

# What's NEWS

@ Rhode  
Island  
College

Vol. 2, No. 25 March 29, 1982

## Innovations/Crafts '82



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

by Arline Aissis Fleming

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

Discovered by an anthropologist who had found three pieces of his pottery in a New Mexico junk shop, (they had been traded by a poor family for used clothing), Quezada had no idea how lovely his pottery was. Or how unique. Without using a potter's wheel or kiln, paintbrush or paints, he was creating exquisite, smooth pieces with intricate designs—all from the earth's own materials.

This uncommercialized artist, and the anthropologist who discovered him, will be part of Rhode Island College's "Innovations-Crafts '82" a month of lectures and exhibits to be delivered by more than 40 artists.

Among the events scheduled for "Innovations-Crafts '82" is a demonstration of Quezada's technique for forming and firing pottery. The technique will utilize clay and cow chips brought directly from Mexico. The process will take approximately 30 minutes. Quezada will also give the demonstration at Roger Williams Park Museum and Salve Regina College on subsequent days.

Through Quezada's work has been included in several western exhibits since he was "discovered" in 1976, this

will be his first trip east for such a tour.

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

The man who searched out Juan Quezada is Spencer MacCallum, an anthropologist who will speak at RIC on Monday, APRIL 5. His slide-lecture, "Potters of the Palanganas," will give background material of the area from which Quezada works and lives. That talk is set for the Amos Lecture Hall in Clark-Science, Room 125 at 4 p.m.

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

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

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

(continued to page 6)

Dr. Richard L. Dickson to give:

## Thorp Lecture

Dr. Richard L. Dickson, associate professor of special education, will deliver the annual Thorp Lecture on Thursday, April 1, at 4 p.m. Dickson is the recipient of the Mary Tucker Thorp Professorship for the 1981-82 academic year.

The lecture will be held in Fogarty 050. His topic will be "Change in Special Education" and it is open to the campus community.

The Thorp Professorship in the School of Education and Human Development at RIC honors a faculty member in the school who has distinguished both himself and the college with research, scholarship and field work. The professorship honors the contributions of Mary Tucker Thorp whose illustrious career at the college spanned 1926 to 1967.

Dickson received his B.S. from Farmington State College and his M.A. from the University of Connecticut. Before coming to Rhode Island College in 1971, he taught in, supervised and consulted to special education programs in Connecticut.

His earlier publications and papers identify procedures for use with emotionally disturbed students. Relationships among special education policy and professional practice are identified in his more recent works.

Contemporary practices in special education have been investigated and influenced through Dickson's grant activities. Project RETAP (Regular Education Teachers and Principals) emphasized the effective education of mildly handicapped students through building based in-service education of teachers and principals. More recently, a process for implementing the individualized education program was field tested. Through his grant activities,



**Dr. Richard L. Dickson**

publications and professional papers, Dickson has identified those practices in educating students which are especially promising and noteworthy.

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

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

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

## Arrests made, goods recovered

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

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

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

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

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

College."

The security director said the suspects are not college students.

## Faculty visits

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

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

The sessions are: First—Governance at RIC, 9 a.m. Monday, Alumni Lounge; Second—Traditional and Non-Traditional education at RIC, 9 a.m. Tuesday, Board of Governors Conference Room, Roberts Hall; Third—Student Life at RIC, featuring comments of a number of RIC students, 10:30 a.m. Tuesday, Student Parliament Chambers.



## Notes From Bernadette



By Bernadette V. Small

In the March 22 edition of *What's New(s)*, my column carried an announcement on the death of Russell Chernick, a RIC graduate, Class of 1981.

In the announcement we omitted mentioning that in lieu of flowers, contributions can also be made to the Muscular Dystrophy Association, Inc. as well as to the Stuart and Russell Chernick Memorial Fund of the RIC Foundation.

The Rhode Island Chapter of the Muscular Dystrophy Association is located on 1145 Reservoir Ave., Executive Office Park, Suite 225, Cranston, 02920.

We are saddened to learn of the death of Charles McEnery of 192 Wilmarth Ave., East Providence.

Mr. McEnery died on March 14 and was buried from Sacred Heart Church on the 17th. He was the father of Miss Linda McEnery who is a library assistant in Cataloging at Adams Library.

Our belated but sincerest condolences go out to Linda and her family.

As some of you may have read in last week's BRIEFS, Donald Hardy is feeling fine and is back at work half-time. He plans to be on campus (RIC) the first week of April.

## What's New(s) DEADLINE Tuesday 4:30 p.m.



What's  
New(s)  
at  
RIC

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WHAT'S NEW(s) at RIC is published weekly through the academic year by News and Information Services Laurence J. Sasso, Jr., director (on leave); George LaTour, acting director. News inquiries and submission of materials for publication should be directed to News and Information Services c/o The Bureau (second floor).

### DEADLINE

Deadline for submission of copy and photos is TUESDAY at 4:30 p.m.

Tel. 456-8132

Printer: The Beacon Press

# Deadline for grants, sponsored projects announced

Deadline Dates for Grants and Sponsored Projects Announced:

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

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NEA is also awarding grants for Music Festivals. These awards assist festivals whose programs involve two or more of

the following areas of music: orchestra, jazz, chorus, chamber music/new music, solo recitalists, and opera. Matching grants will generally range from \$2,000 to \$50,000. The application deadline is JUNE 1, 1982.

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

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

**Higher Education Implementation Grants** — Supports either the introduction of a new program in the humanities into the on-going curriculum or extensive revisions in an existing program.

**Fellowships for College Teachers** —

Are provided for persons engaged in undergraduate teaching for fulltime study and research which will enhance their ability as teachers and also contribute to humanistic thought and knowledge. Maximum stipends of \$25,000 are available. Fellowship tenures are between 6 and 12 months.

