touchy programs. The possibilities for such a format are endless: Consider "An Evening with Julia Child" during which the viewer can see her prepare her own yeast bread from scratch, starting from the threshing of wheat plants.

The amazing quality of our democratic society is its facility to tolerate all forms of political behavior; its ability to adapt is a source of wonder. However, and some would say unfortunately, the new political trend, Nixonian democracy, has a tendency to preclude all of the other forms. For the sake of balance, one might imagine, the only way a newsmen can justifiably present an anti-Administration view would be to don a rubber nose and speak with double negatives. But then, so it goes.

EDITORIAL

R.I. Attacks The Free Press

The editors and staff of the *Anchor* view House bill H-5467 as a dangerous abridgement of the Bill of Rights' guarantee of freedom of the press. The bill was sponsored principally by Rep. John J. Skiffington of Woonsocket, the House Majority Leader, and was passed by the House on March 9. It will require that editorials in "any newspaper or publication in the state," including by implication, the college press, be signed by the editorial writer. Penalties attached are a \$100 minimum and \$300 maximum fine for the first offense and \$300-\$500 for subsequent offenses.

Though Mr. Skiffington and the co-sponsors (Reps. Pacheco, Hughes, Freda and Hagan) may feel justified, we feel impelled to remind them that the law of this nation is still the U.S. Constitution. It is understandable that they would forget its existence; more than once, constitutional considerations have been waived by this session of the General Assembly.

Rep. Skiffington feels his bill is justified because, then, people who are offended by editorials would "know who to contact." With tar and feathers, no doubt. Other legislators seized upon the bill as an opportunity to avenge themselves against the *Providence Journal*, who, many feel, controls the state's opinion market in despotic fashion. Rep. Theodore Low quipped that the measure would mean "the entire editorial page would have to be signed by John C. A. Watkins, the publisher of the *Journal*." Others argue that the bill would help the people in decision-making by enabling them to know the source of editorials.

All of these arguments have a sense of superficial validity and, frankly, some points must be conceded. But the odd characteristic this bill exposes is the tragic willingness of people to sacrifice VITAL LIBERTIES in order to receive some perceived, though short-termed gain. In order to punish the *Providence Journal* for real or imagined editorial offenses, the legislature is willing to pass legislation that is not only clearly unconstitutional and unnecessary but which also sets a dangerous precedent.

The concrete effects of this bill upon the *Anchor* are minor. We would have to instruct our sometimes errant printer to be careful on all editorial bylines (assuming the bill is passed and we decide to comply.) We generally sign all editorials, except those that reflect the unanimous opinion of the editorial board. We clearly list our editorial policy, our membership and their functions in our masthead. Even if we were to slip occasionally, it's not likely the state would prosecute such a little fish. BUT, OF COURSE, THIS IS NOT THE POINT!

(Cont. on Pg. 8)



Letters

Lemons on the Defensive

by J. Stanley Lemons

Scott Molloy's commentary on the *Anchor*'s interview of me of March 1 is a typical effort of his mind, a combination of innuendo, naivete, and nonsense. Some of his difficulty stems from his wanting to attribute positions to me that I do not hold. Some results from silly suggestions as to what I might do if I were walking down a street in 1925. (He knows enough about history not to indulge in fantasies like that.) Some flows from his own particular philosophy of history (or lack of it). He is entitled to that, but like a good totalitarian of the Left he tries to tell me what I must do. But, I am most struck by his simplicity, and that deserves further comment.

I found Molloy's questioning the lapse of time between the writing of my dissertation (1967) and the publication of the book (1973) to be most peculiar and completely naive. Each of my colleagues here at RIC who has the slightest pretension and hope of appearing before his peers in print probably smiled ruefully at Molloy's question. Indeed, why does it take so long? These same colleagues know that their efforts at writing and publication have been and must be squeezed in at vacation times, on weekends and after midnight. The amount of material being published by our faculty is not large, but this is not a measure of the desire or ability of that faculty. It is a measure of their burdens in most areas to the neglect of their writing efforts. The round of courses, committees and routine commitments makes it extremely difficult to write.

Writing is hard, time-consuming work, and RIC does not make many concessions to that demension. Other aspects of our professional lives are given a higher priority in the consideration of tenure, promotion and pay. A considerable number of my colleagues are torn up and frustrated by the crush of things which block their efforts at publication. Not only do they not have the time to write, even when they sweat out a piece over Christmas, in a summer, between semesters, on weekends and after midnight, its quality suffers from inadequate attention. We compete for space in the journals and the presses with an army of others who are provided more time and encouragement.

I do not say these things to vaunt myself or to suggest that I am somehow better able to survive. I am luckier than most. I began working on my dissertation in women's history before there even was a Women's Liberation Movement. I was interested in the history of women at a time when few others were. I got there first. I am just lucky now that the topic has since become one of general interest. Is one supposed to hold back the work of a decade because someone else might think that he is cashing in on a topical issue? Merely putting the question shows how stupid the innuendo is. But a more detailed answer will permit the uninitiated to understand what is really involved.

Contrary to what the March 1 interview implied, I began the research on the topic in 1963 and wrote the dissertation, while teaching full time, in the winter of 1966-1967. At the very moment that I was completing my thesis, the Women's Liberation Movement was only gathering force. I was trained to be and always intended to become a professional historian. The canons of this profession require judgment of peers which implies publication of one's work. My doctoral committee believed that my thesis was worthy of publication, and I hoped so. To that end I did what is the usual practice in this profession: I drew an article from the dissertation and submitted it to a scholarly journal. That article was sent to the *Journal of American History* in July, 1967—which was even before I had my diploma. The *Journal* notified me of acceptance in January, 1968. I proofread the galley in September, 1968, and the article appeared in March, 1969. As a result of that one article, three university presses asked to see my book manuscript. The University of Illinois Press informed me in July, 1970, that they wanted to publish it, but with revisions. The revisions were all done, the manuscript completely retyped and resubmitted in August, 1971. I received final acceptance in December, 1971, and the galley proofs arrived the first day of school in September, 1972. I received the page proofs from the printer in November, 1972, and received, at long last, the very first copy of the book on January 31, 1973. So, there is no mystery involved in the time lapse, only the usual procedure and the inexorable passing of the seasons. As anyone who has been through it can report: it takes time.

While writing is a grueling job, getting something accepted for publication is partly serendipity. And having it appear in print even after acceptance is often a matter of waiting, and waiting and waiting.



PORTRAITS

by Jeffrey L. Heiser

The Water (David, Stephen and Me)

"I'm always trying to write an end to this novel," he told me one night as we walked across the sand. The police had just missed us again on their hourly round; I doubt that they were really aware of anyone in spite of the clear sky. The shore was well lit by the three-quarter moon, and David, that was my friend's name, lit his last cigarette and looked at his watch. "I doubt that there will be any stores open near-by," he joked casually, looking at the empty pack. "It's just past 4:30."

So far the summer had been much as the night - blunt, dragged out, uneventful. The breeze blew off the river towards the shore, and a light jacket felt comfortable against the moisture in the air. That night David and I had been in town, Newport to be certain, passing from bar to bar along Thames Street. Occasionally we ran into various acquaintances. I met an old English teacher from high school who told me how things had changed and after he had placed me amongst the memory of my former schoolmates, he began to recall for me (and himself) several of whom he had recently seen. He did amuse and amaze me with his sense of perception into those that I knew well, and if in the event that I found him in error, I observed that he was never far from the truth. I left him in the dregs of a beer-rinsed conversation with a young well-dressed fraud that I had graduated with. David had run into an old girl-friend, and several times after their encounter I had caught David unaware of what I was saying. Once he unnecessarily apologized; I had a clear understanding of the old story.

"Success," he told me, "is something that most people can't come to grips with. Just because my book made a lot of money, people think it was a success. The critics were split half and half; I only read the reviews that enumerated its faults instead of its successes. It really makes you think about a lot of things." He walked over to the bushes to urinate.

"Were you successful?" I asked when he came back. He smiled weakly or politely, I can't remember which.

I first met David when I was about eleven years old. He was then fourteen, and was my brother Stephen's best friend back in the days when I was just managing to catch a glimpse of what they had already become acquainted with. However, I never really got to know him until I had finished school. My brother had run off to the war and had promptly got himself shot, while David had been accepted

to a rather prominent university, where he first began writing. His debut novel was an immediate success, primarily due to his father's having certain connections in New York City, not withstanding the fact that it was a first-rate novel to begin with. The critics who praised it were many, and the ones that David talked so much about were few, and from the reviews that he showed me, it was rather apparent that they knew not what they were talking about.

David had shown up at my brother's funeral, and afterwards we had gone down to some bar by the waterfront and gotten quite drunk, I didn't see him again until a few months after his novel had been published; he explained to me that engagements were hard to break away from in New York City, and he had been working quite hard in order to complete the follow-up that his publishers were continually prodding him about. So he had come back to Newport for a few weeks to relax and if he could, to complete his second novel.

His return took me quite by surprise; I honestly believed that I would never see him again, and when his novel had become such a success, I admittedly was taken by surprise, as my brother St. Stephen nor David himself had ever mentioned any attempts whatsoever at writing. The first night he was here we had gone off to a quiet bar by the piers to shoot pool as we drank several bottles of imported beer, all of which he insisted upon paying for. He played exceptionally well and displayed excellent control, holding his cue between thumb, index, and forefinger and using clean, sharp strokes. After a few games I remembered that my brother had once asked me for a few dollars to pay off some debts and now I realized it was David who had beaten him. While we played, he told me several adventures that he and my brother had shared while still in their teens, stories I would never have guessed had taken place, and he told me rather confidentially some of his past at school and in the city. I listened attentively as he kept on winning.

"The book I'm working at now..." He had been leaving sentences unfinished all night, allowing them to hang in mid-air while his mind drifted off elsewhere. This time he caught himself and apologized; I noticed that he had been watching the slowly developing horizon, which due to our location, we took to watching with our backs towards the

water. All the drinking that we had done that night had just begun to wear off; we were both fairly exhausted. He drew slowly on his cigarette, then put it out in the sand. I felt a bit amused at his attempt to convey an aura of drama, which I did well to conceal.

