The RWC Board of Trustees handed down a resolution last Monday to Chairman of the All-College Council, Larry S. Strohl, resolving the 5-1-5 curriculum controversy. Essentially, the students won, a little; and the Administration lost.

The Liberal Arts upperclassmen opposition group sought to reverse the required 5-1-5 curriculum for upperclassmen. Originally enrolled under a eight course per year requirement, the students proposed to have their classes cut to six. Under the present 5-1-5, they were required to complete ten courses per year in their remaining year or years at the college. On Monday to Chairman of the Board of Trustees, the resolution last week was handed down, and the resolution was rejected by a 5-1-5 vote. Consequently, the 5-1-5 curriculum is maintained.

The student body discovered the new system upon returning to college this fall. The upperclassmen opposition group has rejected the new curriculum and a 5-1-5 opposition group was formed by student Peter Greenberg. Before the final agreement that has just been reached, the opposition group exhausted all avenues of discussion with the Administration and promised the curriculum in favor of the students.

At the Board of Trustees meeting of the year in September and subsequently met with College President, Dr. Ralph Gauvey, on the matter. The new group then held a referendum for upperclassmen to vote on, and the decision was reversed. The resolution is printed in its entirety on page four of this issue.

R.I. Student Press Association Formed

On November 29, representatives of the Rhode Island college and university student newspapers met at the offices of the Rhode Island HERALD (unofficially), URI's Good Five-Cent Cigar, RIC's ANCHOR, the Providence College COWL, Roger Williams College's QUILL, Johnson Wales' HERALD, Barrington College, Bryant College's Gryphon and University of Rhode Island's TIMES at the offices of the HERALD. The group was met by Brown Daily Herald, Rhode Island Newspapers of Rhode Island. Represented were: Brown Daily Herald (unofficially), URI's Good Five-Cent Cigar, RIC's ANCHOR, the Providence College COWL, Roger Williams College's QUILL, Johnson Wales' HERALD, Barrington College, Bryant College's Gryphon and University of Rhode Island's TIMES.

The members of the Association discussed the problems of censorship and the specific case of the Johnson & Wales Herald and the administrative censorship and restriction they face. They noted that they were prevented from publishing their newspaper, but Steve Storaker of The Anchor gave his approval to the Association's anti-censorship resolution and the concept of the Association. Not represented were the Rhode Island School of Design PRESS, Rhode Island Junior College's THE JUCE, Regis and Mount St. Joseph College.

The two-and-a-half hour session closed with the unanimous passage of a resolution favoring freedom of press as it applies to the student media and its implementation as college policy. The representatives also agreed that the formation of a separate association was discussed as strong possibilities.

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Students Topple Admin's Ivory Tower

"We've getting the shaft, but what can we do about it?" This is a commonly heard phrase around RWC whenever the Administration has announced new policy that segments of the student body don't particularly agree with. You can do something about it. You can fight City Hall (so to speak).

The S-I-S opposition group proved this and even though you may not be as well-organized with your objectives you have to admire their diligence and results. They didn't get the five-course curriculum changed back to last year's four-course requirement as they sought, but they did get one course per year knocked off for juniors and seniors. The important thing is that they went. Even if it was a compromise, no matter how you look at it, the upperclassmen's requirement was lessened by one course per year and Dean Uhling's pet project was compromised.

The opposition group went through all the legal channels—All-College Council, College President, and finally over the head of the Administration to the Board of Trustees, the final decision-making body.

It took four months of continuous hassle for the opposition group to get the dispute resolved; but in a somewhat apathetic era on campus college, the students at RWC proved something can be done when students disagree with administration policy.

Quill Adopts Ad Policy

Advertising policy for a newspaper is always tenuous. The QUILL's, when I took over the editorship a month ago, seemed no more than that. It was nonexistent. It seemed that advertisers who wanted to pay were appreciative, but payment never seemed to matter much. Campus organizations were given free publicity, and bitches who wrote for them received too little. Free classified advertising took up large portions of pages, nosing out hard news.

Charity begins at home, folks; and the QUILL will be putting that into practice. We have here's to mutual health and happiness in the New Year.

By Jack Mahoney

R.W.C. Students Care

RWC students care. Just enough to bitch. It seems that there isn't a club, organization, class or event that isn't discussed derogatorily daily.

