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## The Quill -- April 6, 1970

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On  
April 6, 1970

# CELEBRATE

## LIFE and always

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Vol. 9

No. 22



Clapton at the Boston Tea Party with Delany & Bonnie & Friends.

**Eric Clapton**

## From Yardbirds to Early Cream

(Editor's note: This is Part I of a two part article on Clapton's career.)

PART ONE  
by Stephen Crosby

The early summer of 1967 was a strange, yet happy one. Sgt. Pepper, the eerie, yet vigorously predicting Beatles' album, was the spirit that prevailed in the ears of the underground. The Hippies were still in Haight-Ashbury — so Boston Common was still free, public domain. Dope was free, and left unharassed by local police. Back then, they (the police) only knew heroin as dope and besides they were busy busting criminals instead of harassing everyone. The war was happening, but we all still trusted

LBJ and never could have even imagined anyone as heavy as Nixon. Yet there was a sense of expectation in the air; no one was sure of what but only that whatever, and whenever it was going to be on such a large scale, it would affect everyone. Sgt. Pepper probably brought a lot of this about. It asked so many questions; it pointed out seemingly irrelevant things as pertinent.

Well, something did happen and it became stronger than thought. It was the youth revolution which became so strong and cohesive, it changed the whole political, economic and cultural standards of the nation, if not most of the world. How it

became so strong lies mainly in the politics and culture it formulated. (Economics became affected by this more indirectly than directly.) Political inspirations were brought about from the war, dissatisfaction in the treatment of minority groups, and a general repulsion at the out-dated moral attitudes of the country. Cultural inspirations transpired from the need to mass communicate the aims and anxieties of the political contingency. It was from this need that music became the standard bearer of our culture. It unfolded a now seemingly unexhaustible supply of talent and creativity onto the world. And from  
**Clapton Interview Page 3**

## Summer Sessions Announced at Providence

The 1970 summer sessions at the Providence Campus have tentatively been announced. For the DAY DIVISION, session I will run from June 22 to July 24. Session 2 will run from July 27 to August 28. Classes will meet Monday through Friday, 8:00 a.m. to 10:00 a.m. for period I, 10:00 a.m. to noon for period II, and noon to 2:00 p.m. for period III. Classes will not meet on July 4 (Independence Day) and on August 11 (Veterans Day). Students may register at 266 Pine Street in Providence from 9:00 a.m. to 2:00 p.m. beginning April 27.

For the EVENING DIVISION registration begins May 19 and continues each Tuesday and Thursday until June 25. Monday and Wednesday night classes will run from June 22 to August 10. Tuesday and Thursday night classes will run from June 23 to August 13.

Registration for ENGINEERING TECHNOLOGY begins May 18 and ends May 22. Classes begin June 1st. Final exams will be given August 31 and September 1. There will be no classes for Engineering Technology ONLY from July 6 to July 10.

The following is a list of the summer division course offerings:

### Session I — Period I

Room	Course
A1	Accounting 1
A2	Law 1
A3	Intro. to Mod. Bus.
A4	Personnel Admin.
A5	English 1
A7	English III
25	U.S. History 1
27	Modern European Hist. 1

### Session I — Period II

Room	Course
A1	Econ. 1
A2	Bus. Math. 1
A3	Amer. Econ. History
A4	Analysis of Finan. State
A5	Problems in Science
25	Humanities
201	Chemistry 1
201	Lab. Tues., Thurs., 1-4 p.m.
27	Industrial Psychology
A13	Hist. of Western Civ.
A7	Political Science 1
A9	Math A

### Session I — Period III

Room	Course
A7	Physics I
A6	Lab. Tues., Thurs. 9:00 a.m. to noon
<b>Session II — Period I</b>	
Room	Course
A1	Accounting II
A2	Law II
A3	Intro. to Data Proc.
A4	Labor Problems
A5	English II
A7	English III

25 U.S. History II  
27 Modern European Hist.

### Session II — Period II

Room	Course
A1	Econ. II
A2	Bus. Math II
A3	Corporate Finance
A4	Statistics
201	Chemistry II
201	Lab. Tues., Thurs., 1-4 p.m.
27	Sociology
A13	Hist. of Western Civ.
A7	Political Science II
A9	Math A

### Session II — Period III

Room	Course
A7	Physics II
A6	Lab. Tues., Thurs. 9:00 a.m. to noon

### EVENING SESSIONS

Monday and Wednesday, 6:45-9:30 p.m.

Room	Course
A2	Sociology
A9	Math A
A5	Statics
A4	Accounting 1
A13	Tech. Math 1 Algebra
A7	Tech. Math III (Co-op)
A3	History of Western Civ.
A14	Engineer Graphics. I & II

Tuesday and Thursday, 6:45-9:30 p.m.

Room	Course
A1	Psychology
A2	Intro. to Data Proc.
A3	English I
A4	Law 1
A5	Economics I
A7	Tech Math IV (Calculus)
A9	Tech Math V
A13	Tech Math II
A14	Engineer. Graphics I & II
<b>ENGINEERING TECHNOLOGY</b>	
Architectural Drawing 1-2	
Tues. & Thurs., 12:00-3:00	
Communications 2	
Tues. & Thurs., 10:00-12:00	
Construction M&M	
Tues. & Thurs., 10:00-12:00	
Design Project (EE/ME)	
Tues. & Thurs., 10:00-12:00	
Dynamics	
Tues. & Thurs., 8:00-10:00	
Electrical Circuit Theory II	
Mon. & Wed., 10:00-12:00	
Electrical Circuit Lab	
Friday, 8:00-11:00	
Electrical Circuit Lab	
Friday, 11:00-2:00	
Elements of Machine Design	
Mon. & Wed., 12:00-2:00	
Mechanisms & Mach. Draw. 1-2	
Mon. & Wed., 10:00-1:00	
Strength of Materials	
Mon. & Wed., 8:00-10:00	
Structural Drafting	
Mon. & Wed., 10:00-1:00	
Tech Math 2	
Mon. & Wed., 8:00-10:00	
Tech Math 3	
Mon. & Wed., 8:00-10:00	
Tech Math E-3	
Wednesday, 6:45-10:00 p.m.	
<b>Summer Session Page 4</b>	

# EDITORIAL

Roger Williams College has been plagued by numerous thefts and vandalism since the beginning of this academic year. It first started with missing tape decks and tapes from various automobiles parked on the campus. The thefts then moved to the recreation room that was to be used for student enjoyment. Within two days of its opening, the pool table was broken into and vandalized, making it no longer available for student use. The attack then moved to the library and the exhibit of Richard Simpson, which was brought to the college by Harbinger. Mr. Simpson's prints were defaced with various vulgar words. Freedom of expression is fine until it infringes on another's freedom.