**Fellowships for Independent Student Research** — For scholars, teachers, and other humanists, to undertake full-time independent study and research. Maximum stipends of \$25,000 are available for 6-12 months.

The application deadline for all of these NEH programs is JUNE 1, 1982.

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

## Focus on the faculty and staff

JAMES A. SCHAEFER, assistant professor of mathematics, was recently awarded a certificate in computer programming (CCP) with a specialization in scientific programming from the Institute for Certification of Computer Professionals for completion of the 1981 examination which was administered at 105 colleges, universities and test centers world wide.

DR. JOAN M. MERDINGER, assistant professor in the School of Social Work, recently presented a paper entitled "The Impact of a BSW Program: A Follow-up Study" at the annual meeting of the Council of Social Work.

CAROL A. HRYCIW, an assistant professor at the James P. Adams Library, has been elected a member-at-large of the executive board of the New England Chapter of the Association of College Research Libraries, it was announced at the spring meeting held at Babson College.

DR. E. PIERRE MORENON, assistant professor of an-

thropology/geography, was interviewed on radio station WTWN in Grand Rapids, Michigan, on March 5. The hour interview with audience call-in was conducted over the telephone and broadcast live.

The discussion covered topics dealing with the archaeology of Rhode Island, the problems of waste disposal and recycling programs and the success of the Michigan Bottle Bill and conservation measures.

MORENON reports that the public archaeology program at RIC was one of 16 applied programs in anthropology selected nationally to be represented at a session "BA, MA and Ph.D. Programs in Applied Anthropology" at the recent annual meetings of the Society for Applied Anthropology in Lexington, Kentucky.

DR. P. WILLIAM HUTCHINSON, professor of communications and theatre, performed three illustrated reading hours of two of his compilations, "...and a Time for Peace," at the Providence Public Library's Uncommon Lunch Series at Grace Church in

Providence and also at the Mediator Fellowship in Cranston, and "Seven Ages of Man" at the Methodist Retirement Center in East Providence. The performances were given in the first week of March.

During April, May and June, Hutchinson will be on his sabbatical travels, studying the theatres and theatre activity in England, Switzerland, Italy, Greece and northern Africa.

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

## Nominations sought for Browne Award

Nominations are now being sought for the annual Rose Butler Browne Award.

Nominations will be accepted in the Office of Career Services through April 9.

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

In addition, candidates are expected to have completed at least 100 hours of voluntary or paid service to a disadvantaged population during the preceding year in a community agency or activity,

and to have demonstrated leadership potential by effective and current performance in a leadership role and through recognition by their peers or supervisors.

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

Candidates nominated for the award must submit an application which is available at the Office of Career Services in Craig Lee 054. The application should state their qualifications for the award and how they could use the award to

develop the cultural tools necessary for success in leadership roles.

The Rose Butler Browne Award was established in 1976 by friends and admirers of Dr. Rose Butler Browne who has demonstrated outstanding leadership in professional and community affairs.

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

The award carries a stipend of \$200.



COLLEGE PHOTOGRAPHER Peter P. Tobia has a new series of RIC photographs on display in the Board of Governors Conference Room in Roberts Hall. The seven black and white prints and 12 color prints were taken on campus during the 1981-82 academic year. Tobia has been college photographer since 1978.



# Good night sweet prince

Text and photo montage by T. Steven Tegu,  
professor emeritus, modern languages

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

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

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

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

Norstrom spoke of Russell's courage, willpower and the legacy that he has left us. If Russell could have heard the service, he would have been pleased by its solemnity in two languages because he loved people and the languages that they spoke. His zeal for language was so great

that he studied Hebrew, French, Italian, Spanish and Russian, and prior to his death he was studying German.

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

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

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

There is always a kind of sweet mystery associated with the death of a dear friend. The word sweet is appropriate in referring to Russell and bidding him farewell: Good night sweet prince, flights of angels sing thee to thy rest."

## In the bosom of Abraham





# Other Voices: A look ba

By Joseph D. Graham

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

I have long hesitated in commenting on two shows, even though it's nearly a decade since I directed them.

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

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

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

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

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

And my regret is that I was not supported in doing more, although I offered repeatedly to do so . . . ever since my career peaked with the highly successful production of "Cabaret."

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

One, for instance, is Lehman Engel, musical director for more than 40 Broadway shows whose book is *The American Musical Theatre* (1975).

He lists 21 great musicals and explains their preeminence.

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

If this sounds like a lecture, yes, I have taught a course since 1975, now entitled "History of the American Musical."

An early class in this subject establishes the what, how and significance of the topic. Basically this has to do with why this uniquely American form of theatre originated here and how it is managing to keep Broadway financially viable today when probably nothing else could.

"Total theatre" is necessary to draw that large audience, a cross-section of society, who can sustain the financial well-being of Broadway's theatre. It draws on all theatre arts in order to satisfy all types of people, but most especially, perhaps, the original components of theatre from primitive times — dance and music.

The "great" musical, which can provide this emotional wallop, has evolved from many historical sources as a highly complex integration of intelligent libretto (story), inspiring, singable score, meaningful choreography, and usually the appropriately styled scenery, lighting, make-up, and costumes, all designed by trained artists.

The amazing thing is that such a highly developed creature can exist in our time of mass production and escalating costs.

Nothing equal to it has existed before for the mass public and it may well die before long. One should not wait snobbishly till its demise to label it "art" just because it is popular. Critics in the past too often have perversely done this with early films, live TV, etc.

