

10-18-1972

Montage October 18, 1972

Students of RISD
Rhode Island School of Design

RISD Archives
Rhode Island School of Design, risdarchives@risd.edu

Follow this and additional works at: <https://digitalcommons.risd.edu/studentnewspapers>



Part of the [Aesthetics Commons](#), [Architecture Commons](#), [Art and Design Commons](#), [Art Education Commons](#), [Creative Writing Commons](#), [History of Art, Architecture, and Archaeology Commons](#), [Music Commons](#), and the [Theatre and Performance Studies Commons](#)

Recommended Citation

Students of RISD and Archives, RISD, "Montage October 18, 1972" (1972). *All Student Newspapers*. 57. <https://digitalcommons.risd.edu/studentnewspapers/57>

This Newspaper is brought to you for free and open access by the Student Newspapers at DigitalCommons@RISD. It has been accepted for inclusion in All Student Newspapers by an authorized administrator of DigitalCommons@RISD. For more information, please contact mpompeli@risd.edu.

Oct 72

R.I.S.D.
OCT 26 1972
LIBRARY

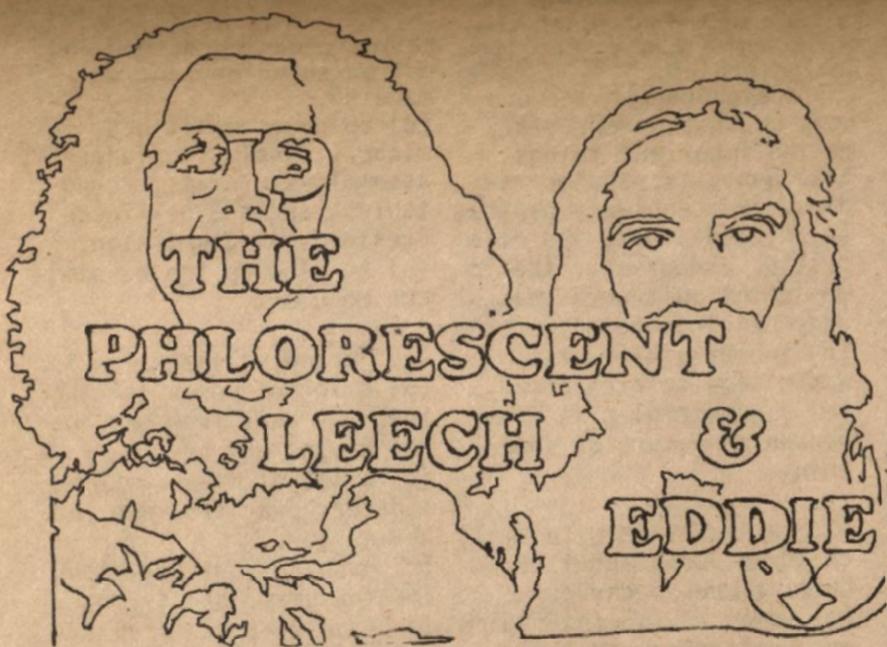
WANTED

As you can see, this newspaper is untitled. We on the staff could not come up with one that we liked, and we did not want to carry over the titles used in the past few years.

So, we are opening up the problem to you. Think up a new name for the newspaper, fill it in on the top of the page in the blank space, and submit it with your name and box number to box F-7. Please

submit all entries before October 31. Then we, the staff, will get together and decide which one we like best. The person who submits the winning title will receive a \$20 credit charge at the RISD Bookstore. We will notify the winner through his/her mailbox and also announce it in the next issue. Please remember to include your name and box number.

REWARD



OPEN HOUSE AT C.A.C.

Wednesday night. The red and pale green of the sunset have drained below the city horizon, leaving the rich velvet of the evening sky. The sterile white of a floodlight intrudes upon the deep colors of the autumn air, glaring off the glass doors of the refectory and cutting dark lines across the brick wall. The early yellow-brown of leaves hovers motionless above the entrance; a security guard looks out past the door, shadows breaking across his face. In small groups, the students encir-

cle the light, obscure forms and shifting silhouettes spread across the landing, up and down the confusion of stairs. The murmur of voices is subdued in the lingering heat of the summer remembered, broken now and then by reassuring laughter and turned faces.