Also, throughout the last few months there has been a mysterious Poster Snatcher roaming the halls of Roger Williams. Day after day, numerous posters announcing the events of the week have suspiciously disappeared from the bulletin boards before the announced event. Why?

The Final Blow was dealt two weeks ago Thursday (March 26) when an expensive Yashica camera was found missing from The Quill office. Not only was the camera, on loan from a staff member, missing, but the film inside included shots of the Fair Housing Seminar held at Roger Williams. This camera is of vital need to The Quill staff. We would urge its return immediately.

\* \* \*

A problem which seems to be plaguing the students of Roger Williams is parking. With the recent ban on parking on Ferry Road, the road that leads to the water under the Mount Hope Bridge, and the regulations imposed on campus parking, students find that there are not enough spaces provided for cars on campus. At present, the lot located next to the Nike base is  $\frac{3}{4}$  complete. Cars may be parked there, but it is a long walk to the campus. At present, the path that runs from the lot to the campus is slowly becoming a brook, which tends to hamper walking.

There seems to be another outstanding question concerning parking. In January, the Administration, through the President's Advisory Council, voted to impose a five-dollar fee on all students wishing to park on campus. The student government took question with this and developed their own regulations and adopted a 50 cent fee to cover the cost of the sticker. This recommendation was presented to the administration and, at present, is awaiting an answer. We hope that it will not be forgotten and those who paid five dollars will receive a just refund. Let's hope that the administration decides to act on this request.

\* \* \*

Even with all of the problems that have faced Roger Williams, some good things have been happening on campus. Both the "Rufus" and Neil Downing concerts were enthusiastically enjoyed by everyone in attendance. It would be a good thing if concerts and places where people can get together could be available every weekend for student use.

With Spring comes new hope . . .

## Viewpoint

### Guns & Bombs — Revolution

Recently in this country there have not only been bomb scares but actual bombings. I do not feel, nor do I think any other people at this college, feel that bombs are the answer to this question of "freedom", nor do I feel that guns are the answer to the question (even though the way things are going they will be coming out in a little while). This is unfortunate. The middle class has always had a tendency to enjoy violence. So seeing the Black Panther Party periodically attacked, seeing those "commie" college kids beaten, seems to make them happy.

To combat this, there are two ways to do it. These are:

1.) Get inside of the "system" and ruin it. That is, talk to the people, if they have problems talk to them try to help them. If you get "busted" and are taken to court, bring jelly beans and some friends and have a party. You can even invite the judge, but be happy and carefree.

2.) Bring out the rifles and bombs and destroy everything literally!

I myself prefer the first. First, because you can do what you want. You can smile, dance and just be happy. Secondly, because I could never stand the sight of

blood. Not only mine, but other people's. How do I know? Because when I went for my draft physical I fainted four times when they took my blood, and the three guys blood they took before me. So, there's your answer.

So, let us not get the guns or bombs out but leave them to those that want to blow someplace else up. Let them blow up or shoot the people. Make love, have babies and live!!!

Peace,  
Tom Malone

## Letters From Everywhere

To the Editor:

Get the Facts straight

In regard to Mr. Jarinkes and Professor B, let us get our FACTS straightened out. First of all, The Quill has nothing to do with the Jarinkes affair. The Quill as in all cases, was merely acting as a medium through which one may express his ideas. Even if the individual is a member of the staff, HIS opinion should not be seen as a reflection of the paper's viewpoint.

Next issue: I for one do not know Mr. Jarinkes and frankly I do not care whether or not he is God's gift to education or a rare form of scholastic plague. But I do care and I do know that he, without any FACTS to back his vicious statements up, outrageously downgraded Providence students and faculty as lobotomized catatonics. To express an opinion is one thing; to insult and scandalize is another. Professors like Mr. Jarinkes can only mutilate the fine name of Roger Williams College by acting in such an undignified and unprofessional way.

Now let us discuss the most important FACT: The true story of Professor B. To begin with, Professor B had every right to defend himself against the mouth of Mr. Jarinkes; for being a part of Providence, Professor B was also caught in the avalanche of oral garbage which Mr. Jarinkes threw up. Next FACT: Speaking as a student of Professor B and as one who KNOWS him, I can say that he does not give away high grades as gifts. One earns his grade and the reason that many students do receive good grades is that he is a good professor; and his students LEARN from the many hours of lectures which he has diligently put his valuable time into. It is almost impossible not to learn from such a dedicated professor as Professor B. I and many others have learned a great deal about Western Civilization from Professor B, and the downgrade of such an outstanding individual as Professor B can only come from the minds and mouths of a group of lobotomized catatonics.

Losing Mr. Jarinkes is like losing your tonsils: They were useless when you had them and your throat was all the better once the infected bastards were gone. Mr. Jarinkes was dismissed (as of next fall) because the majority of the Providence campus and a great many Bristol students wanted him removed;

as evidenced in a petition concerning his dismissal. This is FACT. Roger Williams College needs men of ideas who will forward the college, not men who will disgrace the proud college name which many have striven to secure.

Barry M. Port  
Providence

\* \* \*

To the Editor:

Attention Bristol Campus — In reference to your letter concerning the "dropping" of Jarinkes and the "easiness" of Professor B, I can make no comparison between the two because I am a Providence student and have come in contact with Jarinkes. Thus I will not attempt to put down someone I don't know like you did!

Professor B is my instructor this semester for West. Civ. Recently we had an examination at mid-semester. Many students cry today for a declaration before an exam by the instructor to clarify the points of importance to be presented on the exam. Professor B not only notified the class, but attended his own classes until the time of the exam, so interested students could both redeem and participate in the material presented.

