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Rhode Island College

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# WHAT'S NEWS

AT RHODE ISLAND COLLEGE

Vol. 19 Issue 9

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Feb. 15, 1999

## Teacher Academy grad makes the grade

by Shelly Murphy  
What's News Editor

The petite young woman, dressed in a flannel shirt and black pants with her long dark hair pulled back, looks like any other student as she faces the board. She marks the verbs in a sentence neatly printed on the board at the front of the classroom and takes a step back toward her desk. But unlike most other students, she doesn't look to the teacher for approval. She is *the* teacher.

Although Shirley Sandoval appears young enough to be a student and many of her students virtually tower over her, she is the teacher of this sixth-grade class at the Gilbert Middle School in the

Elmwood section of Providence. And there is no doubt who is in charge.

Her charges are just 10 years younger than her — some have siblings older than her — they politely raise their hands to provide an answer to her question and straighten up immediately when she casually directs a question to one of them by name, innately sensing who may not be paying attention or may need further explanation.

She demonstrates the ability to see everything students are doing even as she faces the board and she knows when someone is trying to get away with something. All of this is second nature for any experienced teacher, but Sandoval exhibits this poise and control already in her rookie year as a teacher.

See Academy grad, page 5



**OVERLOOKING:** Newly appointed Providence teacher Shirley Sandoval checks the progress of (l to r) Idaris Nunez, Jathna Garcia and Christine Kue. (What's News Photo by Gordon E. Rowley)

In  
their  
own  
words...



Staci Lynn  
Nickerson  
Class of 1999

Recipient of:  
RIC Alumni  
Departmental  
Scholarship

I am the only child of two wonderful parents, Coleen and Gary Nickerson. I am from Tiverton where I attended elementary, middle and high school.

Throughout my educational experience in this small town, I participated in many extracurricular activities both in school and in the community.

Participating in such activities as TLC (Teens Leading Children) and teaching Sunday school led me to college to pursue a degree in elementary education.

Knowing that I wanted so desperately to become a teacher, I chose Rhode Island College where I have been striving to reach my goal by taking the courses needed for obtaining my degree in elementary education with a concentration in mathematics.

I am a member of Kappa Delta Pi, the national honor society in education, and serve on its executive board. Last year I participated in

See Alumni scholarship, page 4



**NOISES OFF** cast members Alaysha Cotton, a junior from West Warwick, and sophomore Mark King of Warwick rehearse a scene from the Michael Frayn comedy to be presented by Rhode Island College Theatre Feb. 18-21 in Roberts Hall auditorium. (What's News Photo by Gordon E. Rowley)

## Foundation assets near \$7.7 million; Annual Fund pledges top \$300K

The assets of the Rhode Island College Foundation had a market value of just under \$7.7 million, an overall increase of 22 percent over the previous year, Executive Director Marguerite Brown reported at the Foundation's annual meeting on Jan. 19, 1999.

The 1998 *Keep the Flame Burning* campaign was an unprecedented success, according to Cheryl Precopio, Class of 1991 and director of the annual fund. "We broke all records with a total of \$331,777 generated in gifts and pledges from all annual fund efforts."

Since 1995, the market value assets of the Foundation have more than doubled, Brown reported. Of the funds held and managed by the Foundation, 38 percent are held in permanently restricted funds or endowments, where only the interest earned annually is expended.

Most endowment funds support scholarships, awards, and particular departments. Those funds held in endowment grew by 16 percent in 1998. Nine new endowment were created which reflect the various interests of the donor base. Those endowments were listed in the last issue of *What's News*.

In addition, Brown reported that the Foundation made over \$160,000 in disbursements to promote activities at the College, including \$149,000 in scholarships and awards, \$7,000 to assist the College's campaign to promote passage of the 1998 Higher Education Bond Referendum, and \$6,500 to support faculty research projects.

See Fundraising, page 4



## The Way We Were...

This popular item in *What's News* will continue this year in order for you to be able to revisit your alma mater with a selection of photos from the past — the College's past, whether the current era (Rhode Island College) or past eras (Rhode Island College of Education or Rhode Island State Normal School). We invite your contribution of old photos, along with sufficient information about each such as who's in the photo and what they are doing, the year it was taken and place (if possible). In the meantime, we'll continue searching our files for interesting pictures of past College life.



**THEATER HISTORY:** This issue's photo is circa 1970 and highlights Prof. James Bierden of math and computer science in Dylan Thomas' *Under Milkwood*, a Readers' Theater production directed by now Professor Emerita Elaine Perry. Unfortunately we cannot identify the three students in the picture. Anyone know? (file photo)

## Nominations for Alumni Awards and Honor Roll due this week

Nominations for the 1999 Alumni Awards and Honor Roll which will be awarded at the annual Alumni Awards Dinner Wednesday, May 12 are being accepted through the end of this week. Please forward nominations and supporting material to the Alumni Office.

The awards to selected outstanding alumni are presented to graduates and community leaders whose personal and professional attainment and service to the College and community bring honor upon themselves and upon Rhode Island College.

Candidates are chosen on the basis of professional achievement, community service and service to the College of alumni association.

The Honor Roll nominations are made through the academic departments, but input from the College community for all categories is encouraged.

The process is confidential and individuals should not be notified of their nomination.

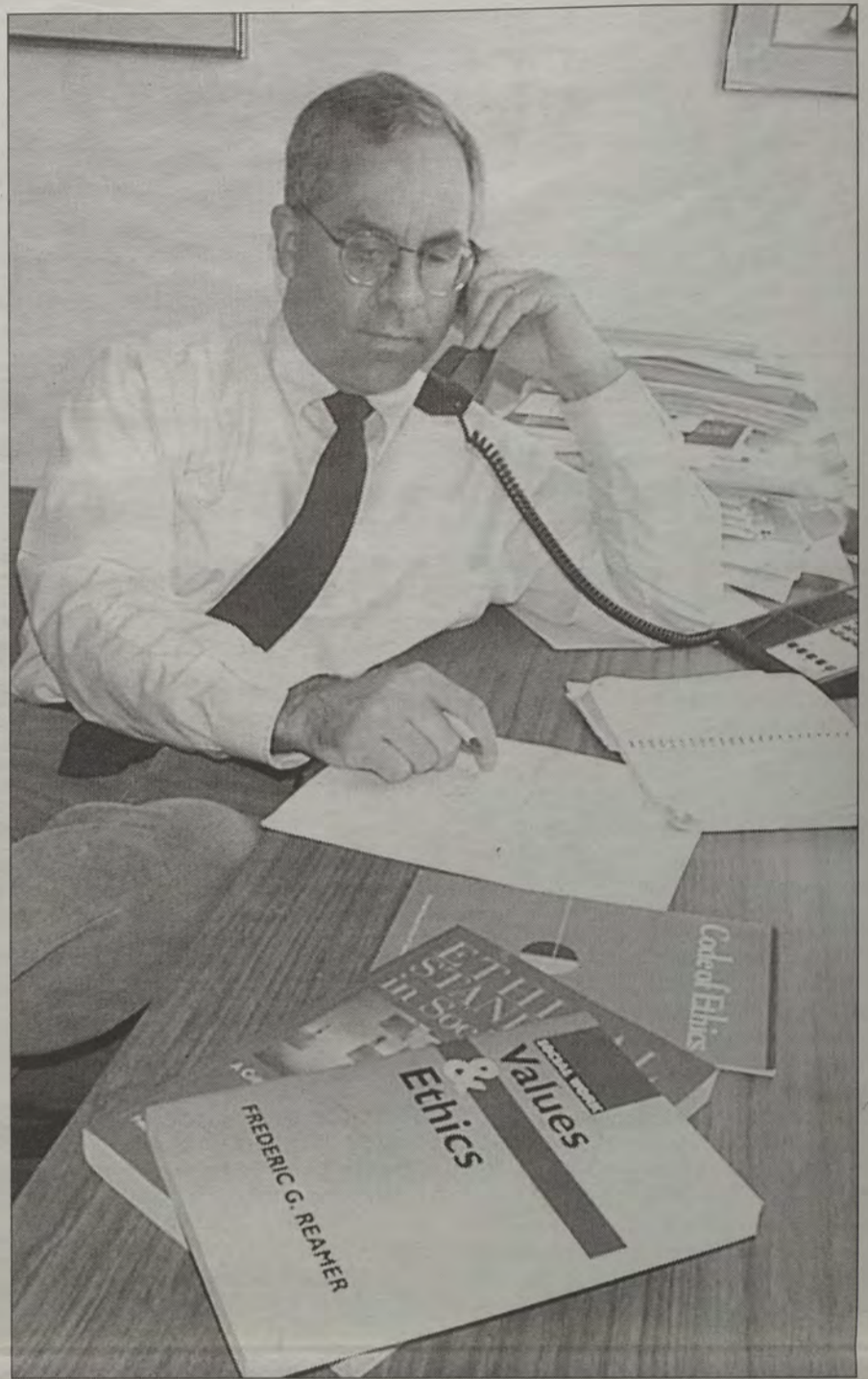
The alumni award categories are:

- Alumna/Alumnus of the Year
- Charles B. Willard Achievement Award:
- Alumni Service Award:
- Alumni Faculty Award:
- Alumni Staff Award

For more information or criteria for specific awards, contact the Alumni Office at 401-456-8086.



**"WORLD CELEBRATION:"** Children in Joan Bloom's and Pam Manninen's first grade classes in Henry Barnard School recently finished off a unit in cultures of the world with a celebration of crafts, games and food. Above, visiting a classroom "museum" are Shomari Woods and Erika Davis. (What's News Photo by Gordon E. Rowley)



**LIVE ON THE AIR:** Prof. Frederic Reamer of the Department of Social Work is interviewed by telephone on Feb. 8 by Brian Lehrer of National Public Radio station WNYC in New York. Lehrer's call-in program, called "On The Line," was tackling the topic of professional ethics, a subject on which Reamer has written several books. (What's News Photo by Gordon E. Rowley)

The next issue of  
*What's News*  
is Monday, March 1.

