

2-1-1974

RISD press February 1, 1974

Students of RISD
Rhode Island School of Design

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Recommended Citation

Students of RISD and Archives, RISD, "RISD press February 1, 1974" (1974). *All Student Newspapers*. 67. <https://digitalcommons.risd.edu/studentnewspapers/67>

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2/1/74 2:4

ria news

Focus On Teens

BUMP HITS FARNUM

Residents of a certain second floor suite in Farnum were amazed one night when they observed that their ceiling was sagging in time with music being played on the third floor. It was later learned that residents on third floor were only doing RISD's latest dance step, the Bump and under pressure, their floor started giving way to the music. We understand that the ceiling (or floor) not only does "The Bump", but is also quite proficient with other dance steps.

MURAL ART

Residents of many dormitories were amazed by two positive produces of the recent snow storm. For two days sledding conditions were excellent, and for a week there were breathtaking water leakage designs in many rooms. It was reported that several dormitories about campus acquired beautiful brown murals replacing the freshly painted walls which originally existed.

ACCOLADES

The unique and unusual statement of the week was made by a RISD repairman working in Congdon House. While punching holes in the ceiling to let water drain out he was quoted as saying, "I don't know why I should fix the thing, it's gonna fall down soon anyway."

Unfortunately the same unique and unusual statement was simultaneously stated by another repairman plastering the plaster in Farnum.

In fact, we later learned that the same unique and unusual statement was made by at least a half-dozen other repairmen with a twenty-four hour span.

At this time I should like to commend the people of the Physical Plant. They honestly have alone a good job maintaining structures around RISD. Some of the men of the "Plant" have acquired a genuine feel for patchwork. RISD's absentee landlords should be proud of this "force" for they've done wonders in maintaining some of the dilapidated landmarks scattered about campus. Our landlords should be commended also for attempting to keep that historic New England look to our campus. In an age when the old and dilapidated is being replaced by the new, it's comforting to know that these trends have not effected the people up top (and from the looks of things it probably never will).

Isn't it *nice* to know that in years to come, structural masterpieces like Congdon, Farnum, and all the rest will still remain. It is satisfying to know that future generations will be able to appreciate those same frustra-

tions we did.

Remember the night the plaster on the ceiling fell in and the time it snowed and the ceilings filled with water. We dormitory residents complain sometimes, but isn't it exciting knowing that we are a part

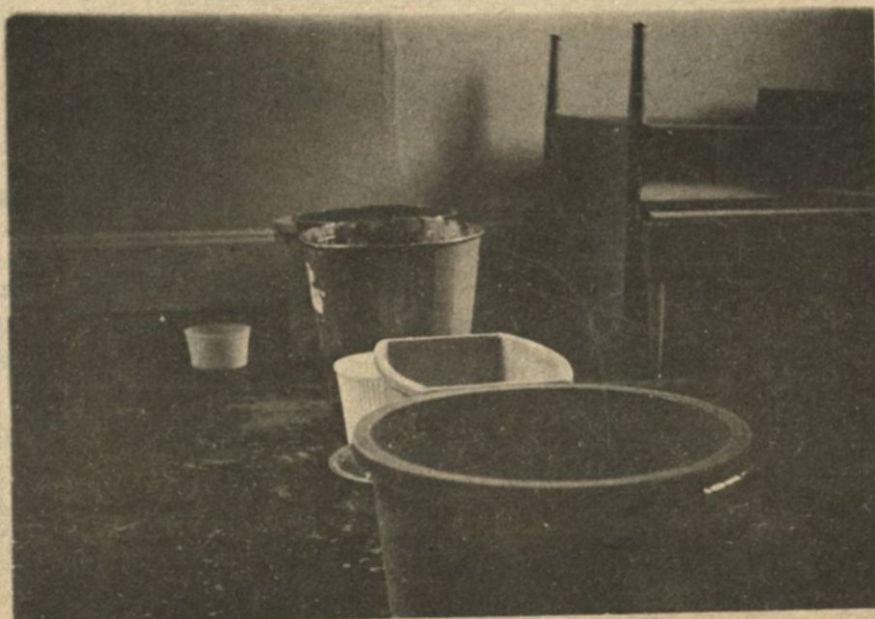
of the restored village of College Hill.

Once again we should thank the trusted tool of the Administration, the Physical Plant, for with your help we've been able to keep the campus looking beautiful and without your help, new dormitories might have been built long ago.

Compliments to the new Dean of Housing also for finally realizing the difference between a room and a closet. Some rooms will be cheaper next year due to their size (or lack of it.)

Finally, my acknowledgements to the RISD Security Office. For like our friends the repairmen who use plaster to cover things up, our efficient security office employs verbiage to accomplish the same.

Stephen Talasnik



Letters

I'm writing in regard to the letter about the Christian Fellowship at RISD, and the Sons of Thunder Concert. Just the fact that you took the time to write tells me that these people are causing you some heavy thought. You say you got turned off by posters for a concert? (Which, by the way, was very good. Sorry you missed it.) There are any number of things to get turned off by every minute of your life. Nothing that is human is perfect.

I became a Christian two years ago when I was at RISD (do you believe it?). At that time there was no fellowship-which is a crucial need in the life of a new Christian. I became involved in some other groups in the area that had no understanding of where I was coming from. None were perfect for me and, as a matter of fact, I haven't found a group of people yet that I can't get into theological arguments with. I probably never will.

The RISD group is the best I've experienced, perhaps because they are not limited to a specific emphasis. They are just a bunch of truly loving people who study and experience the Christian faith together. No one has ever tried to force his or her beliefs on me.

Christians differ in opinion too, sometimes forgetting that they

share the same basic belief in Christ. I get terribly angry sometimes at Big Mike, who usually stands in front of the Hospital Trust Bank with his insulting sign "A Free New Testament to any Jew who will read it" and his fire and brimstone tracts. I despaired at his appearance in front of Sayles Hall the night of the Sons of Thunder concert. Probably the only Jews who heard the concert were those who are also Christians! But that sincere man is my brother in Christ even though I don't approve of his actions.

In closing, one more thing about posters. RISD is so saturated by posters and general garbage that just seeing one of a kind was never enough to make me remember, even if I were interested. It takes repetition to get to the brain! I don't really think it had anything to do with Nixon, exploitation, or the society. Besides, the posters get torn down so fast you need to put hundreds up if you want them to last longer than one day, right?

Please keep thinking. I'm praying that next time you will have the courage to go through the door.
"Unanonymously" yours,
W. Ross Newbert,
RISD '73

Dear Anonymous,
(As it has come to our attention by your letter, concerning the abundance of Sons of Thunder Concert posters) The RISD Christian Fel-

lowship would like to make a personal apology to you and the RISD community for the way the distribution of this material was handled. We apologize for the insensitivity on our own parts to consider the invasion of privacy or suppression of thought that may have resulted from a personal desire to spread the good news of Christ. God teaches us to:
"Listen to advice, accept correction, to be the wiser in the time to come."
(Proverbs 19:20)

We sincerely thank you for making your feelings known, and we appreciate the time and effort it took you to write the Press and ourselves.

We hope you understand our intentions were of the best; hoping to reach out to the RISD community, that we might share God and learn more about Him through fellowship and Christian concern.

Once again we thank you for your response. We suggest that if you are interested in talking, or learning more about Christ you contact anyone in the Fellowship.