Frank Zappa would clean up here; taunting the audience with his condescending weirdness, he would have a field day, but tonight only his aura is present. Phlorescent Leech and Eddie carry the

(Continued on Page 3)

It is not important for you to read this article unless you are a student at RISD. It is also not important for you to talk, or write, or paint, or draw unless you want to communicate, and it is not important for you to communicate unless you have something to say. We have something to say, but we believe that what you can communicate to us of your feelings about life at RISD is more important than what we fourteen people can say to you. You are the RISD student body. We are the Campus Assistance Center. Your function is to communicate. Our function is to act as a source of information to you, and to the faculty and administration. We can be the bridge. On Thursday,

October 26, at 4:00 pm come in and talk with us. Bring a friend. Have some tea and cheese, or maybe some coffee. Look at the student art on display. Find out what to do next week on the current events calendar, or just relax at the end of a busy day. Talk with Dean Randolph, or Dean Davies, or Dean Souza or if you prefer, just talk to your friend, but do stop in unless you have nothing to communicate. We are located on the first floor of Memorial Hall in the Outer SAO Office, and are always there, or if you prefer not to come, tell us why, box F23. See you on Thursday, at 4:00 pm.

Campus Assistance Center

THE HEADS-I-WIN, TAILS-YOU-LOSE MULTIPLE-CHOICE WOMEN'S LIBERATION TEST

1. The minimum amount a woman has to do to be just barely acceptable is: (a) wash her face and wear clean underwear in case she should get run over. (b) a wisk of eye shadow, a light froth of foundation, and a little dash of cologne behind each earlobe. (c) do anything so long as it's obvious she's done something. (d) none of the above -- men just like the natural look and a lot of TLC. (e) acceptable to whom for what?
2. Women shave their legs because: (a) hairy legs are disgusting and ugly -- yecchkh! (b) men won't like them unless they do. (c) a woman is naturally more clean and neat. (d) women don't want men to know secret things about them, like they have hair on their legs. (e) Schick and Gillette sell razors and it's hard to build an advertising campaign around cutting your wrists.
3. Women who do masculine things like smoking cigars, wearing pants and swearing are: (a) just going against their own good interests because men don't like things like that. (b) going to blend in with men until pretty soon you won't be able to tell the sexes apart any more. (c) probably psychopathic because cigars and pants and swearing are ugly, dirty things that men are forced to have against their will. (d) basically the kind of women men don't marry but they really like. (e) revolutionaries trying to break down the foundations of society.
4. Women are paid less than men because: (a) men have families to support. (b) men work harder and deserve more. (c) women would be unhappy going above men. (d) it is purely by chance. (e) men have better jobs than women.
5. Men have better jobs than women because: (a) men have families to support, men work harder and deserve more, women would be unhappy going above men, and besides, it's purely by chance. (b) nobody wants to work for a woman boss. (c) women keep taking time off to have babies and do other unreliable things. (d) men's egos are more fragile than women's so they really need to be propped up and helped along. (e) men are naturally more aggressive and go-getting.
6. A woman who takes her work seriously and wants a life-time career: (a) is a betrayal of all that's decent and lovely in her sex. (b) probably had some deep childhood trauma like an alcoholic mother or a broken home. (c) is just trying to hang around men during the day instead of staying home where she belongs. (d) is doomed to failure because of women's innate biological inferiority. (e) might as well forget it.
7. Men ask women out instead of vice versa because: (a) women have no mating instincts and cannot be counted on for this important function. (b) men make more money than women so women get their own back by this underhanded method. (c) women are almost uncontrollable in their desire for men and so must be held down by devices such as this. (d) women are kind of selfish and thoughtless and it never occurs to them to ask men out. (e) women are so insecure and helpless that they would fall to pieces at a rejection.
