Scene from LEMONADE

Lemonade: Hot and Cold

Double Prideaux Productions

by Jack Mahoney

It seems that, like Lanford Wilson two years ago, Tennessee Williams this year, and Robert Anderson again and again, James Prideaux has been pulled from obscurity by Richard Wilber and the Drama Club, not once, but twice in a month, so as to present twice in a month, so as to present two of his plays, LEMONADE and The Autograph Hound.

The story of the first may be too simple. Two middle aged suburban housewives, one the president of the League of Women Voters and the other the Grand Matron of Eastern Star (a Masonic organisation), both decide one morning to go to the highway and sell lemonade. This attempt to return to innocence is upset by the presence of each other, and after vain attempts at childlike fantasy, the women part as functional and lifeless as after every shattered fantasy.

Even though the play may be too simple, it is at least somewhat subtle. The humor of despair is developed in setting up the fall, humor that is so important for acceptance of "tragedy of the common man." Marianne Suriar-Fine and Alice-Lynne Mercer, as the suburban ladies, were in their roles not only believable but downright good. Their characters, though, especially that of Mr. Mercer, seemed to suffer with the familiarity of the audience. This, however, is not the fault of the actors, for it occurs, to a greater or lesser degree, in all theaters in which the actors and audience change only in their roles for the evening, although it is eventually the duty of the actors to dispel it through characters complete in themselves. This is one of the more obvious downfall of psychological theater. On the stage there are symbols that move, breathe, talk; in other words, characters, and to focalize these universal symbols into single persons, complete with deficiencies of character as well as of total humanity, is to weaken the symbol. Many playwrights, as well as those throughout the theatre, argue that a character need not be a symbol, that a character need only have a "what," and does not need the "why" or "wherefore." To place this type character on the stage is to cheat the audience, and as the audience is the final judge, to cheat humanity.

The Autograph Hound

Prideaux's play, did cheat so much in itself as it was brought off with the strictest technical finesse, while technically fine with very well-timed pieces of business, seemed to lack the unity needed to bring this play off with authority.

The story is a typical American vignette. The husband, Harry Hooton, is a bus driver, who, in the words of his wife, Lila, "sits on the bus all day and sits here all night." He and his wife have lost all communication with each other, and as the loss has grown, her interest in art and'autograph collecting has developed into an obsession. She has become the most successful person in the world in her chosen field. As a father takes a son into his business, she has taken her daughter, Sissy, to her side in that work for the benefit of the public. She has given up the live theatre, and so forth. The college administration can cooperate in the task of making Roger Williams College a viable institution.

The Faculty Association, the contract between the union and the administration, must be always remembered that those who stage a play have a responsibility to the audience, and to break faith is to invite the audience to do the same; i.e., to give up the live theatre and watch other more reimburse performances. As always, the technical side of the productions was above the norm, and the Waterloo Napoléons and asses of students were, as always, a treat.

The Faculty Union Views Academic Proposal

The Faculty Association has neither approved nor rejected the calendar proposal advanced by the Academic Dean. This proposal involves much more than merely the starting and ending dates of the academic year. It suggests a radical reorganization of the curriculum for the freshman year. It proposes longer class periods for most classes, it includes an increase in times per week that freshmen classes will meet and an increase in the number of courses which sophomores, juniors, and seniors will have to take each semester. On the other hand, it does not indicate how such courses as laboratory science can be implemented within this new system, it is silent on the question of whether faculty will be obliged to teach in the intercession or whether they will be paid if they do, it has no provisions for an advisement period, it does not indicate what the proposed changes will mean in terms of lowered or increased number of students per course. As you can see most of these points are of concern to both the union and faculty. Even more important, from the faculty's point of view, is the fact that the number of these issues are currently the subject of collective bargaining. A question which may be in the minds of many students is: "What is collective bargaining and what will it mean to me?" Simply stated, collective bargaining is a specific method employed between "management" and "labor" to determine wages and working conditions which effect conditions of employment. The group which determines the "management" side is made up of all the professional educators at Roger Williams College, whereas the "labor" side is legally recognized by the National Labor Relations Board, and then makes a proposal, which details how working conditions should be regulated. The term "management" is quite broad and includes such things as compensation, fringe benefits, appointment and evaluation, tenure, retirement, rights of individual or collective contracts, hours of work, teaching load, availability of courses, the use of curriculum, faculty governance, and so forth. The college administration and the Faculty Association have different positions on many of these points. What is important to the student is that the final agreement comes into the picture.