To submit  
story ideas, photos, etc.  
call 401-456-8090  
or email [smurphy@ric.edu](mailto:smurphy@ric.edu)

## WHAT'S NEWS AT RHODE ISLAND COLLEGE

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# The Century in Retrospect – The 1900s

## A Circle of Teaching

by Shelly Murphy  
What's News Editor

*In the final year of the 20th century, What's News is providing a glimpse of the College from each decade. In this first installment, the spotlight is on 1905.*

**T**he more things change, the more they stay the same. While the students and the classrooms looked very different in 1905, the former Rhode Island Normal School's mission of opportunity and excellence was essentially the same as it is today.

In 1905, according to an archive copy of the catalog, The Normal School's "single aim is the preparation of teachers for the elementary schools and kindergartens of the state." Tuition and textbooks were free for Rhode Islanders who signed an agreement to teach in the public schools of the state for at least one year after graduation or pay the state back for tuition — at a rate of \$60 per year.

In 1999, the mission has expanded and the College offers undergraduate and graduate degrees in about 90 programs, preparing students for a wide range of professions. Tuition is not free and the annual cost is slightly higher than \$60. In the fall of 1998, in-state undergraduate tuition and fees were about \$3,100, excluding textbooks and supplies.

The qualifications of a good teacher described in the catalog as "both natural and acquired" were quite interesting. While evidence of intellectual ability was the chief criteria for admission, personality was

viewed as a "natural qualification" needed to be a good teacher. It was deemed so important that "the condition is always implied that she may be dismissed whenever it becomes clear that she lacks conspicuously the natural qualifications of the good teacher," the catalog stated.

These natural qualifications included: "adaptability and tact, the ability to adjust ... to the immaturity

several tests, experience with children or youth, and recommendations. Well, perhaps the qualifications for successful students aren't so different.

The impact of the College on the community and on families wasn't so different either. Even then, generations of Rhode Islanders called the school their alma mater.

One of the graduates from the

she had been taught by her aunt — but when she was 16 she had read in the paper that there was an opening in the Normal School, and she thought she'd go apply," Annie wrote in 1967 in *Folio*, the Rhode Island College newsletter at that time.

When her mother was a student, the Normal School was on Westminster Street in a building called the Music Hall. The students would come into

Providence on the train and walk to the Music Hall, passing by Field and Chase, a private school for ladies where her great uncle sent his only child. "But my grandfather had eight children, so my mother went to the Normal School."

She relates that students had to pass a written examination and an oral examination before the Board of Examiners. "On the board was a cousin of her father's — Lysander Flagg — and her father was general treasurer of the state of Rhode Island besides. My mother used to say she didn't think she passed the examination, but because of cousin Lysander and her father she got into the Normal School."

Annie's father was also an educa-

tor. He taught school to work his way through medical school. He was a physician, but had served as chairman of the Warren School Board and superintendent of schools.

In 1902, Annie responded to an ad in the paper that the Normal School was opening a class in January 1903. "In my day, I went right into the Normal School — I passed no examination of any sort. I went in as a graduate of Warren High School." Rather than starting the following September, she started that January and earned an extra certificate as a result of the six-month class, which had only a total enrollment of only about 16 girls.



**KINDERGARTEN IN THE 1900s:** This snapshot from the 1905 Rhode Island Normal School catalog speaks volumes about the teaching environment and life itself in the 1900s.

of children; strong attraction for teaching, based on a genuine love of children; intellectual ability; executive ability; common sense; good health and a cheerful disposition."

"Since the Normal School cannot create personality, it cannot make teachers. Its most important function is to discover, to inspire and to train the born teacher, and to fit her into her appropriate place in the schools."

In the 1998-99 College catalog, the requirements for admission to the education program focus more on completion of certain courses and accumulation of a specific number of credit hours, grade point average,

kindergarten teaching preparation program in 1905, Annie Church, continued a family tradition by following in her mother's, and to some degree, her father's steps — just as many RIC students do today. Her mother, Minnie L. Clark, graduated in 1874 from the Rhode Island Normal School, about 30 years before her daughter did.

In an article authored by Annie Church in 1967, after she had retired from teaching, she provided a glimpse of the former RINS — in 1874 from her mother's perspective, and in 1905 from her perspective.

"My mother hadn't gone to high school or anything of that sort —

## Prof. Judith DiMeo cited as 'Outstanding Woman'

by George LaTour  
What's News Associate Editor

Judith H. DiMeo, a professor of special education at Rhode Island College, was presented with the Outstanding Woman in Educational Leadership Award for 1998 in ceremonies at the Governor Sprague Mansion in Cranston.

The Northeast Coalition of Educational Leaders, Inc. (NECEL), in presenting the award, cited DiMeo as a Rhode Island education leader "who exemplifies the leadership qualities of courage, collaboration, caring, vision and intuition.

"Dr. DiMeo is known throughout the state of Rhode Island as a caring, collaborative and courageous educator whose vision for special educa-

tion springs from her research and applied research examining the process of collaboration among special and general education teachers."

NECEL's special recognition of DiMeo is based on her nationally recognized expertise and field work in collaboration, and collaboration as it applies to the field of special education.

NECEL's goals are to empower all women to excel as educational leaders, and to enhance informal, non-positional leadership; support the balance between the professional and personal lives of its members; encourage members to experience their values as imperatives for action, and develop an infrastructure for outreach and collaboration with other organizations.

The coalition was founded through funding from the Ford Foundation in 1979 to support women in leadership throughout the Northeast states.

RIC's Nancy S. Sullivan, an associate professor of educational studies and director of the Center for Educational Management Development, was last year's winner. Others who have won the award are Eleanor M. McMahon, former RIC provost and vice president, and Josephine Kelleher, Phyllis Field, Mary Chirico and Alice Sullivan.

DiMeo received both her bachelors and masters degrees at RIC and did her doctoral work at the University of Connecticut. She had served as chair of the Department of Special Education in the Feinstein School of Education and Human Development.

She is co-director of the RIC-

Central Falls Special Education Multicultural Professional Development School District Program and co-developer and presenter of Classroom Alternatives Process/Classroom Alternatives Support Teams.

In this role she has provided professional development for primarily general education teachers and principals in this problem-solving approach to classroom teachers' concerns and needs throughout the Northeast.

Among DiMeo's previous honors are her recognition on the Leadership Honor Roll of the International Council for Learning Disabilities (1987), and her recognition as the Thorp Professor for Distinguished Teaching (1989-90) at RIC.



# RIC alum educates children through poignant stories

by George LaTour  
What's News Associate Editor

Linda Crotta Brennan's first book was described as being "as cozy as a cup of cocoa, as warm as a goodnight kiss. It has rhyming lines and cheery pictures that sparkle like the first snowfall celebrates a perfect winter day."

That was *Flannel Kisses*, written for children ages 2-4 and published by Houghton Mifflin in the fall of 1997. It was a Children's Book of the Month Club selection.

The Rhode Island College masters degree recipient (1982) in Early Childhood Education also had written the first story in the children's book, *The Dream Violin*, published by Boyds Mill Press for children ages 7-12 before *Flannel Kisses*, and currently awaits publication of a companion book, *Marshmallow Kisses*, for children ages 2-4, also to be published by Houghton Mifflin.

You might say this Coventry resident is on a roll with sales of these books "doing very well."

A New Jersey native, she earned her bachelors degree, also in Early Childhood Education, at the University of Rhode Island, returned to New Jersey for two years where she taught nursery school and day care, married Robert Brennan of Attleboro, Mass., and then relocated to Attleboro and began her masters at RIC.

That completed, she and her family, which now consists of daughters Lisa, Diana and Patricia, moved to Coventry. She joined the Society of Children's Bookwriters and Illustrators which got her started



**PUBLISHED AUTHOR** Linda Crotta Brennan at her home in Coventry. (What's News Photo by Gordon E. Rowley)

and, well, it's been one success after another since.

She's written numerous children's stories — "I stopped counting at a dozen" — all of which have been published in children's magazines such as *Cricket*, *Ranger Rick*, *Flicker Magazine* and *Highlights*.

Today, she's a full-time writer of children's stories and related activities.

Having started out as a member of the Society of Children's Bookwriters and Illustrators, she is now its New England coordinator, working with

more than 1,000 members. Additionally, she "just became" the children's page author for the Rhode Island Audubon Society's newsletter.

As if this weren't enough, she also runs her own workshops for writers and offers a number of programs to schools, working with children from pre-school on up to adults.

"I offer different kinds of programs, giving talks about my stories to younger children and writing workshops for older children and adults," she explains.

A pamphlet advertising her workshops states that "stories make us who

we are" and she strongly believes that.

Brennan does her research and writing at home, using an IBM compatible computer.

"It takes a couple of months to do a magazine article. A book takes years," she says.

"I really enjoy (writing) non-fiction and write about weird topics," she says with a chuckle. "Topics like 'snow buggies' that climb around in winter on the snow or 'slime mold.' They're educational as well as entertaining.

"But even when writing fiction, I try to be as accurate as possible, so I do research then, too."

Brennan says she "never watches TV" but gets a lot of her non-fiction ideas from newspapers and "things of interest to me."

Ideas come to her from her own childhood or "when I'm out walking the dog."

"Everything you write comes from your own perspective, so it has a theme. Almost all literature has a theme. It should be entertaining."

She says oftentimes she uses her own children as a springboard for her writing. "I use incidents from my daughters' lives but make certain changes so it's never exactly the same.

"I'm presently writing a novel for children and it has a dog in it, a beagle like mine, but he's obese. Not like my Toby."

Brennan says sometimes she asks her children to critique her work, but usually goes to a critique group, one of two in Rhode Island, where writers critique each other's work.

Writing children's literature is "a very competitive field," she assures.