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

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

So what about "Pajama Game," the first and so far, the last of the alumni musical comedies (book shows)? It was one constant headache and neither Mary Davey, alumni secretary and producer, nor I cared to risk another. It is a cherished memory, I believe, of all the graduates involved with a few signal exceptions to be noted. And while it bloodied the budget from excessive costs and inadequate attendance, institutional support should be able to avoid this today.

"Pajama Game" is not among the top musicals of all time, though it is among several dozen of the "better" ones and ran 1,063 times on Broadway. It is head and shoulders above one or two later sponsored by my theatre area. The book is based on a novel, "7½ Cents," about a strike in a pajama factory, which was scarcely more profound than a tempest in a teapot, but had a certain relevance which helped to explain a revival in 1973 on Broadway with a largely black cast.

However, the music by Richard Adler and Jerry Ross (ex. "Hey, There," "Hernando's Hideaway") was enormously singable and is still standard background music. So what are the factors causing me to sound off now?

Mary and I had talked off and on about the feasibility of doing something so daring but rewarding as bringing back our beloved alumni out there in the "real" world to help stage and perform a musical.

Grace Healey had directed Victor Herbert's "The Fortune Teller" in the early 1950's. Only my "Can Can", 1963, and "Pal Joey," 1966, had been done on Roberts stage so far. While many grads had wanted to express themselves in the chant/dance idiom, few had done it here. Stalling the project, however, was the crucial lack of faculty help from any department, the theatre, dance or music. We could not pay fees to me or anyone else, we thought.

Needed on a volunteer basis were four staff people to be set-designer builder, lighting expert, choreographer and most difficult of all to find, musical director.

Obviously, we needed some folk who were crazy . . . crazy about theatre and our particular objective. Two as yet unexhausted artists were found for the first two positions, Don Babbitt, then doing plays at Cranston West High School, for the scenery, and William Waters, who had done lights since he was an undergraduate here. Later their energies would fade under the solitary, killing work but initially they had enthusiasm.

Dr. Fannie H. Melcer, whose own dance program was demanding all her time, recommended one of her best dancers, Susan Willis Zoglio, for choreographer. What a treasure she turned out to be! Most professional musicals today are created by a director who is also a choreographer. (Gower Champion, Michael Bennett).

The tight coordination between dance and plot action requires it. Or else, as in my case, since my dance training was very limited, the dance and script directors must work constantly and closely together in great harmony. This integration along with the musical background is the hallmark of the modern musical and exceeds whatever happened before with opera, operetta or even probably with the wild extravaganza

of Aristophanes in the 5th Century B.C.

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

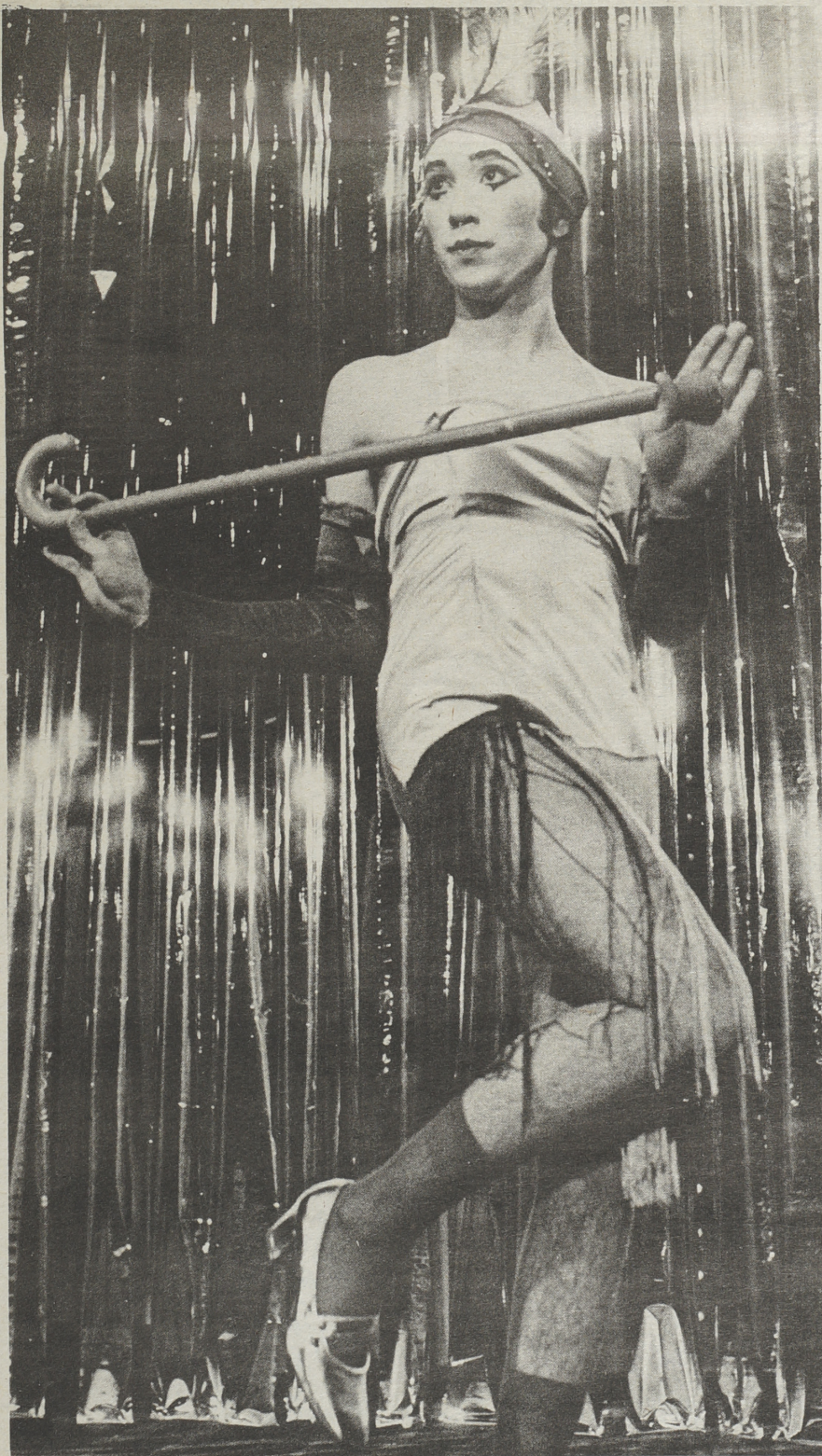
Well, he had no contract.