In any institution the student's role on an exam is what counts and his presentation of the right material is what is graded. Professor B graded according to this scale (as a matter of fact his scale ranged from 3 to 97).

In essence, Professor B can't be judged by some people who don't know his merits. He is worthy of the title instructor and he doesn't need Roger Williams College, Roger Williams College needs him! I figure that if one instructor can't stand one of his own associates, how can a split campus enjoy harmony between its faculty and students. Since Professor B has received no negative remarks concerning his teaching methods or ethics — the individual can figure who stands at fault!

Signed — Concerned

\* \* \*

To the Editor:

Your recent story concerning my activities as consultant to Federal Judge James B. McMillan contained several inaccuracies that should be corrected.

Your story stated that in Charlotte, North Carolina black children were bused eight to ten miles to segregated schools. In some areas of the south such a statement still applies today, but that is not true of the Charlotte-Mecklenburg County schools. Children are bused as much as eight to ten miles but to integrated not segregated schools.

Your story also stated that I was under armed guard while in my hotel. If the hotel took any special precautions I was not aware of it.

In the many times I have been in Charlotte I have always been treated with graciousness and courtesy. While some people undoubtedly have felt strongly about my presence there no one ever expressed such feelings to me personally.

Very truly yours,  
John A. Finger, Jr.

## Viewpoint

### Intellectuals From the Society of Rational

(Editor's note: We receive many letters to the effect that a single ASK LENNY column does not provide enough humor to make this paper complete. Therefore, we present this humorous article provided by the Society of Rational Intellectuals).

\* \* \*

Grotesque paintings leer at us in the library, primitive gurgling filters through our radios. Meanwhile, the "Coffee House Theatre" presents vulgar, cynical plays which portray man as a hopeless idiot and then wonder why few come to see their plays. In our modern twentieth century college, will we accept these throwbacks to the Dark Ages as art?

The question is already answered. The paintings are ignored and of those that viewed them, some chose to deface them. The music is unheard. The plays go on, to be performed before half-empty rooms while the "Coffee House Theater" is called an unqualified success.

It is not apathy that Roger Williams student have — but disgust. Roger Williams students are disgusted at the monstrosities and gargoyles spewing forth from our Art Dept. and from other sources which are called "great" art but whose distortions mock all that is great in man. We are disgusted at the jumble of meaningless sounds called modern music — called modern music, but actually somewhat primitive. We are disgusted at the formless things which masquerade as great modern sculpture. Art is not a fad, What is the alternative?

The alternative is art that projects human exaltation, the mastery of man over nature, life human greatness, the loyalty of man to that which he values and the overwhelming competence of man's reason to secure those values. The school of art that projects such a view of life is Romanticism. The greatest writers of this school are Ayn Rand, Victor Hugo, Edmond Rostand, O. Henry, and Dostoevsky. In music there are Schubert and Rachmaninoff. The great Romantic sculptors are Phidias and Praxiteles and the great Renaissance sculptors such as Michelangelo (for example David). In painting there are DaVinci and Iona and Delacroix to name but a few. Yet, these people, from different eras in human history, are not often mentioned together and not always called Romanticists. What unites them all under the Romantic banner is the fact that their art projects not the what is, but projects what could be and should be for man. If life is an escape from death and knowledge an escape from ignorance this is escapism and let us make the most of it. Let our campus be complemented by great romantic art — great by the standard of life and triumph and reason.

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## Clapton interview

(Continued from Page 1)

this Eric Clapton came into prominence as one of the major figures in the music world.

Now before you all get to hear about Eric, I'm going to bring in a bit more (musical) history, so as to clarify the necessity of its upbringing, and to give you a better picture of where Eric was at the time.

Back in the early summer of '67 (again), the musicians around this country were acting like "lobotomized catatonics." (I usually don't rip off other people's quotes but this time it seems to fit — I also don't like to express my personal views publicly, but certain tactics do turn me off!) They were all hung up on psychedelics and couldn't accept the fact that Sgt. Pepper had brought this form of rock to its last development. So again, as in the early sixties, it was all left up to the English. Over there, strange things were swelling. The Stones were in jail, and the Beatles were off on a holiday, amazed at their newly found sense of creativeness. Nobody could look at American Rock, for besides the psychedelic nausea, Dylan, the one major figure at the time, was in seclusion at the real Woodstock as a result of a motorcycle accident, and his need to readjust his focus on the world. The younger musicians had nothing to innovate on. They had to go back to their roots, and for the most part, this was an unknown origin. It was the blues.

This was hard to get into though, because blues had a Southern U.S. CORE which was not popularly recorded. To elevate this hassle they started bringing great bluesmen such as B. B. King, Muddy Waters, John Lee Hooker, Mamma Thorton, and James Campbell over to Britain. That brought out a number of talents in their own country, which would have otherwise remained dormant. One of these men was John Mayall.

Now Mayall had been into blues since about '55 or '56, but never seemed to get anywhere (this was probably due to his nasty temperament). He had a few recordings out on the English Decca label, but they never sold enough to make a living. One of those featured Eric Clapton, but lack of publicity on Decca's part kept this album barely accessible. When Clapton joined the group, the only news of it was in a Manchester trade magazine, which merely stated, "Eric 'Slowland' Clapton, former lead guitarist with the Yardbirds, replaces Roger Dean who is leaving John Mayall's Bluesbreakers." But when the whole blues scene was starting in England, Mayall became instantly popular and started attracting all the unknown blues musicians around him. It was from Mayall that Clapton met bassist Jack Bruce, and from Bruce that he met drummer Ginger Baker of the "Graham Bond Organization," Bruce's old group. The three of them formed *Cream*, and prepared their musical invasion of the U.S.

Now you remember how things were back here in early summer '67? Just sort of stoned and full of expectations, and very little known about all that England. We had a copy of the

interesting stuff happening in Blues Breakers with a Clapton LP but couldn't relate it to much of anything. The album Eric did with the Yardbirds was just early English rock stuff, and his Powerhouse group on the Elektra "What's Shaking" LP, which also featured cuts by Paul Butterfield, the Lovin' Spoonful, and Tom Rush, contained only three cuts, all of which were badly produced.