Alan Berry, Peter Conant, Linda Hoffman, Linda Nelson, George Santos, Jeff Thayer, Bonnie Wagner, John Whalley, Whit Wright

MRS. MEALY'S KITCHEN:
by Velveeta Pope
Excerpt from U. Gibbons
"How to Eat a Forest"

For your next barbecue, here is a delicious new tree-t; take one knotty pine dresser, put it on an open spit for

six hours, baste it with Lemon Pledge, when it is smoldered, pour one cup of water on it, serve with boiled pines and garnish with fresh pine cones. Then top with a thick lacquer sauce. Season to taste like roasted hickory nuts.

For your next bridge club with Barbie/Ken and friends: fold in one cup of Mirac'e Whip, one pound of butter, a cup of Kraft Philadelphia Cream Cheese, stir it together. Put in one shallow baking dish. Place it in the oven for 5 minutes. Take it out. Put it in again. Take it out. Put it in again. Take it out. Then take a cup of olives, and a cup of cherries. Take out the pits from the olives and transfer them to the cherries. Take the cherry pits and transfer them to the olives. Garnish with 1/2 cup of crumbled Velveeta. Take the dish and put it out in the snow in your back yard to freeze. Lastly, garnish with radish rosettes.

A quick bouillabaisse for your next clamdunk: Take one package of Chicken Noodle Cup-0-Soup, one package of Split Pea Cup-0-Soup, one package of Clam Dunk Soup. Then, pour out the package, pour in a cup, add boiling water, and stir it up. It's Cup-0-Soup, Cup-0-Soup, Cup-0-Soup from Lipton. Must be served sitting in a crushed velvet lazy-boy.
Velveeta Pope
Box 1256/ RISD

risdpress

Friday, February 1, 1974
Vol. 11 No. 4
Published weekly at the
Rhode Island School of
Design, Box F-7
2 College St., Prov.
R.I. 02903

Meetings Tuesday and
Wednesday at 4:30 pm
in the SAO

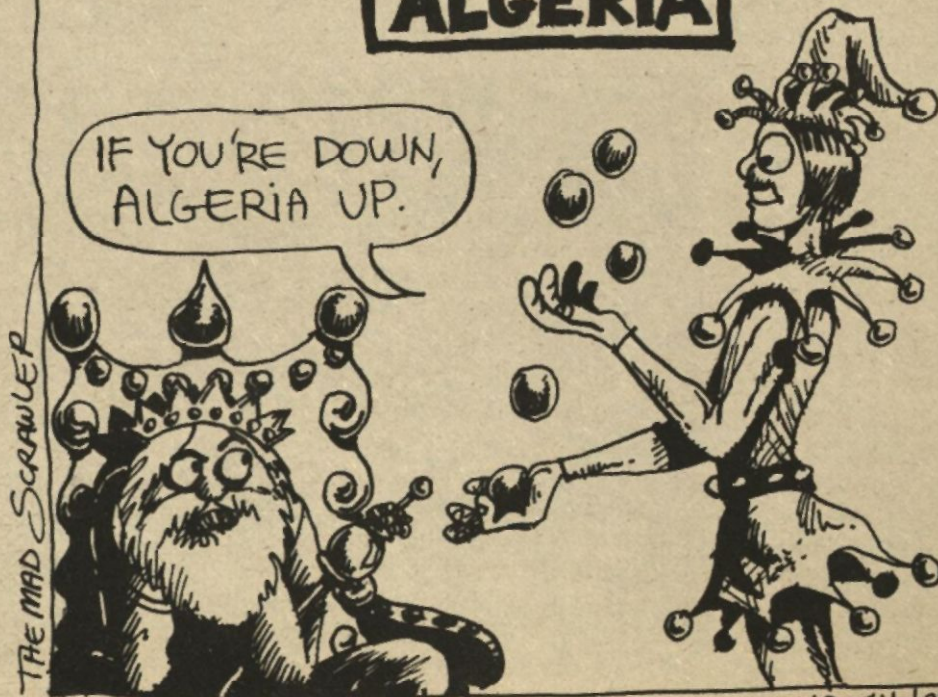
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Copy Queen

GEOGRAPHICAL LAUGHICHS! No. 3 IN A SERIES

ALGERIA



IN PROVIDENCE, R.I., WHAT DO THEY CALL A STRAITJACKET?
FASHIONABLE!

RISD AFTER DARK³ (HALSTON SPEAKS)



Ultrasuede sofas, potted palms, mother of pearl ashtrays, True cigarettes. Halston, perhaps the most success-

ful and knocked off designer today, seats himself down and motions for a maid. The table is then cleared of perfume essences, cigarette stubs, and 409 Spray. "Should you care for anything? Coffee? Tea?" Roy Frowick started in Chicago doing windows at Marshall Field's and constructing hats for beauty parlor displays. This interest drew him to New York, where he worked for Lilly Daché and finally Bergdorf Goodman - Head Milliner. DEF. Bergdorfs - the American store with the best clientele and the best clothes. Here he is Halston, head hatter to the BP set. Itchy to start doing more, he leaves Bergdorfs with Andrew Goodman's blessing, scouts new trends, and begins his business at Madison and 68th, Halston Limited.

Halston returned America to good quality fabric and interest in cut. He whispered simplicity and elegance in response to the bizarre costume screamed by major designers. The major criticism of Halston is his staid quality. Rebuttal.

"Oh, everything's changing. Life, society changed. My philosophy is constantly changing. One is a produce of their environment. Designers can only suggest."

Most of Halston's design work is on paper. Time is a luxury and draping on a form is too time consuming. He

employs a large staff consisting of creative assistants, three dressmakers, and four tailoring rooms. In six years, Halston has created a business which grosses over 28,000,000 dollars. It's staggering and inspiring.

He has, to date, an amazing clientele (you are only as good as your clientele) and a large number of followers and friends.

Jackie O - old friend of 16 years. A particular hat of hers? The inaugural hat series. Three hats were made depending on the weather. Before she left for the noon ceremony, Jackie dented the hat entering the limo. When Halston saw her and his hat on television... "Oh, Jesus, the hat's got a dent in it."

Days later, copies of the hat were on the market with the exact dent. Will Caroline wear Halston? "Oh, no. She may have a few things from downstairs I don't know about."

Elsa Peretti - the Italian jewelry designer living in Spain. Discovered by Giorgio di Sant Angelo and promoted heavily by Halston, she is perhaps today's most creative and influential jewelry designer. Tactile jewelry in silver and ivory. Elsa is also one of his models whom he feels can completely wear a dress; make it her own.

Betsy Theodoracopoulos - "terrific. She's lovely. She's beautiful." (First married to Kasper of Joan Leslie fame - marriage lasted

less than a year.) Presently married to the above Greek. Previously known as Betsy Pickering, fashion model.

Diana Vreeland (Mrs. T. Reed) - "brilliant. Love her." No one since has taken her place in fashion reporting.

Liza Minnelli - "Liza can do more for America than almost anyone." This in response to her work at Versailles. "Very gratifying experience. Proud to be an American. Hands down victory."

The list could go on forever.

Halston is an amazing critic on society.

Cream cheese? - loves cream cheese.

Mah Jongg? - doesn't know.

Louis Vuitton and/or Hartman? - loves them both (has carried Vuitton for twenty years.)

Gucci? - "Um, leaves a bit to be desired."

Hermes? - the best quality.

Boyhood hero? - Bacen-

giaga. Current Met Exhibition; 10's, 20's, 30's, clothes? - "Absolutely fantastic, an enormous effort, first one of that nature, great innovators of fashion."

Peter: "I tried for an interview with Clovis Ruffin but he never replied. Suggestions?"

Halston: "Clovis Ruffin is derivative. Go to Stephen Burrows."