Well, wake up! Those clubs, etc., aren't here to gripe about; and, if all the complainers used their discussion time to improve these clubs, God help this school. It would expand so fast and become such a good place to be that just might become something by itself.

So, the next time you say, "what a lousy, wake up! Nobody's listening!

The QUILL

Published Weekly in Prov. & Bristol

by Student Publications, Inc.

Phone 255-2146

Undergraduate newspaper published for the students of RWC Providence and Bristol, RI. It shall be launched to provide a news service to the student body. It shall also be considered legally none of RWC College, Corp. The editor of the QUILL, in turn, under the guidance of the chair of the Natural Science Department, approximately $800 is being collected by the assessment of a $10 laboratory free in the lower level labs course in order to help defray the costs involved in the expenses of running the lab. In addition to this, the Department is receiving from the College budget a sum of approximately $5000 as a general budget for the operation of the Department. In other words, there's $3000 of somebody's money shifted around somewhere.

At a meeting of the All-College Council yesterday, (Wednesday, December 9) Professor Eppley, who was a former advertiser and writer presented this subject to the Council for discussion and consideration. According to Dean Uhling, the laboratory course is viewed by laboratory students as a separate course; and the $10 lab fee is pitance compared to the $180 or so the student should pay for the extra course.

Also, the reason for the discrepancy is that the laboratory, in being a separate course, again in the view of Dean Uhling, requires a greater instructor fee, which is where the remainder of the Natural Sciences budget is going. Mr. Zaniol's comment was that the problem is more complex than meets the eye, and that the laboratory is more than its title implies.

If this is so, why not have the History students pay a fee to support the instructors of that department? Why not have the English students pay a fee to support the instructors of that department? In the opinion of this writer and student who has paid the $10 fee, the $800 collected from the students has been turned over to that department, for which it was paid. Because, a policy is carried out at the present time, when it comes to pay the laboratory fee for the spring semester, you'd better think twice about whether you should pay the College the fee or if you should pay the department the fee or if you should pay at all, because you're not going to find you bread where you put it.

money

Money

To whoever found $10 on the floor, on Saturday, December 5 or anytime shortly thereafter I implore you, return it. Please. If you look at the money you may bring it to the S.A.S. Office any time, and we do just leave it in my name.

Sincerely
Marc O. Perry

Students Care

Staff: Dave Goldberg, Norman Mowry, Jim Goodwin, Mare Perry, Scott Miller, Brian Phillips, Jack Kelly

The QUILL

Tuesday, December 11, 1973

VIEWPOINTS

Roger Williams Rip-Off

by Louis Gadenne

It is difficult to estimate the student population in general, and the veterans (who comprise the major portion of it) in particular, are reaping the benefits of last summer's "back-room politics" between the revered faculty and the administration in more ways than one. I am speaking of the situation in which most of these veterans are finding themselves in these days as regards to the so-called "January Intercession." either they take a course or lose their G.I. Bill assistance for that month. In addition, it may be several weeks (or more) after the start of the Spring semester before they can expect a resolution of their benefits, as the V.A. will have to be "notified" and reinstate you after the start of the new semester.

Unless the veteran wants the well-publicized "January Intercession" Administration playing games with his "paper work," he might well be advised to write the V.A. or enlist for at least one course (whether he wants the Intercession or not). January is not an ideal time to go seeking a part-time job. One more thing: any of what you've been told, you must register for the spring semester in person—no mail registrations will be accepted. Registration deadline is December 20.

In all of this I do not want to let the veterans forget. The Academic Community at large is busy treating themselves so liberally and starts being concerned with others, then the situation may improve.

Losing a Fiscal Nuisance

by Joan Crellin

I think we can see that the student population in general, and the veterans (who comprise the major portion of it) are reaping the benefits of last summer's "back-room politics" between the revered faculty and the administration in more ways than one. I am speaking of the situation in which most of these veterans are finding themselves in these days as regards to the so-called "January Intercession." either they take a course or lose their G.I. Bill assistance for that month. In addition, it may be several weeks (or more) after the start of the Spring semester before they can expect a resolution of their benefits, as the V.A. will have to be "notified" and reinstate you after the start of the new semester.