For more information on her workshops, visit her web page at <http://users.ids.net/~brennan/kid-writ.htm>.

## Fundraising

Continued from page 1

"The Foundation continues to grow and prosper, thanks to the support of our alumni and friends, and the investment strategies of our fund managers and investment committee. The Board has authorized the hiring of a Major Gifts Program Officer to assist in this growth and development in the next year. In addition, we have added a part-time stewardship and special events coordinator, and will be expanding the role of our financial officer," she said.

The Foundation, under the direction of the Executive Committee, and the leadership of President Joe Neri,

Class of 1969, and Vice President Michael Integlia, is undertaking a self-evaluation and reorganization process that will position the Foundation to take on major fundraising activities, she reported. "We are getting ready for that next giant step — and we have our alumni, friends, students and volunteers to thank for this opportunity to serve the College."

### Annual Fund breaks record

The 1998 *Keep the Flame Burning* campaign was an unprecedented success, according to Precopio. "We broke all records with a total of \$331,777

generated in gifts and pledges from all annual fund efforts. The total gifts received as of Jan. 22 is a record-breaking \$281,777," she said.

More than 5,100 donors — almost 1,000 more donors this year than last year — contributed to the campaign in 1998. Precopio contributes the increase in donors to a combination of factors. "First, we reconnected with donors who have given in the past, but did not contribute in recent years. We also received gifts from 375 first-time donors," she said.

"We raised more pledges than ever before and our collection rate was also higher than ever. This was the first year we mailed pledge reminder cards monthly from September to January. Also alumni volunteers and students helped us call alumni with outstanding pledges to remind them we were closing the fund year in January," she noted.

In addition to the annual phone-a-thon, the fund-raising efforts included appeal letters, a golf tournament, sponsorships and personal appeals by alumni and staff. "Paul Bourget, Class of 1969, the 1998 Annual Fund honorary Chair, was incredibly supportive throughout the entire year and was instrumental in soliciting major donors. He and the members of the Annual Fund Committee, which developed the theme, infused the campaign with new ideas and excite-

ment," she said.

The committee members are: Precopio; Bourget; Fran Driscoll, Class of 1961, senior vice president of external affairs, corporate communications and development at Roger Williams Medical Center; Mike Montecalvo, Class of 1984, and news director/public affairs at radio station WWRX; Herb Cummings, RIC's executive-in-residence and retired president of Citizens Bank; and Leonore Delucia, vice president for administration and finance.

The committee has adopted *Keep the Flame Burning* as the permanent Annual Fund slogan because they feel it truly reflects the spirit of alumni and friends giving to Rhode Island College, she said. "The spirit of the theme was evident throughout the year as we contacted friends and alumni to ask for their support. They were pleased to hear from us and eager to support us in our fundraising efforts.

"From the volunteers and students who gave their time and energy to the campaign to the alumni who donated, everyone was committed to the theme. Their efforts were greatly appreciated, and directly responsible for our record-breaking year."

The Annual Fund supports student scholarships, faculty research and development, and alumni publications and events.



**CLASS OF 1959 SCHOLARSHIPS** were awarded recently to two students in the Feinstein School of Education and Human Development. Above President John Nazarian presents a check for \$250 to Jaimee McElroy, a senior from Warwick, while Henry "Hank" Guillotte (right), professor emeritus and president of the Class of 1959; and David Nelson, dean of the school, look on. The other awardee is Kevin Beaulieu, also a senior from Warwick. (What's News Photo by Gordon E. Rowley)

## Alumni scholarship

Continued from page 1

Reading is Fun Week and was co-chairperson of the Reading is Fun Week book drive.

I am now a senior and I have truly enjoyed my time here. Now that I am taking the methods courses, and teaching in the schools, I am even more excited about becoming a teacher.

I have been fortunate in that I have received financial aid that has helped me a great deal with the expense of my education in my first three years at RIC. This scholarship will certainly help to ensure my success in my senior year. With it, I am even closer to achieving my lifelong goal of becoming a teacher.



# Academy grad credits program for easing rookie year

Continued from page 1

Sandoval, whose family is originally from Bolivia, and a Providence resident, is the first college graduate in her family. She is also the first graduate of the Mt. Pleasant Teacher Academy to complete her education degree and return to the Providence school system in a "grow our own teachers" program.

Based at the Mt. Pleasant High School, the Academy is a magnet school for education to recruit and guide ethnically and culturally diverse students interested in the teaching profession. The initiative, which started in 1992, is a partnership between the Providence School Department and Rhode Island College.

Sandoval credits the Mt. Pleasant Teacher Academy and her experience as an Upward Bound graduate and then a counselor with preparing her for the real world classroom and actual students. Upward Bound is a summer program which partners with inner city schools to help prepare high school students for college.

"The practicum and internships allowed me to work with the kids directly and to learn through hands-on experience from teachers in the classroom," she says. "I always knew I wanted to work with kids, but it's a tough job. I gained perspective on practical things like lesson plans and the importance of a principal and teacher sharing the same philosophy on how to teach kids."

This early exposure to the classroom and the realities of teaching as a high school student prepared her for college and for her own classroom, she says. "When it came to my internship as a sophomore in college, I knew what to expect because I had already done internships in the classrooms at Henry Barnard School and Nathanael Greene School."

After graduating from the Mt. Pleasant Teacher Academy, she went to Boston College from which she graduated in 1998. She was sought out by school systems as far away as California, but she chose to return to Providence. "I wanted to give back to my community and to be able to motivate the kids."

Most of her classroom experience had been with second grade classes so she envisioned her first assignment would be with second graders. She loves to teach that age group because "you can start them off right. They really love learning. They really get it."

itself. This is its first year as a middle school; last academic year it was an elementary school. When classes started in September, finishing touches on reconstruction at the school were being completed and many textbooks were still on order.

The assignment to sixth grade and the major adjustments of the school posed some challenges and presented interesting opportunities for the young, new teacher. Classroom management and lesson plans became immediate challenges,

work and interaction might work for one group of students with one subject, it didn't work for all groups with all subjects. "We couldn't move furniture around between each period," she notes.

"I'm catching on though. I always try to be one step ahead. I know who's who and what they are capable of," she says confidently.

She views her age as both an advantage and a disadvantage in working with sixth-graders. "In the

binning her two areas of initial interest. Teaching is about discovery for Sandoval. Discovery of the possible — for her, for her students.

"It's not an 8 to 2 job (like some people think), she says. "When you are a teacher, there's never a time you aren't doing something related to teaching or thinking about what you could do. If I'm not grading papers or planning, I'm thinking about how something worked or I'm at a PTO meeting or meeting with parents or supervising detention."

Discipline problems do come into play. After all, kids will be kids. In this and other regards, Sandoval tries to model after teachers she had and respected as a child. "I treat them with respect and with courtesy. I encourage them and they know I'm always here after school if they need extra help. I always tell them to let me know if they are having problems. I can't help if they don't let me."

But she doesn't stand for a lot of nonsense, especially when it becomes apparent a student isn't being truthful. She recalls one of her earliest discipline situations. Two students, sisters, were frequently tardy to class. They offered an array of the usual excuses, then finally, somewhat reluctantly, told Sandoval they were late because they had to walk their little brother to school. As the situation continued and increasingly became a problem, Sandoval scheduled a meeting with the mother. She was surprised the girls blamed their brother for their tardiness, Sandoval recalls. It turns out the girls didn't have a brother at all. They were the only children in the household, she relates, shaking her head.

"I can make them sit here once they get to school, but I can't make them want to learn," she sighs with the wisdom of a teacher with more than just a few months of experience behind her.

"When a child gets it and you see the light bulb turn on, especially when it's a child whose whole purpose in the classroom had seemed to be to make the teacher's life difficult, that makes it all worthwhile."

"I'm just glad I had the opportunity to go through the Mt. Pleasant Academy. It helped prepare me for this first year. It gave me a job right out of college. I know some graduates who didn't get a job right away."

Sandoval sees herself in education for a long time — for the students and as a student. She has many interests and many years ahead of her to pursue them. "I'd like to enroll in a masters program," she says.

That statement baffles her parents, who didn't even go to college. "They think now that I have my bachelors degree, I'm done. That I've made it and I'll do this for the rest of my life."

She knows that education is a life-long endeavor. "Maybe, someday, I'll work with high school students to help them like Mt. Pleasant and Upward Bound helped me," says Sandoval, recognizing she embodies the 1992 dream to "grow our own" to ensure that Providence students have minority and culturally diverse teachers to learn from and to look up to.

"I want to be able to give back to those who helped me, to make a difference," she states.

Some might say she already has.



**HELPING OUT:** Newly appointed Providence teacher Shirley Sandoval helps Geraldo Salazar, 11, with his grammar assignment. (What's News Photo by Gordon E. Rowley)

enhanced by the fact that the books were not in when school opened.

"I had to create lesson plans based on materials I gathered and brought into the classroom. I sent out a survey to parents to get to know more about their child and how they like to learn. I tried to do as many experiments as possible."

She experimented herself during the first few weeks especially. "I initially set up centers in the room — a reading center, a brain teasers table, a question of the day center." The idea was when they finished

earlier grades, they respect you automatically because you are an adult," she says.

"At this age, you have to gain their respect. I have to be more stern, but they can relate to me better" because the gap in their ages is only about 10 years. "They say, 'You watch *The Simpsons*?' with surprise," she relates. It gives them a glimpse of her as a total person, not just a teacher.

"I do feel I have affected them in some way," she says proudly, noting how they relate to her in their writ-

the assignment and had a few minutes they could explore a center of interest.

She admits the idea was perhaps a bit too ambitious for a classroom in which she teaches three different subjects to three different sets of about 25 students each. She teaches English, science and reading in her classroom. While she prefers a less traditional teaching environment, her classroom is set up with straight rows of desks facing the front of the room.

Somewhat apologetically, she explains that while arranging the desks into tables to encourage group

ings in their reading journals. Being able to make a contribution in the life of someone else is one of her driving forces.