He spoke slowly and clearly, pausing every now and then as he looked for the sun. "All my life I've been trying so hard to do things right and have never really managed to keep everything sorted out. I did very poorly at school, the only reason I got in was that my father was an alumni, and I quit after two years rather than flunk out. Without my father's connections, I doubt that my novel would have ever been looked at, and in fact, Stephen gave me the idea for it before he split for less-green pastures." He glanced at me for a moment, hoping to detect some reaction, then went on, talking about the girl he had run into again. He added, "...and now my publishers and my father have been on my back constantly to finish..." He let the sentence drift off again.

When the second novel came out, it was warmly received by the critics who had waited for it, although the over-all reaction to it was that while it still displayed much of the exceptional style that made his first novel a success, it was not as brilliantly conceived of as its predecessor. He managed to send me a copy when it was finally released. It read insanely; a sort of twisted cross between Joyce and Woolf concerning the adventures of a young man in school who eventually turns his back on everything and leaves to spend the rest of his life in the English countryside. His characters were sometimes conceived of something along the lines of a twentieth-century Dickens, other times, they were left vague and sketchy without making the book look amateurish or gimmicky. I myself thought that it was still better than most of the current convalescent writings that had been circulating amongst a rapidly diminishing reading public. Along with the copy he sent me was a rather long

letter explaining various parts of the novel and also some bits of information on what he was up to in the city. He mentioned something about film rights for his first book, an affair with the daughter of one of his publishers, and he also gave me some rather candid impressions of some of the other writers and society people that he had come into contact with. Several months later I received what was to be his final correspondence: he was making scads of money, he attended scores of parties, he was engaged to the daughter of some retired film star, and his writing, although improving was becoming less and less frequent. The news of his suicide three weeks later made little impression upon me.

David looked up at the big sky and smiled at the clouds rolling by. He picked out a few formations, faces and stations, and had been with Stephen all afternoon after eating lunch at my house. No matter where they wandered off to throughout the summer, they always wound up by the shore. Stephen told me to tell my mother that they wouldn't be back for supper, and would probably be sleeping on the beach that night.

They both had one more year of school to go, and they spent most of the summer running across the sand and the surrounding country-side, tripping an average of twice a week. They used the rest of their time either doing odd jobs for spending money or skinny-dipping at the beach. I seldom went with them or even realized what they were actually up to; Stephen had only

Culhane

(Cont. from Pg. 1)

office and he carried out the responsibilities of that office in pre-convention and post-convention meetings of the board. In addition to his NALS Executive Board responsibilities, Dr. Culhane is in the process of founding a regional chapter of the parent organization encompassing laboratory schools throughout northeastern states including the New England region.



RIC Dance Company CONCERT
PREVIEW MATINEE
WEDNESDAY, MARCH 21, 1973
Roberts Auditorium 2:15 STUDENT ID

ROBERTS AUDITORIUM
MARCH 23 & 24, 1973
8:15

once mentioned going to some place in Newport where the bartender didn't care how old you were, as long as you paid for the beer and kept your face out of sight in case the cops came. While I spent most of my time playing baseball that summer, I did notice that both David and Stephen had changed quite a bit.

But this was late August, and David looked up at the big sky and asked Stephen how many more summers were left. Stephen turned away from the water to look at David. He told him not to think too much about it.

JOB LINE

Following is a partial list of part-time jobs received by the Student Employment Office in the past week. For further information see Mrs. Wellins, Student Employment Advisor, Roberts 314.

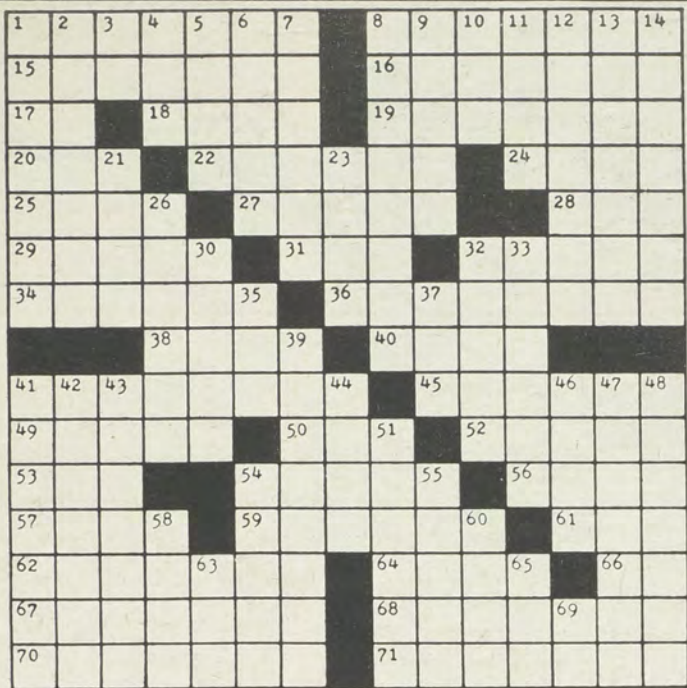
BARTENDER — experience necessary — Warwick — \$2.50 per hour plus tips — 2 nights a week

WAITERS — no experience necessary — Warwick — \$1.10 per hour plus tips.

HOSTESS — Warwick restaurant — 2 nights — \$2.25 per hour

TUTOR — for a 16 year old boy — Spanish and Algebra — \$3.00 to \$5.00 per hour.

The office of New Student Programs is looking for students to work in the Encounter Program this summer. There are two types of positions — Sponsor, which has a stipend of \$350 plus room and board; Student Aide to Advisor which has a stipend of \$100, and allows ample free time to take summer school courses. Encounter will run from July 5 to August 3. Applications are available in the Student Employment Office or the Office of New Student Programs, C1 057. Application deadline is March 30.



By EDWARD JULIUS

ACROSS

- 1. Fastened Together
- 8. Periods of Luck
- 15. End of Saying
- 16. Snood
- 17. "Lady ___ Good"
- 18. Mop
- 19. Judge
- 20. Adjectival Suffix
- 22. Rigorous
- 24. Palm Drink
- 25. Spring
- 27. Sets Dog Upon
- 28. Victory
- 29. Sex Expert Havelock
- 31. French Condiment
- 32. Metallic Sound
- 34. Influence
- 36. Replenish Battery
- 38. Lion's Noise
- 40. Litigation
- 41. Careful
- 45. West Point Freshmen
- 49. Foreigner
- 50. Extinct Bird
- 52. Poolish
- 53. Sick
- 54. Murders
- 56. Slant
- 57. Ridge of Sand
- 59. Make Beloved
- 61. Illuminated
- 62. Paid No Attention to
- 64. Scottish Kiss
- 66. Six
- 67. Every (2 wds.)
- 68. Surfing Feat (2 wds.)
- 70. Thin
- 71. Driving Away

DOWN

- 1. Celebration
- 2. By ___ Alone
- 3. Brightness
- 4. Greek Letter (pl.)
- 5. Pulls
- 6. Political Regions (Fr.)
- 7. Scattered Remains
- 8. Metal Restainers
- 9. Fruit Pies
- 10. Tease
- 11. Island Country (Poet.)
- 12. Peace-loving
- 13. Retaining
- 14. Peculiar
- 21. Nelson
- 23. Cold Drink
- 26. Perforate
- 30. Hold in Contempt
- 32. Mexican Food
- 33. Hidden
- 35. Scottish Digit
- 37. Drinking Container
- 39. Aid to Recollection
- 41. Creameries
- 42. Unlawful
- 43. Quiet
- 44. Related
- 46. Empty Boat of Water
- 47. Make Interesting
- 48. Background
- 51. Hebrew Letter (pl.)
- 54. N.H. Resort City
- 55. Wife of Abraham
- 58. Dry Wind; Var.
- 60. Gambling Resort
- 63. Stick
- 65. Self
- 69. Note of Scale

Solution on Page Eight



FOR SALE: 1966 MGB for parts, 1971 motor, transmission, 2 ton-neaus, and more. Call 737-0213.

FOR SALE: 1966 VW camper. Excellent running condition. New motor. Asking \$675. Call 722-0935.

NEEDED: Crochet hooks, knitting needles, yarn, beads and leather. Contact S.U. 304. Needed for kids.

WANTED: Bass amp for practice use. Quality not important, but price is (cheap). 272-8116.

FOR SALE: Formica table with large leaf chairs (8), must see. \$15. 433-2983.

FOR SALE: Dulcimers, brand new. Call Charles Huot, 353-3354.

FOR SALE: Classical guitar like new; nylon strings. Must see, \$16. 433-2983.

WANTED: Plastic coke bottles. Fair price. Contact Jim in S.U. 309 or call ext. 469 or 321-4469.

NEEDED: Part-time case aides, hours flexible. Interested? Apply at Comm. Service Off., S.U. 304.

FOR SALE: Thorens TD125, Rabco SL 8 E, Shure M91E, 1 yr. old, 2 yrs. left on warranty. \$450 list, asking \$225. Call 769-5407.

A Note on Trucking

When you consider answering a request from either a driver or a rider, you should not feel that it is necessary to fulfill all the time requirements listed. That is, if you can provide a ride for someone who advertises "need ride Mon. Thru Fri. at 9 a.m." only on, for example, Monday, Wednesday and Friday, call them up and tell them that. Most people are willing to split transportation requirements among several people, and even if you can provide only part of the need, it is certainly better than nothing.

The Sociology Column

by Steve Chianesi

The Curriculum Committee is working diligently on new courses for the Fall Semester. The Student Representatives presented the Charter of the Sociology Club to the Department at the meeting last week.

The sixteen representatives of the Sociology department had a meeting on Wednesday, March 14. We are trying to keep the committees in full operation throughout the year and everyone is working hard at their respective committees.

Dr. Eunice Shatz spoke Wednesday on "The Legitimation of Socially Structured Inequality" at Alumni Lounge. This is one in our continuing series of Sociology Colloquium.



TRUCKING

If you are going ANYWHERE, at any time, this service is for you. It is free, accessible and reaches a lot more people than a note on a bulletin board. To participate, please furnish the following information: 1) Are you a driver or rider? 2) Where are you going from and to? 3) When are you going? 4) Are you willing to share expenses? 5) Who are you and where can you be reached? Notices will be run for two weeks only unless renewed. Again, the service is free and will allow you to reach a large audience and is not limited to commuting back and forth from RIC. The responsibility for the smooth operation of the service rests with the participants and not with the Anchor.