Peter



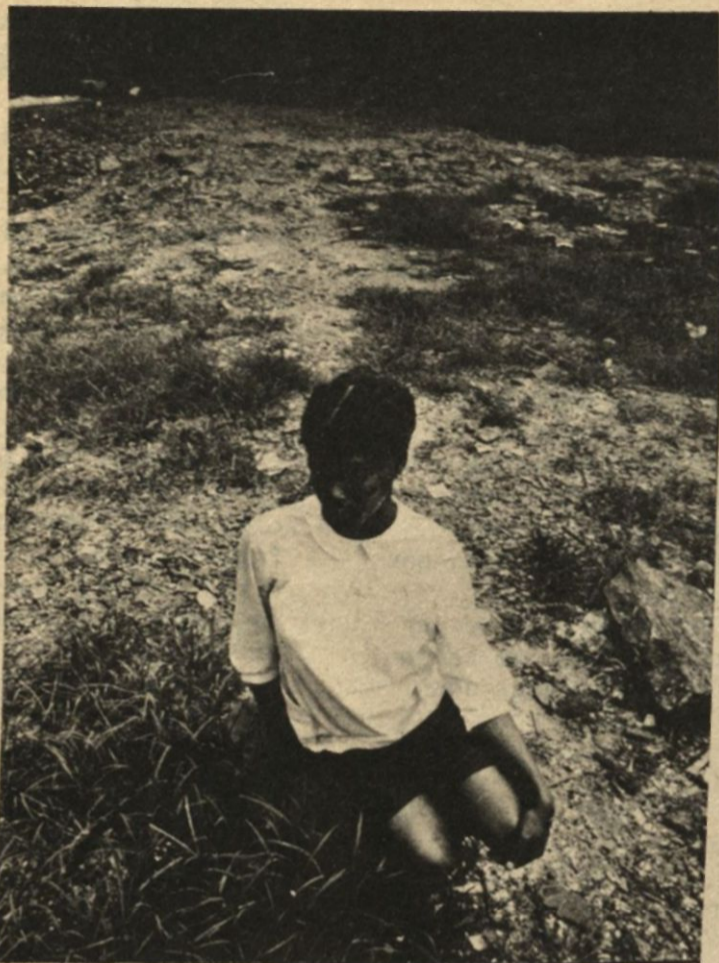
photos by Yvonne Beecher



photos by Yvonne Beecher



photos by Yvonne Beecher



Davidson

The purposes of documentary photography are so broad that the word "art" seems particularly inadequate as a descriptive term for the work of the great documentarians. Though there are artistic qualities in the work of a Walker Evans, I find that these serve only as a structure which houses more significant insights for those who choose to seek them out. Of course, you have your definition of art and I have mine. Regardless

of that, what I am trying to suggest is that meaningful documentary photography always seems to transcend a purely aesthetic experience and offer, in addition, a very direct contact with another person and his condition. In this sense, any aesthetic term, no matter how brilliantly defined, can often be a stumbling point between the viewer and a human reality captured on light sensitive paper before him.

There are, of course, different approaches which documentary photographers have used to "make contact" with their subjects. It is this primarily human rather than visual element of style which I will try to explore here. In my opinion, two major styles are apparent in documentary photography. I have chosen Margaret Bourke-White and Bruce Davidson as two photographers whose work leans heavily in opposite directions towards these two poles.

Comparing Bourke-White's photograph of a Georgia family at home with Davidson's photograph of a black girl in a deserted lot important differences are apparent. Bourke-White's image puts me immediately in the role of the spectator and, in fact, suggests

that this was her role as photographer. She presents "the facts" in a very literary fashion and I can "read" them clearly. The family is obviously poor, though I get this as much from their surroundings as from them. Their expressions are sullen. But they are too remote and turned in among themselves for me to do anything but perhaps "feel sorry" for them.

By comparison, Davidson's image encourages me into the role of participant rather than spectator, and indicates that this was his role as photographer. There are no obvious literary facts to be "read", no immediate signs of poverty. There is only the forthright beauty and fear of this girl's moment in time which calls

continued on page 8



Bourke-White

Palace at the Palace

Although I did not view these movies at the critical time of 10:45 a.m. in the company of other professionally critical people, I found myself leave the theatre and head for my favorite typewriter.

Putney Swope was a fun movie, which tells you absolutely nothing about the film, a social comedy of reversals and mistaken expectations. Robert Downey's later, experimental film, entitled Greaser's Palace, could have borne the title, "Everything we know about the Jesus Story and would not touch with a ten foot pole." Downey bravely tells, in obvious symbolism, his interpretation of what Jesus's actions were like. "Extremely well done" could be the quote of one of those other "professionals," but I must be more specific, and direct my

comments towards people who have already viewed these exceptional (pun intended) movies.

Downey used a juxtaposition of anachronisms to achieve the contrast he felt befit a story of that man, a misfit in that society. Name and element in the film, and we can find a specific interpretation of what Downey read of the New Testament. For example, the notable lack of women in Greaser's Palace clearly reminds us of the unnoticeable lack of insignificant women "extras" in the ancient version. To say Jesus was a song and dance actor on his way to Jerusalem is not a surprising comment, but to include a scenario with Jesus, God, and the Holy Ghost as rivals, as people, with doubts, insecurities (H.G. says "Nobody

knows who I am, You get all the attention."), and mistrust, is a revealing trenchant vision.

Most amusing, in my eyes, was Downey's addition of Jesus's agent, Morris. Although Morris can symbolize John the Baptist (explaining the condensation inside the space helmet) who led Jesus on his path, his commercial relevance to the Jesus Story is fitting. Consider the number of followers Jesus had while alive, but what royalties his agent must have received after his death and his increased number of groupies.

The most difficult character to understand was that of Mother Mary. We know that Mary was present at the crucifixion, but is Downey adding the story of her slain family and other physical suffering on her part before her act of nailing Jesus to the cross, and afterwards, her rejoining with her family, only a means for adding violence to the film - or is this

gruesome and ambiguous by-plot representative of the lack of information of exactly how and by whom the crucifixion occurred? This segment of the film was the least explained and the most cosmic portion of the brilliant Greaser's Palace. I admit that I do not fully understand its violent significance, but perhaps I am looking for more than was intended. I note as an example of the movie's style that the "deep significance" of Downey's choice of the name "Greaser", the otiose Herod, may be attributed to the word's fun and simple use in the line (father to son): "You're not a Homo, son, you're a Greaser."