"I knew I wanted to be working with kids and I happened to be there at the right time when the program started. I was one of the first six students in the teaching magnet program at the Mt. Pleasant Teacher Academy," Sandoval recalls.

She was enrolled at Mt. Pleasant in the science magnet when the Teacher Academy started. It was a logical transition for her. Now she teaches science and other core subjects in her own classroom — com-

**"When a child gets it and you see the light bulb turn on, especially when it's a child whose whole purpose in the classroom had seemed to be to make the teacher's life difficult, that makes it all worthwhile." — Sandoval**

However in the final weeks of last summer, she learned that she was needed to teach sixth grade at Gilbert Stuart School. "The sixth grade is a very tough grade. It's the first year students switch classrooms (and teachers) throughout the day. They are getting used to new freedoms and new responsibilities. It's a transition from one classroom and one desk to having lockers, switching rooms every class period, and being responsible for getting the assignments if they are absent."

Compounding the change for the students, this fall was also a transition for the Gilbert Stuart School



# Alum leaves indelible mark on customers



**SPOTLESS:** With his "palette" of colors handy, Glenn Silva tattoos the arm of Bob Pattie, who reclines in a massage-therapy chair.

Walk into Glenn Silva's establishment at 1903 Mineral Spring Ave. in North Providence and you may feel you're in the wrong place.

Spotlessly clean white walls and floor. A purple sofa contrasted with lime green directors' chairs. Manicurist table. Massage-therapy chair. It looks more like a beauty salon than a — tattoo parlor!

"I'm trying to dispel the old back-alley, drunken sailor image," says Silva, 39, Class of 1985. With his neatly trimmed mustache and beard, short jet-black hair, and rubber gloves, Silva looks more like an actor on E.R. than a tattoo artist.

But he's been drawing since he was 10 or 11. At RIC he majored in art with a concentration in graphic design. Profs. Sam Ames and Don Smith were two of his mentors.

After graduation, he freelanced for rock bands and auto dealers, then worked for 6 1/2 years for Leviton, the electrical manufacturer, working on package designs. But in 1992, two friends, Tom and Jack Donovan, talked him into going south, to Biloxi, Miss., where he worked for the Donovan family's tattoo business. Six years later, he set up shop on Mineral Spring.

Silva is riding the wave of the growing popularity of tattooing. "In the last five or ten years tattoos have become more mainstream," he explains. He estimates that about 60 percent of his customers are women. Tattoos appearing on high-profile film and recording stars and on athletes have no doubt fueled the trend.

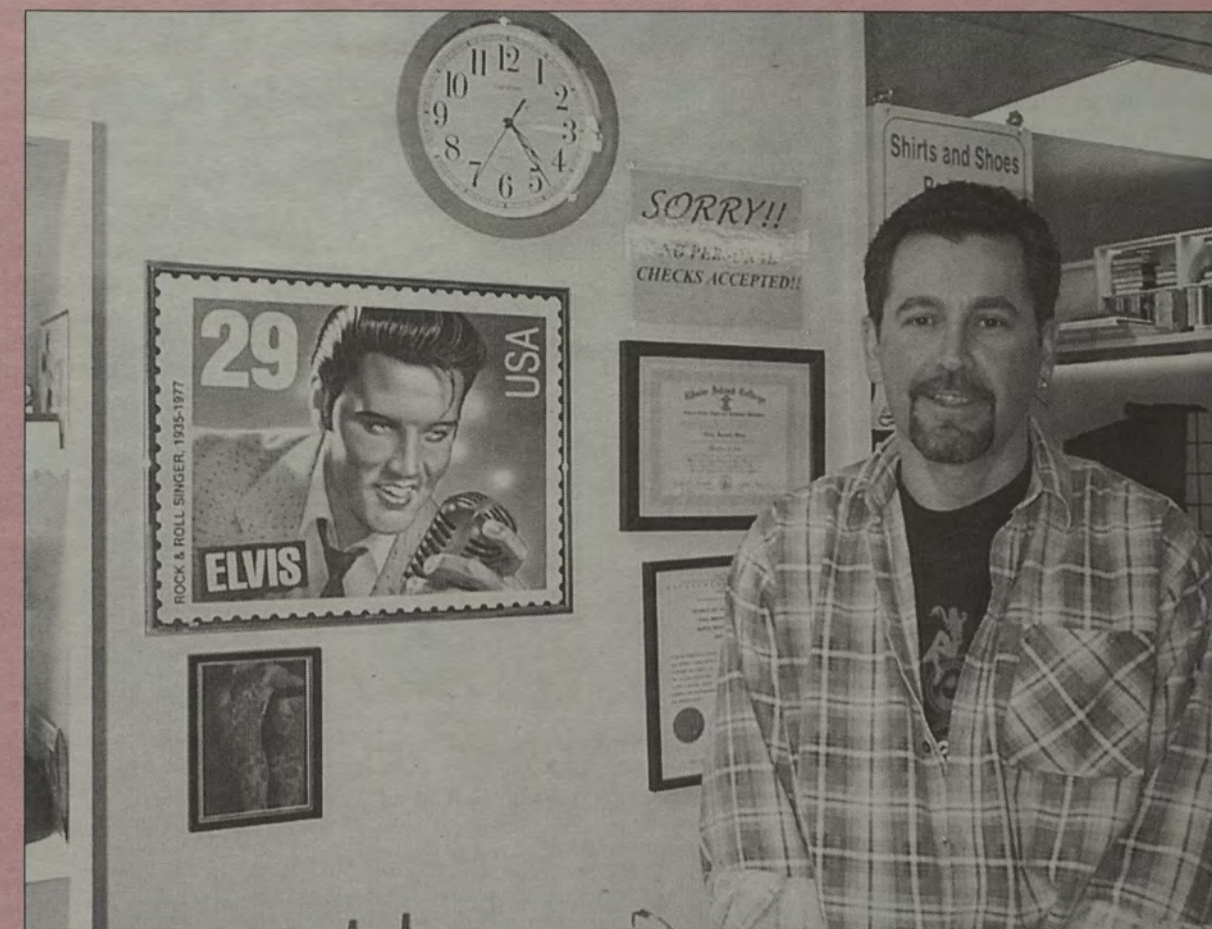
There are 23 tattooing businesses in the Providence Yellow Pages. Type "tattoo" into a search engine on the Web and you'll find hundreds of sites devoted to the art: books, magazines, equipment, "studios" (preferred to "parlors"), even profiles on Rembrandts of the epidermis. (Englishman Andy Morffew's studio is a yacht sailing around the world).

Tattooing—imbedding dye in the skin with a needle or sharpened stick—was practiced as far back as ancient Egypt. But the art reached its pinnacle in the South Pacific's Marqueses islands, where tribal elders had their entire bodies covered with tattoos. (The word "tattoo" probably comes from the Tahitian word "tatatau.") No doubt mariners who visited such exotic places saw the artform and spread it worldwide.

But it's not just for sailors any more.

Donna Pattie is a Johnston housewife and mother of two teenagers. She has six tattoos, all hearts and flowers. "I wouldn't go anywhere else. This place is as clean as an emergency room," she explains. Her husband, Bob, a chrome plater, has four tattoos, the most noticeable being an American Indian on horseback and an Indian with a knife on his forearms.

Traditionally, the most popular subjects are religious images; Native Americans; animals, especially lions, dragons and reptiles; skulls and flowers. Very trendy just now, according to Silva, are "tribal" tattoos — entirely black, stylized animals or abstract designs resembling thorns or



**GLENN'S RIC DIPLOMA** hangs just above his health department license in his North Providence studio. "I'm proud of that," he says.

brambles.

Silva charges from \$40 to \$500 or \$600 for a tattoo, the most expensive taking up to eight or ten hours (in several sessions) to complete. Although he has hundreds of stock designs, called "flash" art, on the walls of his studio from which customer choose, Silva prefers to make his own "custom" designs, sometimes from a clipping or photo that a client brings in.

Often he is asked to cover an old or faded tattoo with something new. Sometimes, after a divorce or breakup, a customer will ask for a name to be covered.

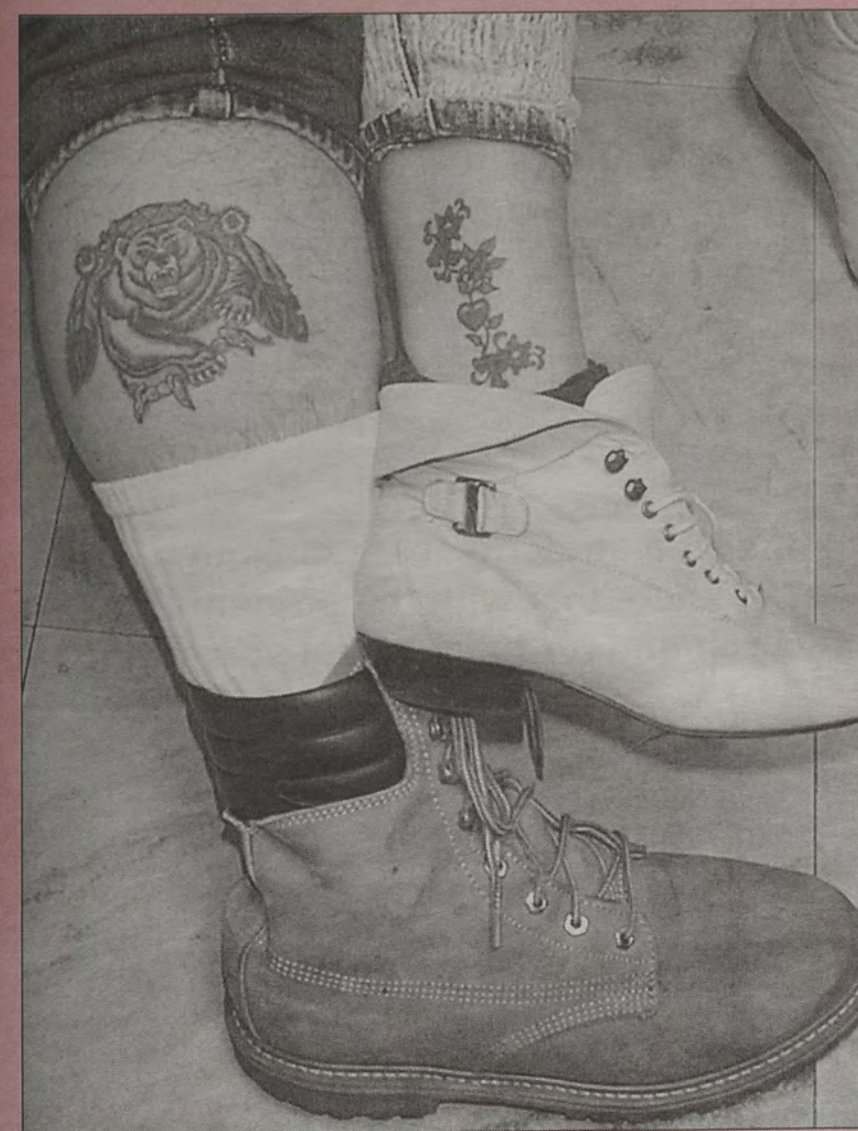
Perhaps the funniest request was from a man with a hairy chest who shaved, had forest animals tattooed on, then let the "forest" grow back.