DRIVERS

Leaving Centredale for RIC Tues. thru Fri. for 8 a.m. classes, Mon. around 12:30. Can take up to 4 people. Call Karen at 231-5680 or contact thru Chaplains' Office.

Leaving RIC for Centredale Mon. thru Thurs. at around 4 p.m., Fri. at noon. Call Karen at 231-5680 or thru Chaplains' Office.

Leaving Pawt. End of East Side for RIC Mon., Tues. and Fri. before 9 a.m. Willing to take several people. Call Will at 331-0008 or extension 311.

Leaving RIC for East Side Mon. & Tues. after 4:15-6:30 classes, Wed. after 7:15-9:30 class. Willing to take several people. Call Will at 331-0008 or extension 311.

Leaving RIC for Greenwood section of Warwick weekdays around 4:30 p.m. Call Jimmy at extension 471 or 737-4196.

Leaving RIC for Warwick (Narr. Pkwy) Mon. & Wed. at 2 p.m., Fri. at noon. Willing to share expenses. Call Maureen at 781-9156.

RIDERS

Leaving Barrington for RIC for 11 a.m. Mon. & Tues., Wed. & Thurs. at 10 a.m. Call Mary at 246-0762.

Leaving RIC for Barrington Mon. & Wed. at 5:30 p.m., Tues. at noon and Thurs. at 4 p.m. Call Mary at 246-0762.

Leaving RIC for Warren Fri. after 12. Willing to share expenses. Call Anne at 245-8399.

Leaving Brown U. area for RIC Wed. to arrive for 9 a.m. class, Fri. to arrive for 8 a.m. class. Willing to share expenses. Call Jane at 863-4542.

Leaving Warren for RIC Mon. & Wed., Thurs. to arrive for noon class. Willing to leave earlier. Call Karen at 245-1479.

Leaving RIC for Warren Mon. & Wed. at 6:30 p.m., Thurs. anytime after 2 p.m. Call Karen at 245-1479.

Leaving Warwick (Narr. Pkwy) for RIC for 9 a.m. class Mon. & Wed., Fri. for 8 a.m. class. Call Maureen at 781-9156.

FREE CLASSIFIEDS

FREE CLASSIFIED. The classifieds may be used by the RIC Community to sell anything, (meal tickets, books, yourself,) they may be used to extend a greeting:

Candace, You Didn't ... Classifieds can be used to find roommates, friends, opportunities, and many, many other things. As we said before, classifieds are free. However, we will set a limit of ninety spaces.

For free classifieds, please fill out the form below:

Form with lines for writing classified ad information.

Classified Customers - Note

We would rather not run your ad indefinitely, so when you get a buyer or seller, or whatever it is you've advertised for, please let us know so that we can discontinue. Also, ads that have run a long time will be dropped unless the advertiser notifies us to renew the ad. In addition, if your classified note is a personal message, or something that is a one-time shot or short-term affair, let us know when to stop running it.

RIC B.O.G.

presents

"Morning"

— a six-piece rock band —

Mixer - Friday, March 16

9 p.m. to 1 a.m.
adm. \$1.00 RIC I.D.
\$1.50 without
ID

Student Center
Beer 25¢

Magic Theatre

Janet Rothbart

First Child: Birth With Specialist

Barbara Matheson

Six eyes on your face swim like fish on the magazine cover of now starched white cotton nurse in a chair — but, you, my husband, were there, and — why, can't I make you there instead of this night — light calm to my dry-sore screaming, not heard by even me, in time that has no space, down to the white lumps of sheet that move when my feet twist in — what hurts? Where? Everything in the world is hurting and floating and why can't I wake up, like always, into my own safe bed, and why can't I stop the room from hurting, because they said, "Now, this won't hurt a bit." I believed them until I couldn't stop the fish from biting inside my eyes that hear the nurse inside the 'phone say "She's been four fingers for an hour. Is he through his supper yet? We're holding her back with everything." The fish bite back, my legs hurt so, "Don't, not again," they said I'd never know, I'd be asleep, — I'm not asleep, my eyes are screaming, like those TV paralyzed horrors. You don't know I know what I now know! Help — kill me — I'll kill you, with finger nails in starched white heart of arm — my arms are tied. The ceiling moves into a light. "Turn over," "Push me first!" Oh, God, the knives — please close my eyes that see my legs in cotton knit, like masts on some strange ship aloft. I see a doll; a pure white doll with black, wet curls, held high between my legs. I hear, "The saddle block is better than the Caudle block, students" I hope, they're not my legs, and not me, being watched, but then, I'll never know, because I am horribly awake, supposed to be asleep, in no zone known to conscious man, and paid the heel his man-sized specialist fee, to be drugged into horror, and more to come.

Thank god, I saw the beauty I brought forth, in this monstrous state.

Eco - Outlaw

Laurence J. Sasso, Jr.

His hand is colored like the sand of the midden of Martha Cole who died here in 1797 His cells seem to cohere like the jelly of Muscat grapes and there is a brass pin holding his remaining kid glove to the office bulletin board

He must be unaware, so sure that he's upright, dirt, tiny ciliary grass roots biding in his vessels, dead leaves rolled in his inner ear canals to crackle at the Super Bowl some year

His bones are buried only in flesh as far as he knows

He harbors the worm of ambition and it gnaws his aorta silently

He's trying to turn ashes into ice cream and make dust a condiment

Robert Bly's death-eater, he must get closer to the teeth mother

His own tongue will be packed in moss his check-writing hand sprout mold



I feel parched — tired
Dried seaweed,
Rattling beneath insistent
Plucking fingers
The cold sand thirsts;
Here! Here! Here! The sun
pulls me unwilling to her
Doting hot gaze, scathed
brittle.
Bother! I am Gulliver,
Tied with threads and splinters
(though, prostrated, I am no
more
than eight inches tall —)
I cannot fall
with sand in my mouth
To drown
In a lukewarm sea.

— by Janet Rothbart

The Magic Theatre is only the reflection of ourselves, and it is your thoughts that make the mirror. Come join us; we always welcome new participants and old ones. To uphold our standards of publication, we need more new material all the time. Any contributions of stories, poetry, art or whatever can be put in the Anchor mailbox on the second floor of the Student Union, or brought up to the office.

On the Death

of My Aunt - Mother

Barbara B. Matheson

Her tiny, wrinkled face looked like a white prune.
The blue eyes, as large as a grape, veined with 68 years of living in wonder and counting on others that she could never count on.

I know there was a time, because I have seen the photographs, when she was full-bloomed and soft white, with eyes staring directly and honestly, at that hole in the camera lens.
No fear: she trusted the man who smiled at her from the camera shutter.

Now, here, large purple veined blue eyes, looking at me like a dog begging for his supper, were counting, counting on, and hoping.
"When you're out of here, we'll have a great celebration at Viagi's-by-the-sea- - - The best meal you've ever eaten."

She tried to swallow the water, like a chicken, neck up, head up, beak up, gulping, gulping, sipping, sipping, finding a small pathway for it to trickle through to her parched insides.

I saw the kleenex box, the false upper teeth in the glass of white foggy water, the old black grosgrain pocketbook, holding all her little pictures, glasses to read; glasses, new last "six-month."

The dark red lines drawn on her throat for the x-rays, or the barium rays, or--- they never really told me what for--- looked like lines of blood, drawn on by a cold, objective hand, looking from the outside for the same pathway she was gulping for, on the inside, with less success, than the line-drawer. The line drawer knew, where it wasn't.

"They'll give me some medicine to dissolve the lump, and --- when it's gone --- can we afford to go to Viagi's? Her eyes were wide at the idea of being in an expensive restaurant- - - eyes that filled her face, too large, too eager, too bright - - - too hopeful.
"You bet! The best is none too good for you"
(I am Peer Gynt, driving his mother to St. Peter's gate --- shouting --- Let Mother AASF THROUGH. . . I howl, in false pretense.)
I promise. They all promised. I am no better than a life of promises --- just another promise, unfulfilled. I, however, knew.
They didn't.
She died ten hours later.



Gold

by Lee Carroll

Speaking of stars, if you look over at the Gold Star Memorial Bridge when it's pitch black (not the bridge, but the sky,) the cars going over the bridge — their headlights, that is — look like stars playing follow-the-leader. The dark sky is a dark room. You walk over the threshold and notice how dark the room is and scream out loud, "Why doesn't someone turn the dark off?" because you don't want to use the

traditional request, "Will someone please turn the light on?"

Now speaking of thresholds will remind you of steps. We can even apply this to a dark night to keep the lovely transition consistent. When you say good-night to someone and you're standing on your front step with the person off the step, they'll inevitably pick you up off the step and swing you around to the ground, which gives you occasion to say, "What're you trying to do, kill me?" in a joking manner;

but think of it: wouldn't it be pretty funny if someone really did get konked on a four-inch step? Sure 'nuff!

'Nuff can be applied to what you have had after a long golf game: "Whew! I've had 'nuff! For instance:

"Didja have a good golf game?"

"Yep!"

"What'd you get?"

"Sick."

Like the Gold Star Memorial Bridge.



Around the Town

by James W. Dawson

FILMS

BARRINGTON

FRI. MAR. 16

Marx Bros. Film Festival — Easton Hall — 8:00 p.m.

BROWN

THURS. MAR. 15

Last Year At Marienbad — Cinematheque — 7:30 p.m.

Avant-Garde Films Of The 20's — Cinematheque — 9:30 p.m.

FRI. MAR. 16

The Rocking Horse Winner — Carmichael — 7:00 p.m.

The Bicycle Thief — Carmichael — 9:30 p.m.

The Lady Vanishes — Carmichael — Midnight.

SAT. MAR. 17

Point Of Order — Faunce House — 7:00 & 9:00 p.m.

In The Year Of The Pig — Carmichael — 8:00 p.m.

The Earrings Of Madame De — Carmichael — 10:00 p.m.

I Was A Teenage Werewolf — Faunce House — Midnight.

SUN. MAR. 18

Sacco And Venzetti — Faunce House — 7:00 & 9:30 p.m.

MON. MAR. 19

To Have And Have Not — Cinematheque — 7:30 p.m.