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**Futures Lab In Process**

"Designing Alternative Futures" Workshop will be offered during intercession January 7-25. Students interested in supporting the change in connection with the University Without Walls, Accreditation will be arranged by each participant. This workshop has been granted six credits by the University Without Walls.

The fee for the course is $150, which includes $10 registration fee plus room, board, and travel. Housing will be provided at the RWC Dormitory Union by request. Students may check in Sunday from 11 Noon to 7 p.m. on January 6, 1974, at a cost of $95, ($5 per day for 19 days).

The facilitators of the program are Thomas Conston, Russell Kolton, and Amy Blake of Etna Inc.

The objectives of the program are to expose each participant in films, slides, and lectures, to the broad scope (in time and space) toward the year 2000 on a global scale, of social, political, economic, and psychological trends, and to involve each participant in discussions, exercises, and games to implement the various techniques and methods used to foray design and implement alternative futures.

The first week of the intensive four-week workshop will review and demonstrate various anticipatory design methodology. The second week will be dedicated to the evaluation and development of each participant's ideas. The third week will review and demonstrate methods specific to "futuristics" and "social forecasting." The fourth week will be dedicated to each participant's projects. You will practice consensus-seeking, trend forecasting, simulation gaming, and global planning toward the year 2000.

Workshop activities will include a variety of future films, slides, gaming sessions, and visiting experts.

A portfolio of future materials and references will be provided.


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**Aldebaner**

Con’t from p. 1

A few words may seem small for a magazine, particularly for a student body; but anyone can claim their writing whichever they wish. Each work is then judged by each other. He is trying to explore as much as he can and to involve each participant in discussions, exercises, and games to explore as much as he can and to involve each participant in discussions, exercises, and games to implement the various techniques and methods used to foray design and implement alternative futures.

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**Board of Trustees' Curriculum Decision**

BE IT RESOLVED that the Board of Trustees, being aware of the innovative environment reform at Roger Williams College, fully and unreservedly support the change instituted this academic year by the Academic Dean. Dean Leary's 5-1-5 solution is consistent with general academic policy which in turn will be inestimable in maintaining our integrity with the consolidation of the Liberal Arts and Professional Studies Divisions into a single administrative entity.

Any needed change is frequently difficult to implement and may adversely affect a segment of the student body and administrative staff. Notwithstanding, a program was required and the change at the start of the 1973-74 academic year. Further discussions and evaluations indicated some restructuring of the program would be beneficial.

Recognizing that it is always necessary to continually improve the quality of our educational program, the Board of Trustees and the Administration of Roger Williams College reaffirm the program proposed by Dean Leary with the following changes:

1. All juniors and seniors will be required to take a minimum of nine courses in their remaining academic years—1973-74 and 1974-75. Those who desire to take the additional course are required to do so, without additional cost.

2. Those students with freshmen and sophomore status as of Fall, 1973-74, shall be required to consultants and complete their requirements under the new 5-1-5 program. Students declaring a senior or junior having a particular problem may discuss the matter with their advisor and with the Academic Status Committee.

The Executive Committee of the Board of Trustees

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**Library Guide Available**

Copies of the Roger Williams College Library Guide can be picked up in both the Bristol and Providence libraries and the Administration Building. The Guide contains a statement of library policies and an explanation of how to use the card catalogue, begin research on a paper, and what the Library of Congress classification scheme is all about.

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**At the New England Painting Show**

At the Roger Williams College campus, RWC artists took four out of six prizes, including first and second positions.

John (Hovan), his Armenian name Surubian took first prize for his acrylic title "Tribute to Tolkien." John said that he thought the show was a lot better than last year's. "There weren't as many entries, but the work was a lot more mature than last year's. There was a better feeling about the whole show."

John entered eight paintings. "I didn't really expect a prize, but I do agree with the judges that the Tolkien painting was the best of my entries." John describes his painting as being different from each other, "each painting is different, I try to explore as much as I can and not really go very deeply into any style of as yet. I hope to get into the Rhode Island School of Design for graduate school. He will graduate from RWC in January.

Surubian commented, "The Art Department at RWC has so much talent in it. The talent in this Art Department can, I think, be compared to RISD. Besides RISD, I don't think there is any school in Rhode Island with the Samantha's potential to implement view of the facilities available for art students is, however, important. He says, "how can you say an Art Department really stinks as far as the facilities go? They should have built a Fine Arts Department many of the student union. If it wasn't for Carol Hathway, I don't think that there would be an Art Department here at all."

