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The Quill -- March 7, 1975

Roger Williams University

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Gauvey Speaks On Retrenchment

Last week, under my authorization, letters of retrenchment were sent to 12 faculty members at Roger Williams College.

Data to make a definitive decision on this matter is still incomplete, however, because of the contract between the College and the Faculty Bargaining Unit, notification of retrenchment had to be mailed for March 1. The decision, therefore, was made on the best information that we have available at this time and with the full knowledge that additional information may become available in the next few weeks which could nullify part of the retrenchment action.

Biology, Writing

As of this date I am informed by the Dean of the College that certain major areas are directly affected by the retrenchment action. These include Marine Biology and Creative Writing as specific majors. Also directly affected are those students who have interdisciplinary majors involving either music or language and fine arts as a part of their major concentration.

In order to assure the financial viability of all other areas of the College, the Academic Dean and I had to make the decision which unfortunately does indeed affect students in the areas noted above.

I must point out that Roger Williams College is not alone in being forced to accept economic realities which are rampant in our society. This action of retrenchment was made necessary because of forces affecting all segments of our society, and the decision which

had to be made was one of which would assure the continuation of Roger Williams College as an institution. In a sense, all of us are victims of circumstance. All of education, private and public as well as secondary education, are suffering because of the economic depression which is the basic reality in our country today.

Recall

I regret that I had to authorize the retrenchment at this early date before all data bearing on the situation was available to me, however I want students to know that as more information does become available, there could be a good chance of recall of faculty in some areas. At the same time, I do not want to give a semblance of false hope because it is apparent that there will not be a recall of all faculty affected by this retrenchment.

I am doing everything possible to help faculty affected by this decision to relocate in academic or non-academic positions, and of course Dean Rizzini and I will do everything possible to help students affected by the loss of major to transfer into other colleges or to other degree programs within our own college.

It is unfortunate that the decision had to be made at this early date, however, I feel that it does give individuals an opportunity to plan alternatives for their future, and it further gives indication to those students and faculty not affected by retrenchment that those programs will continue.

Ralph E. Gauvey
President
Roger Williams College

Open Letter To Rizzini

Dear Mr. (or Ms.):

This is to advise you that the College finds it necessary to reduce the number of its faculty because of financial and/or program curtailment.

I regret to inform you that you are among those who will be retrenched, and whose employment with the College will terminate at the close of the present 1974-75 Academic year.

You are being notified at this time, prior to March 1, in compliance with the provisions of the Collective Bargaining Agreement between the College and the Roger Williams College Faculty Association, along with the hope that such early notice will be helpful to you in planning for employment relocation.

If, at a later date, the College experiences a change in condition which it feels might allow a reduction in the number of positions already retrenched, reinstatement will be executed accordingly.

I sincerely wish you luck for successful relocation, and I invite you to please call on me if you think I may be of help to you in this regard.

Sincerely yours,
William H. Rizzini
Acting Dean of the College

A Reply

Dear Acting Dean Rizzini:

As you know, your recent decision to retrench both of us does more than merely decimate our staff: it ends a successful, still-expanding and popular program with a growing national reputation. Indeed, many feel it a considerable distinction that a small college like ours, lackluster in



Geoff Clark reads Open Letter to community in Wednesday's rally.

many other respects, should have one of the few undergraduate writing programs in the country which offers a bona fide creative writing major. Though we've both spoken to you about these matters, we have to declare ourselves unsatisfied with your responses, which seemed to us uncharacteristically vague and deficient in demonstrable logic. Thus we take this forum to point out to you some of the more salient—and most certainly deleterious—ramifications of your action. Perhaps by so doing we may alert you to some aspects of the Creative Writing Program that you've inadequately considered. Some of our points, you will note, address themselves specifically to issues you suggested figured prominently in your decision to scrap the Creative Writing Program. We hope that at the earliest possible moment, you will address yourself publicly to the points we are about to bring up.