TUES. MAR. 20

End Of St. Petersburg — Cinematheque — 7:30 p.m.

WEDS. MAR. 21

39 Steps — Cinematheque — 7:30 p.m.

THURS. MAR. 22

Modern Times — Cinematheque — 7:30 p.m.

RHODE ISLAND JUNIOR COLLEGE

FRI. MAR. 16

I Love You, Alice B. Toklas and Bye Bye Braverman — 2:00 p.m.

RHODE ISLAND SCHOOL OF DESIGN

Closely Watched Trains — Mem. Hall — 7:30 p.m.

ROGER WILLIAMS

THURS. MAR. 15

Pioneers Of Modern Painting — Munch — Sci/Math Lec. Hall #14

— 8:00 p.m.

FRI. MAR. 16

Chamber Of Horrors and The Wolfman — Sci/Math Lec. Hall — 8:00 p.m.

SAT. MAR. 17

Road Runner Festival and In The Park; One A.M.; Chas. Chaplin in The Tramp; The Floorwalker — Sci/Math Lec. Hall — 8:00 p.m.

SUN. MAR. 18

Chamber Of Horrors and The Wolfman — Lec. Hall #129 — 8:00 p.m.

MON. MAR. 19

Same As Sat. Nite.

TUES. MAR. 20

Wizard Of Oz — Lec. Hall #129 — 8:00 p.m.

WED. MAR. 21

Ape Man — Sci/Math Lec. Hall — 8:00 p.m.

THURS. MAR. 22

Camille 2000 — Lec. Hall #129 — 8:00 p.m.

PRODUCTIONS

BROWN

TUES. MAR. 20

The Cleveland Quartet — (Sponsored by RI Chamber Music Concerts) — Alumnae Hall — 8:30 p.m.

ROGER WILLIAMS

WED. THRU SAT. MAR. 14-17

The Importance Of Being Earnest — Lec. Hall #129 — 8:30 p.m.

TRINITY SQUARE

THURS. THRU THURS. MAR. 15-22

School For Wives — Broad And Bridgham Streets — 8:00 p.m. (Fri. and Sat. evenings); 2:30 p.m. (Wed. and Sat. afternoon).

UNIVERSITY OF RHODE ISLAND

SAT. MAR. 17

Great Stars Of Jazz — Edwards Aud. — 8:30 p.m.

VETERANS MEMORIAL AUDITORIUM

MON. MAR. 19

Vienna Choir Boys — 8:00 p.m.

CONCERTS

CIVIC CENTER

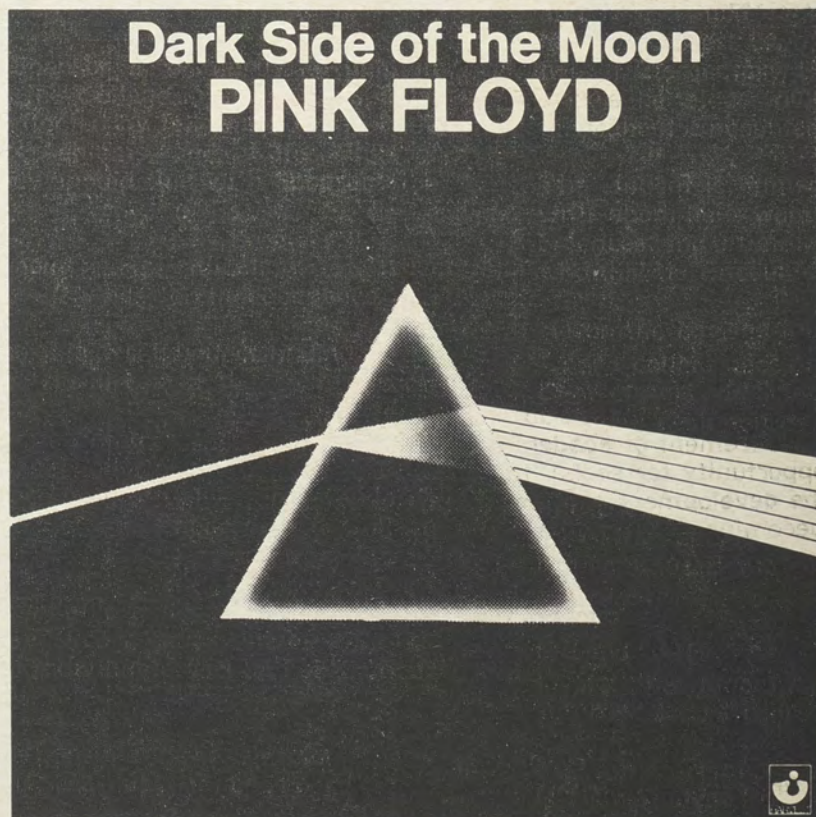
MON. MAR. 19

Pink Floyd — 8:00 p.m.

IF YOU HAVEN'T HEARD PINK FLOYD, YOU HAVEN'T HEARD.

Pink Floyd are one of the world's most inventive and enjoyable bands. They may very honestly be labeled the leaders in genuine 'progressive' music. Their new album has been a year in preparation, and it's superb. See you on...

THE DARK SIDE OF THE MOON



SPRING AWAY VACATIONS from \$93



Sun 'Swim \$164

Pick from the Carribean Island of your choice. All Trips. 8 day flights.

Bahamas—Freeport	\$164*
San Juan — Puerto Rico	\$199*
Jamaica	\$204*
Bermuda	\$199*

*Based on Quads. Price excludes tax and tips.



Wander Europe \$200

Explore, tour, or just wander. We'll take you to Europe and when you're ready, bring you back. This is our specialty, from transportation on the biggest airlines to passes on the smallest trains.

If you're going this summer, let us plan your trip



Ski Vermont \$93

The best ski school in the east offers a week of fun, wine, and friends. Beginners and experts welcome.

Nothing better than spring skiing at both Mt. Snow and Sugarbush Valley

NATIONAL STUDENT TRAVEL SERVICES

(617) 661-1818

On Harvard Square 4 Brattle Street Cambridge, Mass. 02138

Open Monday-Friday 10:5:30 Saturday 11-5

★ ★ ★ ENCOUNTER '73 ★ ★ ★ ★ ENCOUNTER '73 ★ ★ ★ ★ ENCOUNTER '73 ★ ★ ★

Encounter '73 will run from July 9 through August 3 in eight two-day cycles:

July 9-10 (M & T), 12-13 (Th. & F), 16-17 (M & T), 19-20 (Th. & F), 23-24 (M & T), 26-27 (Th. & F), 30-31 (M & T), August 2-3 (Th. & F)

The following positions are open to students who are presently enrolled in the College and eligible for enrollment in the Fall Semester 1973:

1. **Sponsor:** The role of the Sponsor is primarily to help in acquainting new students with the College in all of its aspects. New students are profoundly affected by fellow students. They expect understanding of their problems, and of the kinds of decisions they must make. They should find with Sponsors the opportunities to:

- 1.) Exchange ideas freely, without fear of ridicule
- 2.) Try themselves out in their strivings for independence and self-realization
- 3.) Test old and new ideas and so gain in self understanding
- 4.) Come into contact with the resources in the college community which will lead to:
 - a. enhancement of academic learning
 - b. opportunity for social interaction
 - c. the development of enhancement of values and standards
 - d. becoming an integral part of the Rhode Island College community

Sponsors are expected to be available and participating at all times during the eight, two-day cycles, of Encounter '73. Exceptions to this are made on an individual basis and only under very extenuating circumstances.

The Sponsors will be directly responsible to the Director of New Student Programs. The stipend is \$350 plus room and board.

Sponsors will be expected to participate in a training program during the later part of this semester and on July 5, 6, and 8th.

If you are interested in helping new students learn how to help themselves in meeting and understanding the new demands of college life while representing the college in it's purposes, expectations and demands, please apply before March 30th.

2. **Student Aide to Advisor:** (Eight Positions) The student aide works under the direction of a faculty advisor during the advising and registration segment of Encounter. There will be eight faculty advisors (two in each of the three General Studies areas, two in Elementary Education). Unless unusual circumstances arise, the aide would work with the same faculty member throughout Encounter.

The student is immediately responsible to the faculty member with whom he is working, then to the Assistant Dean of Arts and Sciences, and ultimately to the Director of New Student Programs who directs Encounter.

He or she has the following responsibilities:

- 1.) To collect necessary advising materials from the Assistant Dean of Arts and Sciences, to prepare the classroom for advising, to greet freshmen as they arrive for advising, and to perform clerical tasks assigned by faculty advisors.
- 2.) Under the direction of the faculty advisor, to assist students interpreting schedule code and in preparation of schedule.
- 3.) At the conclusion of the advising period, to clean the room and return unused materials to the Assistant Dean of Arts and Sciences.

Stipend: \$100

(Note: the student aide's hours are such that he is free to take summer school courses.)

Full job descriptions and applications are available in the Office of New Student Programs — Craig-Lee 057, Special Services — Craig-Lee 059 and 128, Student Union Information Desk, Career Development Center, Counseling Services, Admissions Office, Records Office, Library Circulation Desk, Dean Ducey — Gaige 108, Dean DeLucia — Horace Mann 314, and Dormitories.

DEADLINE For Submission Of Application: Friday, March 30, 1973. For further information see Jim Cornelison in Craig-Lee 057.

★ ★ ★ ENCOUNTER '73 ★ ★ ★ ★ ENCOUNTER '73 ★ ★ ★ ★ ENCOUNTER '73 ★ ★ ★

Ron Stetson: Review

The Trial

THE TRIAL, a novel by Franz Kafka, was presented last weekend at RIC. Based on a dramatization by Andre Gide and Jean Louis Barrault, Kafka's story was staged by Dr. P. W. Hutchinson. The set and lighting was designed by John F. Custer and costumes were designed by Barbara Matheson. The cast included Donna Salvo, Brian Mulvey, Brian McMahon, Robert Lind, Janette Gregorian, James Bieren, Jeff Metcalf, Diane Warren, Olivia McGregor, Donna Bettencourt, John Gullici, John Moran, Joseph F. Ingegnieri, Kathryn Gray, Joseph F. Mauro, Jr., Donna Parascondola, Robert Johnston, Keith Tabella, Kenneth Johnston, David Bacri, Carol Mikielian, Sharyn Dibiasio, Mimi Meldonian, Ingrid Mattson, Janet Rothbart, Steve McNally, and James Ernest. Secretary to the director was Victoria Wolf, Sue Dobos was the costume assistant. Patrice Duffy was in charge of House and box office, Linda Davidson did makeup. The technical director for the performance was John Gavis.