So my friend Steve Beckmeyer went to New York one weekend to try and find out what he could (remember we had time and will to do this sort of thing, because we were just stoned those days), and came back with a 45 rpm record by Cream. People there told him this was Clapton's new group, but that was all they knew about it. We played the record and were amazed to find that the "A" side was nothing but top forty publicity crap called "Sandbox Love." But the "B" side cut called, "I Feel Free" was tremendous, hard-electronic blues. We played that record at least twenty times a day for over a month, but could still find nothing about Clapton and/or Cream. Then, one day in the middle of the summer, Fred (Steve's brother) and I were looking about in a place at Harvard Square which sold English releases and found in a pile stating "New Imports," an LP called "Fresh Cream." Well, we got really excited, jumping, screeching and running around the store like idiots, etc. (We were stoned of course), and a salesman had to grab and shake us a bit before we could explain to him what the hell was going on. Well, he said that Cream was coming to the U.S. to open at the Psychedelic Supermarket in Boston in two days and to either buy the record "or get the f... out"; so we stole it.

Predictably, we got everybody in pretty much of a frenzy on our arrival home. It took us an hour and a half to play the LP because everyone wanted to see it, touch it, read the liner notes, etc., which told all about Bruce and Baker. After we heard it we decided it was the second best LP yet (S.P. being the first), got stonier, and heard it three more times.

The LP itself is about the same as the American version, with the exception that "Spoonful" (their first of three versions), replaces "I Feel Free," and that it is on the Decca instead of Atlantic label.

Before I get into telling you about my first encounter with Clapton (again, but I promise this will be the last time), I'll have to give you some history on the Psychedelic Supermarket.

The Psychedelic Supermarket was owned by this fortune-seeking Greek called George Pappadopoulos, who cared about nothing except making money. He wasn't a culture exploiter or anything like that, because at this time there wasn't too much culture worth exploiting. Now George owned this place called the "Unicorn Coffee House" which was then located on Boylston Street and which dedicated itself to underground folk music. George didn't know this, though, because all he knew was money and nothing about music. But people considered him a great guy for bringing all this new

talent into Boston and giving them a chance. But George wasn't even aware of this because he considered himself nasty, like most people who only care about money. So thinking in this vain George decided that a good rock club in Boston would make lots of bread and besides there was more room in Boston for more than one club (the Boston Tea Party being the first). Because George didn't know much about music and thought that anyone from England (like in 1965) would make lots of bread he brought Cream over to open his new club.

The Supermarket was located on Commonwealth Ave., just outside of Kenmore Square. It was underground in what was once an old subway station. George did nothing to it except put up a small electric sign, make a stage out of some old crates, and put in two colored lights. It was a real cruddy place, with poles all in the middle of it, filthy floors and walls, and no seats; and by now you know why so there is no need for me to tell you.

We all got there that night in Steve's 1959 Hillman Minx, which we had to push to start, and we had to do this often because it was accustomed to stalling. We were incredibly stoned, and were strung out to find the place so cruddy. But the biggest down was that they were only thirteen people there. Well, we all sat down on George's cruddy floor, and started passing around joints (remember it was cool back then), and some how got through the second feature group. Then the stage people started setting up Cream's equipment.

They had the most enormous amplifiers any one had ever seen. They were about 6-feet tall, two next to another; four in all. A.P.A. with 10-foot columns and a 350 watt amplifier, all by Marshall. Baker's drums included two huge basses each with Cream written on them like a glob of it. The whole thing took about a half an hour to set up, and about 15 minutes to test. Then George came out and welcomed everyone, gave us a disgust rap about the lack of peo-

ple and asked that we all tell our friends. (Advertising would have made him spend some bread). Then he introduced Cream.

This produced the biggest surprise yet. Everyone expected three English lads with Beatle haircuts and suits; instead they were wearing electric orange and variations with engineer boots. Clapton's guitar was spray-painted psychedelically and their hair was frized a foot or so over their heads (the way the Hendrix group had it — ripping it off from Cream). They started with "I Feel Free," and were so loud, we thought the whole damn subway was going to cave in. At the end of the song George asked them to turn down their amplifiers, but they told him to go away, obviously not caring about his electricity bill. Well, they played for two hours and got a five-minute standing ovation from all thirteen of us, plus George. They got off the stage, and Steve went up and handed Bruce a joint. Bruce then asked us to come into their dressing room and rap for a while, so about ten of us crowded into this really small, and smelly place, and started doing more dope. All over the walls, floor, and ceiling they had written (in electric spray paint) Cream blues forever, dope, and anything else that came to their minds. They passed around six or seven cans of paint and invited everyone to write whatever they pleased. Steve and I were so stoned and awed that we couldn't move. Clapton came over and asked, "You all right mates?" This sort of blew our heads a bit, so he sat down in between us, and lit up another joint which he then passed to me. Some guy came over and asked him what guitar he thought was best and he answered, "They're all the same to me." I asked why is that?

Clapton: "Well, they all have six strings, you know, and if you're up to playing, it doesn't matter."

Steve: "Well maybe not for you, but some just aren't as good to me."

Clapton: "How long you been playing mate?"

Steve: "About six years."

Clapton: "Well, you probably haven't got the knack of it yet. What do you think?" directing this to myself.

S.C.: "I guess it depends on how much natural ability you have."

Clapton: "Possibly. What kind of things are you people into?"

S.C.: "Beatles, Stones, Dylan and blues for the most part."

Steve: "How did you get into blues?"

Clapton: "Used to catch Sonny Boy Williamson (the English one — there was also an American) at the cellar clubs with me mates when I was younger."

S.C.: "Is he your favorite?"

Clapton: "Um — Yeah, him and Hurt (Mississippi John). Jack's the one who's really into him though. He's even written a tune about him."

He called Bruce over who said, "Yeah, he was one hell of an influence on most British blues musicians' lives and I felt I owed him some sort of tribute. Would you like to hear it?" We said yes (rather excitedly), and they both played it out on acoustic guitars with Bruce singing. It went something like "He's Clapton" Page 4



Left to right: Eric Clapton, John Lennon, Mitch Mitchell, Keith Richards. © Rolling Stone 1970 — from Rolling Stones Rock & Roll Circus.