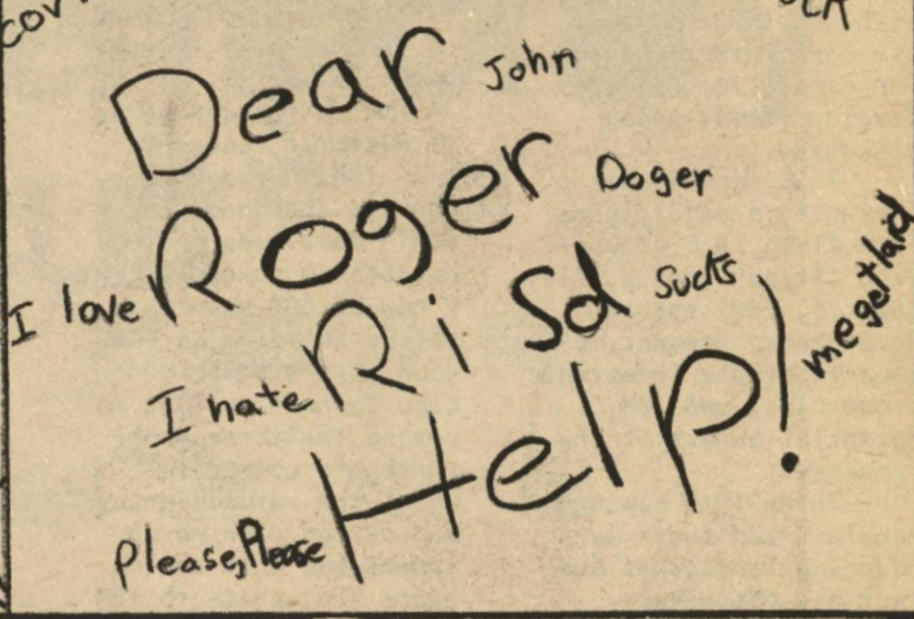
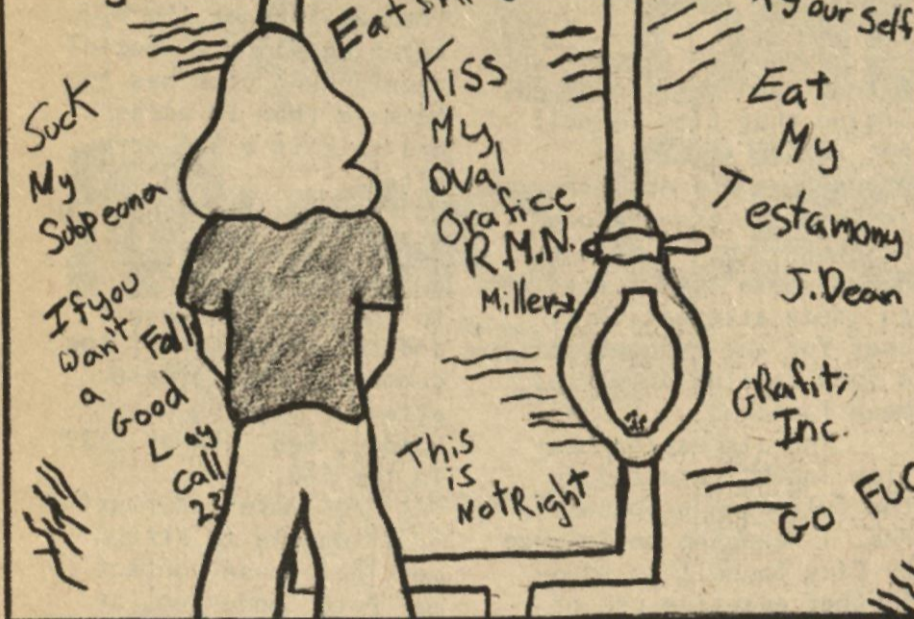
Greaser's Palace was indeed written for Today's Audience by that same incisive social critic who showed us our inside out society in Putney Swope.

Leslie Silverblatt

Contrary to popular demand ZERO again presents Roger Risd

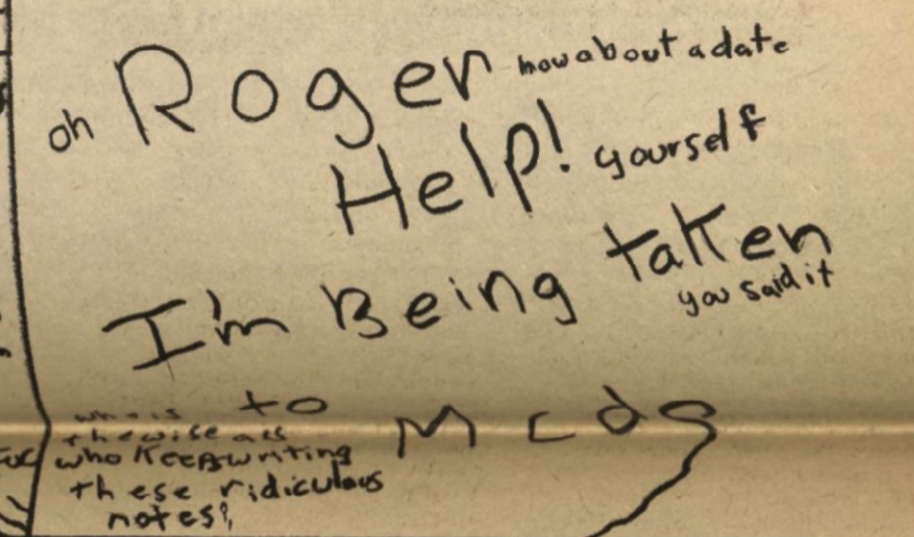
Here is Roger Risd relaxing in the bungee after a hard day at the Tap Room.

While scanning the walls his eyes come upon a distressing note.



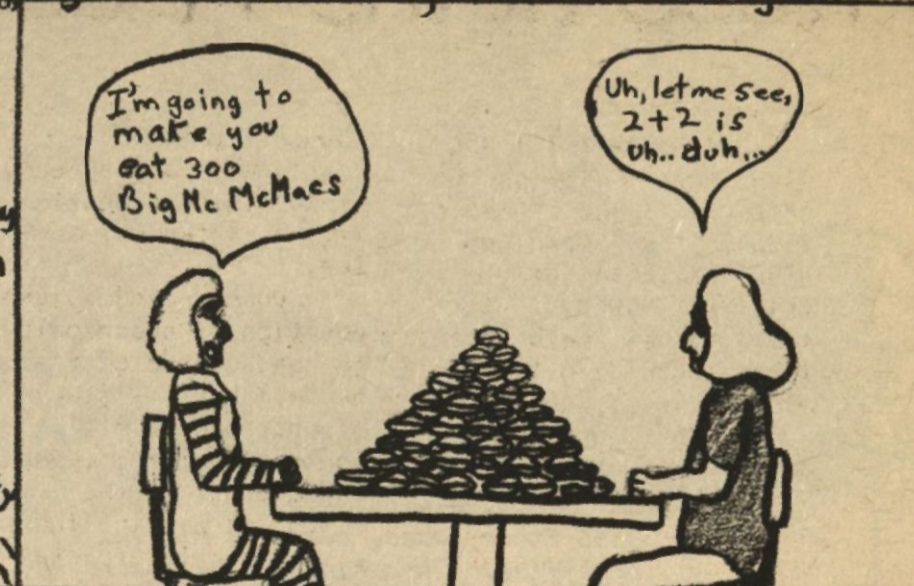
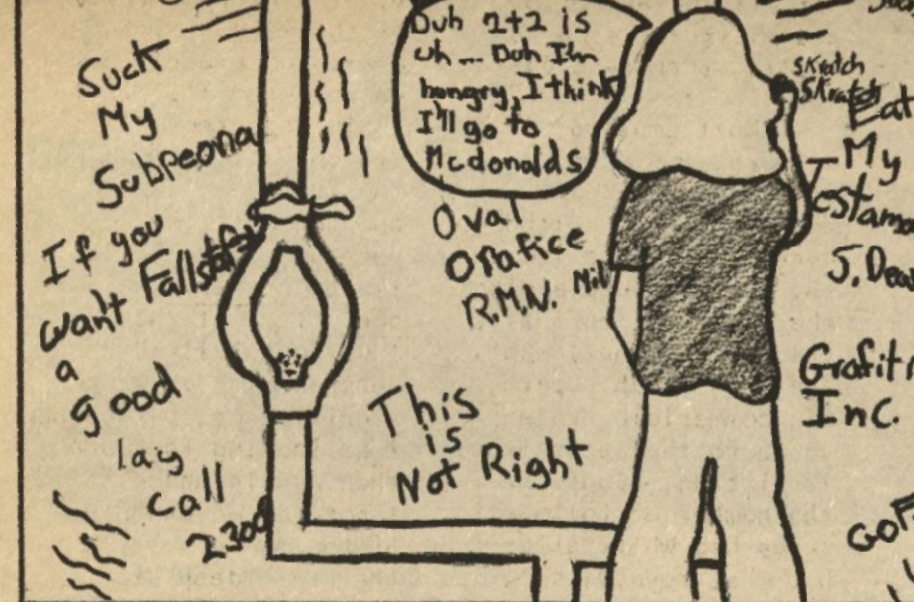
Responding to the note Roger quickly moves around searching for clues as to who is in danger.