The most striking aspect of the performance was the continuity of design. That the director and designers had the same thing in mind was startlingly evident. The lighting was little short of perfect, it served as a fantastic highlight for the fortes of the director and costume designer. Dr. Hutchinson moved the large cast about the set with the skill of a choreographer and the lighting brought them in and out of focus at will. Together they created a major thematic impact heightening the use of the real and imaginary spheres of influence evident in the novel. Barbara Matheson added to this magnificently with her use of color, the lack of which was arresting. Using only black and white and their combination to create gray, Ms. Matheson was able to obtain a maximum effect. Remaining faithful to the overall concept of stark, simple design she did not falter in clarifying the real and unreal or in pleasing the eye of her audience. These people were certainly equal to the challenge the play presented. The major failings in the performance, which were not numerous, were a result of a certain lack of acting maturity. There were, however, some very fine performances.

Joseph F. Mauro, Jr. turned in one of the most impressive bits of acting in the show. Mr. Mauro portrayed three different characters with such clarity that one was forced to constantly consult the program to assure himself that his eyes were not deceiving him. His piece as the Italian client was most entertaining and his role as the Uncle was most convincing. Although his elegant gentleman was the weaker of the three all the roles were well done. John Moran also did a fine bit of acting. Portraying a very distraught husband with a pair of shoes as extensions of his upper limbs he was very convincing. He succeeded in pulling off a delightful bit of comic relief.

The parts of the leading characters personality, portrayed by Brian Mulvey, Brian McMahon, and Robert Lind, were received with mixed emotion. It was evident that all three had a fine understanding of their jobs but at times were not quite equal to the task. Brian McMahon, who portrayed the sexual aspect of Joseph K., was rather stiff. Although he spoke his role with understanding, it lacked a certain conversational tone. He leaned slightly more toward oration than dialogue. His physical attitudes were also rigid and lacked a certain pelvic motivation that was necessary. Robert Lind, who portrayed the character's intellectual self, was, for the most part, successful. The constant inner conflict this character had with the meaning of justice came across with clarity. Brian Mulvey, who played the character himself, turned in a fine performance. He showed a maturity and understanding for his role that was most convincing. He overcame the problem of age with little difficulty. The three girls who were involved with the sexual fantasy of Joseph K. were very successful. These characters, played by Diane Warren, Donna Bettencourt, and Sharyn Dibiasio, were well drawn. All three managed to bring out the double edged nature of their lines interestingly and meaningfully.

Another convincing trio existed in Janet Rothbart's, Mimi Meldonian's, and Ingrid Mattson's rendition of the three children. These three girls, not at all the innocents they pretend, came across as rather macabre 'rapscallions.'

Keith Tabella, needless to say, turned in a fine performance. In light of his past accomplishments this was equal to the rest.

Many of the supporting characters were well played. They were convincing and added foundation to the progress of the play. The most noteworthy of these were the student played John Galluci and Block played by James Ernest. Others that fall in this category are Joseph F. Ingegnieri as the twisted man and Steve McNally as the chief clerk of the court.

In addition to these striking accomplishments the play did have some shortcomings. The opening scene in which Donna Salvo did a strip-tease did not quite make it. Although the point was well taken the scene itself fell short dramatically. It was embarrassingly long. Ms. Salvo moved beautifully but seemed to lack a heartfelt sexy exhibitionism that is so necessary for a dance of this nature.

The whipping scene also suffered from a lack of heart. The torturer was stiff and could not wield a whip. In addition to this rigidity there was an obvious affection in voice pitch that did not accomplish its purpose. As a result the scene got a laugh and dramatically fell short of its objective.

The painter's scene, although not a dramatic

Jim Dawson: True Stories and Other Fiction

Lola Versus Powerman

On Women's Liberation: Lola Versus Powerman.

Women have been bitchin' for a long time, but now they're being taken seriously. And that is both good and bad. It is good because women deserve to be heard as intelligent, individual humans who have every right to live for themselves as well as their male counterparts and the progeny of union. It is bad because in their desire to sweep away constricting, suffocating sexual restrictions, they have been capable of the worst excesses. Moderation disappears when the pendulum swings.

No rational male is going to dispute the right of women to be free from stereotype casting and to be accepted as social equals. Women have been oppressed in myriad ways, treated as chattel and relegated to inferior status. That needs rectification. But at the same time, men have been beset upon by furies and harpies who do little more than unleash venom, castigating and castrating men for their behavior (while ignoring their own).

Women, wake up! There's a lot more to this than just the cursory mental probes you've made. For example, why aren't there women in positions of power? Is it due to years of suppression? Not totally, I'm sure. Women can actually think aloud now without being constantly told to shut up or stifle themselves. Yet often, they are incapable of wielding power. Why? Does power mean "balls?" I doubt it. It does mean, however, that one must assert himself or herself as a leader, take chances and accept the responsibility of that role. Do women lack that assertiveness, that ability to exude confidence and intelligence? Many times it appears so. Yet, God knows, they are quite capable of bossing males around at times. In some areas anyway.

Males that sympathize (empathize might be better, but what does a man know about the problems of menstruation and birth?) with aspects of women's liberation are caught in a bewildering position. Undoubtedly it is not quite as perplexing as the position in which women now find themselves. There are too many women caught between the tangible, concrete existence they have known and the emerging, but still hazy, role they can play. Many

failure, was obscure thematically. The difference between the real and the imaginary, so important to an understanding of this scene, was not clearly drawn. This was particularly disconcerting in light of how well the division had been made previously in the performance. The fault here was one of direction.

Except for the use of a plastic retractable knife in the last scene, there is very little else to be said in a negative vein about the production. It was a project of immense proportions that will serve as food for thought for quite some time. It was impressive to say the least.

women haven't accepted all the ramifications of true equality which becomes obvious when they fall back on their womanliness (one might say femininity) to gain their ends. It is a question of confidence and as yet women aren't totally comfortable in their new role.

The old role grew basically out of a desire to "marry up" — to find a man who would support them in the best possible way. To attain this goal, women used as tools suppression of intelligence (not to show up their boy friends), peddling of their sexuality or physical wares and, generally, relegating themselves to an inferior position. For this men alone are not guilty. All too often they happily accepted women in this role. But women seemed all too glad to maintain this position (many still do), and they were most influenced, not by men, but by other women (mothers, peers, etc.) — reinforced in their belief that this was best for them.

The changing of roles is a difficult one and like any new adventure or endeavor involves the loss of security (a condition treasured by women in the past), the leaving of the comforts of the old way (and there are some) for the

Tenants' Union Head to Speak

Mr. Richard Wise, the state co-ordinator of the United Tenants' Union will speak at Rhode Island College on March 19th. Mr. Wise will discuss the rights and responsibilities of tenants and landlords. The discussion will be held at 7 p.m. in the Alumni Lounge in Roberts Hall.

When the Parents Are Away . . .

(CPS) — Professor Ivor Mills at Cambridge University has a rude shock for parents worried about protecting their children's virginity.

Mills claims 90 percent of all teenagers making love for the first time don't grovel in the back seat of a car or at a wild party. No, says the professor, the kids do it right at home while the parents are out for the evening.

unknown potential of a new life. This is the new frontier. For women to achieve equality, there is need for a great deal of will power and belief in themselves and their right. It is in the latter two respects that they seem to be most lacking and that is only partially their fault.

Attainment of equality can only come with the help of men. What good is it to re-educate women if men still believe and accept myths? The chichness of branding males as chauvinists and sexists has become intolerable and destructive to that purpose, just as is the derision heaped upon "women libbers" (a phrase that has become pejorative). The benefits that will accrue from this role change or, actually, emergence of identity, are as important to men as they are to women. We both seek a better life. Together it may happen.

Next: On Black Power

EDITORIAL: Free Press

Con't. from Pg. 2

The point is that this legislation is indicative of the steady erosion of liberties in this country. A signature on a piece of paper may not seem to be a very big thing, but the newspaper's RIGHT to decide that it should be there is essential. When the founding fathers wrote that no law shall be made "abridging the freedom of speech, or of the press," they did so with the interests of the people in mind. We urge all of our readers to write or call their state senators (we will be glad to assist this process) and Governor Phillip Noel, who will, upon Senate passage, decide whether to sign or veto. Remind them about the Constitution and what we've gone through to protect our personal liberty.

J	O	I	N	T	E	D	S	T	R	E	A	K	S
U	N	Q	U	O	T	E	H	A	I	R	N	E	T
B	E	S	W	A	B	A	R	B	I	T	E	R	
I	S	H	S	T	R	I	C	T	N	I	P	A	
L	E	A	P	S	I	C	K	S	W	I	N		
E	L	L	I	S	S	E	L	C	L	A	N	G	
E	F	F	E	C	T	R	E	C	H	A	R	G	E
R	O	A	R	S	U	I	T						
D	I	S	C	R	E	E	T	P	L	E	B	E	S
A	L	I	E	N	M	O	A	I	N	A	N	E	
I	L	L			K	I	L	L	S	T	I	L	T
R	E	E	P		E	N	D	E	A	R	L	I	T
I	G	N	O	R	E	D	P	R	E	E	V	I	
E	A	C	H	O	N	E	H	A	N	G	T	E	N
S	L	E	N	D	E	R	S	H	O	O	I	N	G

The Anchor

Published and funded by students, is located in the Publications Office on the third floor of the Student Union of Rhode Island College

600 Mount Pleasant Ave.
Providence, Rhode Island 02908
Telephone: 831-6600
extensions 471 and 311.

Opinions expressed in the ANCHOR are those of the authors where credit is given and not necessarily those of the editors nor do they necessarily reflect the views of the College and State officialhood.

The ANCHOR is a medium of free expression. We reserve all right to the selection of materials for publication. The ANCHOR is printed by Ware River News, Ware, Mass. by the photo-offset process.

Dennis Picard, EDITOR-IN-CHIEF; Will Collette, NEWS AND FEATURES; Janet Rothbart, CULTURE; Jim Gallagher, SPORTS; Jim Dawson, COPY; Paula Boffa, ADVERTISING; Dr. Robert Comery, ADVISOR.