## Clapton interview

(Continued from Page 3)  
gone, Sonny Boy's dead and gone," in about ¾ time — very simple and bluesy. I don't think Cream ever recorded it, and the only other place I've ever heard it done is on the live super sessions LP. "The Live adventures of . . ." but its quality is poor as in most of Al Kooper's arrangements.

We played percussion through and said we really dug it when they finished. Bruce just smiled and went back to painting.

Steve: (to Clapton) "Are you going to record it?"

Clapton: "Maybe" (still playing the guitar).

S.C.: "What are you playing?"

Clapton: "Three O'clock in the Morning" by B.B. King. I'm trying to work out an arrangement."

Steve: "Are you going to stay with Cream long?"

Clapton: "As long as we keep progressing, I guess. I think we're doing well together. We all help each other out."

S.C.: "Do you think blues will make it big here? Is there much room for creative improvisation — you know, like jazz?"

Clapton: "Shit yeah! It's the closest relative of jazz. We're becoming more and more creative every gig. Like "Spoonful" is different every time. Different off-beat accented time varies three, four, sometimes five times within. Like a lot of it sounds like jazz. Didn't you think so?"

S.C.: "Yeah! But do you think that all people playing around with this psychedelic crap will ever get into it? Is there enough room?"

Clapton: "Infinite. I'm sure

they'll get into it. They sure as hell aren't going to go anywhere playing what they're playing now."

Steve started to ask something but George came hoofing in saying that we were making a mess, that it was late, and to get the f . . . out. I guess he thought we were getting too much for our money or something! On the way out he asked Ginger Baker why his cigarette smelled so strange. Baker said, "Why it's the kind of tobacco we smoke back home, love. Would you like one?" George said he didn't smoke (too bad, I think he would have dug being stoned), and we had five minutes to get out. Well, everybody just got pissed off, but finally got up and left. On the way out Clapton asked us to come back the next night if we could, and said that they'd be there for 11 more nights. We came back every night, and on each night, more and more people came and, subsequently, we got to talk to Eric less and less.

About eight nights later, money went to George's head when he tried to make Clapton's girlfriend pay to see him perform. Eric became so infuriated and disgusted at this, that he refused to play the remainder of the gig. Cream then split to New York to never come to Boston as a group again.

**NEXT EDITION — PART II**  
Interview with Clapton in the spring of '68

Cream's last performance. Clapton with the Beatles. The Blindfaith Fiasco.

Interview with Bonnie, Delaney and Clapton in Boston, Feb., 1970.

## Providence Campus Endorses Open Admissions Policy

The following motion was presented to the Providence campus faculty at a meeting called by Dean Zannini, held on Tuesday, March 24 by Dr. Hebert of the Liberal Arts Faculty in Providence.

### MOTION

In order professionally to fulfill its obligations as a genuinely experimental college, and concretely realize, in its educative practice, the liberal ideals which justify its existence as an institution of learning, I move, Mr. Chairman, that Roger Williams College adhere to the Admissions policy set forth by the President of this College in his explanatory memorandum sent to the Dean of the College of Arts and Sciences on the 27th of January, 1970.

The motion passed by an overwhelming majority. A copy of the memorandum of the 27th of January appeared in last week's Quill.

**NOTE:** This motion, in effect supports the open door policy of the College.

## Attention: All Second Semester Sophomores

All sophomores who will have completed the requirements for the Associate Degree before the beginning of the Fall, 1970 semester must complete the Senior Division application form by April 15, 1970 if they intend to enter the Senior Division.

These forms are available at the Admissions Office in Bristol and at the switchboard in Providence. They must be completed and returned by the April 15th deadline to either office mentioned above.

### CLASSIFIED

Motorcycle Helmet Wanted — "Bell" or "Premier" preferred. Any condition as long as it can be inspected. Please leave name and phone number for Mimi at the Providence Quill office.

### BY POPULAR DEMAND

The R.W.C.  
Drama Club  
Coffeeshouse Theatre

presents  
the musical comedy

"GOD CREATED HEAVEN  
AND EARTH  
but  
MAN CREATED  
SATURDAY NITE"

Thurs., April 9, 1970  
8:00 & 10:00

and

Friday, April 10, 1970  
8:00 & 10:00

Admission 75c  
Contemporary Dessert  
and  
Exotic Beverage Served

## Ask Lenny

I'm a student on the Bristol Campus and I was wondering. What do you believe will happen to RWC if a certain administrator is not to return in September?

Ans. — I believe everyone who reads your question knows what you're talking about and whom you're referring to. I believe that the wheels will start to move when Mr. X leaves this college. I hope that a sound elementary education program will finally be in visual existence, and that courses like math and languages become required courses to take. I think under the present system the college is at a standstill.

This situation reminds me of when I used to watch a western movie, and the chief of the Indians couldn't get along with

some of his tribesmen, because of a difference in philosophy and ideology. So what does the Chief do, he doesn't resign, he doesn't try to smoke the peace pipe, but rather he scalps them. This would be a way of dealing with those oppressors.

Now that our chief has let the hot air out of RWC let us hope we feel some cool, refreshing, inspiring air coming in.

This college is running under an Open Door Policy and must maintain this policy no matter what, more good than bad comes out in the end. And, if our chief finds a new tribe of Indians who share his philosophy and will become dedicated to this cause, then RWC will never be an Ivy League College, but rather the good Ship Lollipop.

## Who Really Lost!

Just recently I sat home alone wondering what to write for this week. I was listening to some sounds when The High Priestess of Soul blared forth with "The King of Peace is Dead." I thought back to that April day and even deeper to Washington, Selma, Montgomery, Greenville, and other places. Here was a man who preached non-violence and he died violently. I tried to compare him with Gandhi and the same truth held. Then I thought of Bobby Hutton (Black Panther), murdered by law enforcement officers. I then realized that the feeling in America of appallment is like a Hallo-wen game with humans being the treat and death the trick and we only unmasked after they act. You see the first two were peace lovers and the latter associated with violence so it really doesn't matter which you

embrace. If you talk unification of total intergration you are enemy A of the structure and considered expendable. If you maintain that the Civil Rights movement died in 1965 as I do, who really lost with the king's death?