1. The Creative Writing Program, according to information from the Registrar's Office, has 41 majors; many are upperclassmen who, having read RWC's advertising and brochures—or through acquaintance with our Creative Writing Series—came here specifically to study in the Program and to major in creative writing. Are these students not the very ones all faculty have been urged, time and again, to strive to retain? Indeed, as you have pointed out on more than one occasion, retention of upperclassmen is one of RWC's lingering major problems. Already we find ourselves in the unpleasant position of gathering and distributing information on writing programs in other schools—where, we might add, our majors will be received with open arms. If it is true that the administration plans to attempt to retain these students through the Independent Study device, or through the Open Division, we doubt that you will succeed: our majors are bright, gifted and perceptive young people not to be much intrigued by stopgap measures designed to retain the revenue from their tuitions; in fact, we suspect, most will settle for nothing less than what the College's national advertising and catalogue

copy specifically promises: a program offering workshop courses, visiting writers, lecturers, writers-in-residence, and a permanent staff of writer-teachers. How you have tampered with the lives of our students who came here in good faith to study in the Creative Writing Program we find unspeakable; as you know the precedent for elimination of programs elsewhere calls for a four year phasing-out process at the very least so all students enrolled in the eliminated program will receive his measure of justice. But doubtless you will hear more about this aspect as students whose programs have been cancelled examine the legal possibilities before them.

2. You specifically mentioned to each of us in conversation that an area's "service capacity" was a factor in your decision to drop the Creative Writing Program. Might we point out the following: since the Bristol campus opened the Creative Writing Program has served a considerable public relations function: our students have published work in, among other publications, *Ploughshares*, *Aspect*, *Aegis*, *The Northwest Review*, *The Chicago Review*, *Quarry*, *Bartleby's Review*, and *The Beloit Poetry Journal*; one of our recent graduates is represented in the Little-Brown anthology, *It Is The Poem Singing Into Your Eyes*; three RWC creative writing majors have been in or accepted by *Intro*, a Doubleday-sponsored literary magazine which has perhaps the widest distribution of any such publication. Each of these magazines notes that the contributor is from RWC; students have come into the College through these associations. We instructors have ourselves been represented frequently in respected magazines with our poetry, fiction and literary criticism.

Aldebaran, Writing Series

The same students who have published the work mentioned above have traditionally been, incidentally, those who produce our own literary magazine, *Aldebaran*. Your recent decision will no doubt eliminate this fine and increasingly respected magazine which has

In Defense Of Fine Arts

Although the Fine Arts Division has been, by some, treated as a fifth wheel at Roger Williams College, it is very much a fourth Division. The Fine Arts Division is, in number of students, the second largest Division within the Liberal Arts College. 33% of the coded Liberal Arts students major within Fine Arts as compared to 16% in Natural Science, 46% in Social Science, and 6% in Humanities. In a poll of students conducted by Dean Uehling in the fall of 1973 the number of Roger Williams students interested in the Fine Arts was well above the national average. The number of Fine Arts majors has grown from a total of 110 during 1973-74 to a total of 168 in 1974-75. By Area within the Fine Arts the comparison figures for the numbers of majors are as follows:

The first total refers to number of majors in Spring 1974; the second, number of majors in Spring 1975. Art Major, 48, 68; Creative Writing Major 19, 38; Fine Arts Division Major 6, 12; Theatre Major 37, 50.

Division Contributions

The Fine Arts Division has

contributed significantly to the cultural texture and the public image of Roger Williams through Coffee House Theatre productions, literary magazines, art exhibitions, concerts, and visiting writer series. I might add, that many of the aforementioned have been possible because of Student Senate funding of Fine Arts affiliated clubs. Favorable newspaper and media coverage of the many Fine Arts events has helped to make a little known college become an institution which is both known and respected.