Other prize winners were:

- Michael J. Conners from RWC—Art Club Prize—for his landscape in oil, The Lytley from RWC—Art Club Prize—for his acrylic "Metamorphosis" and Lorenzo Andrade for his acrylic titled "Dibbio." Lorenzo attends Southeastern Massachusetts University. David Dugue from RWC took an honorable mention for his stillscaped seascape. Roger Betolf from Boise College helped with an honorable mention for his oil entitled "Education."

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**RWC Students Steal Painting Show**

by Louonda Devine

The American Red Cross has announced that it will offer the course "Designing Alternative Futures," a workshop that will be held from January 7 to 25, 1974, at the University Without Walls. Accreditation will be arranged by each participant.

This workshop has been granted six credits by the University Without Walls. The fee for the course is $150, which includes $10 registration fee plus room, board, and travel. Housing will be provided at the RWC Dormitory Union by request. Students may check in Sunday from 11 Noon to 7 p.m. on January 6, 1974, at a cost of $95, ($5 per day for 19 days).

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London Arts Course Offered

A Survey of Fine Arts in the British Isles is being offered by Roger Williams College during Intersession, January 3 through January 25. The course will be a study-tour of Britain, focusing on architecture, painting, sculpture, theatre, literature, and music. Participants will visit the Tower of London, Westminster Abbey, St. Paul's Cathedral, the Victoria and Albert Museum, the London Museum, the British Museum, the National Portrait Gallery, and the Tate Gallery, as well as attending the National Theatre at the Old Vic, the Haymarket Theatre, the Royal Shakespeare Company, Royal Festival Hall, the Covent Garden Opera House, and Royal Albert Hall. Tours outside of London will include Oxford, Windsor, Hampden Court, Stratford-on-Avon, Bath and Canterbury.

Already included in this January's program at no additional cost are nine theatre and music events in London, as well as a music event in Bath and a theatre event in Oxford. Most museums and galleries in London are free; whatever charges are made for special exhibits are already included in the tour cost, as are the many tickets needed for Stratford-on-Avon.

Participants will be housed together or in adjoining hotels in downtown fashion. Breakfasts will be served by the guest house each morning. While in London, the group will stay in the Norfolk Square section of the city. This location is near the major city busines and the Bakerloo Square and the West End this district. In Oxford, Stratford-on-Avon, and Bath, guest house accommodations will be provided within the centers of the town. Reservations in similar accommodations will also be arranged as participants planning their individual tours throughout Britain.

The tour is designed to serve as a survey course in the Fine Arts for college students. It is open to everyone, however, each participant is free to decide whether or not to take the course for one course credit (three semester hours). The tours and events will be the same whether credit is sought or not; people not seeking course credit will not be expected to complete the final examination. Transferability of course credit for students not normally enrolled at Roger Williams College is the responsibility of the student and should be arranged with the student's academic advisor.

The total charge for tuition, fees, and all other expenses is $775. This cost figure represents an amount about $200 over the planned budget for each participant—an amount which has been designed to serve as a contingency fund for use in the event of an emergency or in the event of unpredicted expenses. Participants should expect to receive all, or a major part of this $100, by the first week in February.

This fee includes transportation by air to and from London, room and board in London, rail transportation throughout Great Britain, an adequate allowance for room and board while touring Britain, the cost of guides, maps and reservations, all entrance fees to the scheduled theatre, dance, and music events. This fee does not include such incidental expenses as laundry, cosmetics, and local transportation.

A $50 deposit is required to reserve a participant's place in this program. This deposit is due by January 1, 1974, and will be returned only if Roger Williams College finds it necessary to cancel the tour. Due to the requirements of the airlines and of British guest house managers, the balance of $725 is required by the first week in December.

Information on the registration dates for the January Intersession is available at the Registrar's Office on the Bristol Campus and at the switchboard on the Providence Campus at 266 Pine Street. Students may register in person at both places during normal business hours or they may register by mail. Registration will also be held on both campuses on December 17-20 and January 3. No course may be added after January 7 without payment of a ten-dollar late registration fee.

MONEY

The fee is $100 per course. Students may live on campus—room and board costs $155 for a double room, $175 for a single room. Residents may move into the dormitory on Thursday, January 3, from 11 a.m. until 5 p.m. All students must move out of the dormitory by 12 Noon on Saturday, February 2.