8. There are almost 3 million more women than men in the United States; therefore: (a) there are almost 3 million very lonely, very unhappy little ladies. (b) we should stop talking about women's liberation and get out there and compete for the men. (c) all those women are probably Lesbians anyway. (d) the only solution is to revive polygamy. (e) the only solution is a pill to turn half of those women into men -- and Christine Jorgenson should be strung up.
9. Girls who flirt and practice feminine wiles and flatter men are: (a) just looking out for their own best interests, since men are too egotistical to be interested in them for their own sake. (b) deeply neurotic and lacking in self-confidence. (c) tarts, that's all, just tarts. (d) the embodiment of women's wisdom and power through the ages. (e) secretly very dominant and aggressive and masculine.
10. Women who get raped are: (a) probably subconsciously asking for it. (b) the helpless victims of a handful of irrational madmen. (c) probably the kind who couldn't get a man to protect them. (d) victims of the simple fact that women are slighter and less tall than men. (e) a warning to us all to stay indoors and pull our curtains.
11. Women stay home after they have children because: (a) they feel like fooling around for a while and having some fun. (b) women are naturally more motherly and better at raising children. (c) men are too smart to get stuck at home changing diapers and doing dishes. (d) this is the most wonderful and creative work in the world and women are so lucky to do it and they should be grateful. (e) it's always been that way and it's always going to be that way forever and ever.
12. Serving in the armed forces is for the good of the country as a whole whereas having children is: (a) not under rational control; women can't keep from having babies. (b) a big drag on the economy because women quit making important things like guns, transistor radios, and scholarly papers. (c) kind of evil and disgusting and creepy; that's why women quit work when they get pregnant. (d) too trivial even to waste time talking about. (e) a wonderful gift from heaven or nature or something.
13. A housewife with small children works about 95 hours a week because: (a) women are so inefficient and scatterbrained they can't organize their lives like men. (b) it would be immoral and lead to the destruction of the family and the society for them to do any less. (c) they would just fool around and get in trouble unless they were kept busy. (d) women are just naturally able to work harder for longer hours than men, and besides, they enjoy it. (e) women's work is never done -- everybody knows that.
14. A woman who leaves her husband and children: (a) must be some kind of unnatural monster or beast. (b) will just get herself into the same situation all over again in a little while. (c) is going to be lonely and miserable and guilty forever afterwards, which is just what she deserves. (d) has actually committed a crime against society and should be treated as an outcast. (e) is simply nonexistent; everybody knows women want to have husbands and children, not leave them.
15. The most important thing in a woman's life is: (a) making herself attractive and pleasing to men. (b) making her husband happy and taking care of him. (c) having children and raising them to be happy. (d) loving and serving and giving and ministering and catering and tending and sustaining and succoring and attending and cleaning up afterwards. (e) Who knows? People are different.
16. The way for women to get their rights is: (a) to work harder and try to bring themselves up so they can really earn a better place in society. (b) to split off from men and have their own nation all to themselves. (c) to try to make themselves pleasing to men and not be so whiney and demanding. (d) to have committees, seminars, panels, conferences, assemblies, forums, round tables, and a Blue-Ribbon Presidential Commission. (e) to blow up the Washington Monument.
17. Women's liberation is: (a) a lot of women getting together away from men and not having any sex. (b) a lot of women getting together away from men and having sex. (c) burning your bra, look looking ugly, and trying to be unpleasant to everybody, especially men and pretty girls. (d) fighting to get ahead, make your mark on the world, blaze a trail, beat a path, and grow a penis. (e) getting rid of all those icky-sicky feminine things about yourself and getting in good with men.
18. What's sauce for the goose is: (a) beneath the gander's dignity. (b) objectively counter-revolutionary for the gander. (c) far above what the mundane gander could ever aspire to. (d) castrating and Oedipal for the gander. (e) meat for the gander.

(Continued from Page 1)
 reputatuon only of having been a part of the Mothers of Invention, and the people waiting outside the refectory appear indif-ferent.