Despite student interest and commitment to Fine Arts, favorable publicity, and demonstrable growth, there are those at Roger Williams who would destroy the Fine Arts. The major blow came Feb. 26, 1975 when the administration announced the possibility of retrenching three of the seven Fine Arts faculty members—an action which would effectively eliminate Creative Writing, Music, and the Fine Arts Division major, leaving 50 students without programs. Beyond these direct effects, other more subtle ones would be felt. The Fine Arts Division

would be severely crippled having lost two majors and one program. Its faculty, reduced to four, would be unable to provide the diverse cultural base which has long been a vital part of the spirit and life blood of the Bristol campus.

Curriculum Committee

It is puzzling that the Fine Arts Division has never been invited to send a representative to President Gauvey's Long Range Planning Committee. Also, the College Curriculum Committee has for two years in a row tabled a proposal to have a Fine Arts core requirement despite the fact that the Fine Arts Division is the only Liberal Arts Division without such a requirement. It is puzzling that now, March 3, 1975, the Curriculum Committee reversed its stance in this matter and passed the Fine Arts Core Requirement, contingent, of course, on the retention of the three Fine Arts faculty members who received retrenchment notices. Had this core requirement been passed a year ago would retrenchment notices have been sent to these three people? (continued on page four)

(continued on page four)

(continued on page three)

Editorial/Commentary

Faculty Factionalism ?

It's never been clear to me before just how much division exists among the faculty of this college. The lack of communication and occasional outright hostility we learn to expect from still juvenile students has shown its ugly face more and more lately on the obverse side of faculty heads.

Just stating facts and figures seems to infuriate supposedly academic, disinterested educators. Charges of "biased" and "irresponsible" were railed against me by a faculty member recently, in full view of all in the lunchroom, over a mention of the 55% NC rate of last semester's freshmen in Humanities 100 courses.

When asked to state his objections and refutations in print, he refused in apparent apathetic disgust.

A second point: the Curriculum Committee has for two years running tabled a motion to have Fine Arts courses added to the core requirements of the Liberal Arts College. Fine Arts, as Ms. Carol Hathaway points out over her signature this issue, is at this time the *only* Liberal Arts division denied the core requirement; thus the chance for exposure among impressionable minds.

This year, however, the Curriculum Committee apparently changed like the wind. They voted to allow the Fine Arts requirement, contingent upon the retention of the three retrenched Fine Arts faculty members.

My reaction to this vote ranges from a blase "too little, too late" to a vehement charge of hypocrisy. As Ms. Hathaway asks, "Why not last year?"

A third point: the Creative Writing Department and the Music Area have vocal supporters; the Science and Math Departments have begun work, yet of all the outcries I have yet to hear, the most important should come from the hibernating Humanities Division.

Ms. Josephine Jespersen has instructed Foreign Languages at RWC as far back as I can remember. (I started RWC in 1969.) She was the Spanish instructor, one of two full-time faculty members in that Area, along with Ms. Sue Rames in French, in the early seventies. Ms. Rames was cut and not replaced. Ms. Jespersen took up the slack, relearned her French, and proceeded to become a one-person language department.

Wake up, Humanities Division! What good is a deep knowledge of our own language and heritage without a clue of how it relates to the cultural system of Western Civilization?

These are but three areas of faculty factionalism. How many more are yet to be uncovered is anyone's guess, but they must *all* be brought to light and solved before the faculty will have any bargaining weight as a unified group.

What good is student enthusiasm for faculty rights when backdoor bloodshed continues among that group? What good, indeed?

Jack Mahoney

Former Math Major Does Homework

In these times of economic crises, "recession" is a very easy label to paste on as the reason for any action taken by any area of administration in any field.

More specifically, the Roger Williams College Administration has disclaimed any responsibility for the retrenchment of twelve teachers—preferring to pass the buck, as it were, back to the money crises. I would like to rebut these claims with a few facts and figures of my own.