Hark! Roger finds a clue.



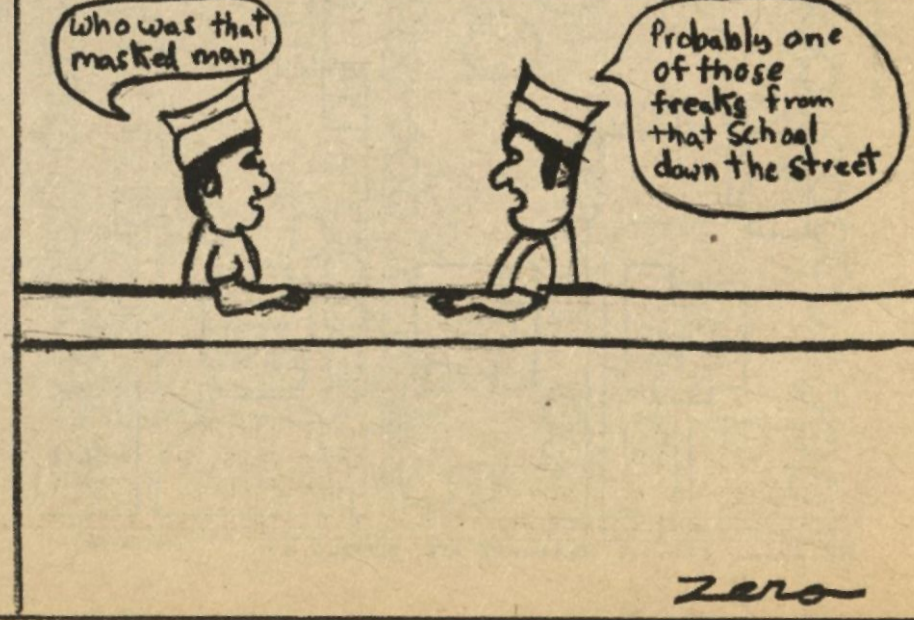
Putting 2 and 2 together Roger figures out where to go.

Upon arriving at McDonalds Roger finds that he has been led into a Mc trap by his arch enemy Ronald Mcdingbat.



Roger quickly turns the tables by dumping the Big McMacs on Ronald.

Again Roger leaves before tribute can be paid to his bravery.



Conservation & Preservation

COMMUNITY INTERESTS vs. CORPORATE RECYCLING OLD vs. BUILDING NEW

In RISD's community design center an issue concerning community interests in the recycling of historic properties vs. corporate proposals for demolition and re-development is being discussed.

This conflict is currently a major issue in Buffalo, N.Y. involving citizen groups, City Council, real estate developers, present occupants of the threatened properties, and IBM, potential owners of the property.

Three 19th century mansions and their surrounding landscapes and carriage houses are threatened to be destroyed for a new IBM office

building and 3½ acre parking lot. Known as the Cabana, Mathews, and Lockwood estates, the three properties are located on Delaware Ave. and form the center of the last remaining block to retain the parklike setting and gracious homes of the original street. This district is listed in the National Register of Historic Places.

IBM is ready to acquire the deeds and begin demolition of the estates to make way for a new 80,000 sq. feet office building as soon as the Buffalo City Council decides to rezone the three properties to commercial use. IBM refused an urban design plan which showed how they could adapt the estate to IBM's needs; by leaving the exterior intact, rework-

ing the interiors and connecting the homes into an office complex. Planners have determined alternate sites in the city but IBM has stated that if the commercial rezoning is not passed they will move to the suburbs.

Over 6000 people have signed petitions urging that City Council not rezone the three properties and any other residential areas along Delaware Ave. Citizens groups have been formed to study alternative uses for the estates and a fund raising drive has been launched.

The discussion session in CDC resulted in the following proposals; Feb. 1 rezoning be delayed by City Council to study further adaptive use of the mansions. IBM should consider alternate sites

in the city which would enhance or upgrade a business district rather than destroy a fine residential area.

On Tuesday, Jan 29th, the City Council tabled action on the rezoning for two weeks. To study the legality of the rezoning since a special development plan has to be more than 10 acres and this is a 4.6 acre site.

If you feel that corporations such as IBM should be more sensitive to the needs of people and the character of the community then please attend a meeting on Monday, Feb. 4th at 7:30 in the SAO.

For more information or if unable to attend meeting please contact me, Peter Andersen, at box 909, or call 621-7290.



Lockwood Mansion built in 1888. English Tudor Architecture



Mathews Mansion built in 1901. Jacobean Architecture



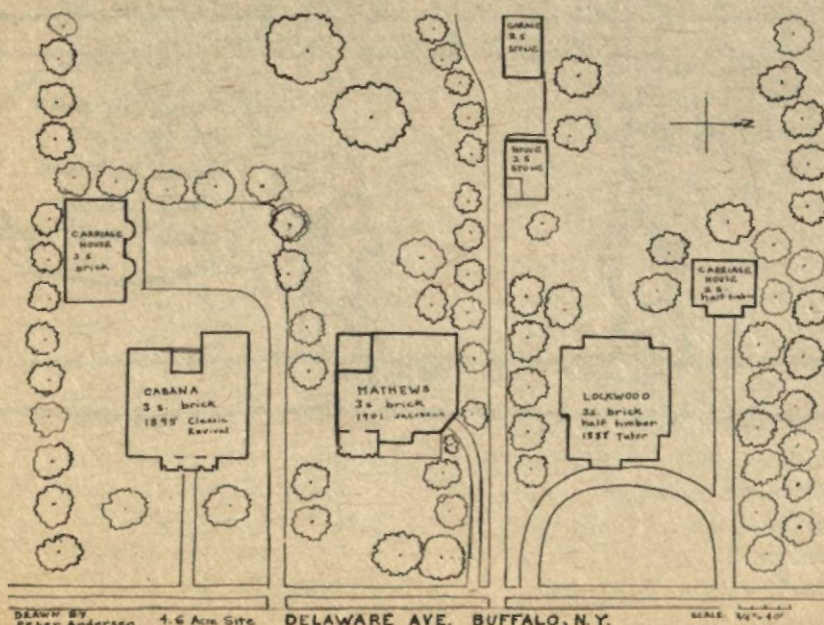
Cabana Mansion built in 1895. Classic Revival Architecture



1880 Stone House, recently adapted to an office. Threatened to be destroyed



1895 Carriage House, Cabana Estate, 824 Delaware Ave, now used as a school for Children's Aid. Threatened to be replaced by the parking lot.



map of existing site

Well. Square Dancing-Let's see...
 It's for anyone - if you don't know how to already, they (Andi McKean and the R.I. Ridgerunners) teach you. Everyone who comes has a good time. It costs \$1.00 for members, \$1.50 for non-members, and \$1.00 for a membership. We charge that because we have to pay the band and try to break even.
 The next one is in the RISD Auditorium at 8:30 p.m. on Friday, Feb. 15th. You all ought to come.