COURSES

Students normally will take one course which will meet for two hours five days a week. A second course may be taken by students possessing a 3.0 cumulative average either for their entire college career or for their last semester. Students with especially compelling reasons may petition Dr. Melvis Topf of the Academic Status Committee for permission to take a second course. Freshmen can register for two courses before their cumulative average has been determined officially, but only on the condition that they withdraw from the course (the tuition will be refunded) if their grades fall below 3.0. No credit can be given for a second course without either a 3.0 average or an approved petition from the Academic Status Committee.

Registration dates for the January Intersession are December 1-10 and January 17-20. Class begin on January 4 and end on January 31. Final examinations will be held on February 1.
Avoiding Drug Rip-Offs

(CPS) In addition to any other dangers you could name, there is an unspoken danger that you just don't know you have—narcotic

Three of the most common rip-offs are mescaline, THC and mescaline. Because under these names are not those drugs at all.

THC, or tetrahydrocannabinol, the active ingredient of marijuana, is not a danger in a typical drug rip-off. While amounts of THC can be successfully extracted from marijuana and hashish. It tends to deteriorate in only two to four hours, depending on the sale of THC almost a physical impossibility. Alleged THC is usually phenycyclidine, known as PCP, Sernylan, or Angel Dust. Its effects are normal sedative and veterinary anesthetic. Low doses of PCP produce sedation and general numbness, but high doses can produce convulsive seizures, can cause a false sense of PCP is that when chlorpromazine, a common drug, administered to LSD overdose patients, is administered to a person who has been given PCP, there can be a respiratory arrest if enough PCP is given to prevent the PCP from acting. PCP is very often combined with LSD to make "mescaline."

A dose of LSD is much smaller than a dose of mescaline, and many drug dealers on the street is only rarely true mescaline, and is a mixture of mescaline, LSD, and PCP. A dose of LSD is much smaller than a dose of mescaline, and it is very similar to those of LSD and mescaline, and you have the both competing but thoroughly confused logic that selling weak LSD as mescaline is a smart thing to do.

Ironically, the reason the demand for mescaline is so high is that many people who want to use hallucinogens don't trust LSD or PCP, and feel that mescaline is mescaline, and because of traditional tee concerning consumption of dangerous drugs. An "organic" mescaline trip sounds like the answer to both problems.

Often, mescaline contains PCP as well as acid, leading to the belief that PCP is the same as mescaline, and that you can get PCP as a "gift" with mescaline. PCP is a powerful drug when used alone, but it is often combined with other drugs, such as LSD and PCP. This mixture is called "mescaline." A dose of LSD is much smaller than a dose of mescaline, and it is very similar to those of LSD and mescaline, and you have the both competing but thoroughly confused logic that selling weak LSD as mescaline is a smart thing to do.

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Theater, Washington Street,
The Page away -year in which he has made his fame and fortune - bitterly unhappy with muted music in a lost memory, so ocean of despair.

Richard Kneeland, as Alfred, is again brilliant. What Nancy Chenney, Margaret. A member of the audience wonders if "it is the play or is she just bad?" It was the Pinteresque expresion of the speech. Soon Nancy had defined her Margaret as a scrapbook of half-remembered Haemsterman's direction was functional and pictorial. When there were four on the stage, they looked just like a picture from a directing book. The pace, though, and the movement generally pleased the ear and the eye.

The set was functional and those warm backlighting, banking that can only be covered; never expressed.

The total effect was an interesting one. An American Pinter was my first thought. Tense speech that came from people who had to talk when they didn't want to say. What? That which can be seen only with the eyes closed; that which can only be imagined, embellished, with the eyes open. Kneeland is, what? an actor's actor and massively understated by an ignorunt public who etches icons of identification, "personality" actors who magnify themselves to "fit" roles written for them. Kneeland, then, as Alfred, is again brilliant. What more Naomi Chenney, Richard Kneeland and George Martin converse, mant to what the setting meant in the story. That statement fits these two guitarists excellently.

Richard Kneeland and George Martin converse, man to prisoner, in Horovitz' "Alfred the Great", now playing at the Trinity Playhouse thru December 26.