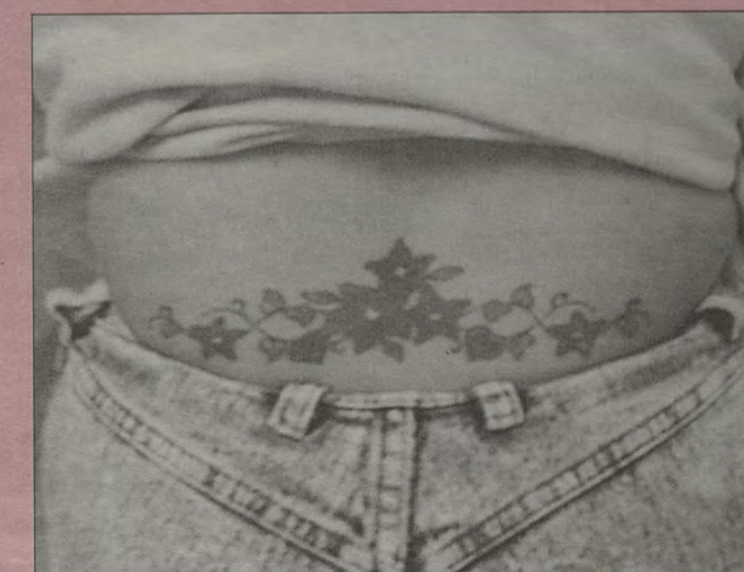
**THE SIGN** of Glenn Silva's tattoo studio on Mineral Spring Avenue, North Providence.



**A SKULL** "tearing through the flesh" of the upper arm of Mike Laboissoniere of North Providence.



**HIS AND HERS:** Bob and Donna Pattie of Johnston display two of their ten tattoos.



**HIDDEN ART:** Donna Pattie has a frieze of hearts and flowers on her lower back.



# International jazz musician Abate books standing gig in RIC classroom

by Shelly Murphy  
What's News Editor

## Have horns will travel

Those four words printed on his business card capture the essence of the life and the philosophy of internationally renowned jazz artist Greg Abate — a Rhode Island native and now a Rhode Island College adjunct faculty member.

In pursuit of his love of jazz, Abate travels about 150 days a year performing and teaching clinics across the country and the world. A typical national tour includes stops in California, Michigan, Wisconsin, Illinois, Texas, New Mexico and Colorado — within just two weeks. His international swings encompass Canada and Europe — including France where he has been asked to play at the prestigious Jazz at Tolon festival and Spain.

He has also played at the Monterey and JVC festivals. He performed as Ray Charles' lead alto for two years after graduating from the Berklee College of Music. He also performed for two years with the revived Artie Shaw Orchestra under the direction of Dick Johnson.

In addition to traveling, performing, and teaching, Abate is married and has three children — a 23-year-old daughter and two sons, ages 4 and 8. He also serves as his own business manager, booking appearances and making his own travel arrangements, often in the wee hours of the morning after a gig when the airline telephones aren't as busy.

"The business end is always the hardest part for artists," he says. "It takes a lot of energy to do what you have to do to maintain as a good player and the travel tasks that energy."

His passion for the music and his seemingly boundless energy have earned him an international reputation as one of the best post-bebop alto players today and accolades from numerous jazz publications and prominent mainstream publications including the *Wall Street Journal* and *Chicago Tribune*. Reviews include statements such as:

Abate "can play circles around many performers who have more recognition," the *Chicago Tribune*;

"What's amazing is how much Greg puts into every CD he has ever done. Just when you believe he has reached his highest level, he gives you something new to think about," *Jazz Now*;

"Abate adds a certain tough vigor that's all his own. His playing throughout the disc solidifies his spot as New England's top alto man and one of the best anywhere," *The Jazz Line*.

While these accolades are no doubt gratifying, the non-assuming Abate



**IN THE MIDST:** Internationally-known jazz musician Greg Abate conducts and plays in the RIC Jazz Ensemble during rehearsal in Robert's Hall. (What's News Photo by Gordon E. Rowley)

doesn't show it. His focus, his passion, is jazz — playing it, recording it, teaching it, living it 24 hours a day.

Abate has nine CDs to his credit as a leader and another half dozen as a sideman. He performs internationally, nationally and locally on an ongoing basis. He continues to teach private lessons and clinics, which he has done for years, and now, he is teaching the next generation of jazz musicians in the college setting.

In his third semester as an adjunct faculty member, Abate has clearly found his groove. He

teaches the three-credit Jazz Theory course, which encompasses improvisation, harmony and melodic continuity, and he teaches or rather "conducts" one-credit jazz ensemble workshops, laboratory classes in

says.

"Jazz is a controversial term. Some say that Kenny G's music is jazz. Some do not consider him a jazz musician. True jazz is spontaneous. It's a freedom of expression," Abate states emphatically, pointing out that a jazz musician improvises every time he plays rather than merely playing a set of pre-determined notes. Thus, true jazz requires intent listening to fully appreciate.

Improvisation is vital to jazz, and to life as a jazz musician too, Abate asserts. "You have to improvise to get jobs; have to hustle to get known; have to be able to deal with people."

He shares his contradictory insights, a mixture of daring to dream yet living in reality, gained along the way. "I see the students striving to be players. I tell them how hard it is. It might discourage them, but I want them to understand what they are facing. I tell them it's a lot easier to become a lawyer than to be a jazz musician. Once you pass the bar, you pretty much know you'll get a job."

"I feel I have something to offer the students. I am making a living

clear with his students. "I respect Greg for the fact that he is a playing and teaching musician. When he explains something, you know it's something he does," says student Tom Casale, a student currently enrolled at the Community College of Rhode Island who comes to RIC solely for Abate's class.

"I've seen him play at Chan's (in Woonsocket). It's a real thrill to see him in that setting, playing with people I idolize, and then come here and learn from him — from someone who really does it," Casale adds.

In addition to teaching the theory and ensemble classes this semester, Abate is also filling in to teach/conduct the Jazz Band course during adjunct professor George Goneconto's leave of absence.

These offerings could grow into a jazz minor, according to Robert Elam, chair of the music department. "Greg started by doing a workshop for us. He's so good and it just began to blossom. The department has submitted a proposal for a jazz minor to the College curriculum committee," Elam says. The proposal outlines courses for a 21-credit minor which, if approved, could start as early as the fall 1999 semester.

Teaching jazz at a College wasn't exactly in Abate's career plan as a jazz musician from the beginning, but that's because he didn't really have a plan. He started playing jazz instruments when he was in the fifth grade because of a knock on the door at his Woonsocket home. "A salesman came to the door renting instruments. I wanted to play trombone," he recalls, "but my Mom didn't want me to. So I rented a clarinet and my friend next door did too."

He took weekly private lessons through high school, switching to saxophone in the ninth grade. "I was a mediocre player in high school. I didn't read music well." After graduating from Woonsocket High School in 1965, he went to the Berklee College of Music in Boston where he began playing jobs and experimenting. After graduation, the gigs just evolved into a career, a way of life. "The more I got into it, I just didn't think of changing."

Now, three decades later, he wouldn't dream of changing his career path. "I'm blessed that I'm able to play music and to share it with people. Sometimes I can't



**GREG ABATE**

**"I feel I have something to offer the students. I am making a living doing what I love. I want to share that with the students, to give them something as an artist and for them to get something from me." — Abate**

which students apply theory with the guidance of a role model who is making his mark in a very competitive industry.

While teaching improv seems like a contradiction in terms, Abate asserts that mastering the fundamentals of harmony and melodic continuity is the key to improvisation, to true jazz.

"It's a matter of good technique, good time and pulse, the intuition to know where you are in a tune," he

doing what I love. I want to share that with the students, to give them something as an artist and for them to get something from me," Abate says. "I want them to benefit from professional advice given without an attitude, just as I was fortunate enough to get along the way. I enjoy seeing them learn. I tell them there is no short cut; you have to work on it, but you have to do what you want to do."

The message resounds loud and

believe I'm doing it — making a living playing jazz and competing in the pop scene," he says. "I'm lucky that I can teach too. My playing gets better from teaching because I have to strive to get information to the students. It's hard work and it revives my creativity."

*Editor's Note: Abate's upcoming performances include local appearances at Cav in Providence on March 13 and April 10, and at Chan's in Woonsocket on May 28 and 29.*



# RIC Athletics

## DONALD E. TENCHER

director of intercollegiate athletics,  
intramurals and recreation

456-8007



## Sign-up for summer sports camps early

For the third straight year the Department of Intercollegiate Athletics, Intramurals, and Recreation will be sponsoring a summer full of sports camps. The RIC sports camps continue to grow in popularity each year so it is important to get your application in today because enrollment will be limited.