Two factors may have determined this . . . the untrained quality of the comparatively few who tried out on that wintery night and Bill's heightened awareness of the complexity of the score underlying so much of the stage business. It put me in semi-shock, however; without a musical director, further auditions and rehearsals were futile.

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

It would be nice to say that henceforth everything went smoothly, but of course, it did not. The backstage story as usual was as fraught with crises as the story onstage.

I wonder if "ordinary people" who attend shows blissfully unaware of the nightmare situations mastered to achieve that ephemeral performance realize how



Book by Joe Masteroff  
Based on the play by John Van Druten and stories  
by Christopher Isherwood  
Music by John Kander  
Lyrics by Fred Ebb

## ROBERTS THEATRE

much organizational and diplomatic finesses as well as creative abilities have been called on . . . frequently from depths we did not know we possessed till this commitment demanded them. Quite possibly if the juices flowing to create a show were aimed at the more serious concerns of society, the artists would have won greater respect and commendation.

A few words must be said about this remarkable and unique cast-drawn from two decades of RIC (E)'s leading actors. They were largely new to musicals, out of condition and in conflict with spouses, children and jobs. We whipped them along as best we could, never knowing who would show at rehearsals. Of course, we lost some. One marvelous performer whom we lost due to her pregnancy, Dolores McCarthy Ellis, we got back when she returned to the show. Happily, Dodo has since become a mother.

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

We were most fortunate in our two romantic leads, Janice Macbeth Grant and



# back at some RIC musicals

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

Tom played a featured role in "Can Can," and now proved he deserved to follow in the footsteps of John Raitt. Others prominent in this all-star cast were Mary Jane Lepley Brickach, Paul Cartier, Carolyn Zoglio Criscione, Ronald Depot, Edward T. Ford, Gene Hall, Arlyne Harrower, Kirk Haus, Steven Jennings, Edward F. Kelly, James Kinder, Joseph Menard, Hope Day Pilkington, Alice Corsair Reinhardt and Michele Ann Talbot McGarry.

The new chorines were Carol Cavalloro, Roberta Joseph DeAndrade, Mary Jane Iannuccilli and Kathryn Gray, who would soon play the lead for me in the play, "Sweet Bird of Youth."

And in addition to this roster we pulled a rather amateurish trick which worked in its heart-warming way. We used the big picnic scene with its song, "Once A Year Day," for various guests to appear with a few lines of personalized dialogue and to join in singing. These were faculty favorites of the audience, who had a flair for performing. The audience loved it; of course, it was peculiar to the circumstances, but that is the marvelous thing about all live theatre; it is a handmade product for the particular occasion.

I do not know why we had such a modest attendance. but I can speculate.

There was no help to be had from the music department; in fact, as I recall, we fought just to use a piano on Roberts stage. So what were our problems?

Many people probably know the story from the Liza Minnelli film, except that it is quite different from the stage version, which was closer to the play, "I Am A Camera," by John Van Druten based on the book, "The Berlin Stories" by Christopher Isherwood. In the stage version, Sally Bowles, the English nightclub singer, is no more important to the theme than the middle-aged landlady, Fraulein Schneider, played on Broadway by the star, Lotte Lenya (widow of Kurt Weill).

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

We had superb performances from our actors challenged by these and other roles; talent was burgeoning in the small parts and would blossom forth in future shows.

But this was a very difficult show to do right; there were many arguments and some confusion. The action and music were even more synchronous than in "Pajama Game" such as in the club scene where girls sing their invitations by phone to clients across the room and then dance with them. Triple threat performers who could act, sing and dance were needed; few of ours were that versatile.

Fannie resolved the dance scene to the chagrin of our singers by having her trained dancers "bump" them, taking over their partners while our ladies of the evening retired ingloriously to be wallflowers.

True, we got some real dancing then, but happiness backstage did not equal that in the audience. Coordination among me, the choreographer, and the musical director was always needed, so when Paul decided to marry (one of my former leading ladies!) and go on a honeymoon, we were all stranded until his return.

Fannie's priority was not this show but her own classes and dance company, so while she was most effective when focusing clearly, once or twice she and the cast worked at odds until it was discovered that they were doing different scenes.

Barbara Matheson's costumes were beyond our dreams and while there was much discussion, we can only rave about them in retrospect. The sets by John Custer proved his most glamorous and effective yet, I think, shifting in and out, up and down with smooth efficiency.

The basic idea involved wing wagons which moved into recesses while a central train compartment, hidden except at the start and end of the story, supported a balcony where the all-girl orchestra pretended to play.

One minor problem involved Tony Alfano, whom everyone raved about as the M.C. Tony, at 18, was almost brilliant but he never accepted some of my direction. To begin with he had to climb down some slats nailed to a backstage flat to get from the balcony to downstage center in one minute. I understood this and sympathized but we never found a solution.

On the other hand, I gnashed my teeth nightly as he refused to conceal his presence, dressed in drag, in a female chorus line until the end of the number. Tony insisted on camping it up and revealing his hairy legs, etc. every night from the opening moment despite my reprimands. It tended to kill the whole point. Ambiguity was the name of the game...the insidious evil lurking behind the gay or innocent exterior, and despite his assured handling of his numbers, I doubt if he or the cast generally grasped this.