Derringer
by Norm Mourny

Rick Derringer has been around for quite a while. He's been a feature performer in bands such as The McCoys, Johnny Winter, and Edgar Winter's White Trash, and is currently playing guitar for the Edgar Winter Group. Now, Mr. D. has his long awaited two years of planning and three months of recording. With all these names behind him, how can this disc help but be a super smash?

On this highly-polished LP are two songs that were previously recorded by Derringer's musical partner, Johnny Winter. "Roll, Buffalo," a "Hound Dog, Koo," and Rich's masterpiece, "Cheap Tequila." holdin' onto my name and the teaming Derringer with Winter was like teaming Claypool and Hendrix. That statement fits these two guitarists excellently.

"Jay Ride" and "Time Warp" are a couple of instrumentals that feature Lala of Massassau on one, and Edgar Winter on the other. Two songs on this album remind me of David Bowie. They are not titled, "The Airport Giftew (The Airport Takeaw Way)") and "Jump, Jump, Jump, Jump," and "Hold. This cut has Edgar Winter's piano on it, and was written by Derringer in collaboration with famed poet, Patty Cline.

"Uncomplanted," "Slate on Over Bicky," and "Teenage Love Affair" stand out on this record as the most rock 'n' roll. Rick's voice is almost nothing short of being excellent; yet they aren't exactly perfect. Without the fantastic points (which are very few) you would rate this record as "average." But the fantastic points. Sensational is a word too over used, but it's only word that really fits All American Boy.

You'll find this disc fairly easily-just look for the one that looks like Broadway.
Memories are something quite special. They can't be held or touched, but whatever good or bad they will remain with us forever. "The Fantasticks" is a memory play about childhood and the love of it, about maturing and losing in love. It is about being no longer young. The show is about all of us. The characters in this musical metaphor are or will be a part of us, which is why they can tend to be a view of basic truths are told about. The opera is a synopsis, which is both beautiful and painful—this is the essence of "The Fantasticks." The production done at RWC successfully evoked this effect in a well-done show. To say that "The Fantasticks" is a safe show in no way implies that it is an easy show—this meant that it will always be a popular show. "Fantasticks" is a hard show which requires a precise understanding of its meaning. It needs singing, dancing and acting talent. It is a musical without the gloss and one which must avoid being "schmaltzy." This was avoided in the RWC production. "Fantasticks" is done on a suggested set which isn't really a set. What it is but is just a place—putting the burden of creating the mood on the actors and the lighting designer. Props are also quite important to the play, but they are kept simple. The set, which worked nicely, was a two-level stage, one level of which was raked with the orchestra behind the stage. The play was made for intimate setting like the Coffeehouse and for a thrust stage which increased the rapport with the audience. Performances were all close to where they should have been and were enjoyable. The cast members mixed well with each other and there is no one I can say who gave a disappointing performance in what was a fairly tight show.

Toby Risoli made a real breakthrough as Buckabee, the boy's father. He worked hard to establish a character and was a hit in the show. He held his scenes together, both acting and singing-wise, and he provided a needed balance in his scenes with Belkamy (Frank Sullivan) and more than competently handled the tempo of the show.

Carolyne Brown delivered a virtuoso performance as Luisa. She has a quality about her acting and singing that if developed could become professional. She has a beautiful voice—rich and full—with a good range and a sense of rhythm which made all of her much-deserved applause. There was a sparkle in her stage presence. "Much More" was a beautifully moving song that was done with a lot of feeling.

Frank Sullivan was good, but he had a tendency to overdo Bellamy. His voice is powerful, but musically pleasant to hear. He needs work on his duets because of his powerful singing style. His songs with Hucklebee were not as much the main highlights and he worked well with Toby.

Jon Caliri did good work and could become professional. He has a beautiful voice—rich and full—with a good range and a sense of rhythm which made all of her much-deserved applause. There was a sparkle in her stage presence. "Much More" was a beautifully moving song that was done with a lot of feeling.

Henry, a good actor in a good character role ("there are no small actors—only small parts"). Henry is what could happen to all of us—nostalgic, amusing and yet it hurts a little to see. John displayed his versatility, a great voice, facial gestures and body movements. He had no trouble showing old age. He is a good character actor. "Remember me in the light.""