Next week my answer.

Paul Cardoza

## Summer Sessions

(Continued from Page 1)

Tech Physics 2  
Tues. & Thurs., 8:00-10:00  
Tech Physics 2 Lab  
Friday, 8:00-11:00  
Tech Physics 2 Lab  
Friday, 11:00-2:00  
Human Relations  
Engineering Technology meets on a tri-semester basis. There is, in addition to the regularly attending cooperative engineering students, enrollment space available. Please see a counselor.

## Coming Events

TUESDAY, APRIL 7

3:30 and 8:00 p.m. — Movie:  
"LAST DAYS OF MARIENBALD." Lecture Hall 1,  
Bristol campus. Free. All students invited.

WEDNESDAY, APRIL 8

3:30 and 8:00 p.m. — Movie:  
"MURDER IN THE CATHEDRAL." Lecture Hall 1,  
Bristol campus. Free. All students invited.

THURSDAY, APRIL 9

FRIDAY, APRIL 10

8:00 and 10:00 p.m. — Coffeeshouse Theatre:  
Demand Repeat, "God Created Heaven And Earth, But  
Many Created Saturday Night."  
Public Invited. Admission 75¢.

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## All College Mixer

FRIDAY, APRIL 10, 1970

8 — 12

JOHNSON'S HUMMOCKS  
Allens Ave., Providence

**"Up the Library"**

# A History in Brief

By Richard B. Moses

I was talking to a 2600 year old librarian the other day (we were cutting some tapes for a radio station) and she was telling me they had the same problems back in the days of Alexandria when the first library went up; no parking places, no books, bad books, no way to take them out (she told of a fellow who was so disgusted at having his pages chained to the wall that he took the whole wall with him). And librarians: they always did look frowsy and drab and appeared to be the dullest people in the community. "They didn't know anything," she said, "and some of them couldn't even read!"

Unfortunately things haven't changed drastically in the last twenty-six centuries. Most libraries are still dull places and more than a few librarians are as drab and lifeless — even anti-life — as their dusty book shelves. Occasionally, though, you run across a different sort of place: Federal City College in Washington, Hingham Public Library in Massachusetts and others. Places that don't give a damn about what tradition says they're supposed to be, but just intend to be what a library should be: the vortex of intellectual activity, the center for every idea in the world. The hell with

the book, the film or the record — the IDEA is the thing! And if it takes a printed page, or a grooved disc or a celluloid strip to get the idea across, all right. But it's the idea, the experience the "evidence of life" that is the great thing; it is the "aha!" reaction, the surprise, the discovery that, as one very young reader put it. "I can live outside myself!" The library is a place of changes and to use it effectively means simply to go through the changes — and changing of course is learning and that's what we're all here about.

It is no accident that the library is at the geographical center of this campus. It should be the center of many things including controversy and debate as well as information. The library's job is not just to "give 'em what they want" — TV does that — but to stimulate curiosity, to urge decision-making, to propagandize for good taste and sound judgement, to pepper the mind with people, events and ideas that force reexaminations, that turn you around and perhaps even set you free. The library is a very aggressive place. Watch out for it! It attempts to inject itself into the cultural stream and must constantly anticipate and outguess. The library that sits and waits is a dead li-

brary. There aren't many live libraries around; one of them may be on this campus, it's too early to tell: we're still stickily post partum. But we're off to a good start. Open seven days a week, a total of 77½ hours, employing seven professional librarians, almost none of them completely dull or drab; building a collection at the rate of 1200 books a month, subscribing to over 400 periodicals, circulating art prints and, soon, paperbacks, best sellers, recordings, slides, tapes, and films. A Chief of Audio-Visual Services has been hired and will be on deck May 18; until then patience must be the byword: AV is now virtually a one-man (one secretary) operation (plus peripatetic student help), operating out of temporary quarters under steady streams of unpredictable and undependable predictables.

In short, the library is pulling itself together toward the kind of smooth-running efficiency that will enable it to operate its facilities and services optimally.

Then: When this is accomplished — when materials acquisition is humming, directors and galances set and services established — the library and the librarian, can begin doing what they are in business to do: experiment, expand, innovate. Roger Williams College is an experimental college and part of this experience should be perhaps, a series of open seminars on experimental education, with notables in the field invited to spend the day looking us over and meeting for discussion and debate with faculties and students. This is a library function and the idea is being worked on. The library is a communications center. Communication means radio, television, tape networks. The library should house a taped record of every event held on campus (The Neil Downey concert is already stashed in the vault), every production of the Drama Club. The library must support not only classroom and academic activities but interest groups such as the sailing club, Harbinger, Quill, and special activities like the "Sex" seminar series.

The library is a resource center as well as a learning environment. Ask it for anything: it will (or should) have it or know where to get it. Meeting rooms, room for a full-rigged sailboat, an art exhibit, a special book collection? Absolutely.

And I trust there is some awareness that the library is a place for humor and even an occasional belly laugh. Now and then a chess game or a hand of poker. Great hopes, ambitions outasight — but not unrealistic. Keep those complaints and lists coming in. Student book requests are as welcome as any other. Just remember, we are not limping or crippled; we are toddling, still, and occasionally falling. The 2600 year old lady librarian from Alexandria claims they had big signs back that said: "SHHH!" I pointed out that we didn't have such things any more and she piped, "I know — you say SHUT UP!" Well, that's some progress.

# Asthmador Versus the Law: A Prescription For Danger

Prepared by Consumer Reports

Two Maryland teen-agers went on a trip earlier this year. They wound up in the hospital.

The "trip" was provided by a drug sold openly over the counter at neighborhood drugstores.

Another "trip", under FDA investigation, involves a 19-year-old South Dakota youth. The account which prompted the Food and Drug Administration inquiry says the young man mixed the drug with a cola beverage and tried to walk on water.

He drowned.

The drug product is apparently becoming well known to those in search of a readily available, inexpensive, legal hallucinogenic.

In 1967 and again in 1968 the Bureau of Drug Abuse Control detailed for the Food and Drug Administration between 150 and 200 cases of drug abuse involving the product — including two fatalities.