The camps take place daily from the end of June through the middle of August. The participants use Rhode Island College's outstanding facilities as the venue for the program's quality instruction, outstanding competition and, most importantly, lots of fun! The camp participants learn from the College's outstanding coaches and student-athletes, as well as coaches from other colleges and high schools in the area. The days are filled with instruction

and competition in the individual sport and participants can also use the College swimming facilities.

The program operates daily from 9 a.m. to 4 p.m. Participants can be dropped off as early as 8:30 a.m. and staff is on campus until 4:30 p.m.

daily. The cost is \$119, per participant per week. For more information, call the Department of Intercollegiate Athletics at (401) 456-8007.

The summer camp schedule is:

|                 |                                       |
|-----------------|---------------------------------------|
| Week of June 28 | Baseball/softball, tennis             |
| Week of July 5  | Baseball/softball, basketball         |
| Week of July 12 | Baseball/softball, basketball, tennis |
| Week of July 19 | Basketball, gymnastics, track & field |
| Week of July 26 | Basketball, gymnastics, football      |
| Week of Aug. 2  | Soccer, gymnastics, volleyball        |
| Week of Aug. 9  | Soccer, cheerleading                  |

## Kelly shines for RIC women's basketball

by Scott Gibbons  
Sports Information Director

Portsmouth's Sarah Kelly has been through a lot during her basketball career at Rhode Island College. There's been a losing rookie season, a major injury to overcome, a 20-win season and a coaching change. Through it all, Kelly has kept smiling while doing her job in a workman-like fashion.

The senior point guard has started all but two games this season for the Anchorwomen. Through 15 games, she is currently averaging 5.2 points and 2.9 rebounds per game. Kelly has been instrumental in the backcourt, averaging 2.0 assists and 1.7 steals per game.

RIC Head Women's Basketball Coach Mike Kelley says, "Sarah really makes her presence known on the court. It's her team out there. We are a better team when she is on the floor." Kelly scored a season high 16 points with five boards, three assists and one steal in the club's 82-68 win over Webber College on Jan. 4 during the team's trip to Florida.

The 1998-99 season has been an adjustment for the 5'1" guard. With the head coaching change, the team is playing a different style. "In the past, we were more of a run and gun team. I was able to freelance with the offense. Under coach Kelley, we run a more structured offense. It's my job to deliver the ball to the right place. In some ways, it's a lot less pressure on me."

In addition to the coaching change, Kelly also had her work cut out for her physically. She spent this past off-season rehabilitating an injured ankle that hampered her the major-



SARAH KELLY

ity of last season. "That was the first major injury I've ever had to deal with," she says. After resting the ankle at the conclusion of the season, Kelly began a vigorous training program that included weight-lifting and jogging. Once the ankle was strong enough, she began playing ball in the Providence Midnight League. "Basically, I played a lot of ball to get myself back into shape," she says smiling.

Kelly missed eight games last season with the injury and wasn't 100 percent when she returned to the lineup. "It was tough not being able to compete at the level I was used to." Despite the injury, Kelly battled through the pain and played a significant role in the club's 20-7 finish. The team also qualified for the ECAC post-season tournament. She finished the year averaging 5.2 points and 1.1 assists per game.

Kelly led the team in scoring as a freshman and sophomore in 1995-96 and 1996-97. She was an Honorable

Mention to the All-Little East Conference Team and was named to the All-Little East Tournament Team in 1996-97. "I was surprised to get those awards. There were a lot of good point guards in the league that year."

Among many career highlights, one game stands out in her mind. "It was when we beat Southern

Maine here by two points (56-54) my sophomore year. That was a great accomplishment."

She came to RIC after an excellent career at Portsmouth High School. As a senior in 1994-95, Kelly averaged over 20 points a game for the Patriots and garnered interest from several New England colleges. "Southern Connecticut State University and Plymouth State recruited me," Kelly says, "but RIC ended up being the best place."

The Anchorwomen are currently 11-6 overall and 5-4 in the Little East Conference. The team is in fourth place heading down the stretch. "We're just trying to focus on the conference playoffs and make sure we get a home game in the first round," she says. The LEC playoffs begin on Feb. 24.

Kelly is a marketing major and a 1995 graduate of Portsmouth High School. She is on track to graduate in May of 2000.

## Sports Roundup

### MEN'S BASKETBALL

The men's basketball team is 6-12 overall and 2-7 (seventh place tie) in the Little East Conference. Head Coach James Adams' is six wins shy of 250 for his career.

The young backcourt of Ken Jernigan and Ken Payette has played well as of late. Jernigan is second on the team in scoring, averaging 11.9 points per game. Payette is third on the team at 8.6 ppg. Jernigan leads the team in assists and steals, averaging 3.6 and 2.1 per game respectively.

### WOMEN'S BASKETBALL

Head Coach Mike Kelley's team is 11-6 overall and 5-4 (fourth place) in the Little East Conference.

Nicole Taylor and MeLeah Hall are the engines that drive RIC's offensive machine. Hall leads the team in three categories, averaging 17.1 points, 4.7 assists and 2.7 steals per game. She is second in the conference in assists, third in scoring and sixth in steals.

Taylor has been named to the LEC's Weekly Honor Roll on three different occasions this winter. She is second on the team in scoring, averaging 16.7 ppg. She leads the squad in rebounding, averaging 8.8 boards per game.

### WOMEN'S GYMNASTICS

The women's gymnastics team is 0-6 on the year. Four of the Anchorwomen's opponents have been either Division I or II schools. Head Coach Kim Zeiner's team is busy preparing for the ECAC Championships which will be held on March 7 at Springfield College.

Freshman Elise Arruda set a new school record with a 9.450 score on beam against Southern Connecticut State University on Jan. 30. The old mark was 9.400 set by Jenna Daum during the 1995-96 season.

The Southern Connecticut meet marked the final home meet of the year for the three seniors on the team: Amy Bright, Katie Goyette and Michelle Pelletier. Bright leads the team with a 35.180 all-around average. Goyette has been steadily improving her scores on bars, currently averaging a 7.965 score on that event. Pelletier recovered from an injury suffered in practice to tie a season-high 9.400 score on floor against SCSU.

### WRESTLING

The Anchorwomen are 0-8 on the year and 0-1 in the Pilgrim Wrestling League. Coach Tim Clouse's troops will see action at the New England College Conference Wrestling Association Championships, hosted by RIC, on Feb. 20-21.

Freshman Jeremy Sousa leads the team in wins, posting an 8-9 record at 133 pounds. Sousa also leads the team with four wins by fall this winter.

A.J. Aulson is 7-10, weighing in at 141 pounds. Aulson broke his right hand in a match against NYU on Jan. 16. He currently leads the team with 16 takedowns on the year.

### MEN'S AND WOMEN'S CROSS COUNTRY

The men's and women's cross country teams have spent the month of January taking part in the Quad Cup. The women have done well, with several tracksters qualifying for the ECAC and the Division III New England Championships.

Crisolita DaCruz (weight throw) and Melinda Roczynski (high jump) have both qualified for the ECAC and New England Championships. Chrissy McCullah and Jackie Horlbogan have both qualified for the New Englands in the 200 meters.



## Memories and Milestones —

# RIC Dance Company celebrates 40th Anniversary Spring Concert Series

by George LaTour  
What's News Associate Editor

Rhode Island College Dance Company will celebrate its anniversary with the 40th Annual Spring Concert Series Thursday-Sunday, March 4-7, in Roberts Hall auditorium. Evening performances will be at 8; a Sunday matinee is at 2.

"The twentieth century has seen dance re-emerge as a powerful and significant art form that found an early and important home within certain enlightened American institutions of higher education," notes dance director Dante DelGiudice.

"Rhode Island College's dance program established its foothold within the physical education curriculum in the 1950s, and the establishment of a student dance ensemble occurred during the 1958/59 academic year.

"In March 1999 our 40th Annual Spring Concert Series will celebrate the legacy of this significant organization with tributes to founding faculty, guest artists, alumni, contributing faculty and staff, and current members."