As for Lindsay definitely deserves credit for her role of The Muse. The more than capably handled the show and any problems that arose without even being noticed. She gave a smooth and flawlessness performance requiring great concentration. Not once did she break from an emotionless state. She was noticed without being noticed. The Muse is an integral part of the show, but you never were conscious of her actions—she was so good. She sets the mood for the whole show. Susie Caliri did a lot of hard work to make the song and dance numbers work on stage, and this showed in the production. "The Fantasticks" was an exciting number and the Father's songs were cute without being over done. Susie Caliri also did a good job of polling all the music and the cast worked well together. Diane Cowell was excellent in her important scenes in the show. Characterization was well defined in a difficult role which is a mixture of a mime and a chorus.

In overall reaction to the choreography and musical direction the show was quite good. Jenkins did a lot of hard work to make the show and dance numbers work on stage, and this showed in the production. "The Fantasticks" was an exciting number and the Father's songs were cute without being overdone. Susie Caliri also did a good job of polling all the music and the cast worked well together. Diane Cowell was excellent in her important scenes in the show. Characterization was well defined in a difficult role which is a mixture of a mime and a chorus.

The direction was good. This show is a crowd pleaser which you can enjoy watching once. The fragility of the play comes through, the severity of the director's concept worked. One distracting piece of blocking was left in the show. The play takes its time and the cast worked well together. Diane Cowell was excellent in her important scenes in the show. Characterization was well defined in a difficult role which is a mixture of a mime and a chorus. 

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Ah, sweet is young love, thinks Mark Katz as El Gallo, as Jon Caliri, as Matt, and Carolyn Jones, as Luisa, gaze wistfully. Tony Risoli and Frank Sullivan, as the fathers, need balance in his scenes which is always be a popular show. "Fantasticks" is a hard show which requires a precise understanding of its meaning. It needs singing, dancing and acting talent. It is a musical without the gloss and one which must avoid being "schmaltzy." This was avoided in the RWC production. "Fantasticks" is done on a suggested set which isn't really a set. What it is but is just a place—putting the burden of creating the mood on the actors and the lighting designer. Props are also quite important to the play, but they are kept simple. The set, which worked nicely, was a two-level stage, one level of which was raked with the orchestra behind the stage. The play was made for intimate setting like the Coffeehouse and for a thrust stage which increased the rapport with the audience. Performances were all close to where they should have been and were enjoyable. The cast members mixed well with each other and there is no one I can say who gave a disappointing performance in what was a fairly tight show.

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Mark Katz stood out as El Gallo, a role in which he loosened up quite a bit and ended into with a lot of concentration and hard work. His voice was rich and versatile. "It Depends on What You Pay" and "Beyond that Road" were show-stoppers; and "Try to Remember" will stay with you long after you leave the theatre. Mark captured the cynicism and worldliness of El Gallo quite nicely. Since opening night, he gained confidence and lost his nervousness. He was right there where it counted.

Judy Hitchings was a hit in the unusual but important role of Mortimer with a touch of humor and nostalgia. Her death scene was a good comic piece; her facial expressions and movements were quite funny. She has an elastic quality to what she does on stage.

John Lombardi played Henry, a good actor in a good character role ("there are no small actors—only small parts"). Henry is what could happen to all of us—nostalgic, amusing and yet it hurts a little to see. John displayed his versatility, a great voice, facial gestures and body movements. He had no trouble showing old age. He is a good character actor. "Remember me in the light.""
Henneberger Hits 31 in Husson Tourney
by Dave Husband

The Roger Williams basketball team opened their 1973-74 season at Husson College in Bangor, Maine as one of four teams competing in the annual Bob Bunyon Tournament during the weekend of December 2-3. They split their games, defeating Clark College and losing to Brown College.

Matched in the opening round against Andia University of Nova Scotia, the Hawks found out immediately what it feels like to be over played and lost 63-46 to a team that had recently lost to Brown University by four points.

The Canadians were just too strong on both offense and defense. Led by George Beattie (16 points) in the first half, and Ricky Casey (14 points) in the second period, the Canadian "Axemen" hit constantly from the floor.

At the end of the first half, the HWC Hawks found the place different than it was in the start. Unable to set up their defense with any consistency, the RWC hoopsters watched the Canadians' lead widen, while pressure on the HWC backcourt was constant, resulting in ball-handling miscues throughout the entire game.

