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RISD press October 26, 1973

Students of RISD
Rhode Island School of Design

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Double Take Collectors' Item



"Peaches, Tomatoes, Watermelons", Don Eddy
Albert Pilavin Collection

Alfred Pilavin Collection

It has been installed and is being presented in the Museum of Art at RISD. This collection -- primarily devoted to contemporary American art had initially been assembled with the guidance of Mr. Daniel Robbins, former director of the Museum and now director of the Fogg Art Museum at Harvard. Now, Dr. Stephen Ostrow assists in adding to the collection. In four years, the Pilavin Collection has grown by twenty works.

"The success of a Museum's collection," writes Dr. Ostrow in his introduction to the catalogue, "must ultimately be measured by its ability to document the significant history of its period once the intangibles become manifest The worth of a museum," he continues, "lies in the worth of its collections."

When one begins to measure the manifestations of the intangibles (whew!) one can admire Mr. Robbins' eye as he assisted in the early formations of the collection. The pieces by Gallo (Running Girl), Ballaine (Air Tite No. 10), Melchert (Shadows), Olitski (Sensay), Diao's stains, Twombly's hearts, Kline's small drawing, (Studio Shapes), Warhol (Race Riot), and Thiebaud (Wimbledon Trophy), point to significant collecting. Robbins' choices demonstrate that he is aware of, (and discerning about) major movements, strong artists, and (most important) challenging works which have come out of the array of their respective productions. This is not, incidentally, a suggestion that Mr. Robbins return to his former post (Harvard has its problems); merely an acknowledgement of his ability to look at art and make decisions about it (some would call this "taste", but I suspend its application here). Dr. Ostrow, as he assists in advising the enlargement of the Pilavin collection, does not demonstrate this abil-

ity; nor does his chief Curator - Patrice Marandel - who is probably the person actively suggesting the additions. Neither of these gentlemen, it is safe to say, is particularly well-acquainted with what is going on in the contemporary field; their choices indicate this. With few exceptions, Marandel and Ostrow and whoever else is serving an advisory capacity to the Pilavin Collection display poor judgement in their selections.

First, let's discuss the exceptions: Don Eddy's Peaches, Tomatoes, Watermelons, (Supermarket Window) is a good painting. Why? Look. It's well painted; nice handling of air brush; a technical tour-de-force; nothing weak about it; it allows the viewer to engage in a private dialogue with himself about his illusive role in the cornucopaeic American society. Some may dislike so-called neo-realist paintings, but within the parameters of this "style", it is a very decent work.

The Helen Frankenthaler painting (The Holocaust) is a very important work; Frankenthaler's early (1955) efforts in stain-painting are responsible (largely) for the color-field movement which culminates in Lous, Noland, Olitski, and later, a host of imitators. She is an innovator; the work is solid and convincing as its documents her successful attempts to push tract expressionism into a "lyrical" realm.

Joe Goode's untitled pastel and watercolor drawing is a nice addition - one which slightly indicates some of the nuances in contemporary California painting. Robert Motherwell's Ochre Still Life with Blue Stripe is crucial to this artist's development; the work shows not only that he assents to Frankenthaler's direction under the aegis of abstract expressionism,

(Continued on Page 4)

Student Mobility

As a member of the Union of Independent Colleges of Art (UICA), RISD can offer its students the opportunity to study at one of the other member colleges for one or two semesters. The Student Mobility Program is designed to broaden the educational resources available to students in UICA colleges. With Departmental and Administrative approval, a student may study at one of the other seven UICA schools, whereby full degree granting credit is given by RISD for work satisfactorily completed. Now students can study at another school without any disruption, and in the process, can get a refreshing and stimulating exposure to new approaches and new expertise.

Also participating in the Student Mobility Program is the New York Studio School. Qualified UICA students may study for a semester or a year at the New

York City Campus; Summer Sessions in New York or Paris also may be arranged.

An alternative semester or summer session at the Artists for the Environment campus at Delaware Water Gap National Recreation Area is available for Junior and Senior UICA students. AFE, affiliated with the National Park Service, US Department of the Interior, is a national, non-profit foundation dedicated to the pursuit of artistic excellence in the natural environment.

RISD students may also take advantage of Minneapolis College of Art and Design's Junior Year Abroad Program in England.

For more detailed information and applications for the above programs, come to the DEAN OF STUDENTS OFFICE, first level, College Building.

Marsue Cumming

Letter to the Editor

To the Editor;

I truly hope Mr. Bratnober does not intend to found a critical tradition based on the lame assertions expressed in his article of October 19th. While I admire the sheer ballsiness of critically over-extending one's self, I am bothered by the rather twisted logic of the piece.

Cartier-Bresson was, and remains, an illustrative photographer. His pictures remain fine postcards, but they have little to do with the "presentation of life, or their epoch". THE DECISIVE MOMENT is a fine coffee-table-book of pictures, if you're into that. It is not the calling card of a school of thought, major or otherwise, it has nothing to do with the photographs of Gary Winogrand.