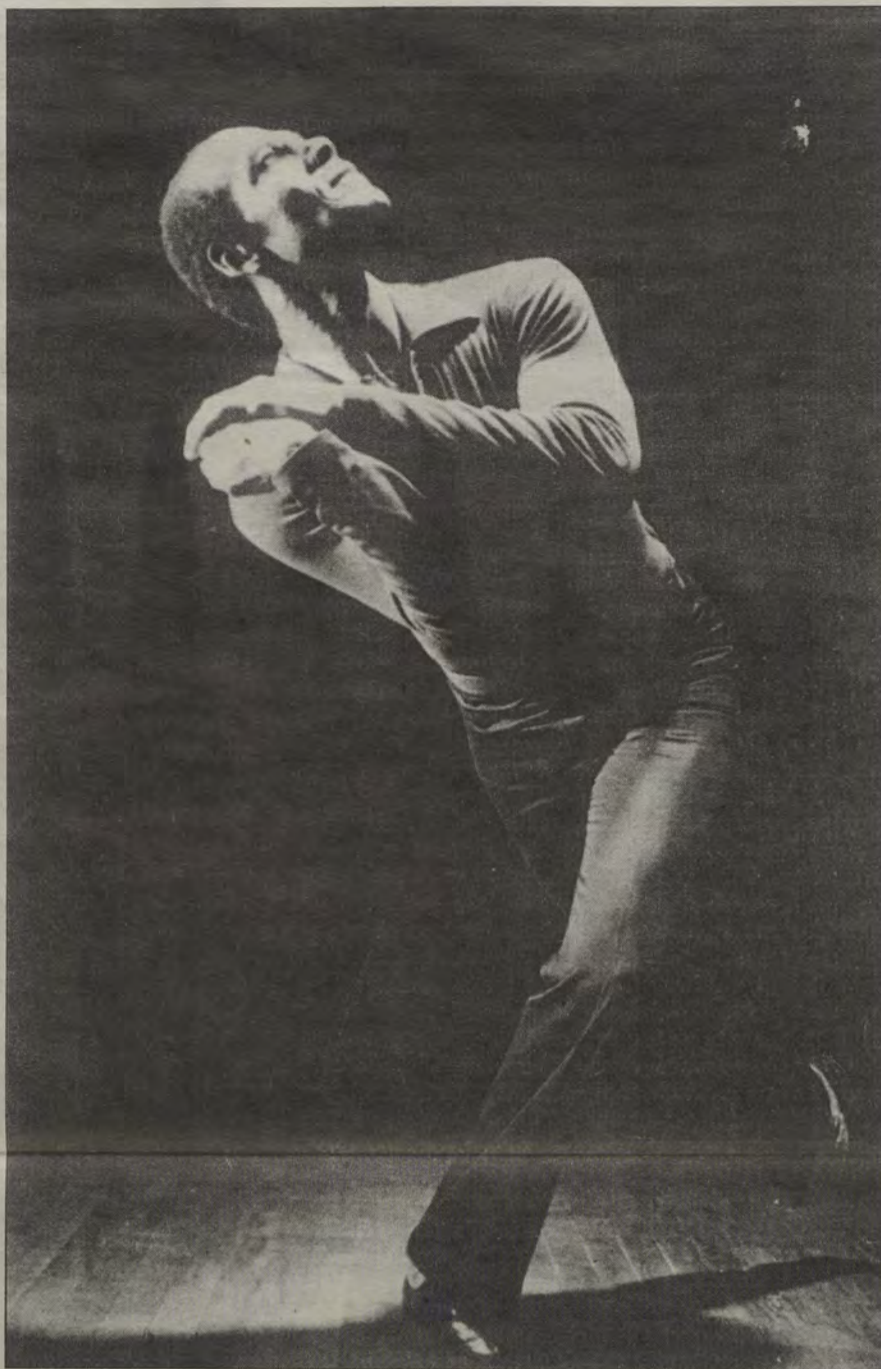
Two names synonymous with the development of the dance program at RIC are Billie Ann Burrill and Fannie Helen Melcer.

"Savvy faculty with a love and appreciation of contemporary dance, these individuals provided innumerable RIC students and community members both young and old with a window into the exciting and powerful world of dance," says DelGiudice.

"Through various performance and educational programs, these individuals championed dance as articulate and important human expression. They must be credited with having helped to establish within our state an environment supportive of the range and quality of dance that exists in our schools and community today."

In tribute to these emerita faculty, special guest choreographer Clay Taliaferro will premiere a new work created for the dance company featuring alumni dancers Mary (Reavey) Jendreau and DelGiudice.

Taliaferro was a frequent guest of the company in the 1970s and '80s, and in 1986 was the recipient of an honorary degree from the College for his contributions to the dance world as performer, teacher, and choreographer.



**DANCER-CHOREOGRAPHER** Clay Taliaferro has set a new dance piece for the RIC Dance Company's 40th Annual Spring Concert Series March 4-7.

Heir to the Jose Limon repertoire, Taliaferro provided the definitive interpretation of Limon's roles following his death in 1972. Today Taliaferro is a professor of dance at Duke University.

Additional repertoire selections also will serve as tributes to distinguished recent faculty.

A new jazz dance by Cornelius Carter will be dedicated to Patricia Cohen and a new work by the ensemble's current director will serve as a memorial tribute to Christine Hennessey.

Both Cohen and Hennessey served as adjunct instructors in jazz and ballet respectively for more than 20 years. Hennessey was the recipient of an honorary degree from the College in 1991.

Jennifer Cooke is being honored as a former dance company director (after Melcer), and the late Doris

Holloway Abels will have a tap dance dedicated to her by graduate student Mary Kirkwood. Abels taught dance at RIC with Melcer. She was later honored by the Dance Alliance of Rhode Island and the Rhode Island General Assembly for her contributions to the arts in Rhode Island.

## Ruby Anniversary Dinner is March 5

The Department of Music, Theatre and Dance is inviting Rhode Island College dance alumni to its Ruby Anniversary Dinner and Celebration Performance Friday, March 5, starting with a 5:15 p.m. reception in the Faculty Center, welcoming remarks and guest speakers, including dancer-choreographer Clay Taliaferro, at 6, a buffet dinner at 6:30 and performance at 8 in Roberts Hall auditorium.

A post-performance dessert reception is set for 10 p.m. in the Alumni Lounge in Roberts Hall.

Honorees at the dinner and 40th Anniversary celebration performance will be Billie Ann Burrill, Fannie Helen Melcer, Patricia Cohen, Jennifer Cooke, and the late Christine Hennessey and Doris Holloway Abels (in memoriam).

Tickets are \$50 or \$400 for a table of eight which includes tax-deductible contributions of \$10 each to the Burrill/Melcer Dance Resource Library Fund and the Yetta Rauch Melcer Dance Scholarship Fund.

For more information and reservations, call 456-9791 by Feb. 26.

Completing the program will be works by alumni members D.J. McDonald and Clare Vadeboncoeur. Premiered in the 1998 Winter Concert, these works demonstrate the talents and skills of past and present dancers. Also included will be selected student works.

"All heirs to a dance legacy that continues to be significant in its fifth decade, the 40th Spring Concert Series will celebrate the rich tradition of dance at Rhode Island College," says DelGiudice.

General admission tickets are \$10 with discounts for senior citizens and students. RIC students admitted free of charge.

## Baritone Gabriel Alfieri to perform works by RIC's Cumming in Chamber Music Series

Baritone Gabriel Alfieri will perform works by composer Richard Cumming of the Rhode Island College adjunct music faculty in the Wednesday, Feb. 17, Chamber Music Series starting at 1 p.m. in Roberts Hall 138 (recital hall).

Cumming will accompany on piano. The recital is free and open to the public.

On the program will be Shaun's aria from *The Picnic* and *Tombstones in the Starlight*, both by Cumming. Selections by other composers include The Poet's aria from *Tightrope*, Slim's aria from *Of Mice and Men*, David's aria from *A Hand of Bridge*, John Proctor's aria from *The Crucible* and St. Ignatius' aria from *4 Saints in 3 Acts*.



**GABRIEL ALFIERI** Island chapter of the National Association of Teachers of Singing, he recently was chosen as one of only three male semi-finalists in the 1998 International Opera Singers Competition at the New York Center for Contemporary Opera.

Last November, he presented a

solo recital of American Songs and Arias at Sarah Lawrence College in New York, which he repeated in Vienna, Austria, in January of this year.

There, he also appeared as part of a series of concerts and master classes in tribute to composer Cumming with whom he frequently works.

Alfieri will appear in the spring premieres of Cumming's operas *The Picnic* and *Wildwood Park* at the Trinity Repertory Theater in Providence.

Cumming, who has resided in Providence since 1966, has served as composer-in-residence for the Trinity Repertory Company in addition to his teaching at RIC and other insti-

tutions of higher learning.

His song cycle, *We Happy Few*, was commissioned by the Ford Foundation for the late Donald Gramm. *The Washington Post* hailed it as "a modern classic."

His compositions include works for solo piano, solo voice, chamber and vocal ensembles, chorus, orchestra, opera, radio, television and film, and have been performed by the San Francisco, Nashville and Florida symphonies, the Peninsula Festival Orchestra and the New York Philharmonic among others.

For more information, call John Pellegrino, series coordinator, at 456-8244.



## Tango Buenos Aires forecast: 'Hot and humid'

by George LaTour  
What's News Associate Editor

Direct from Buenos Aires, Argentina, Tango Buenos Aires, in its first coast-to-coast tour of the United States, will stop at Rhode Island College Thursday, Feb. 25, for an 8 p.m. performance in Roberts Hall auditorium as part of the College's Performing Arts Series.

The three-part show by the company of 25 dancers and musicians will show tango's roots, richness and passion as it takes the audience from one production number to another as presented through the years from 1905 to the present.

The Argentine tango has a mixture of African and Spanish antecedents, and also a strong influence from the Argentine *milonga* which is sung by Gauchos, the Argentine "cowboys."

In its beginnings, the tango was an ill-famed dance, being very fashionable in dance halls and cabarets, and also because the choreography called for the couple to hold each other very close. Tango choreography allows for a lot of creativity, requiring breaks in the rhythm and perfect coordination between the dancers.

The tango's constant companion is the piano, although it has been accompanied by the violin, guitar and flute. Nowadays, the most typical instrument is the bandoneon, which is an accordion similar to the concertina.

As noted by Molly Glentzer for the *Houston Chronicle*, there are not many steps in the tango; what matters is a couple's interpretive style, smoothness, speed and carriage. Each of the company's six dancing couples brings its own personality to the intricate footwork, which picks up considerable speed in the second act.

"Here is the leg as lethal weapon, with ferocious yet precise interlocking knees, complex syncopation, smooth-as-velvet turns, swiveling hips, lightning-fast displacements of the feet, dramatic full-body drags and complex daring lifts.

"The sexiest moment comes during a bare-chested solo turn by spitfire dancer Nestor Ruben Gude, whose footwork also suggests flamenco training. He and partner Lucia Miriam Alonso work up a leg-and-head-snapping frenzy that finishes with both shouting a gleaming 'Ole!'" wrote Glentzer.

"The city's become a torrid-zone since Tango Buenos Aires hit town," noted the *New York Times*.

"Exhibits sensuality and sexual energy...a revelation," said *The New Yorker*.

Tango Buenos Aires was created for the "Jazmines" festival at the famous Buenos Aires cabaret, "Michelangelo," by renowned composer and tango director Osvaldo Requena. The company met with tremendous success and was immediately added to the season of the General San Martin Municipal Theatre.