To understand this seeming paradox, it is important to view the play as it was performed. It was hard to tell if the director or the actors were at fault, but it seemed that each actor viewed the play differently. Tony Roselli, as the husband, played with undertones of danger in a tragi comic style; Donna Ferrara, as his wife, played a shade more toward the comic; Judy Hutchings, as the daughter, Sissy, stayed far removed from her basic comic style into that of a film star. It seems that the play may have varied on such major premises that these, if it did not all on, as played by the actors.

Another note: this play was staged after four days of rehearsal. This is a definite fact in the unity as well as character development of a play by this reviewer not only in the lack of unity in the play but also in the fact that, in the first showing each character "broke" with the play's humor at least once. It must be always remembered that those who stage a play have a responsibility to the audience, and to break faith is to invite the audience to do the same; i.e., to give up the live theatre and watch other more reimburse performances.

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The Hawks

CHAMPIONSHIP TOURNAMENT TITLE
MAYFLOWER CONFERENCE

WILL BE PLAYED ON MARCH 2nd & 3rd

WESTERN NEW ENGLAND (WEST SPRINGFIELD, MASS.)

WATCH THE POWERFUL HAWKS IN ACTION!
Administrative Decadence

By Dave Husband

There's a dirty word going around on campus that's unfortunately not unfamiliar to many corners of the world. It's a word that's beginning to make its way into the vocabulary of the only college with it in its dictionary, although it's a sure sign that something is coming when it applies to the world of academia.

The word is "apathy." It's going to turn over faster than a postal strike in the spring, and faculty and staff may feel the pinch. But let's forget the paper and its problems for now, and open our eyes a bit wider of apathy will begin to seep up and look around on us...because, like it or not, boys and girls, there's more...and the video section has stated that the films they're showing in Theatre One are running in the red because of lack of attendance. And everyone cried long and loud to get them in the first place. Ahhh, apathy...

There were very nearly more overwriters at last Wednesday night's basketball game at Bristol High than there were fans. (And this for every home game this season.) And this is with the Hawks sporting one of their best teams...

Dear Editor:

We, the Quill, Griffin, Quill, and whatever else it was named from before, have decided to make a monument to indecisiveness and, rather than discuss a student's ideas, let the student take his idea and up to compromises. A newspaper is supposed to be unbiased, this newspaper shows that our opinion section is supposed to compromise, but it seems that this student's idea is up to compromises. A newspaper is to show all opinions even if the editors do not, and we would like to see all opinions of the views of the opinion. This is a basic but important rule of all newspapers, good or bad, and quality journalism.

Liberalism is something a newspaper thrives on, the Quill boasts liberalism but lacks it. A recent issue of the Quill, Vol. XII No. 6, left a few things to be desired, but as a whole was alright, it could be compared to placing your thumb over the steering wheel while you are driving, and if a student is writing, we are not in favour of poor journalistic editing, criticism, and biasness of it's author. Enough said for now.

Tim Houser
Ed. Note: There seems to be a great many accusations here with little supporting evidence. At the same time it can be questioned as to whose ideas were behind the above letter. If the above idea gets his ideas on how a college newspaper should be run and then tries to implement it then The Griffin will be an internal attempt to implement ideas that will attract a greater number of the student body into working for the college newspaper. Lightly and to our best, it failed, thus The Griffin will be reinstated. As far as being bias is concerned, a demagogue, we would like to see him prove his point. As far as his "unliberal" statements, he seems to feel a need to run at the mouth on an issue they know little about. The Griffin will be entitled to an opinion. It seems strange however that such a student would ever make it into print as an "unliberal" paper as the Quill.

But that's for now, and open our eyes a bit wider of apathy will begin to seep up...
Bob Androozzi

The Epsilon Fraternity hope you are doing well.

Dear Friend,

I feel quite sure that Miss Ronzat and her band are one of the best groups around today. After their performances, the crowd applauded intently and you knew they really called her as much applause as Linda did.

When the audience returned to their seats after a fairly long intermission, Neil Young walked out on stage, which was greeted by a standing ovation.

The former Buffalo Springfield and Crosby, Stills, & Nash were ready to fill our ears with his beautiful music.

Using a Martin Folk Guitar, Neil imitated early folk rock of 'The Beatles' and began to improvise

"Tell Me Why" and displayed some fine chord strumming while vocalizing brilliantly. After the tune, Neil small talked with the audience a little before playing "How We Can Be Together" from his first album. There was not a sound to be heard from the crowd as Neil has griped their complete attention. He finished the song, and after the applause Neil said, "Think I'll go over to the set of ivory's now." He casually walked over to a baby grand near the side of the stage and played a knock-out version of "Old Man." On piano, Neil "went wild!"