The product is **Asthmador** and the hallucinogen it contains is stramonium.

Faced with the evidence, in August 1968 the FDA ruled that products containing stramonium could no longer be sold without a prescription. Druggists, it said, would have to be so informed by labels on the products.

But the R. Schiffmann Co., of Los Angeles, which says it grosses \$150,000 a year on the product, continues to market **Asthmador** with stramonium — and without the label required by the FDA. Were the drug sold by prescription only, no doubt the sales figure would be drastically reduced, says Consumers Union, the independent, non-profit consumer-advisory organization.

The FDA ruling on stramon-

ium was based on the federal Food, Drug, and Cosmetic Act, and the FDA recently seized a shipment of the Los Angeles company's **Asthmador** under terms of the law.

The seizure was for misbranding of the product — it didn't say that a prescription is required — and the Schiffmann Co. has gone to court to appeal the FDA seizure.

But meanwhile the over-the-counter sales of **Asthmador** continue; a product which the user burns and inhales to, the label says, "relieve the distress of Bronchial Asthmatic Paroxysms." It was easy enough for a Consumers Union staffer to buy at a local drugstore.

If an appeal of a misbranding seizure is made, the government ordinarily is precluded from initiating any further seizures.

"And to make matters worse," says Consumers Union, "the company has had the case transferred from Cleveland, where the seizure took place, to San Francisco, where, according to a company official, crowded court schedules and the opportunity for appeal may keep the case in litigation for 5, 7 or even 14 years'."

The law provides one way out, says Consumers Union. If the Secretary of Health, Education and Welfare has "probable cause" to believe the misbranded drug is "dangerous to health," an unlimited number of additional seizures can be undertaken.

But, says Consumers Union, the FDA is apparently reluctant to take advantage of that option, hoping instead that the makers of **Asthmador** will drop their appeal and label their product a prescription-only drug.

# Consumer Report Gives Dealer-Cost Guidelines

MOUNT VERNON, N. Y. — Knowing how low an auto dealer can go and still make a profit on a new-car sale could save you considerable cash.

Here is a money-saving guide to dealer costs prepared by Consumer Reports, the independent consumer-advisory magazine.

First, subtract the transportation charge from the bottom line of the window-sticker price posted on the car window. Then multiply the remainder according to the following:

Intermediates .....	81½%
Full-sized .....	78%
Compacts .....	85%

Then add the transportation

charges back in. For the purposes of these calculations, treat the Chevy Nova and the AMC Ambassador as exceptions and use the "intermediates" figure.

The result, says Consumer Reports, will be very close to what the car cost the dealer. Seasonal, regional, or manufacturer's sales may also improve the buyers' position.

The magazine warns in its annual auto issue, now on sale, that it is not uncommon for the dealer to have removed the price sticker before displaying the car. "That's illegal," Consumer Reports says. "Insist on seeing the sticker, it's the only point of price reference you have."

# Trinity to Play on Broadway

Providence, R. I. — Trinity Square Repertory Company will stage two productions in New York beginning May 18, artistic director Adrfan Hall announced today.

Hall said Trinity has accepted the invitation of the American National Theatre and Academy (ANTA) to present Roland Van Zandt's "Wilson In The Promise Land" and James Schevill's "Lovecraft's Follies" at the ANTA Theatre May 18 — June 6.

Trinity Square will be the final company to appear this season in the ANTA Showcase Series, subsidized by the National Foundation for the Arts, which has spotlighted America's leading regional stage companies.

Trinity Square officials also announced that the theatre has been invited to perform at the Israel Theatre Festival in Tel Aviv and Haifa, and return for a second appearance at the Edinburgh Festival in Edinburgh, Scotland.

**Sailing Club:**

## Presents a Series of Lectures

Thursday, March 26, the sailing club elected officers. Those elected were: James Maguire, President; Peter (Jerry) Baum, Vice-President; Robert Angelone, Treasurer; Jeanne Lincourt, Secretary. Mr. David Robinson was named Faculty Advisor. Thursday, April 9, at 2:30 in room 34 the Sailing Club will present the opening lecture in a series of lectures concerning "Sailing and Safety". The first lecture will be on safety and regulations and the guest speaker will be CWO William Muessel, Commanding Officer, Castle Hill Coast Guard station.

The second lecture will be Thursday, April 16, at 2:30 in room 34. The lecture will be given by Jeanne Lincourt, and it will be about basic sailing principles.

The Sailing Club is displaying a sailboat in the Library. The

boat an O'day Widgeon, was donated by the Stanley Boat Yard in Barrington.

Anyone seeking more information please contact any of the club officers or Mr. Robinson.

The Roger Williams Sailing would like to extend public and well deserved thank yous to the following persons Mr. David Robinson, whose leadership and hard work has made a dream a reality; Mr. Richard Moses, who single handed obtained a boat to put on display; the O'day Boat Co. and Stanley's Boat Yard for donating the boat; and to Mr. William Mershon, for his help and advice.

At this time the RWC Sailing Club would like to invite anyone in the college community who wants to learn to sail, to race, or who would just like to sail in Mt. Hope Bay, to become members.