In 1986, the company traveled to the United States to represent Argentina at the Latin-American Festival, which took place at the Delacorte Theatre in New York City's Central Park.

Since then, the company, under Requena's direction, has toured extensively throughout the world.

Reserved seat tickets are \$21 with discounts for senior citizens and students, and may be ordered in advance by telephone via VISA or Mastercard by calling 456-8194 from 10 a.m. to 4 p.m. daily. For in-person sales, the box office is open weekdays from 10 a.m. to 4:30 p.m. and up to the time of performance on Feb. 25.



TANGO BUENOS AIRES dances "The Song of Buenos Aires."

## Bassist Edwin Barker in Chamber Music Series Feb. 24

Double bassist Edwin Barker, the principal string bass player with the Boston Symphony Orchestra who has performed in North America, Europe and the Far East, will perform James Yannatos' Variations for Solo Contrabass, Bach Suite #1 in A major, and Bottesini Concerto #2 in B minor in the Rhode Island College Chamber Music Series Wednesday, Feb. 24, at 1 p.m. in Roberts Hall 138 (recital hall).

Deborah DeWolf Emery will accompany him on piano.

The recital is free and open to the public.

Acknowledged as an accomplished solo and ensemble player, Barker has performed and recorded with the Boston Symphony Chamber Players and with Collage, a Boston-based contemporary music ensemble, in addition to the Boston Symphony Orchestra.

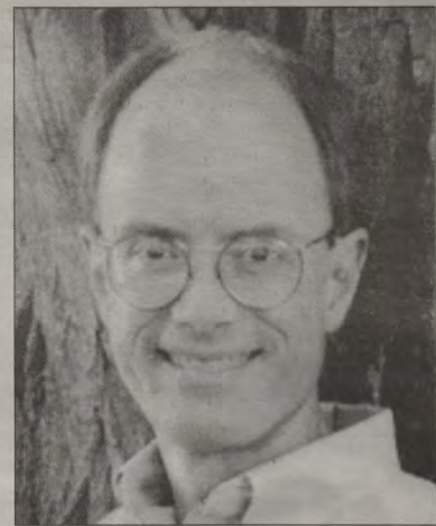
He performed the world premiere of James Yannatos' Bass Concerto (which was written especially for him) with Alea III and subsequently with Collage. He was the featured soloist at the New England premiere of Gunther Schuller's Bass Concerto, conducted by the composer, with the Boston Pro Arte Chamber Orchestra.

In 1995, Barker was chosen by Maestro Sir Georg Solti to lead the bass section of the United Nations' orchestra "Musicians of the World," an orchestra comprised of prominent musicians from the world's finest orchestras.

On the 100th anniversary season of the Boston Symphony he was invited to inaugurate the program with a solo performance of the Koussevitzky Bass Concerto, a performance the *Boston Globe* praised as having possessed "everything that makes great artistry — tone, technical equipment, temperament, repose, a keen sense of rhythm and fine conception."

His latest CD, *Three Sonatas for Double Bass*, recently has been released by Boston Records.

For more information, call John Pellegrino, series coordinator, at 456-8244.



EDWIN BARKER



THE MUIR QUARTET will make its third and last appearance in this season's Performing Arts Series' Chamber Music Series on Monday, March 1, at 8 p.m. in Gaije Hall auditorium. On the program will be works by Mozart, Berg and Beethoven. Tickets are \$19 with discounts for senior citizens and students. Before the performance, members of the audience are invited to the RIC Faculty Center for a pre-concert buffet starting at 6 p.m. Cost is \$17.50 per person (\$16 for donors and subscribers). Pre-paid reservations are required and can be made by calling 456-8194.



# RIC CALENDAR

FEB. 15 — MARCH 1

## Tuesdays

**Noon to 1 p.m.**—*Bible Study* in the Chaplains' Office, SU 300. Conducted by Larry Nichols.

## Wednesdays

**12:30 to 1:45 p.m.**—*Catholic Student Association* meets in the Chaplains' Office, SU 300.

## Sundays

**10 p.m.**—Mass in SU second floor lounge while classes are in session.

## 16 Tuesday

**7 p.m.**—*African Food Fest* in the SU Ballroom. This event is sponsored by Harambee and is part of the celebration of African-American History Month. Cost \$1. Open to the public.

## 17 Wednesday

*Roman Catholic Masses*—will be held in Roberts Hall Alumni Lounge at 10 a.m. and in Sweet Hall lounge at 6 p.m. Two prayer services including the distribution of ashes in Roberts Hall Alumni Lounge. For information, call the Chaplains' Office, 456-8168.

**12:45 p.m.**—*Lecture: "Gospel Music: History and History"* in DDC #14. Michelle Batson, director, Zion Gospel Temple. Sponsored by The Praise Ensemble of RIC. For further information, call 456-8791.

*Video (Swimming) Stroke Analysis* in Recreation Center pool. For further information, call 456-8227.

**1 p.m.**—*Chamber Music Series*, Gabriel Alfieri-baritone and Richard Cumming-piano, in Roberts Recital Hall.

## 18-21 Thurs.-Sun.

*Theatre: Noises Off* in Roberts Hall Auditorium. Thursday through Saturday at 8 p.m. and 2 p.m. on Sunday. Reserved seating \$10. Call 456-8060 for ticket information.

## 18 Thursday

**4 to 6 p.m.**—*Video & Panel Discussion: "Why Can't We Talk About Race?"* in SU Ballroom. Sponsored by the Counseling Center.

**7 p.m.**—*Guest Speaker: "Cultural Differences"* is the topic of guest speaker, Aminator Njeri, executive administrator of Dynamics of Leadership Inc., a national facilitator on leadership training and development. Njeri is the creator of a seminar called "Audacity-The Attitude for the 21st Century." The cost is \$2. For further information, call the Harambee Office, 456-8085. Open to the public.

## 19-21 Fri.-Sun.

*Inter-collegiate Retreat Weekend*. Beginning Friday from 7 p.m. through Sunday, at noon. Call the Chaplains' Office, 456-8168, for more details.

## 20 Saturday

*Habitat for Humanity*. Call the Chaplains' Office for details, 456-8168.

## 22 Monday

**7 p.m.**—*Gospel Music Concert* in Roberts Hall Auditorium. \$2 at door/RIC ID free. Sponsored by the Praise Ensemble of RIC and Performing and Fine Arts Commission of RIC. Call 456-8791 for further information.

## 24 Wednesday

**12:30 to 2 p.m.**—*Minority Alumni Panel: "Overcoming Obstacles in the Workplace."* In SU Ballroom. Sponsored by the Career Development Center. For further information, call 456-8031.

**8 p.m.**—*Human Regurgitator*: Steve Star in DDC. Sponsored by RIC Programming. For further information, call 456-8045.

## 25 Thursday

**8 p.m.**—*Tango Buenos Aires* in Roberts Auditorium. Performing Arts Series at RIC. Reserved seating \$21, Discounts available. For ticket information, call 456-8194. See story inside.

## 26 Fri.-Sun.

*Leadership Conference*. \$10. Call 456-8088 or 8045 for details. Sponsored by RIC Programming and SCG.

## 1 Monday

**8 p.m.**—*Music: Muir String Quartet* in Gage Auditorium. Reserved seating \$19. For further information, call 456-8194.

## African American History Month continues



*Psalms One*, a five-member vocal ensemble from Brockton, Mass., is one of the groups which will be featured at a Gospel Concert Monday, Feb. 22 at 7 p.m. in Roberts Hall auditorium. Tickets are \$2 at door. The event is sponsored by the RIC Praise Ensemble and the Performing and Fine Arts Commission of RIC as part of the African-American History Month celebration. For more information, call The Unity Center at 401-456-8791.

## Sports Events

### Weekly Winter Athletic Schedule Feb. 15 - March 1

#### Men's Basketball

|                 |                                      |           |
|-----------------|--------------------------------------|-----------|
| Feb. 16         | UMASS-DARTMOUTH *                    | 7:30 p.m. |
| Feb. 20         | at UMASS-Boston *                    | 3 p.m.    |
| Feb. 24, 27, 28 | at Little East Conference Tournament | TBA       |

#### Women's Basketball

|                 |                                      |        |
|-----------------|--------------------------------------|--------|
| Feb. 18         | JOHNSON AND WALES                    | 7 p.m. |
| Feb. 20         | at UMASS-Boston *                    | 1 p.m. |
| Feb. 24, 27, 28 | at Little East Conference Tournament | TBA    |

#### Wrestling

|         |                                    |            |
|---------|------------------------------------|------------|
| Feb. 20 | DIV. III NEW ENGLAND CHAMPIONSHIPS | 10:30 a.m. |
| Feb. 21 | DIV. III NEW ENGLAND CHAMPIONSHIPS | 10:30 a.m. |

#### Men's and Women's Indoor Track and Field

|         |   |         |
|---------|---|---------|
| Feb. 20 | at Division III New England Championships # | 10 a.m. |
|---------|---|---------|

#### Women's Gymnastics

|         |  |        |
|---------|--|--------|
| Feb. 17 | at MIT (tri-meet with Vermont)           | 7 p.m. |
| Feb. 20 | at University of Bridgeport              | 1 p.m. |
| Feb. 27 | at Southern Connecticut State University | 1 p.m. |

HOME GAMES/MEETS IN BOLD

\* Denotes Little East Conference game

# Denotes men at Wesleyan University, women at Smith College

#### Notice of Affirmative Action and Nondiscrimination

Rhode Island College is committed to equal opportunity and affirmative action. No student, employee, or applicant will be denied admission, employment, or access to programs and activities because of race, sex, religion, age, color, national origin, handicap/disability status, sexual orientation/preference, or veteran status. This College policy is in concert with state and federal nondiscrimination laws. Inquiries concerning the College's administration of the nondiscrimination laws should be addressed to the College director of affirmative action. Reasonable accommodation upon request.