HAPPY BIRTHDAY SALLI LUCKER

8 PHOTOGRAPHICA

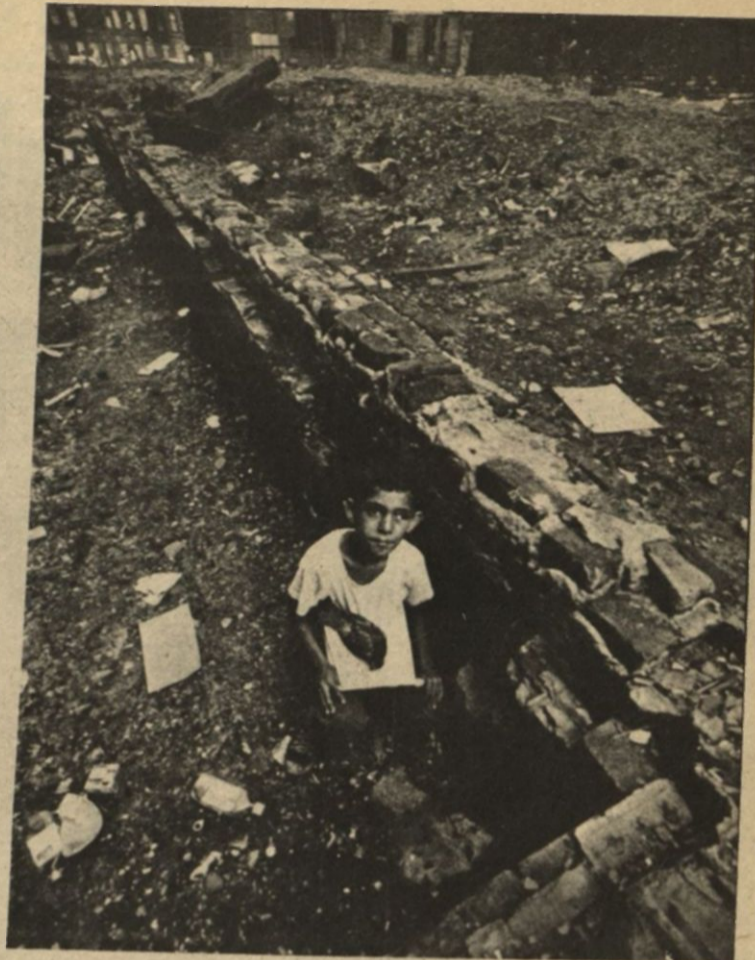
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us into rapport with her. And it would seem shallow to say that I "felt sorry" for her. I find it more accurate to say that I can empathize with her. There is something about her attitude and its relationship to the harsh, poetic environment Davidson has chosen for it, which I know and everyone knows, and must ultimately be at the heart of this photograph beyond all indications of poverty or tendencies toward sympathy.

I think these distinctions extend clearly to the other two images shown here. Bourke-White's photograph of a boy plowing is also "remote: in the sense that I find it hard to get a feeling for or from him as a specific individual. Again, the subject has been eleva-

ted to the level of a literary symbol, where he becomes a proud monument to certain basic American ideals, as well as a "type", the child laborer, who invites our sympathy.

Davidson's image of a boy with a dead bird sets off very different signals. The boy and his world confront us so plainly that it is impossible for us to "escape" to the relative safety of just feeling sorry for him. Though this image is bursting at the edges with feelings, it is important to ask with whose feelings does it burst. I think the answer is that the tumultuous emotion evoked by Davidson's work originates equally within his subjects and the viewer, thus causing the viewer to become, in a sense, a participant.



Davidson

Davidson's work invites us to identify or empathize with his subjects. It is this contact, which is not entirely in the photograph or in ourselves, that is most rewarding.

The differences in style between Bourke-White and Davidson are not only important in understanding how certain elements of documentary photography relate to each other, but also in understanding how they relate to their audience. If these assertions are true, it seems to me that one important question raised is: How are we, the comfortable, white, educated community to respond to the increasing number of books confronting us with images of the underprivileged, under-fed, and downtrodden? It is too easy to simply "dismiss" these images as "art" and hang it in the museums.

The work of Margaret Bourke-White, though I would not call it "sensationalism" by a long shot tends to be the kind of work which seeks out our consciences and sympathies. This

apparently had a real value in its day (the 1930's) when communication was slower and social "causes" were fewer and better defined. By 1974, however, the fact has been well established through the media that there are many unfortunate people in this world. We do not choose our individual actions concerning this situation with any lack of visual information. Thus, the work of Davidson represents a relevant, new tradition. His work does not force anybody into an attitude of sympathy. Instead his images offer things which inform the empathetic attitude. In that sense, his photographs leave us not only inside with a greater knowledge of his subjects, but also of ourselves.

Bratnober

references;
James Agee A Way of Seeing
Arthur Foote Earnestness, Inquiry, and Empathy

The Concerned Photographer
-2



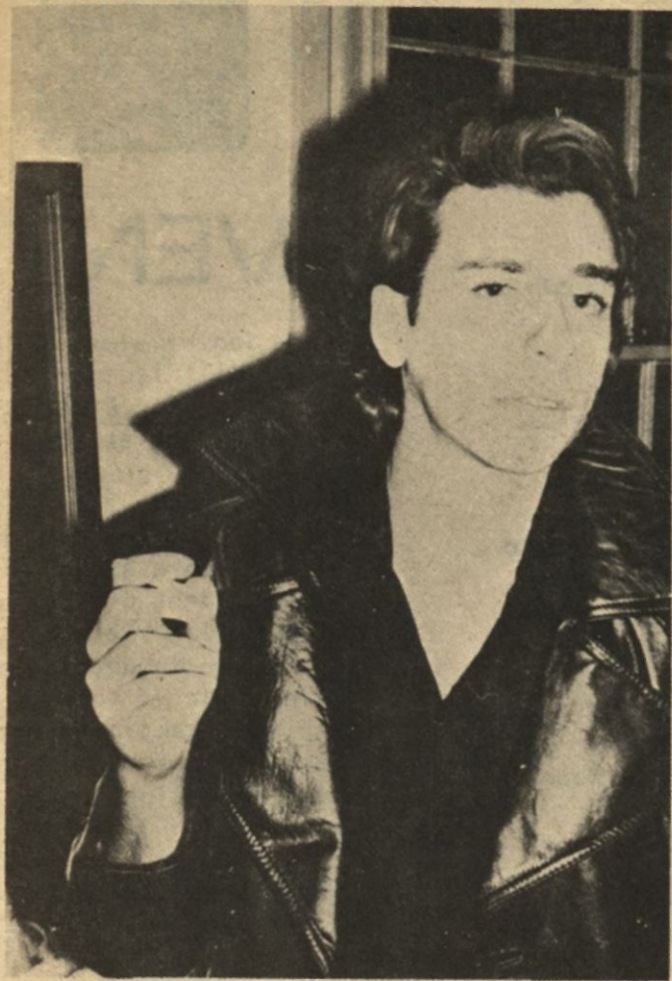
Bourke-White

FRAMEWORK FOR PARTICIPATION

a
slide lecture by jan wampler '63grad

a
look at what americans do without architects
and what can be done with architects

thursday feb 7 cb 412 4:30 pm



Wednesday Feb 6 8pm til 11pm

MOVIES TALENT SHOW COCKTAILS

T.V. LIVE BANDS GUEST SPEAKERS

woods-gerry gallery PROSPECT & MEETING STS.



the BUY line

Shopping in Providence isn't all that bad - you just have to know where to look. This column is dedicated to inform RISD students where to locate items within walking distance. Each week a different subject will be featured. With Valentine's day only two weeks away, and candy being the traditional gift, I thought I'd tell you the best places in town to shop.