Inside, on the slightly raised stage, a RISD student introduced as Buzzy Watts is performing to an apprehensive audience. He speaks nervously between songs ("Let's hear it for Robert Johnston") but his clean picking and flat out singing of old acoustic blues is strong. The fal-tering dischords of his own songs detract from his poise, and amid the noisy conversations in the hall he comes off only as the warm-up guitarist. With a smile and a shrug he says, "Well, I guess I've been pre-empted by the big-name group", and finishes up with some good finger-picking blues.

After a shuffling about of equipment, the lights dim and the lone figure of Don Preston walks over to the keyboards. He strikes a quavering note, a distorted clash of cymbals that fades out and then crashes again in synthesized repetition. He adds other notes; a weird rumble of thunder, an eerie high-pitched cry, all echoing themselves in patterned unison. Behind him appear the rest of the band, shadowed forms against the window backdrop of the city-scape. The rhythm of the synthesized symphony builds, the drummer picks up the tempo in the back-ground and suddenly the band breaks in, the lights come up. And spotted in the foreground: Eddie twisting sideways to the beat, microphone at his mouth, and Phlo, huge and bouncy, a gargantuan Mark Bolan dancing madly about the amps, flesh heaving as he strikes the chords with a full arc sweep of his arm, Peter Townsend style. The band is together, the music is strong, but it isn't until the third song, the hit "Feel Older Now" that the audience realizes it as a whole. The stag-nant air is hot and thirsty, the crowd moves very little; but over by the walls people have stood up and are be-ginning to dance.

The crashing acoustics cover up much of the sub-tleties of the instruments

and blanket out the middle range notes; Phlo says between songs, "this place sure was built for eatin'". But the band is getting it on and the proximity of the music, the absence of the super-concert detachment makes the hall almost cozy. The atmosphere comes close to a Grateful Dead concert; an article in *Rolling Stone* described Garcia as being a part of the audience -- "he looked down at me and actually smiled, he was right there." And tonight Phlo and Eddie are right there, a part of the audi-ence; making cracks about school food, stripping to the waist to do their daring Sanzinni Brothers acts. They are comics and actors, they stand on their own without Zappa. And their music carries its own, too; Eddie's vocals, Preston's exceptional keyboards, Phlo's driving quitar and piercing voice. By the last song, the audience is caught up in their charisma and when the lights come on in the middle of the drum solo and the amps go dead, the spirit of the music keeps it going, carries it on into a standing, foot-stomping encore, and out into the night air.

Jeff Carpenter

ISHMAEL

A meeting was held Oct. 2 to organize this year's staff for *Ishmael*, the co-operative literary-arts magazine of Brown and RISD. The publiation was spawned 3 years ago but this will be the first full year that it will be printing con-tributions from RISD as well as Brown. Bob Lane and David Ratner, the co-editors of this, the sole literary-arts publication serving the area, hope to enlarge the format to 8 1/2 by 11 to facilitate the presentation of portfolios. But to date there has been a financial tie-up; Brown being short of funds and RISD having problems getting the funding commit-tee organized.

Ishmael will have three issues this year; Nov. 17 is the deadline for sub-missions to the first, which will come out in the first week of December. Material accepted is gener-ally limited to prose, poetry, translations, graphic art and photographs. Submissions may be left in box E-11 in the RISD mail room or in the outer SAO office. For further infor-mation, call David Ratner at 421-6173.

The RISD Museum has opened a new gallery of ethnogra- phic arts. The redesigned gallery houses examples from the Museum's permanent col-lection of African, Pre-Co-lumbian, North American In-dian, Eskimo and Oceanic art.

Approxiamately 75 pieces of sculpture and other artifacts, some of which have never been exhibited, will be on view at one time. Periodically these will be rotated with other items from the Museum's growing holdings in these areas. arranged according to cul-ture and usage, the exhi-bits include supplementary material that explains the use of the artifacts by the people who created them.