CONTRIBUTORS: Bob Mayoh, John Owens, Tom Kenwood, Stephen Chianesi, Ken Michael Forestal, Buddy Goodwin, Ron Stetson, Jeffrey Heiser, et. al.

On Campus

by James W. Dawson

FRIDAY, MARCH 16

Roberts Little Theatre Production — Noon.

BOG Mixer — Morning — Student Center - 9:00 p.m. - 1:00 a.m.

SUNDAY, MARCH 18

Cinema U (BOG Film Committee) — The Fox - Gaige Aud. - 8:00 p.m.

MONDAY, MARCH 19

Salstone House — 7:00 p.m. - Midnight.

TUESDAY, MARCH 20

C. Buffkins (Pianist) — Roberts 137 - 1:00 p.m.

Salstone House — 7:00 p.m. - Midnight.

WEDNESDAY, MARCH 21

Salstone House — 2:00 p.m. - 5:00 p.m.

Cinema U and A Bao A Qu Present "What's Up, Tiger Lily?" — Coffeehouse - 7:00 & 9:30 p.m.

RIC Dance Concert — Roberts Theatre - 8:15 p.m.

THURSDAY, MARCH 22

RIC Dance Concerts — Roberts Theatre - 8:15 p.m.

The Coffeehouse Circuit

By James W. Dawson

A BAO A QU (RIC)

FRIDAY and SATURDAY, MARCH 16, 17

Stovall Brown Band — 7:00 p.m. - 1:00 a.m.

WEDNESDAY, MARCH 21

"What's Up Tiger Lily?" (Shown in conjunction with Cinema U) — 7:00 & 9:30 p.m.

BIG MOTHER (BROWN)

THURSDAY and FRIDAY, MARCH 15, 16

Sweet Pie — 9:00 p.m. to Midnight

SATURDAY, MARCH 17

John Eaglehofer — 9:00 p.m. to Midnight.

THE MOUTHPIECE (DOWNTOWN PROV.)

FRIDAY, MARCH 16

Hoot — 9:00 p.m. to Midnight

SATURDAY, MARCH 17

Empathy — 9:00 p.m. to Midnight.

RIC Dance Co.

Con't. from Pg. 1

public relations is a lead dancer and ballet master for THREE PROMENADES TO THE LORD.

The financial support of the Student Parliament and the Health and Physical Education Department makes it possible to present a concert of such depth and range. Ordinarily, only endowed repertoire companies can offer a program as varied as this.

PROGRAM APOLLO

Joy, Bach; Jennifer Cooke, Paula DeRita, Bill Finlay, Kris Hartman, Sylvan Vaicaitis. Caprice, Mendelssohn; Paula DeRita.

Glimpses, Ritchie and Spence; Jennifer Cooke, Paula DeRita, Bill Finlay, Kris Hartman, Sylvan Vaicaitis.

Friends Casterede

Choreographer

Jennifer Cooke.

Sorority, Diane Altruda, Jennifer Cooke, Mary Reavey, Margaret Short, Terry Viens.

PREMONITIONS, Ravel.

Choreographer:

Fannie Helen Melcer

Man and Boy: Alfred Sliney, James Tartaglione; Parents: John D'Errico, Carol Preziosi; Woman: Margaret Short; Companion: Richard Lam-

bertson; Soldiers: Stephan Matthews, Frank McDowell, Gerard White.

STREAMS IN SPACE, Ravel.

Choreographer

Clay Taliaferro

Dancers, Sheila Baldaia, Jennifer Cooke, Dante DelGiudice, Martha Dempster, Paula DeRita, John D'Errico, Colleen Farrissey, Bill Finlay, Kris Hartman, Richard Lambertson, Frank McDowell, Mary Reavey, Catherine Sernosky, Sylvan Vaicaitis, Lora Wortman.

Intermission

THREE PROMENADES TO THE LORD, Folk.

Choreographer: John Butler New England, Lorraine Cortelessa, Dante DelGiudice, Martha Dempster, John D'Errico, Richard Lambertson, Jim Tartaglione, Lora Wortman.

Holy Rollers, John D'Errico, Carol Preziosi, Jim Tartaglione.

Southern Baptist, Paula DeRita, John D'Errico, Kris Hartman, Frank McDowell, Carol Preziosi, Jim Tartaglione, Sylvan Vaicaitis.

PARAMETERS, Cavaliere, Ebb and Candor, Appice.

Choreographer

Fannie Helen Melcer

Dancers, Anthony Abbato, Sheila Baldaia, Bill Finlay, Elaine Nowak, Carol Preziosi,

An important announcement to every

student in the health professions:

NEW SCHOLARSHIPS ARE AVAILABLE IMMEDIATELY.

THEY COVER TUITION AND RELATED COSTS AND PROVIDE AN ANNUAL INCOME OF \$5,300 AS WELL

If a steady salary of \$400 a month and paid-up tuition will help you continue your professional training, the scholarships just made possible by the Uniformed Services Health Professions Revitalization Act of 1972 deserve your close attention. Because if you are now in a medical, osteopathic, dental, veterinary, podiatry, or optometry school, or are working toward a PhD in Clinical Psychology, you may qualify.

We make it easy for you to complete your studies. You're commissioned as an officer as soon as you enter the program, but remain in student status until graduation. And, during each year you will be

on active duty (with extra pay) for 45 days. Naturally, if your academic schedule requires that you remain on campus, you stay on campus—and still receive your active duty pay.

Active duty requirements are fair. Basically, you serve one year as a commissioned officer for each year you've participated in the program, with a two year minimum. You may apply for a scholarship with either the Army, Navy or Air Force, and know that upon entering active duty you'll have rank and duties in keeping with your professional training.

The life's work you've chosen for yourself requires long,

hard, expensive training. Now we are in a position to give you some help. Mail in the coupon at your earliest convenience for more detailed information.

Armed Forces Scholarships		C-C-N-43
Box A Universal City, Texas 78148		
I desire information for the following program:		
<input type="checkbox"/> Army	<input type="checkbox"/> Navy	<input type="checkbox"/> Air Force
<input type="checkbox"/> Medical/Osteopathic	<input type="checkbox"/> Dental	
<input type="checkbox"/> Veterinary	<input type="checkbox"/> Podiatry*	
<input type="checkbox"/> Other (Please specify) _____		
Name _____ (please print)		
Soc. Sec. # _____		
Address _____		
City _____		
State _____ Zip _____		
Enrolled at _____ (School)		
To graduate in _____ (Month) (Year) (Degree)		
Date of birth _____ (Month) (Day) (Year)		
*Podiatry not available in Air Force Program.		

Catherine Sernosky, Margaret Short, James Tartaglione, Sylvan Vaicaitis.

COMPULSIONS, Rosenthal.

Choreographer: Heinz Poll Dancers, Sheila Baldaia, Jennifer Cooke, Martha Dempster, Paula DeRita, Colleen Farrissey, Bill Finlay, Kris Hartman, Frank McDowell, Elaine Nowak, Carol Preziosi, Mary Reavey, Margaret Short, Sylvan Vaicaitis, Lora Wortman.

*Choreography funded by Committee on College Lectures

Chaplains' Colloquium

The Chaplains' Colloquium will be held on Tuesday, March 20th at 1:00 p.m. in Lounge E of the Student Union. Dr. Richard N. Keogh of the RIC Biology Department will moderate a discussion on the problem of conflict between industrial technology and the environment. The film "A Question of Values" will be shown. All members of the college community are invited to attend.

The Drop-in Center (S.H.O.E.)

is a place to meet people,
and to learn
about
ourselves.

"Crazies"

(Cont. from Pg. 1)

the dog's teeth in the list of his talents he hung on the bathroom door at home. "I didn't consider myself an actor and would be the first to say so, but there are several things which made me seem logical for this role," he explains.

His character in "The Crazies," Dr. Watts, is a mad scientist type, called in to save a community from some mysterious microbe that is driving everyone stark wild froo-froo, who then freaked out himself. "I am an eyelash away from the completion of my Ph.D at Carnegie-Mellon University, and while I will definitely draw the line at calling it type-casting, I do believe that I have sufficient resources from my experiences in academia to draw upon in creating the character of Dr. Watts. It isn't difficult to distort the actual to create the fantastic. We are all living on such a fine edge as it is anyway."

France's inclination to comment on the psychology of film and art today is not engendered by his pedagogical bent, but rather it derives from his service as film and theatre critic on the PBS station in Pittsburgh, Channel 13. He was part of a news team at the station which bagged a Golden Quill award during his tenure.

In his experiences at Pittsburgh he counts as most enjoyable and professionally rewarding his opportunity to produce a special for the PBS network called "Jewel Walker's Mime Circus." The program aired in the Boston-Providence area last fall.

A native of Boston, France is the son of a career officer in the U.S. Army and has lived in various parts of the country and the world since his youth.



Richard X. France as Dr. Watts in the soon-to-be released fright film, "The Crazies" finds himself up to his neck in trouble as he tries to escape with some test-tubes full of insidious microbes.

He lived in the Boston area through the years of World War II which could be termed early school years. His peripatetic beginnings help to explain the cosmopolitan nature he brandishes and it offers some understanding of his forceful mien. He has made himself heard. His independence and drive have some bearing on the fact that while he holds the MFA and is completing the Ph.D from Carnegie-Mellon, he never formally earned an undergraduate degree anywhere.

Several of his plays have been produced in places as remote from one another as London and Dallas. He has had plays done in Japan, San Francisco, New York, Holland, and will see his latest work

premiere in Syracuse in April. Professional and academic articles flow from his typewriter at a prodigious rate as well, and he authored an article about his director George Romero which appeared recently in the Pittsburgh magazine, Pittsburgh Renaissance.

Romero's film follows his earlier success with what is fast becoming a fright film classic, "The Night of the Living Dead." "The Crazies" follows it in the long tradition of so-called "horror" tales which have fascinated American audiences from the days of gothic tales in literature and the bizarre ratiocinations of Edgar Allen Poe. Working with small to moderate budgets and employing actors who are

basically unknown such as Richard France, Romero has boomed his vision into bucks and a place among underground film celebrities.