The candy store I patronize and highly recommend is Margaret's Candy Shop. This tiny shop with loads of character is located in the historic Arcade. Pink striped wallpaper is as cheery as the friendly help. The kitchen where the candy is made, can be viewed from the coun-

ter area. Molds, ovens, boxes and lollypop sticks cover the marble worktables. Items in the counters range from rich fudges and assortment boxes to penny candy. Prices are moderate. Fanny Farmer, Brigham's, and Barricini melt by comparison.

For more casual and less expensive candy treats, try the Planters Peanut store on Eddy Street. It's outside appearance and awful window display may look unappealing, but just try a handful of their peanut logs. Small blue and yellow peanut decorated bags filled with your choice or choices are perfect to carry in to the movies or take on a walk.

Thomas R. Limone

10 CALENDAR

Friday February 1	8 AM	Upper Refectory	Centennial Campaign Cabinet Meeting
	12:15 - 2 PM	Upper Refectory	16 WE Investment - George Taylor
	6 - 8 PM	Aud	TKD Club
	8:30 PM	Aud	Will Gates - Environmental Program
Saturday February 2			
Sunday February 3	11:30 PM	St. Steven's Church	Episcopal Service
	7 PM	Upper Refectory	Catholic Mass
Monday February 4	4 - 6 PM	Aud Stage	Modern Dance - Verna Blair
	7:30 PM	Aud	Tap Dancing - Brian Jones
Tuesday February 5	8 PM - 9:30 PM	RI Tennis Club	RISD Tennis
Wednesday February 6	8 AM - 4 PM	Upper Refectory	Mr. Benbow - Kick-Off Campaign for RISD
	7:30 PM	Aud	Tap Dancing - Brian Jones
Thursday February 7	4:30 - 6 PM	CB 412	ADC - Slide Lecture by Jon Wampler
	7:30 PM	Aud	Film Society - "FORTUNE AND MEN'S EYES"
Friday February 8	6 - 8 PM	Aud	TKD Club



EVENTS

Jan Wampler, a RISD grad, will lecture on Framework for Participation: a look at architecture design by the people, without architects, that is "particularly expressive." Seven months of travel on a Harvard Research Grant are documented on slides for us to see. He is a practicing architect in Boston, winner of a PA Design Award in '72 for Columbia Point. Come, Feb. 7th at 4:30 in CB 412.

CLASSIFIEDS

RANSOM: if you are missing your FORM AND STRUCTURE notebook, put one dollar in box 659 for its return. Unmarked bill only.

FOR SALE: 18 inch television, Floor Model Magnavox, needs repair, will sell for \$15. 331-4415, box 451.

Friendly class. Person desiring to learn silk-screen from RISD student. Will share warm French bread, wine and cheese, will travel, and meet expenses. Call Raymond, 9417566.

WANTED: twin or single mattress. A box spring would be o.k. too. Urgently needed- the floor is kind of hard. Reply box 495.

Wanted- a practitioner of magic. Call 521-4062, ask for Charlene.

FOR SALE: Two pairs of skis; Head Competition G.s.; 210 cm.; Stein Ericson Northlands, 210 cm. Each for \$35. See Joe Wheelwright, RISD Woodshop.

ARMY & NAVY SURPLUS DISCOUNT

The Army-Navy Discount Store that is a MUSEUM too!!
Wild • Weird • Unusual • Interesting

(Mentioned in June "Vogue" and "Mademoiselle" magazines)
Footlockers • Trunks • Canvas • Tarpaulins • Truck & Boat Covers • Life Rafts • U.S. Army Down Sleeping Bags • Army Field Jackets • 13 Button Navy Wool Pants • Navy Bell-Bottom Dungarees • Fish Nets • Nazi Helmets • Antiques • Ships' Wheels • Lights • Binoculars • Telescopes

Quaint shopping area and restaurants nearby

(New Address) 262 Thames Street
Newport, R. I. 02840 Telephone (401) 847-3073

THE BROWN FILM SOCIETY



COMING IN FEBRUARY

FRI 1	CARMICHAEL	7:00	James Mason and Robert Ryan in CAUGHT - rich man and poor girl, directed by Max (Lola Montes) Ophuls.
		9:30	Fellini's best film, I VITELLONI - a sympathetic look at a bunch of young peasants.
		12:00	GASLIGHT - Ingrid Bergman thinks Charles Boyer is driving her insane, in a stylish thriller.
SAT 2	CARMICHAEL	7:00	Astaire & Rogers in THE GAY DIVORCEE - some of the world's best singing and dancing.
		9:30	Bergman's ILLICIT INTERLUDE - a rare Bergman about a ballerina who remembers her first love affair.
		12:00	THE FIXER with Alan Bates - study of the oppression of Jews in Czarist Russia, and man's inhumanity to man.
SUN 3	CARMICHAEL	7:30	Ozu's LATE SPRING (free) - delicate study of the Japanese family, the beginning of a Japanese series.
		9:30	Rossellini's FEAR - his wife Ingrid Bergman, stars as an unfaithful woman plagued by anxiety.
MON 4	FAUNCE HOUSE	7:00	LIVE AND LET DIE - latest in the James Bond series.
		9:30	SAVE THE TIGER - offbeat study of American alienation, with Jack Lemmon as a man who hates the Seventies.
TUES 5	FAUNCE HOUSE	7 & 9:30	LIVE AND LET DIE
	LIST	7:30	Buster Keaton's OUR HOSPITALITY - feuding families, Southern charm, and crazy trains.
		9:30	Keaton's SHERLOCK, JR. plus Chaplin shorts.
WED 6	FAUNCE HOUSE	7 & 9:30	BANG THE DRUM SLOWLY - the friendship between two ball players, one who is about to die.
THURS 7	FILM LECTURE	AT 7:30 AT THE CINEMATHEQUE-	Moory Roizman, former editor, MARCH OF TIME series, will talk about the

MRS. DEALY'S KITCHEN

This week's recipe is not Penna. Dutch, did not come from my mother, grandmother, or any other relative, and, despite that, is really pretty simple to make and tastes good too. It is;

OMELET CASSEROLE

grease a 10 by 6 inch pan. Line pan with: 2 c. Croutons (or bread crumbs), 4 oz. Mild cheddar cheese (grated)

Mix together separately:
4 eggs
2 c. Milk
1/2 tsp. Salt
1/2 tsp. Prep. Mustard
1/8 tsp. Onion Powder
dash of pepper

Pour over croutons and cheese. Bake uncovered at 325 for 55 to 60 min.

Well, it happened again. I asked about student members on committees and there it was in the same issue of the same paper. Great communications; but that is what the paper is here for, if only some people would take advantage of it and others would stop abusing it. I've sat back for the past few months and held my tongue while a few people aired their sometimes absurd comments on the validity of anonymity when what really bothered them was that someone was

rocking the boat. What most of that whole business about the Archers hiding behind their assumed names launching their arrows aiming to kill or maim was, boils down to, fear, fear of being the next target, of a friend, or maybe even in the same department. A basic human emotion, neither vice nor virtue; but often triggering reactions, both vicious and virtuous. In this case, the reactions were, with one or two exceptions (characterized by their fair to good prose), merely ludicrous.

Now we are beset with another round of the SOS. Satires, letters (pro and con), people stopping you on the street and asking why we print that shit, the whole fucking shmeat. I thought the purpose of higher education was to learn more things and be exposed to other ideas in an attempt to equip the students to excel. But I do not believe that for one to excel, one must first tear down everything so it only requires one step up. So when are people going to grow up? If you want to make someone look foolish or stupid, try to do it by being better; but

even better yet, try to come up with some good reasons for wanting to make someone look foolish or stupid. Then realize that such desires only make oneself look foolish.