Nothing was meant to be quite what it seemed until it exploded in your face. Joe Mauro, the Nazi, Ernst Ivdwig, understood the duplicity of his role and sang his one number, "Tomorrow Belongs To Me," with just the right insidious bravado. Ann McKinnon, his female counterpart, who joined him beautifully in this song, fell upon the eve of dress rehearsal, hurt her back and left us wondering how to replace this gorgeous, Wagnerian nymph.

But she recovered enough to go on.

Sharyn DeBiasio, possibly the most classic beauty in the show, was rather oddly



Diane Warren, Anthony Alfano in RIC's 1972 production of "Cabaret".

playing the middle-aged Schneider. She was moving in her portrayal and in fine voice, but never satisfied Fannie as a dancer. Of course, she could not be "bumped" in her two dance numbers. I wearied of refereeing this.

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

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

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

Smaller speaking parts were played by Edward Cunningham, Richard France (faculty, Kirt House, John Hicks, Ralph Mastrangelo, and Donna Parascandolo. Singers included Paula Barby, Dorothy DiChiara, Brian Gannon, Rosemary Keough, Denise Lambert, Olivia McGregor, Brian McMahon, Jeri Perlingieri, Diane Postoian, Barbara Ray, Doris Sullivan, and George Wall.

Dancers were David Baccari, Ester-Lee Carroll, Jennifer Cooke, William Carberry, Michael Cote, Ronald Depot,

Colleen Farrisey, Kris Hartman, Frank McDowell, Carol Preziosi, Paula DeRita, Paula Rocha, Sylvan Vaicaitis, and Douglas Woulfe. In the all-girl orchestra were Mary Cabral, Lynn Anne Evans, Ingrid Mattson, and Moreen Souve.

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

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

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

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

(Joseph D. Graham is a member of RIC's Communications and Theatre faculty.)



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

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

"Cabaret" demonstrated how a fine musical can light up the sky despite troubles abounding in its creation, just as occurs all too often on Broadway. It is doubtful if our very responsive audience half guessed how I and others just wanted finally to get the damn thing on the boards and to hell with the compliments! It should not have been that way, nor did it have to be for future musicals here. What saved us was a brilliant libretto/score, an exceptional cast and an artistic staff mostly supplied by the theatre area faculty and supplemented by the free services of the very talented Fannie H. Melcer. Paul Capece and crew were again on hand...at a cost.





**TEACHER CORPS**, a collaboration between RIC and the Pawtucket school system which began in 1979, includes (l to r) Ann Hogan, community coordinator; Dr. Kenneth R. Walker, director; Thurley Hodgkins, secretary; Betty Nunes, Barbara Duffy, Elizabeth Drapala and Susan Martins-Phipps.

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

## Teacher Corps faces early retire retirement

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

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

The purpose of the federally-funded program, he said, was to deliver educational and training services to

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

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

In addition to RIC faculty and selected adjunct faculty, the Teacher Corps staff was headed originally by Dr. Thomas Lavery as director. Walker was assistant

director until two years ago when he replaced Lavery who returned to fulltime teaching.

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

The Pawtucket schools directly in-

volved with the program are Shea High School, Slater Junior High, Baldwin and Cunningham Elementary Schools.

The federal grant covered the salaries of a director, a community coordinator, a team leader, three interns and clerical workers. Each of the nation's 132 Teacher Corps is a cooperative effort involving the local education department, a community council and a college or university. In this case it was Rhode Island College.

## ★ Innovations/Crafts

(continued from page 1)

On APRIL 15, Jane Dwyer, professor of anthropology at Brown University and director of the Haffenreffer Museum, will give a slide-lecture on communication and textile art in pre-historic Americas at 4 p.m., Clark-Science Room 125.

Brian Van Nostrand, an independent potter from West Virginia, will demonstrate his techniques and his self-sufficient potting processes in the Ceramics Studio of the Art Center from 10 a.m. to 4 p.m., APRIL 16.

A visiting artist from St. Ives, England, Janet Leach, will present a slide-lecture on "Pottery: East and West," on APRIL 19 at 4 p.m. in Gage Auditorium. The lecture will focus on the ceramics produced in St. Ives and Japan by Mrs. Leach and her late husband, Bernard.

The entire event, which is being sponsored by the RIC Art Department, RIC Lecture Committee with assistance from the Rhode Island State Council on the Arts, is being coordinated by Harriet Brisson, assistant dean of arts and sciences.

The exhibit is being billed as "a documentation of the degree to which the crafts have been redefined and expanded their traditional limits."

More than 40 artists, predominantly from the northeast, will display their works in clay, fiber, metal, wood, plastic and other materials.

The exhibitors are: Clay—Gladys Bell, Massachusetts; Harriet Brisson, Massachusetts; David Davison, Massachusetts; Michael Barsanti, Massachusetts; Kendra Davidson,

Massachusetts; Susan and Richard Farrell, Connecticut; Nancy Gilson Slate, Massachusetts; Susan and Steven Kemenyffy, Pennsylvania; Gen Kozuru, Massachusetts; Janet Leach, England; Penelope Manzella, Rhode Island; Randy Miseph, Massachusetts; Bruce Morozko, New York; Ken Vavrek, Pennsylvania; Gerry Williams, New Hampshire.

Metal—Anne Besse-Shepherd, Massachusetts; Patricia Daunis-Dunning, Maine; Vincent Ferrini, Massachusetts; Pat Flynn, New York; David Freda, New York; John Heller, Massachusetts; Curtis LaFollette, Massachusetts; Tim McCreight, Massachusetts; Rosalind Rivers, Maryland; Cheryl Sapino, Massachusetts; Gayle Saunders, New

Jersey and Dana Tremblay, Rhode Island.