Dealing only with those majors which have been directly affected, i.e., annihilated, I've come up with a significant section of the student body

who might be upset to the point of leaving RWC. In Creative Writing there are 38 registered majors and one unregistered but confirmed major, in Fine Arts 12 registered, in History 34, Marine Biology has 5 registered majors and lays claim to 23 unregistered but confirmed majors, and the Urban & Environmental Planning has 11 registered and—at a low estimate—nine unregistered but confirmed majors. Total — 133 students left to fight the cruel world with only a letter of recommendation from Dr. Gauvey clutched in their heartbroken palms. If these students were to leave, this school would

lose—at an average tuition of \$2,000 a year—\$266,000. Ouch.

The combined salaries for the twelve retrenched faculty members total up to \$146,340 per year. Adding 20% of that figure for benefits, the school is supposedly saving \$175,716 per year by losing these instructors. I might add that a sizable amount of money will have to be paid in unemployment compensation for the 26 weeks following the expiration of the contract. When I subtracted the probable loss from the supposed gain I came up with \$-90,284.

How about you, Dr. Gauvey?
Heather Emmanuel

V. Marchetti To Speak

On Wednesday, March 12, at 8 pm, the Political Forum of RWC will present former CIA agent Victor Marchetti in a talk entitled "The CIA and the Cult of Intelligence." Reprinted here is a release describing Marchetti's efforts and subsequent CIA action.

"I cannot help wondering if my government," said Marchetti, "is more concerned with defending our democratic system or more intent upon imitating the methods of totalitarian regimes in order to maintain its already inordinate power over the American people."

The magic words used to be "national security." It was the ultimate non-answer, and it worked. By invoking "national security," government officials could silence critics, approve budgets, expedite programs — all with no questions asked. But those days are gone now in post-Watergate, post-Pentagon Papers America. We have seen the "national security" smoke-screen used to veil incompetent, unconstitutional and even criminal behavior, and in some cases to carry our personal vendettas against critics of government policy.

Our faith in our government as the all-wise being we believed in has now been shaken. We are beginning to take a hard look at our attitudes toward "national security" and classified material, and at those institutions which have perpetrated what we now feel has been a cruel, expensive and frightening hoax. And we are trying to get a good look at the epitome of the "national security" mentality, the Central Intelligence Agency, the repository of all those secrets we believed to be crucial to our survival during the cold war.

That the CIA is using all its resources to block full disclosure of its activities is understandable. Since its creation in 1947, it has grown to be one of the most powerful mini-governments in the world, with access to unlimited tax dollars (estimated at \$6 billion per year) and is at the same time accountable to no citizen, Congressional or even military review. From its original purpose as a classical espionage organization, it has now expanded to paramilitary meddling in foreign governments, and today is making inroads into domestic espionage, training of local police and even, it is hinted, as an arm of the

ruling political party in America. Even so, the CIA's activities are not yet the issue. The fact is that no one knows the full extent of what the CIA is doing, how much it costs the American taxpayer or how effective it really is.

Cracks are beginning to appear in the CIA's once

impenetrable armor. Rumors of its having grown old, fat and bureaucratic are rife. Newsmen are returning from Asia, Africa and Latin America with disturbing tales of terrorist activities, secret wars and interference in legitimate elections. And now a former agent has

(continued on page three)



THE QUILL

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Undergraduate newspaper published for the students of RWC Providence and Bristol, R.I. It shall be organized to provide a news service to the student body. It shall also be considered legally autonomous from the corporate structure of Roger Williams College as it is supported totally by the students through the student activity fee and outside advertising revenue. In this sense it must be responsible only to the student body of Roger Williams College. Unsigned editorials represent the views of this paper. They do not necessarily reflect the opinions of the faculty, administration, or student body as a whole. Signed editorials, columns, reviews and letters represent the personal views of the writers.

Editor-in-ChiefDerek McCants
Sports EditorPete Bouffidis

Contributors this Issue

Richard G. Arango, Carol Hathaway, Ralph Gauvey, Geoffrey Clark, Robert McRoberts, Donna Iacono, Susan Davitt, Brian McDonald, Jack Mahoney.

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Open Letter (continued from page 1)

been a vehicle for RWC students and has included the work of such writers as Lucien Stryk, Donald Justice, Michael Harper, James Tate, William Stafford, Robert Bly and others.