In a completely different vein, I received a letter from the one-and-only original Mrs. Dealy. In the tradition of the PRESS, I am not including it completely unedited, even if it may cause embarrassment.

"Dear Ken,
God, can you cook! Please don't let on that your charming predecessor gave you pizza for dinner in a bathrobe (not unlike pigs in a blanket) Ah, well, the reasons for intruding on your column are cheerful ones.

I just want to tell people about an absolutely lovely show that will be running for two more weeks in New York. Bob Reid has a show in the Leslie Rankow Gallery (108 E. 78th Street) that is selling like hot cakes and for good reason. It is divided into two parts: smallish watercolors and large canvases. The oils are ciphers (numbers and/or letters) on large beach-like spaces. They are hardy yet fragile in the way that only very hard work

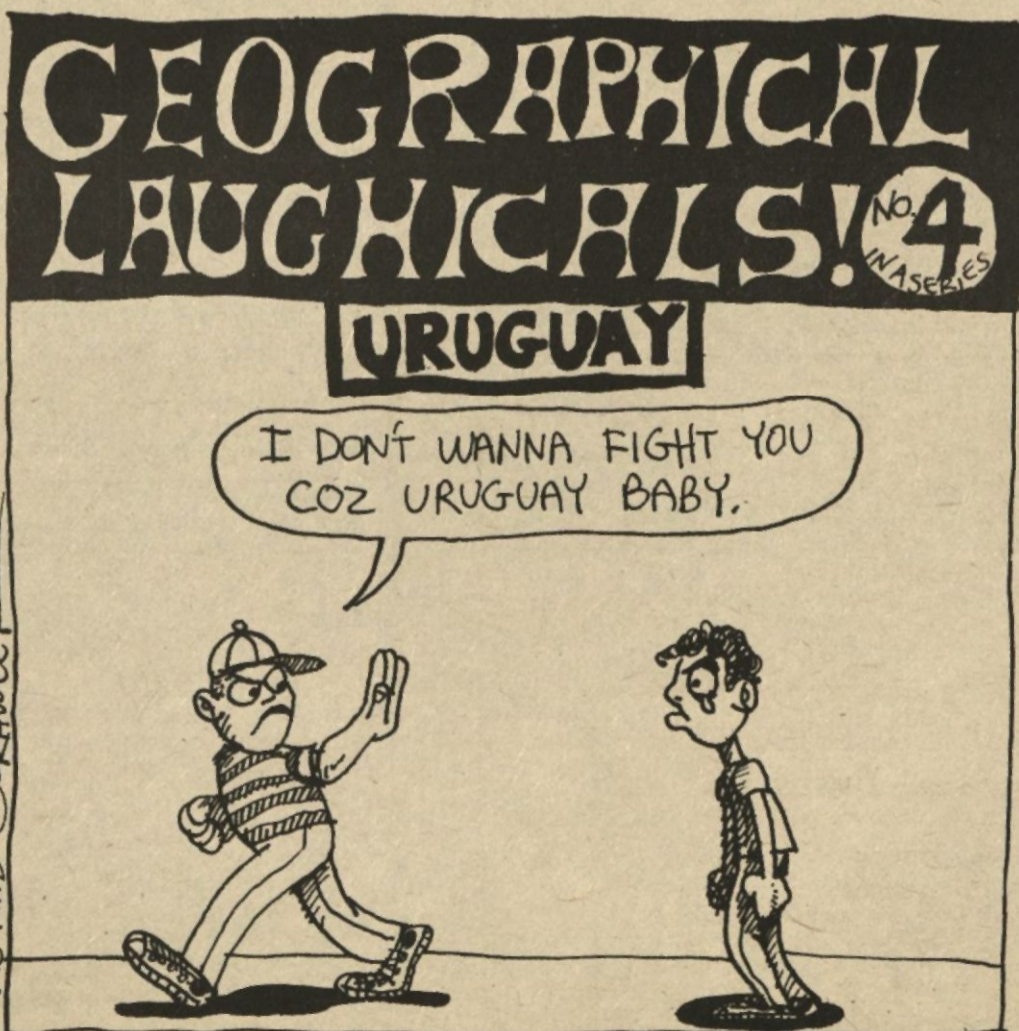
can carry off. The large areas are fragmented into an almost mystical set of shapes. The color is illusive and billows slowly across the canvas like ground fog. They are both literate and humorous, but the strongest theme to me seemed almost as though the letters and numbers were pyramids to thought that would remain long after the civilization around them would disappear: an ode to the strength of creation. In short (no Sagitarius, I) they remain fine and haunting in my mind and I wish you could go see them.

The more faculty work I see, the less I am convinced of the accusations of mediocrity. I think people's standards for faculty work are quite unreal and that only about 1 out of every 10 artists anywhere has anything real at all, so RISD does pretty damn well.

Congratulations to Peter Tigler for still being involved in making things just a bit nicer for everyone else.

Anyway, next time I see something really nice, I'll let you know again even though I don't get around much anymore, as you well know.

Love and Stanch Readership, Ruth Dealy
P.S. Why not run a contest and see if anyone likes RISD and why, and offer a free catered dinner to the winner?"



FORTUNE AND MEN'S EYES



RISD Film Society
Thursday, Feb. 7
7:30pm **75¢**
RISD Auditorium

LETTERS cont.

To the Editors:
 With all due respect, my proposal for grading designations (take yer choice):

SPACEMAN KIT



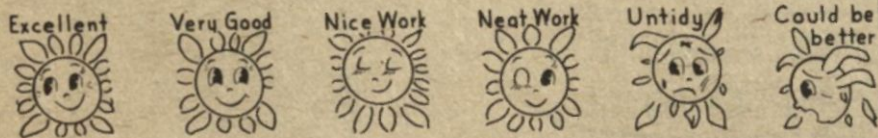
CLOWN KIT



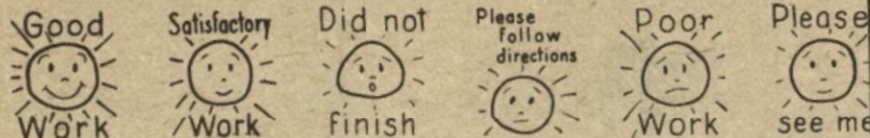
WISE OWL KIT



DAISY KIT



SUNSHINE KIT



To Merlin Szosz (For the Committee): Re your proto-Student Report, if you treat people like children, you can damn well expect them to act like children!

I prefer the Sunshine Kit myself, but the Clown Kit is very RISD.

For now,

Walter J. Secada

SPECIAL NOTICE

On Friday, Dec. 14th, the Avon Cinema announced a new price policy for R. I. college students (\$1.00 per student Mon. thru Thurs.) and we are pleased to mention that over 500 students have already purchased the Student Discount Cards.

For those of you who have not yet taken advantage of this price reduction, we have below a simple order form to use when requesting a student card. Complete the form, and mail it with \$1.00 to the Avon Cinema, 260 Thayer St., Prov., R. I. 02906.

(Discount cards are sold by mail only and are not available at the box office.)

Gentlemen: Enclosed is \$1.00 Please forward one Student discount card to:

Name
 Address
 City Zip

(The card entitles bearer to a \$1.00 admission price, Mon. thru Thurs. eves. Regular B/O price is \$2.50)

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COMING SOON
"MEAN STREETS"