Fiber—Sarah Haskell, New Hampshire; Marion LaFollette, Massachusetts; Alice Marcoux, Rhode Island; Blair Tate, Massachusetts; Mary Walker-Phillips, New York; Daisy Williams, Rhode Island.

Wood—John Marcoux, Rhode Island and, Paper—Judith Sugarman, Rhode Island.

The exhibitors will have their work on display beginning THURSDAY, APRIL 1 and continuing through April 23 in the Bannister Gallery of the Art Center. The opening on April 1 will be held from 7 to 9 p.m. Gallery hours thereafter will be Monday through Friday, 11 a.m. to 4 p.m. and Sunday, 1 to 4 p.m.

## Keeping Score

with Kathy Feldmann



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

They began their week-long schedule of games on Sunday. They played an exhibition game against Manchester Community College, from Manchester,

Connecticut. RIC defeated Manchester 13-2. Freshman Chris Corsa and Junior Steve Scungio pitched for the Anchormen. RIC had 11 hits in the game. The leading hitters for RIC were Jim Dennett, John Votta and Joe DelSignore.

On Monday, RIC took on Division III, University of Wisconsin-Eau-Claire. RIC fell behind 12-6, after four innings. They entered the bottom of the seventh inning trailing 12-11. RIC tied the game 12-12. They won the game 16-12 on a grand slam by Joe DelSignore! The winning pitcher was Jim Martel. The Anchormen had

eight doubles and three homers by Dennett, Allaire, and DelSignore.

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

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

Tri-captain Jim Dennett hit a double and a home run. Junior Mike Cantone also hit a homer. RIC defeated Iowa 4-2.

On Thursday, they lost a double-header. In the first game, RIC lost to Indiana University of Pennsylvania 6-5. Freshman Jeff Silveira pitched six innings and left the game with the An-

chormen up 5-4. RIC could not hold on to their lead, and IUP scored two runs in the last inning for the victory.

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

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

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

## Volunteers needed

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

Teaching would be conducted in mor-

ning and evening hours. Transportation can be arranged.

Anyone interested can contact Mrs. Mercedes Messier, program coordinator, at 728-5920 or 728-3364.

## RIC Review ready

The RIC Review, the art and literary magazine of works by students and alumni, is now available at the Information Center in the Student Union, the art and English departments.

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

## Childhood Conference

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

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

Following her talk, a wide variety of open workshops, ranging from day care to cooking with children, will be held in various campus buildings.

Displays of learning centers and other informative material will be available in the cafeteria of the Henry Barnard School until 1:30 p.m.

Additional information and registration forms may be obtained from Ruth Whipple at the Barnard School.



# RIC's Broadway Babies

By Arline Aissis Fleming

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

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

These Broadway babies are growing up.

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

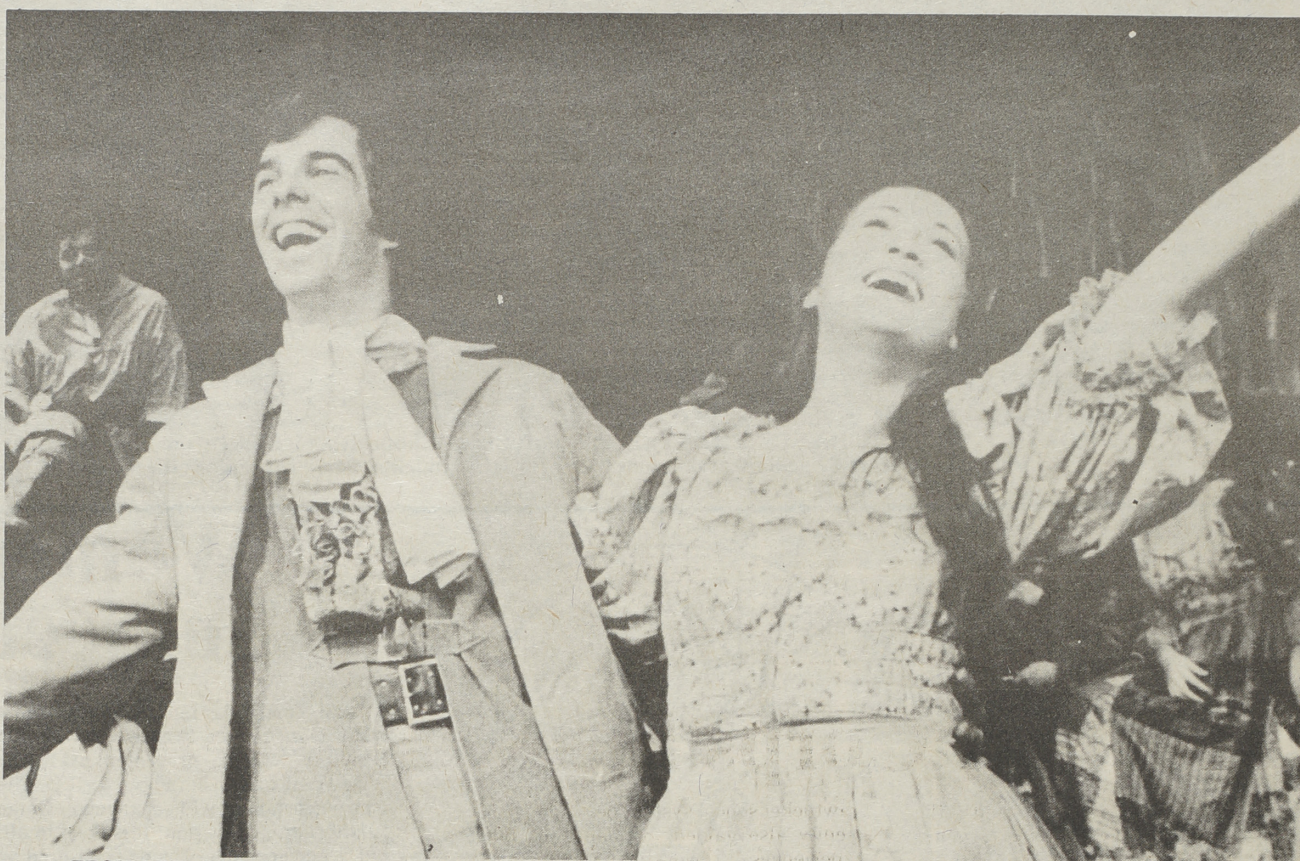
Both Kathy and Richard were in the award-winning RIC production of "The Robber Bridegroom" which was presented at the Kennedy Center in Washington, D.C. In fact, some say that it was during that production that their relationship first started to blossom.