In announcing the instal-lation, Dr. Ostrow, the Museum's director, stressed the educational aspect of the new facility. "Increa-sing interest in the endemic arts of Africa, the Ameri-cas and Oceania has prompted museum personnel to find new wasys to present this material to the general public. The new gallery will present the aesthetic accomplishments of these cultures within a very hu-man context. Most of the artifacts on display had a pratical function in the lives of the people who made them. By amplifying this aspect, the works of art become more familiar; and more immediately ac-

cessible to the general audience."

Several other fall events at the Museum are correlated to the opening of the new gallery. *Life* photographer Eliot Elisofon will discuss "African Art in Tribal So-cietiy" on Oct. 25 amd Ed-mund B. Gaither, Curator of the National Center of Afro-American Artists, Inc. will talk about "African Art and Its Carryover into the Amer-ican Art Scene" on Nov. 8. A seven-week lecture series entitled "Aspects of African Art" started Oct. 4 and will run through Nov. 15. The lectures cover not only mat-erials, techniques and styles of African art, but also its role in tribal society.

A special exhibition of African art will open Thurs-day, Oct. 12. The exhibition is the most comprehensive exhibit of African art to take place in southern New England.

The 100 works of art in the show are on loan from the Museum of Primitive Art in New York. The selection, made by the New York museum's Chairman Robert Goldwater and its curator Douglas New-ton, includes figure sculpt-ure from Nigeria and the Congo, animal masks from the Ivory Coast, carvings from the Sudan, Ashanti gold weights and other art artifacts. The exhibition will be on view through Nov. 19.



Peruvian Figure Sculpture (1000 - 1400A.D.)
 Photo: Museum of Art, RISD



ABORTION
INFORMATION

PREGNANCY TEST AVAILABLE
 An Abortion can be arranged
 within 24 hours
 You can return home
 the same day you leave.

CALL COLLECT:
215 - 735-8100

OPEN 7 DAYS A WEEK A Non-Profit Organization 24 HOURS

RULES TO THE GAME

So, you want to play the risD game. Well it ain't gonna be easy. First, you've got to make money (how realistic?). Make:

- 5---- \$10.00 cards
- 2---- \$50.00 "
- 1--- \$100.00 "
- 1--- \$500.00 "
- 1-- \$1000.00 "

10 cards total

Next, you'll need some credits. Limit these to 10 cards also and use a score sheet to keep track of everyone's money and credits. Make:

- 4--- 1 credit
- 3--- 3 " "
- 2--- 6 "
- 1-- 10 credits

10 cards total

You have probably noticed several big D squares on the game board. These squares correspond to 25 cards of the same name. The purpose of the big D cards is to determine the meaning of the D in risD at any given moment. Make:

- 10 Design cards:
 - (7 good design = +3cr.
 - (3 bad design = -3cr.

- 10 Drug cards:
 - (1 dealer/ busted return to Go)
 - (1 dealer/ gain 1\$ card)
 - (1 acid/ gain credit)
 - (1 speed/break even)
 - (1 mescaline/gain credit)
 - (1 Duco cement/lose turn-get nose hair transplant)
 - (2 grass/ lose \$10)
 - (1 psilocybin/gain credit)
 - (1 NoDoz/ NoCredit)
- 1 Disease card:
 - (mono/ return to Go)
- 1 Diarrhea card:
 - (lose turn)
- 1 Desire:
 - (roll 6 gain cred.)
- 1 Debt:
 - (lose \$500.00)
- 1 Demise:
 - (optional suicide)

25 cards total

TO START

Each person rolls 1 dice X \$ 2,000 to determine 1 year's income. Each player goes around the board 8 times, twice for each year, passing Go 4 times due