Along with this, we might also point out the considerable educational and cultural value—as well as the favorable publicity—of our Creative Writing Series, which has brought to campus those writers listed directly above, as well as others of national reputation like William Styron, George Garrett, Richard Yates, Tom Wolfe and Thomas Berger.

3. In conversations with us, you have said that "area flexibility" was a factor you weighed in your deliberations. Might we tell you again that since the Bristol campus was opened, we have regularly taught Humanities 100; that we have offered beginning and advanced creative writing courses which have added considerably to the array of offerings for English majors; that we are still the only department on campus to teach such an essential course as Expository Writing; that in fact we feel ourselves quite flexible as a staff; after all, we have both served in the English Departments, before coming to RWC of major universities (both of us, for example, have taught in the English Departments of the Universities of Wisconsin and Iowa).

Accreditation

4. We wonder if you have considered the effect of what you have done—and we don't mean only the elimination of Creative Writing—on the assessment of RWC by the accrediting agencies presently scrutinizing it. Consider, if you will, a college which professes a liberal arts curriculum but has no courses in music or foreign languages, whose only teachers you have retrenched. Indeed, the elimination of three areas and two majors (creative writing and, for all practical purposes, history) boggles the mind—at least if this school is

ever afterward to aspire to the title "college."

We question, as others will no doubt do, the wisdom of your approach in eliminating programs: as you put it in conversation, you preferred to scrap entire programs rather than to selectively prune them. Why? Doing what you have done seems to have so seriously weakened the structure of this school that its ultimate demise—unless, of course, you or others in control have plans for the school of which we are all unaware—seems inevitable.

5. Further, we object to your use of this semester's enrollment figures in Creative Writing 101 as an indication of the strength of our program. As you know, two sections of Creative Writing 101 were, through no fault of ours, erroneously scheduled in the spring listings, and your subsequent mimeographed addendum correcting this administrative error was paid scant attention by anyone. However, reliable data about the relative enrollment in the Creative Writing Program—for example, the fact that Intermediate and Advanced Creative Writing, taught as one course by one instructor

at one time in one room, is considered to be two courses, hence diminishing our enrollment figures—is presently in the hands of the College Curriculum Committee. A casual reading of this material should demonstrate that the Creative Writing Program has, over the past three years, increased its number of majors from 12 to 41, and that our average number of students per class is higher than that of several majors left untouched by retrenchment.

In any case, if you've not fully considered these points, we hope you will think—nay, brood—over them and test their validity; and we hope that you will pay some attention to the many protests you will be receiving decrying your intention to cancel the Creative Writing Program.

Finally, we feel we need make no specific requests about what we feel you should do. For if you give us what we ask for, surely a valid and valuable program will be spared. We ask for justice.

Yours most sincerely,
Geoffrey Clark
Robert L. McRoberts
The Creative Writing Program

Marchetti (continued from page 2)

come forward to tell what he knows. It is a truly frightening story, made even more so by the CIA's outrageous attempts to suppress it.

Victor Marchetti has been living since 1972 under a court order not to publish any material—fact, fiction or other wise—unless it has been submitted for approval to the CIA. He has argued that this is in clear violation of the First Amendment forbidding prior restraint. When the first draft of his *CIA and the Cult of Intelligence* was returned to him, 339 excisions had been made on the grounds of "national security." A federal judge subsequently ruled that only 27 of these deletions were justified—and the remainder, which were indicative of ignorance on the part of high officials, foolish

schemes and embarrassing activities, some of which had appeared on television or in publications, could stand. The remaining material is enough.

Two Dances Scheduled

There will be a Charity Mixer for the Meeting Street School Thursday, March 13. There will be two contests, "Bump" and "Boogie". First prizes for each will be \$20. There will be happy hour prices in the Rathskellar. It will run from 8-11:30 in the Student Center, and donation is 50¢.

Tomorrow, March 8, the Student Senate is sponsoring a dance in the Student Union featuring RIZZ. There will be \$1.00 admission, and all beer is 25¢.