Due for national release after March 22 when it opens at New York's Forum Theatre, "The Crazies" will have one sure sell-out audience. The film when it shows in Providence will be de rigueur among the people at Rhode Island College.

New Haven, Connecticut (CPS) — Yale University has named Joni E. Barnett director of physical education, apparently the first woman to hold that position in an American co-educational university. Barnett joined the Yale staff four years ago when the school admitted women for the first time in its history. She specializes in individual sports and has competed nationally in gymnastics.

Stevie Wonder

(Cont. from Pg. 1)

Was Made to Love Her," "You Met Your Match," "For Once in My Life" — another successful change of pace, "Ma Cherie Amour," "Signed, Sealed, Delivered, I'm Yours," "Heaven Help Us All" — a string of hits that established Stevie Wonder not only as one of the most unpredictable and versatile performers at Motown, but one of the strongest, most expressive singers anywhere.

From the beginning, Wonder has been involved in composing his own material, most often providing the music in a collaborative effort with Motown staff writers. But in the last two years he has assumed a greater and greater part in the production of his records as well as working with other Motown artists as producer/composer (notably on The Spinners' fine "It's a Shame.") Stevie produced his most recent albums, Signed, Sealed and Delivered and Where I'm Coming From, and co-wrote all the material for the latter LP with his wife Syreeta. For his latest album, Music of My Mind, Wonder has taken over the arranging

chores as well, making it the first LP under his total control.

An even more radical departure from the familiar Motown Sound than we have come to expect from Wonder, the album was recorded independently at the Electric Lady studios in New York, with Stevie playing all the instruments (with some work added by his band) and emphasis on work with the Moog and ARP synthesizers. "The synthesizer has allowed me to do a lot of things I've wanted to do for a long time but which were not possible till it came along," Stevie told an interviewer. "It's added a whole new dimension to music." He feels the Moog is "a way to directly express what comes from your mind" — hence the album's title. Music of My Mind wasn't calculated, as was all of Stevie's previous work, for Top 40 popularity. It was designed instead to open up his music as far as it would go, to break out of the style Motown had established for him over the years. "I'm not trying to be different," he says. "I'm just trying to be myself."

As part of this new move, Wonder is traveling with a new group he calls Wonderlove:

eight musicians, including a number of ex-Paul Butterfield personnel, and four singers who together provide a bright and exciting showcase for his talents. A small ARP synthesizer also travels with Stevie now and transforms his stage performances into something very different from what audiences have come to expect of a Motown performer. "To me the challenge in performing is to make an audience aware of everything that's within me now," Stevie comments. "People shouldn't expect a set thing from me — I love to grow."

Discography of Main Albums:
12-Year-Old Genius;
Tribute to Uncle Ray; The Jazz Soul of Stevie Wonder; With A Song in my Heart; At The Beach; Uptight; Down To Earth; I Was Made To Love Her; Greatest Hits; For Once In My Life; Ma Cherie Amour; Stevie Wonder Live; Signed, Sealed and Delivered; Where I'm Coming From; Greatest Hits, Vol. 2; Music Of My Mind.

Tickets for the performance will be available at Ladds, Bovis, RIC Student Union, and all three Cerels Jewlers. Ticket prices are three-fifty and four-fifty (3.50 and 4.50).

buck off!

SUNDAY THRU THURSDAY
For Each Adult Member of Your Party

PITCHERS OF BEER
OR
GOBLETS OF WINE
ALL YOU CAN DRINK
plus
ALL THE SALAD YOU CAN MAKE
plus
A JUICY BONE-IN SIRLOIN STEAK

WITH THIS AD \$2.95

FOR DINNER ONLY
EMERSONS, Ltd.
unlimited steak dinners
1940 Pawtucket Ave
(Formerly Sullivans Steak House)
E. Providence, R.I.
434-9100

COMPLIMENTARY COFFEE OR TEA
WHAT DO YOU WEAR? ANYTHING!

© Emersons, Ltd., J. P. Radnay, President



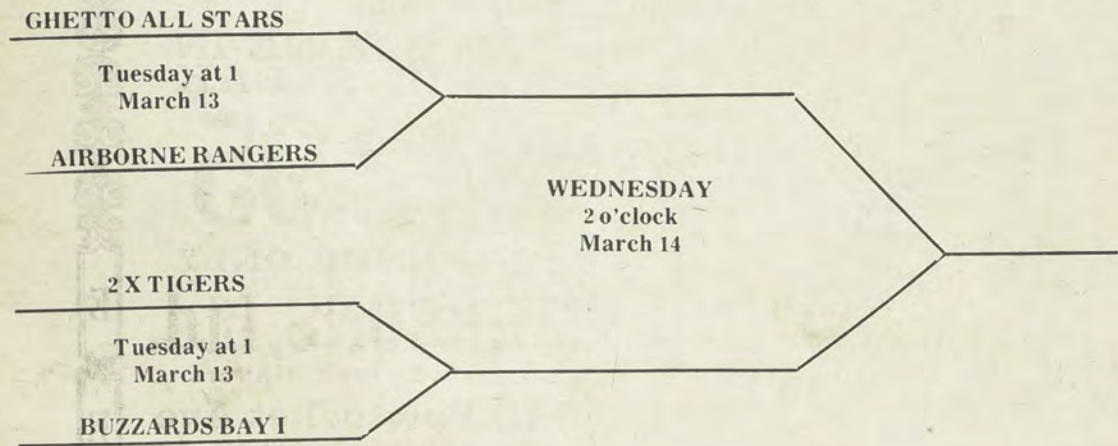
A young wood duck popping out of its nesting box is as much a part of Spring as the annual celebration of National Wildlife Week (March 18-24, 1973). Soon he will grow to become one of our most spectacular waterfowl. Photographed by Jack Dermid, this poster photo highlights the Wildlife Week theme, "DISCOVER WILDLIFE — It's Too Good To Miss," this year's spring reminder from the National Wildlife Federation.

RECRE

Intramural News

The last week for intramural five man basketball was held this week. Monday night, the Ghetto All Stars defeated Phelta Beta Thi 62-40. On Tuesday during the free period, Airborne defeated the Fat Cats 62-58 and the Bullets defeated Tippa Elbow 50-28. During the free periods on Wednesday, the ZX Tigers who went undefeated this season toppled Six by the score of 84-42. LaGrop defeated Las

Jaimes 71-59. Wednesday, at three, brought the two Buzzards Bay teams against each other with Buzzards Bay I overpowering the second team 82-44. The last game on Wednesday was between Tequilo's and ZX Toads with Tequilo's defeating them 60-30. The week of March twelfth will bring the playoffs of the top two teams of each league. The following will be the schedule for the playoffs:



Final Wrestling Statistics

1972-1973 Season
Rhode Island College Wrestling

Name	Pts.	# of Match	Record	Pins	Forfeits	Name	Take Dec.	downs
Bolton, Ken	38	14	7-5-2	2-4	2-0	Bolton, Ken	*3-1	12-5
Capone, Joe	36	15	8-4-3	0-2	1-0	Capone, Joe	***7-2	19-1
Duguay, Rich	36	15	7-7-1	3-1	1-0	Duguay, Rich	*3-6**	9-14
DiGennaro, Rich	33	15	9-6-0	1-2	0-0	DiGennaro, Rich	***8-4**	20-3
Henault, Mike	32	11	7-4-0	2-2	1-0	Henault, Mike	**4-2	7-9
Patalano, Jim	31	10	7-3-0	3-3	0-0	Patalano, Jim	*4-0	8-5
Roberti, Larry	24	12	4-8-0	3-6	1-0	Roberti, Larry	0-2*	6-10
Brown, Dave	12	7	2-5-0	0-2	2-2	Brown, Dave	0-1	2-5
Silva, Fred	3	8	1-7-0	0-4	0-0	Silva, Fred	1-3	4-8

**Denotes major decision

ATION

Ski Club News

On Sunday, Feb. 25, the Ski Club went to popular Ragged Mt., in New Hampshire. Upon arriving, we were greeted by cool sunny weather and icy snow conditions. However, grooming helped, and conditions seemed to improve as the day wore on. Maybe we were just getting better. Most people could be seen shussing down the shute, or carving turns down the Liftline trail. All agreed that it was a haven

for us hungry skiers, as we enjoyed the pizza and beer.

officers are now being accepted.

Also, the ski club recently held a meeting. The feature attraction was the premier showing of the films of our recent Squaw Mt. trip. Also, Mr. Taylor was presented a plaque for his fine work as advisor. Ski club members are also reminded that elections will be held at the next meeting. Nominations for

There will be a return 3 day trip to Squaw Mt. on the April semester break. Excellent snow conditions, beautiful weather and sun tans are guaranteed. It appears to be a great Spring ski adventure. Sign up as soon as possible in Whipple Gym. Non-ski club members and faculty are invited.

Learning Victorious Over Sports

(CPS/ZNS) — Two student body leaders at Scottsdale College in Arizona successfully reversed a December recall election which was launched after they criticized the school's athletic program.

Students voted overwhelmingly to retain student body president Roger Brooks and vice president David Palmer. They had been leaders of a drive for Scottsdale College to spend more on books, and less on sports. Brooks charged that the school administration had spent a

total of \$124,000 last year for a practice football field, while spending only \$15,000 to purchase books for the library.

The two student leaders said that Scottsdale students now have to travel to the nearby Arizona State University library to complete class assignments.

Scottsdale students, in another protest, voted to adopt the artichoke as the school's mascot and selected pink and white as the school colors. Ignoring that vote, the administration selected a more traditional mascot and colors.

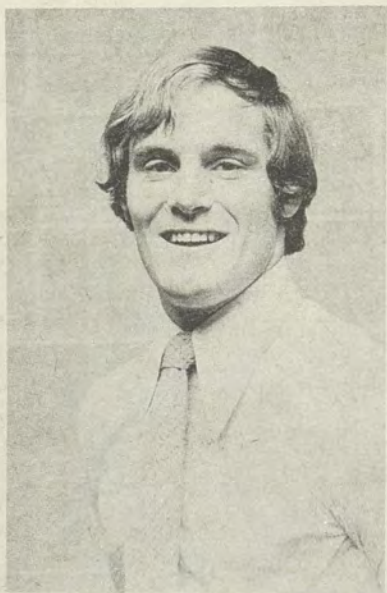
"I Have Trouble Stopping"

(CPS) — Many college students experience "braking impotence" while riding their swift gleaming ten-speed bicycles in the rain says a Consumers Union report.