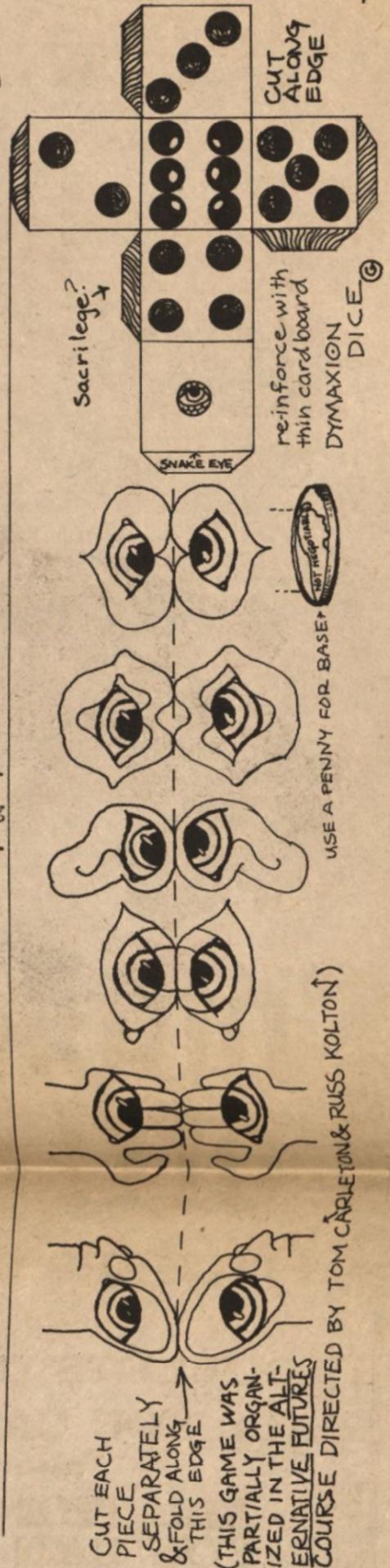
to the winter session loop. Upon reaching or passing Go at the beginning of each year, the player should reroll for new income after paying 3,000\$\$ tuition and other expenses. When the 1st player completes all 4 years, reaching Go by exact count, all players go directly to the placement office. The goal of the game? you may ask, should probably be decided at the beginning of the game by consensus of opinion. The goal may be:

- a) to finish with the most money.
- b) to finish with the most credits.
- c) to finish with the most big D cards.
- d) all of the above.
- e) something much more metaphysical.
- f) none of the above.

At any rate the game shurizzalottaphun.

Cut out the dymaxion dice + playing pieces and tape each piece to a penny. →

J.A.



r.i.s.D. INDEX access to PEOPLE

The risD index will contain pages representing those people who participate (see opposite page for examples) including students, teachers, administrators, anyone. The function of the index is to act as a learning exchange. The reason it is necessary, is to increase exposure to the needs and teachings of other people in the relatively small risD community

The size alone of risD should allow for much more interaction than presently occurs. However what does exist is an overwhelming ignorance of what is being done in and between departments. No-one can be blamed, but the situation doesn't have to continue.

One of the basic reasons for my being here is to be exposed to many people and ideas. Hopefully, the index will act as a tool for gaining access to people, and ideas.

The form the index will take will be 8 1/2" X 11" pages offset print front and back. The offset process prints gray areas black. The quality of the image should not make much difference, since it is for informational purposes. The pages will be punched to fit 3-ring binders, so that pages can be removed

and re-arranged to suit the desirable purpose.

If 1,200 people decide to participate, every participant will be given an index of their department. While whole school indexes will be available in the library the coffee house, various offices of the school, and any other key positions around the school. Please put reactions to the game and the index, and index pages in risD box 831 or call 331-9727.

john ryan

LISTINGS

EVENTS

The Providence Preservation Society presents "HOLIDAY SHOPS 1972" Exhibits for sale from shops throughout New England
Admission: \$1.00
Thurs Oct 19 - 10:00 - 5:00
Fri Oct 20 - 10:00 - 5:00
Sat Oct 21 - 10:00 - 3:00

"Old Times" by Harold Pinter
Trinity Square Repertory Company
7 Brigham St
Oct 19 - Nov 11

"A New Look at Mars"
Roger Williams Park Planetarium
3:00 and 4:00 pm
Sat & Sun during Oct

"Television and Society"
Series of 5 lectures by Robert Sauber, Tuft's University Experimental College
Wednesdays, 7:30pm, CB412
Oct 18 - "TV - The Rebirth of a Nation"
Nov 1 - "Public Utility or Free Enterprize"
Nov 8 - "Who Decides What We See"
Nov 15 - "CATV - Hope or Hoax"
Nov 29 - "How to Talk Back to Your TV Station"