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

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

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

But the show she's in at present, Cole Porter's "Nymph Errant," seems to be going well according to the review. It



**RICHARD AND KATHY MAHONY-BENNETT as they appeared in the award-winning RIC production of "The Robber Bridegroom."**  
(RIC photo by Peter P. Tobia)

says, "Kathleen Mahony-Bennett brings to the experimenting heroine the kind of Julie Andrews aura of innocence...and she has a fresh clear voice that is winningly melodic on 'How Can We Belong' and precisely expressive in the narrative lines of 'The Physician'."

Earlier in the review, it is written, "better late than never, 'Nymph Errant'

is finally having its American premiere at the Equity Library Theater in a production that is unusually lavish for the theater—a cast of 30 singers and dancers..."

The show is scheduled to run through April 4, says Ms. Bennett's former theatre instructor, P. William Hut-

chinson of RIC.

As for Mr. Bennett, his run with "Barnum" continues. But because of equity rules, on the playbill he's known as Richard Gervais.

The Bennets, (a.k.a. Mahony-Bennett-Gervais) have made their first dent on The Great White Way.



May Sarton

## Sarton to read poetry at RIC

Poet May Sarton will present a poetry reading at Rhode Island College on Monday, April 12, at noon in Clarke-Science, Room 125.

Sarton is the author of 36 books in four different genres—poetry, novel, journal and memoir. A new novel called "Anger" will be out in the fall under the Norton imprint. She has received 10 honorary doctorates, the last one from the University of Maine in 1981.

She was awarded an honorary Phi Beta Kappa from Radcliffe and has been a Guggenheim Fellow, a Phi Beta Kappa Visiting Scholar, a Danforth Foundation Visiting Lecturer and has been reading her poems in colleges all over the country for many years.

Born in Belgium, the daughter of

George Sarton, a historian of science and of Mabel Elwes Sarton, an English artist, the family came to the United States in 1916 as refugees from World War I.

Among her books are an autobiography, "I Knew a Phenix;" also "The Fur Person, the Story of a Cat;" and "As We Are Now." Her latest volume of poetry is "Halfway to Silence."

At the conclusion of Sarton's reading, a reception will be held in Craig-Lee 255. Sarton's appearance is being sponsored by the English department, the College Lectures Committee, the president's office, the dean of arts and sciences and the gerontology division. At the request of Sarton, no late-comers will be admitted.

## More music on tap

The Rhode Island College Symphony Orchestra will perform tonight, Monday, March 29, at 8:15 p.m. in Roberts Auditorium.

Edward Markward will conduct and Robert Boberg of RIC's Music Department will be the pianist.

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

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

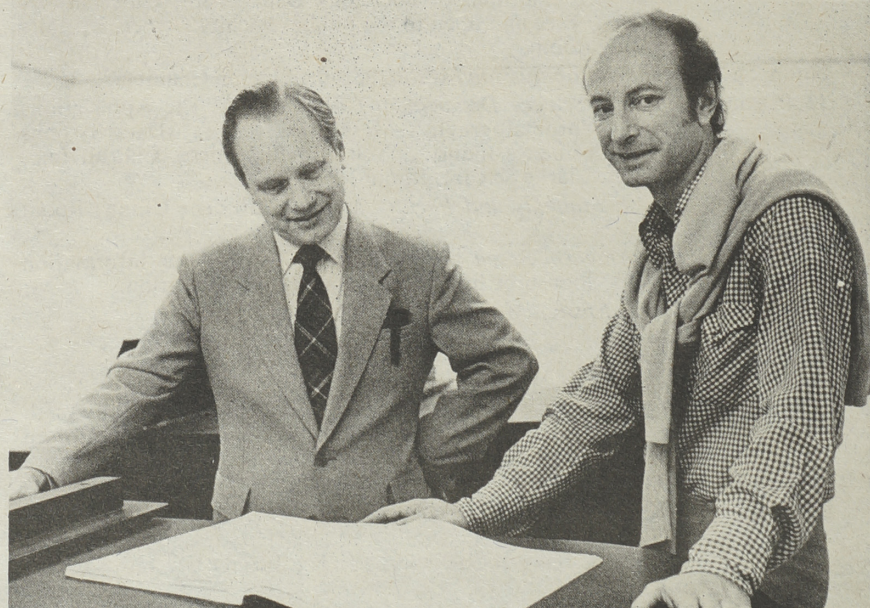
Mozart's "Vesperae Solemnnes de Confessore, K. 339" and the first complete performance of "Songs of Life" by