The consumer-advisory organization tested 30 lightweight bicycle models and found caliper or "hand

brakes" became virtually useless when the wheel rims were wet.

"The same braking impotence was experienced when a mere section of the rim was lightly wetted, as it might be after riding through a puddle. Our rider could do better by dragging his feet," said the report.



Wrestling Coach Russ Carlsten who helped the Anchormen to a 191 N.E. finish.

Jefferson Airplane

The Jefferson Airplane's follow-up to "Long John Silver" on the Grunt Label probably will be a live record.

The band's recent Chicago concert has been recorded, and tapes were made of the Airplane's Winterland dates in San Francisco.



A new concept in adult and family leisure and recreation, health and exercise is coming on the market. Its the People Powered Vehicle, or PPV*, distributed by Upson Enterprises of 126 Post Rd., Darien, Conn. Easy entry and exit, plus PPVs* high-stability

three-wheel stance lets you ride anywhere confidently. Contoured bucket seats give full back support. Drive to a nearby market, visit a friend, or ride for fun and exercise. Enjoy getting there together or by yourself safely and securely in the very finest,

adult pedal powered vehicle. The PPV* is the official family vehicle at the 1973 Family Leisure Time Show, the Coliseum, New York City, April 21-29.

*Registered trademark of EVI

THE dorrwar bookstore

24 THAYER STREET
PROVIDENCE

Hours: Mon.-Sat. 9 a.m. to 9:30 p.m.
Sun. Noon to 6 p.m., 521-3230

BOOKS FOR A NEW AMERICA

SPORTS

From The Jock Bench

by Jim Gallagher

Senior Trackman Tom Kenwood

One athlete at Rhode Island College of whom people have not read enough about or have heard about is Tommy Kenwood, captain of the cross country and track team. Although Tom never reached his earlier goals of making the all conference team in cross country, his work and dedication have amounted to even more than that. While practicing with the new members of the team, Tom took the time and effort out of his own workout schedule to give help and advice to the less experienced runners. Tom would never hesitate to throw out words of encouragement or add constructive criticism.

He also put much work into recruiting athletes for the team. During the summer months while most people were on vacation, Tom was constantly making phone calls after work at night and writing letters to athletes with running talent. Before most of these athletes even arrived, Tom had already gotten each of them a lock and a locker from Bill Cayer without them even realizing it.

Such unselfishness is consistent with Tom in all areas of his life. Often he has given contributions to the sport's section of the Anchor. Whenever the team members get together for a night out or to go to a road race during the summer, he is also the first one to offer the use of his car. Although Tom is no longer a member of the Boy Scouts he takes a Troop of Cub Scouts on field trips and places of interest on Saturday afternoons. While working three nights a week as a head waiter at a

restaurant, Tom managed last year to still pile over a hundred miles a week in his running.

Looking at Tom's past record in track we see his talent for several events. In his three seasons on the RIC track team, Tom has won all of the following events at least once; low hurdles, high hurdles, 220 yard run, 440 yard run, 880 yard run (includes a fine two minute half), one mile run, two mile run, and the javelin throw. Against Bridgewater last year, Tom nearly single handedly won the meet for RIC by winning five events for 25 points.

His talents are not limited to track either. The physical education major from Tolman High School in Pawtucket is also a registered lifeguard. Last July Tom participated in a biathlon in Stowe, Massachusetts. The event consisted of a three mile run with a half-mile swim at the end of the course. Out of a field of 150, Tom finished in 27th place by passing twenty other people in the water.

Tom's biggest ambitions are to teach children physical education and coach track. In teaching Tom says, "If the teacher makes the subject matter interesting and really tries to be interested in his students as people, the teacher should have few discipline problems."

What Tom enjoys most in life though is good food. He likes especially different kinds of desserts. His favorite kind is French pastry which Kathy Sullivan, his girl friend and an outstanding cook likes to make.



Senior Cross Country and Track Captain, Tom Kenwood running against Bryant College.

Gymnastic Team Successful

On Thursday, February 22, Rhode Island College's gymnastic team competed in a tri-meet with the University of Connecticut and URI. RIC came in second, placing ahead of URI. In individual standings Donna Sargeson placed first on the balance beam and third in vaulting. Kathy Silva came in first on the uneven parallel bars and third on the balance beam.

The team's first home meet was held Monday, February 26 against Boston State College. RIC held it's own by winning the vaulting event, but fell behind when Boston State College won the balance beam competition, which is RIC's strongest area. The result was a loss by 12 points.

Westfield State College was the site for gymnastics team's

fourth meet, Monday, March 5th. The team took first place in all four events and second in three and third in one. Outstanding in the competition were Donna Sargeson, who took first in three events and second in one and Kathy Silva who placed first in one event and third in two others. The team won the match by 9 points.

The next meet will be Wednesday, March 14, at 3 p.m. at Walsh Gym. The team will host a tri-meet against URI and Brown.

A gymnastics demonstration is being planned for Thursday, April 12th at 7:30. This will be free for all RIC students and is being presented for your enjoyment.

MEN'S VARSITY GOLF

Meeting

For All Candidates

Tuesday, March 20, 1973

1 p.m.

Walsh Gymnasium - Room 225

Friars Crush St. Joe's 89-76 in NCAA Tourn.

The nationally fifth-ranked Providence College Friars added another page to their success story as they trounced St. Joseph's of Philadelphia, 89-76, last Saturday night in the first round of the Eastern regionals of the NCAA tournament.

The Friars had been the pregame favorite, after defeating the Hawks 81-75 in a meeting earlier this season. However, the 18th ranked St. Joe's team had been expected to pick up a few extra points, since the game was to be at a neutral site — St. John's University in Jamaica, New York.

For the greater part of the first half, it looked as though St. Joe's might have stood a chance, with both teams staying within a point of each other. But with 8:10 remaining, Kevin Stacom put the Friars ahead for good 18-17, with his 16 foot jump shot. The contest continued at a quick tempo, and at half-time the

Friars held a 7 point edge, 36-29. A key figure in the first half was Fran Costello, who hustled netted a game total of 9 points and 11 rebounds.

With 14:27 remaining in the second half, PC led the Hawks 49-39, thanks to the incredible shooting of the 6 foot guard, Ernie DiGregorio. But St. Joe's was not to be outdone, with a series of lay-ups by senior Mike Banton, the PC lead changing to 6 points, 52-46. With 12:39 to go, the Friars reclaimed their ten point lead as Marvin Barnes attempted a 15-footer, lost it to the Hawks, only to have it stolen by a streaking Ernie D., who connected with a 20 footer, making it 64-54. The Friars opened up their biggest lead, 77-63, with 4 minutes to go, as Nehru King sunk a one and one at the foul line.

Although in the final minutes of the game, a PC victory was in sight, the high-flying Friars continued to pour it on. The

score was sealed at 89-76 when Ernie D.'s famous "behind-the-back" pass turned into an easy lay-up for Marvin Barnes.

Providence won by 13 points but it was by no means an easy victory. Marvin Barnes, who totaled 21 points and 17 rebounds, met formidable opposition in Olympic team member Mike Banton. One of the factors aiding the Friars, however, was that Banton got into early foul trouble and was forced to sit out much of the first half. Kevin Stacom, netting a game total of 12 points, played great defense in holding Hawk senior Pat McFarland to 4 points in the first half.

Coach Dave Gavitt stayed with his usual starting line-up throughout the contest, sub-

stituting Nehru King for Charley Crawford in the second half. Nehru simply exploded as he came off the bench, playing terrific offense and pitching in 12 points. Highman for the Friars was Ernie D., "amazing, a super-player" as Hawk coach Jack McKinney labeled him. DiGregorio's phenomenal play netted a game total of 31 points.

Thursday, March 15, in the second round of the Eastern regionals, PC meets Pennsylvania (victor over St. John's) in Charlotte, North Carolina. This promises to be an interesting meeting of two excellent teams. Penn has a height advantage, however, with its starting lineup all standing 6-8, while PC is a relatively small team.

Civic Center

Refunds

STUDENTS who purchased tickets for any of the three games RIC played at the Civic Center this year may pick up their refund at the main equipment room in Walsh Gym between Friday, March 16 and Friday, March 23. You must present your ID card and there will be a full refund of \$1.50, student rate paid for the ticket.

Celtics Coming

March 20

On Tuesday evening, March 20th at 8 p.m. the Boston Celtics will tap off against the Houston Rockets at the Providence Civic Center. It will be their second visit of the season. They beat the Philadelphia 76'ers earlier before an almost packed house of 10,000 plus.

The Celtics, the winningest professional sports team, are led by such stars as Dave (Red) Cowens, John Havlichek and JoJo White along with announcer Johnny Most and General Manager, Red Auerbach. Tommy Heinshon, a student of Auerbach is the coach. Other than the fact that his "temper" violations result in technical fouls which hurt his team, he has piloted his team to another first place finish. Rumor has it that Red is still trying to get Tommy to light the big victory cigar. (A Celtic at the middle of the fourth quarter, but hasn't done it yet.) Paul Silas, a veteran forward acquired from the Phoenix Suns for the rights to Charlie Scott (an excellent deal engineered by the genius Auerbach himself) has helped greatly with his rebounding and shooting ability in his role as the 6th player (also a Celtic tradition.)

Their foe, the Houston Rockets, transferred their franchise from San Diego a few years ago, have such fine stars as Jimmy Walker, the 1967 All American guard from Providence College, Mike Newlin, Jack Martin, Calvin Murphy (A Niagara product) and Rusty Tomovich. Coach John Eagan, also a Providence College graduate, took over about one-half way through the season has really had the team moving. However, because of their terrible start, they find themselves in third place with a record of 27-40, 15 1/2 games behind Central Division Leader, Baltimore Bullets. Eagan and Walker, who will receive gifts from Providence College in the pregame ceremonies, are hoping for the upset, on their homecoming night.

The Celtics, who recently set a new home season attendance mark, also want to perform well before their Providence fans. All indications point to the Center as being exciting and thrill packed. Sorry, PC, Celtics by 10!