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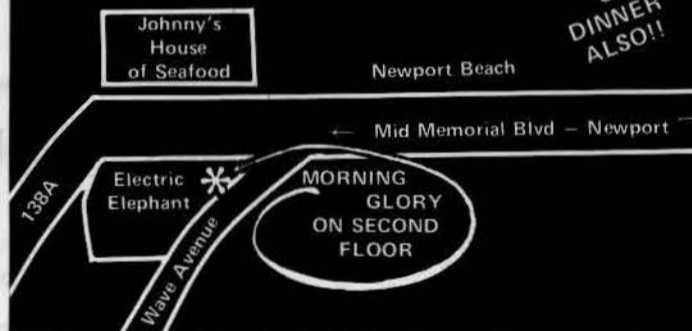
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Sports

First Year Man Sets Record

by Sue Davitt

Although the hockey team did not have an outstanding season, it *did* have an outstanding player. Freshman Bob Pendergast seems to be one of the few new players that has shown a great deal of skill and tremendous amount of talent on the ice.

Bob's previous experience was with Pilgrim High School in Warwick, which was the All-State team in R.I. He holds the career assist record at Pilgrim with 46. He also plays in the summer league in North Smithfield called the "Senior A". Bob has quite a lot of enthusiasm for the game. Playing all year round as he does and playing soccer in the fall for RWC certainly indicates a dedicated athlete.

Warwick's Ray Maker, head hockey coach at the college, describes Pendergast as a



HAWKS' PENDERGAST
His 22 goals this season set a new record at R.W.C.

"solid, 6-foot, 175 pound wing and just the type of player to build our team around." Pendergast has been the most consistent player this year. In

his first nine games with RWC, he scored nine goals and nine assists.

It was Maker who brought Bob to Roger Williams and the coach has no regrets. In fact, he remarks that "Bob is the man on the team and is so well-rounded that he could play any position I should ask him to."

Bob also broke the college record for the greatest number of goals in one season. The record was 21, set in 1969. Bob's 22 goal performance this season is quite an accomplishment, especially for a first-year man. "We realize we have a difficult task ahead of us," says Coach Maker, "but I know we can build Roger Williams into a very competitive Division III and, eventually, Division II team in the ECAC." Meanwhile, Coach Maker will be searching for more athletes like Bob Pendergast.

Continuations

FINE ARTS (continued from page one)

Another motion recently made by the College Curriculum Committee, unless reversed, will destroy a most valuable, successful, and, yes, "experimental" program in the Art Area, a program known as Art 406, Senior Teaching.

Has Roger Williams lost sight of the importance of the Creative Arts? So it would seem, but surely mankind still needs something of beauty, of poetry, of the dramatic portrayal of ideas, and of music if it is not to become totally dehumanized. In the arts we still can find something to answer the very old dictum "man does not live by bread alone." Art survives its time, and the politics, technology, and science of its time. We remember the greatness of ancient Greece because of her poets, artists, and dramatists. We remember Leonardo da Vinci primarily because of his art, not his science, and without his art perhaps his science

would have been forgotten altogether. But it isn't enough just to appreciate art, we must never lose sight of those who make it—for if we destroy our artists, we destroy our humanity and our identity.

The Fourth Division

At Roger Williams we do have a fourth Division and it is FINE ARTS. I think we all would concede that a fourth wheel contributes to the stability of a vehicle. A healthy stability is something which Roger Williams College desperately needs. Students must have assurance that the pro-

grams which they commit themselves to will be available four years from the date they matriculate. Faculty members must know that the programs which they dedicate themselves to will, if successful, be allowed to grow and develop. Students in the Fine Arts represent 33% of the Liberal Arts Students at Roger Williams, and surely these students are important. Fine Arts is the fourth Division, and it is not dying, but it is being killed.

Carol J. Hathaway
Coordinator
Fine Arts Division

VARISTY BASEBALL SIGN-UP

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