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

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

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

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

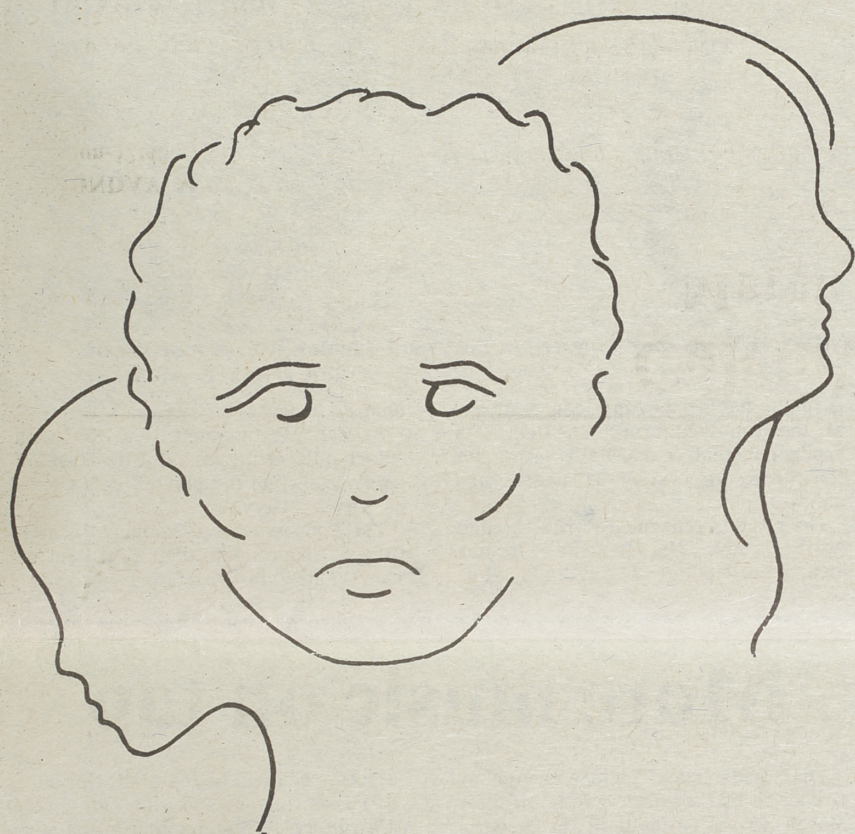


**RIC SYMPHONY ORCHESTRA will be lead by Edward Markward (right) with pianist Robert Boberg in tonight's concert at 8:15 p.m. in Roberts Auditorium.**





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



## Women in prison subject of play

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

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

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

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

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

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

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

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

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

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

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

## Calendar of Events March 29 — April 5

### MONDAY, MARCH 29

- Noon-12:45 p.m.** *Behavioral Weight Control Workshop.* Judy Gaines. Craig Lee, Room 130
- 7-8 p.m.** *Arts and Crafts Exhibition.* Sponsored by Student Council for Exceptional Children. Student Union Gamesroom.
- 7-9 p.m.** *Kappa Delta Phi Meeting.* Student Union Chambers.

### TUESDAY, MARCH 30

- Noon** *Sociology Department Colloquium.* "Changes in the Sociology Profession: Opening Up New Career Opportunities." N. J. Demerath, chairman of Sociology Department, University of Amherst. Free and open to the public. Faculty Center, Upstairs Reading Room.
- Noon-2 p.m.** *Finance Commission Meeting.* Student Union Chambers.
- 12:45 p.m.** *Physical Science Department Colloquium.* "The Applications of Gas Chromatography—Mass Spectrometry—Data Systems to the Cosmetics Industry." Dr. Ira Rosenberg, Clairol, Inc., speaker. Clarke Science, Room 106.
- 1-2 p.m.** *Jewish Students and Faculty Meeting.* Student Union, Room 304.
- 7-9 p.m.** *Performance Based Admissions Program.* Free information session. Sponsored by Office of Continuing Education.
- 7:30-9:30 p.m.** *Kappa Epsilon Meeting.* Student Union, Lounge F.

### WEDNESDAY, MARCH 31

- Noon-1 p.m.** *History Department Lunchtime Colloquium.* Prof. Kenneth Lewalski will speak on the "Polish Crisis: From Winter to Spring." Craig Lee Room 207.
- 7-9 p.m.** *Kappa Delta Phi Meeting.* Student Union, Room 304.
- 8 p.m.** *North Carolina Dance Theatre.* Sponsored by RIC Performing Arts Series. General Admission, \$7; RIC students, \$3.50; students, \$5; senior citizens, \$4.50. For Box Office reservations, call 456-8144.

### THURSDAY, APRIL 1

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

### FRIDAY, APRIL 2

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

### SUNDAY, APRIL 4

- 10 a.m.** *Sunday Mass.* Student Union Ballroom.
- 7 p.m.** *Sunday Evening Mass.* Browne Hall, Upper Lounge.
- 7-11 p.m.** *Kappa Delta Phi Meeting.* Student Union Chambers.

### MONDAY, APRIL 5

- 8 a.m.-4 p.m.** *Blood Drive.* Student Union Ballroom.
- 4 p.m.** *Innovations/Craft '82: Slide/Lecture.* "Potters of the Palag-anas." Spencer MacCullum, anthropologist, speaker. Clarke Science, Room 125, Amos Lecture Hall.
- 6-9 p.m.** *Women's Fitness Center.* Five week "Shape-Up" program begins. For registration, call Whipple Recreation Center at 456-8136. Free and open to RIC students and staff.
- 7-8 p.m.** *Arts and Crafts Exhibition.* Sponsored by Student Council for Exceptional Children. Student Union Gamesroom.
- 7-9 p.m.** *Kappa Delta Phi Meeting.* Student Union Chambers.
- 8:15 p.m.** *RIC College Chamber Singers and Chamber Orchestra.* Edward Markward, director. Free and open to all. Roberts Auditorium.