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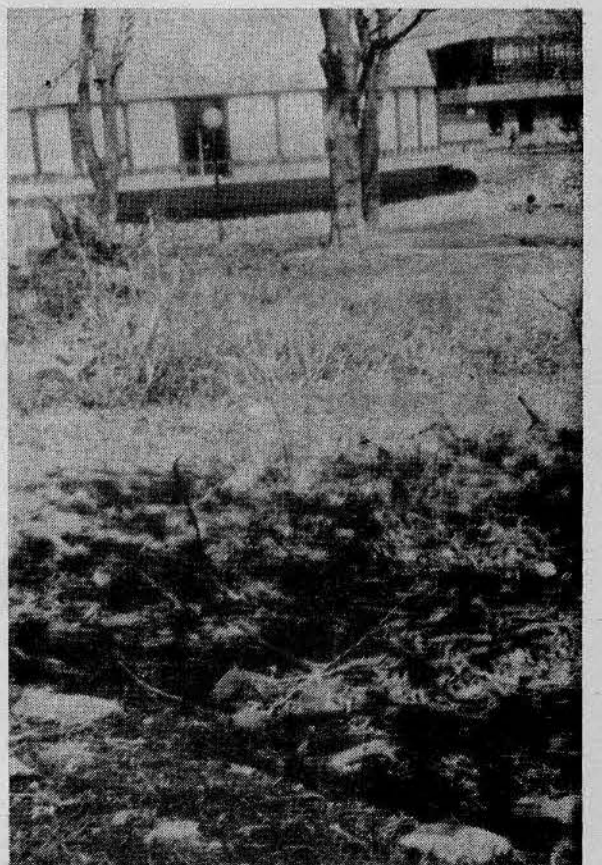
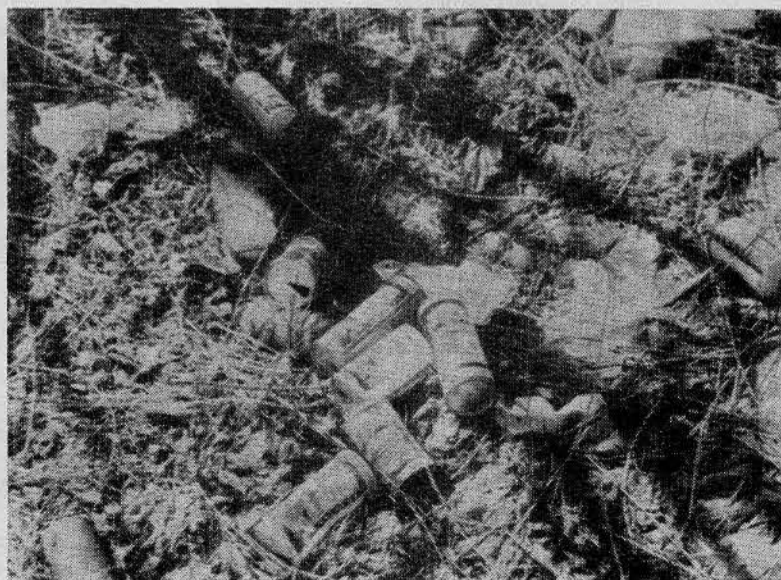
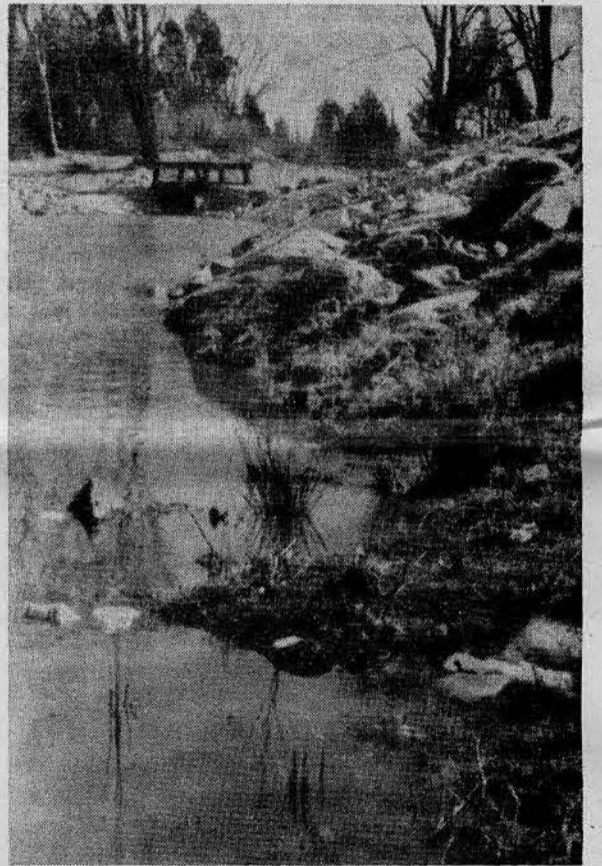
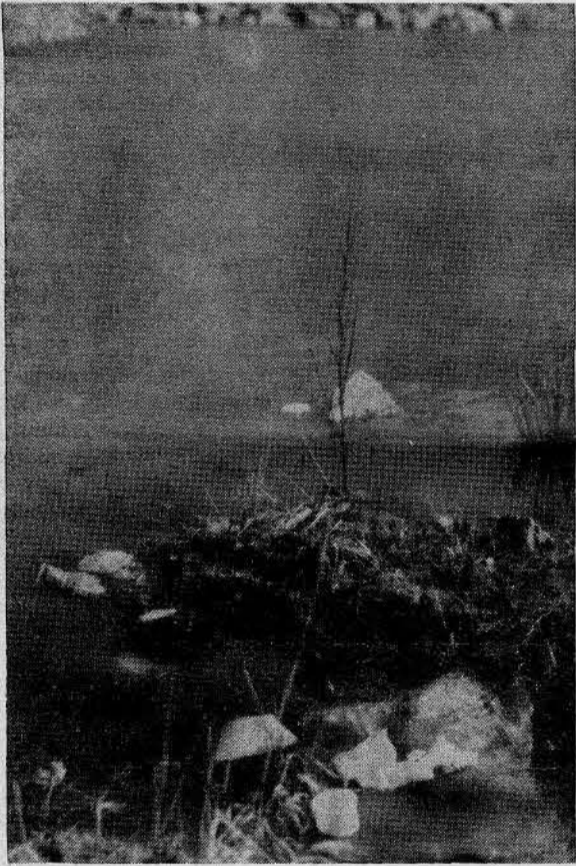


The miscellaneous assortment of debris pictured here is symptomatic of a disease from which our environment suffers. This disease has been diagnosed as an "eco-crisis" (a threat to the balance of nature), and its cause has long been identified as that insufferable consumer, technological man.

The best place to begin setting aright the ecological imbalance created by our consumer technology is right here and right now! On April 22nd, the first national environmental teach-in will take place. In colleges and universities across the country people will be getting together to begin planning a major campaign against the polluters of our environment. To date, interest in the teach-in at Roger Williams has been almost non-existent. Maybe the photographic tour this page offers you will make you stop, think, and act.



## The Persecution, Pollution and Untimely end of our Campus?



Photos by Peter Holden