"The Bad, The False, The Ugly"
3 Lectures by RISD Art History Dept.
"The Bad" - Dirk Bach - Tues Oct 17
"The False" - James Fowle - Tues Nov 14
"The Ugly" - Baruch Kirshenbaum - Tues Dec 12
All lectures at 4:30 pm
CB 412

EXHIBITS

RISD Museum-
Aaron Siskind Retrospective
through Sunday Oct 22
African Art
through Sunday Nov 19

Providence Art Club
Wall Constructions and Welded Steel Sculptures
by Arthur B. Kern
Oct.15 through Oct 27
Hours: Mon - Sat
10:00 - 4:00
Sun 3 - 5:00

Art Association of Newport
Drury Gallery - Paintings by Charles Hoffbauer
Main Gallery - Paintings by Craig Richardson and Pamela Granbery
Corridor - Gravestone Rubbings from the Common Burying Ground
Wright Gallery - "Visiting Pictures" by Artist Members
Hours:
Weekdays - 10:00 - 5:00
Sundays & Holidays - 2 - 5:00
through Sun Oct 29

Don't Throw Away Your Chance To Vote



Most politicians would be happier if you didn't vote. Disappoint them! Don't let complex ABSENTEE voting procedures keep you from voting. Here's how to do it:

If your voting address is not your school address, an absentee ballot form has to be requested from your home County Board of Elections or your County or Town Clerk. In order to vote for President, your application must be received by October 31. The deadline is earlier for local elections in many states.

5 STEPS

1. Tear out the form below and fill it out.
2. Have the form notarized. Ask school officials for help with notarization.
3. Mail this form to your county or town Clerk or your County Board of Elections.
4. When you receive the absentee ballot,

application and/or the ballot itself, fill them out immediately. Have them notarized.

5. Mail them *immediately* to the office that sent them.

IF YOU ARE REGISTERED TO VOTE AT YOUR SCHOOL ADDRESS, GO TO YOUR ASSIGNED POLLING PLACE ON NOVEMBER 7, AND VOTE!

If you need assistance, contact your local McGovern, Nixon or other campaign headquarters or the Student National Education Association, 1201 16th St., N.W., Washington, D.C. 20036. Tel: 202-833-5527.

THE STUDENT NATIONAL EDUCATION ASSOCIATION HAS SUPPLIED THIS INFORMATION BECAUSE THEY WANT YOU TO REMEMBER THAT IF YOU DON'T VOTE—YOU DON'T COUNT!

October , 1972

Dear Sir:

My duties as a student require me to be absent from my residence in _____

(county, town, address)

continuously through election day.

Pursuant to the 1970 Voting Rights Amendment (Public Law 91-285) please send an absentee ballot, and/or application therefor, to me at my school address:

(Print Name)

(Signature)

(NOTARY PUBLIC AND SEAL)

TO VOTE BY MAIL IN THE NOVEMBER PRESIDENTIAL ELECTION, TEAR OUT AND MAIL THE ABOVE FORM TO YOUR HOME COUNTY CLERK, BOARD OF ELECTIONS, OR APPROPRIATE ELECTIONS OFFICIAL.

THE FEDERAL DEADLINE IS OCTOBER 31.

buck off!

SUNDAY THRU THURSDAY
For Each Adult Member of Your Party

PITCHERS OF BEER
OR
GOBLETS OF WINE
ALL YOU CAN DRINK

plus
ALL THE SALAD YOU CAN MAKE
plus
A JUICY BONE-IN SIRLOIN STEAK

WITH THIS AD **\$2.95**

FOR DINNER ONLY
EMERSONS, Ltd.

unlimited steak dinners
1940 Pawtucket Ave
(Formerly Sullivans Steak House)
E. Providence, R.I.
434-6660

COMPLIMENTARY COFFEE OR TEA
WHAT DO YOU WEAR? ANYTHING!