The Stray Gators (Jack Nitschke and the Dray and graduating today) then joined Neil and they went on to sing their four big hits from the "Harvest" album, including the title song, plus "Out On The Weekend," "Heart of Gold," plus "Old Man." It was incredible the way the music flowed together so nicely (as intently and you knew they really called her as much applause as Linda did.)

You can somehow sense when a group will come back for an encore. Neil Young had "one out of three" and everyone thought he was going to play his hit song "Like A Rolling Stone." Neil Young is now selling his old guitar and a new one which he got from Jack Nitzsche to slide guitar. They rooked the audience in "Keep On Rockin' You Ready for the Country."

Very, very, very little lasted for about ten minutes and everyone thought he was going to play "Blonde on Blonde," but when Neil had played for two and a half hours and left the Music Hall in a daze, everyone was over-welming. Everybody couldn't believe it and none of Rock & Roll's greatest musicians put on one hellas' show. More than ever the audience, the Epsilon Fraternity, their fans all packed the Music Hall for the excellent sound system and Neil Young's performance. It was quite nice. And, oh, yes thanks Neil. Your makin' some savage s's in that way that you imitated for centuries and your acoustar isn't had either! Keep it up!

Sincerely,

Bob Androozzi
Dorm Government

By Jonathan Pavlov

Louis Gingerella gave a treasurers report that estimated that $2,000 to work with this semester. A fraction of this will go toward paying students working on the fifth floor, New Dorm. The amount of $253.76 has been carried over from previous years.

Lenny Walker will be the chairman of the social committee. The members assisting Lenny are Karen Shuman, Wendy Greaves, Jennifer Sims, and four other seniors.

Hal Conner wants to know where the cushions in the Common Lounge are. In the future, any student caught with cushions in their room, will be referred to the Judicial Board.

In Review

**What’s Happenin’?!**

YESTERDAY was a Rite-Ha Holiday Weekend Birthday party: read on, folk.

TODAY see the Devils, a semi-annual distancing historical (film) by Ken Russell, starring Vanessa Redgrave and Oliver Reed... theatre one at 9 p.m.

TOMORROW is a dead night at R.H. but let us get a Fall of Blurs playing Edward's Auditorium, University of R.I. at 8:30, tickets are $4.00.

SATURDAY, see Whitmore the extraordinary duet pianist at Veteran's Memorial Auditorium... call 831-4000 for tickets. Movie at Barrington College at 6:00 p.m. in Easton Hall. The Heart is a Lonely Hunter.

SUNDAY, our boys in A.V. are showing two movies today in Theatre One: Public Enemy Number One and Keystone Hotel.

Future Events:
- Kibbe, Thomas Lux... The Guess Who... The Bee Gees and R.I. Philharmonic.

In Review

**TOMMY**
can you hear me?

By Gary Gardner

Thank you once again for bringing an infinitely wide variety of entertainment to R.I., following the Veteran's Memorial Auditorium.

An hour and twenty-five minutes of rock-opera by a touring company of thirty, the only company in Northwest America authorized and set up by the recognition of Pete Townsend, failed to wow the audience last Sunday night. The eight member cast were mostly young actors from the big city and performed in Hair and Superstar. This show, believe it or not, has been running since October and still is in the rehearsal stages. The band isn't all that bad, in fact the horns are pretty innovative: Marty on sax and Paul on trumpet are fine jazz musicians and spiced the hell out of the scene following “Gypsy”. The Acid-Queen. The only real change in the opera was the rewriting and lengthening of the scene of the EXTRA (the credit goes to Bill folder’s) tuner and even that was rather poorly executed.

Bertolt Brecht's play, The Extermination, the small star, Peter Alvar, Steve Daleypride, and Martin Siegel at 8 and 10 p.m.

Library and the Education at Veteran’s Memorial Auditorium... call 831-4000 for tickets. Movie at Barrington College at 6:00 p.m. in Easton Hall. The Heart is a Lonely Hunter.

FRIDAY, in the Coffeehouse Theatre: an Abbott Production of Tommy [Tom Flynn] and the other was “I’m Free”. It seemed that the show had no director, choreographers, or assistant and was continually boggling to keep up. For the audience canos-developed or accepted.

In the new style of theatre that tries to allow an audience to feel a oneness with the performers on stage must first create a feeling that the important things are the precise, with their counter-parters... otherwise they will never create Woodstock and failed... why must they try a re-creation of ‘Let It Be’ after the Beatles took off from it’s debt, lifting the new style of dramatization up and surpassing it?

If there’s a close you’d like to let it out come and audition for a Travails’ troupe at the Dining Hall this Wed. Nite from 8 to 10 we need actors, writers (Comic, of course!) and interested tech. people too!

Coffee and nut-bread will be served.