At halftime the score was 48-33, which wasn't that bad in the eyes of the hosts, since it was a lead in the game, and with it their shooting eye was through the second period.

With less than two minutes to go, the HWC hoopsters went out, but it wasn't until that point that led to their own emergence, and with it opened their lead to more than two points. The final score, in a matter of 12 minutes, they had scored 30 points to Roger Williams' ten and held the lead 68-63. Hawk Coach Vic Collucci, at this point, called a time out and tried to settle his team for the second half.

It must have done some good, because in the second half, the HWC press got back together. Jimmy Hopper, Grear, and Henneberger began pulling in the final thirds of the Hawks, as a whole, began playing the way they did in the first half.

With less than two minutes to go, the Hawk hoopsters went out, but it wasn't until five minutes left that opened their lead to more than two points. Two more points opened the score book, as the Hawk men, although playing better ball, failed to close the gap in five minutes.

The brightest spot for the Hawks in the second half was the shooting of Bob Henneberger, who jumped in 22 points before eventually sitting out the start of the second half. Veteran Dwight O'Neil also scored a double figure fourteen points, while forward Ralph Roberti and center Charlie Greene kept the WPI defense off balance in ten each.

In the score game, the following game the next night, the Hawks fared better, although the game was still a far cry beforehand. The game was played in the second period.

The Long Runners

Running at Roger Williams College is far from dead, Bowman Hem Heifman (myself) and startling Steve Antoniou are practicing daily in preparation for some supervised running in the near future.

The closest of these is on December 23, when we will participate in the annual Channakooka torch run. (Rambin' Randy Stephenshen, though not practicing much lately, has also voiced an interest in running in the event). The run will begin at Green State Airport in Warwick; and following a short ceremony, the distance runners will take over the show.

The runners, who are past years have numbered about 50 or 60, will take turns carrying a torch throughout their journey over the ten-mile route. The end of the run will be the Jewish Community Center on the East Side of Providence. Once there, a huge memorial will be lit outside the building as a touch off the holiday festivities.

Bumping Ben and startling Steve Antoniou are ready to attend to this event, however, though practice is planned in the near future for the upcoming Boston Marathon in April. "Bumping" (I) has set a new personal goal of the half-marathon, the 26-mile run, while "Stalling" has not set a goal at this time.

The Hawk Sports Review

HOOPMEN TOP FRANKLIN PIERCE, 107-55

Henneberger Hits 31 in Husson Tourney
by Dave Husband

The Hawks men failed in a pair of games recently, getting shot out in one game and losing by a couple of others. The Hawks were winged November 30 in their season's opener against Hawthornc College, 11-6.

With a line-up featuring almost entirely freshmen, the Roger Williams seven found the Husson playing on the most part a defensive game against the sax s slick handhelds of Hawthorne.

Hawthorne's goal, Todd Leccia, did, however, make 22 against the Hawks, while the RWC goalie, Jay O'Neil, posted the same number of stops for his team.

On Hawthorne netted one goal in the first period, six in the second period, and four in the final period.

In another away game, the Hawks were once again falted grounded, as they dropped a match to Suffolk University last Wednesday night, 6-4.

The RWC scoremen scored the initial goal of the game early in the first period, and the opportunity to maintain the lead. Suffolk came back to take the lead 2-1 at the end of the first period. In the final period the RWC men outscored the opposition, six times, but by that time the game was out of reach.

In the goals, RWC's goalie O'Neil faced off to Suffolk's John W. Johnson six and scored at 30 times each during the game.

Hockey Lineup
Name Position Number
Jay O'Neil G 1
Art Lusingham G 18
Thomas W. Currik C 14
Sam Church C 16
Steve Sherry W 30
Peter Amoraggi W 12
Mark Goresser W 11
John O'Brien W 10
Dave MacDougall W 7
Chuck Patnaude D 12
Kirk Robie W 15
Gary Silvia D 15
Jim Wright (Capt.) D 2
Jeff Whitbeck (Capt.) D 2
Dave Silvia D 4

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AS WE SEE IT...
by Dave Husband

Hawks look as though they will take turns carrying a torch throughout their journey over the ten-mile route. The end of the run will be the Jewish Community Center on the East Side of Providence. Once there, a huge memorial will be lit outside the building as a touch off the holiday festivities.

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