Re the "MacWeeney" photograph: there have been press photographers since the Civil War, and there have been some marvelous assassinations pictures of a much more 'decisive' nature; the one of a Japanese official about to be offed with a samuri sword in particular comes to mind!

The idea is that you can ruin an image by looking too hard. Especially a photograph. Try this, the man and woman are in a large

automobile that is idling, using up great quantities of gasoline. That man and woman lack; the man, the so-called 'super-masculine menial,' is grasping the phallic corollary of his machine's drive train. The woman is not responding to his attention. The photograph is about frigidity, with minor references to pollution.

Show a little respect, huh.

Walter G. Secada

Dear Mr. Secada:

Thank you for your letter. It is a pleasure to know that someone is reading my articles. However, the fact that you are ignorant about the importance of Cartier-Bresson's work tends to seriously weaken your arguments. You will notice, please, that I was careful to mention that I was referring to his "early work." While I agree that most of his work since 1950 or so belongs on the coffee table, anyone who is given even fleeting consideration to photo history knows that his work from the thirties and forties is fundamental to the development of photography.

You also suggest that an image can be ruined by "looking too hard." I can only respond to this by suggesting

Art 73

A unique display of the ART cognesenti and their groupies, and what a more appropriate

that you may have read my article "too hard." Apparently you feel that I am trying to shove something down your throat, convert you to some philosophy. Try rereading the article without involving your own ego quite so much and perhaps you'll find that you lose that cheap desire to see your name in print as a defender of cynicism.

If you do this, perhaps you'll find that this article was a simple attempt to "read" photographs. Furthermore, it was loaded with "I thinks" and "it would seem" for people just like you. As you know, photographic "reading" is

a slowly developing process by means of which many people (i.e. Minor White, John Ward) have recently sought to break down the verbal communication barrier which photography can sometimes encourage.

I may have been totally inaccurate, from your point of view, in my "reading" of these images. But I am not interested in your jokes about my mistakes. I am interested in having a serious discussion with you, or anyone else, whose response to the images is different from mine.

John Bratnober

RISD GALLERY IN N.Y.C.

We are interested in starting a RISD gallery in N.Y.C. for student exhibition. In order to make it happen, we must have your response. Please leave your name and box number in Box 1033 for further information.

place than their own bastion of insulated education, the Greenwich Country Day School. You will get a chance to see such major ART figures such as Christo, and

Claes Oldenburg autographing cocktail napkins, diving for commissions, and comparing the width of the furrows in their corduroy slacks. And an insipid silkscreen of carefully ruled colors layered one over the other will be executed and auctioned to the breathless crowds by another of the cashmere and corduroy studs with an emense tongue that he rolls between his teeth and lips, bulging out onto his chin as if there'd never been a Freud.

There will also be a demonstration of slick film techniques manifesting the many ways that PR may be applied to ART, including the theme of installations of sculpture. This demonstration will take place in the assembly hall, where between examples of 20th century ART as taught to and re-hashed by students, stand these curvilinear plaques with lists of outstanding students carved under the directive from heaven, GCD's Honor Role.

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ART
'73



PHOTOGRAPHICA

There are schools of thought in psychology based on the premise that most of our significant learning occurs through irrational processes over which we have relatively little conscious control. Accordingly, there are, in photography, those whose work communicates with us via irrational channels. I think that a good example of this mechanism at work is Robert Frank's 1959 photograph, "Bar - New York City." I will try to make my point more clear by juxtaposing the Frank image with a photograph which deals with similar subject matter, from a similar period in time.

The photograph I am using for comparison was made in 1956 by Dorothea Lange. It is a very lyrical image, visually. My eye moves smoothly and with pleasure among the forms and textures presented. I sense rhythms in the curves of the jukebox, fan, hat, coathanger, and barstools. Just as I am becoming comfortable with this fine composition it dawns on me that there is a human being present. I am pulled, now, from the sheer visual poetry of the image into the realm of intellectual concerns. There is a dilemma here, or at least a comparison is being made. For there sits John Doe with all of his society's mechanical luxuries around him, perhaps even creeping in on him. Taking this thought a step further we find that the man is not just permitting this process to go on, but actually has his back turned in ignorance. This is, of course, just one of several interpretations. But if you know Lange's work I think you might find it reasonable, because she was a person with concerns. Her strong conscience drove her to produce a poignant body of work on the human condition. No matter what your interpretation, though, I think you will agree that she has presented us here with: 1) an image which aesthetically pleasing and 2) a rational, coherent group of facts whose interrelationships tend to tickle our intellects and prod our consciences.

By comparison, Robert Frank's photograph is harsh and mysterious. The visual information is straightforward; a jukebox casting light,

an arm moving, and a couple at a booth. I can relate to this image at a purely factual level, just as I could relate to Lange at a purely visual level. Frank is telling me that this is the way it was in this bar, at this particular moment in time. But as I continue to contemplate the photograph this information becomes the springboard to an entirely different level of awareness about what is going on here:

The jukebox takes on the calm of a Buddha as it gives forth a strange, luminous energy. The arm on the right belongs to someone who is apparently fleeing his energy source. The blurred, Russian quality of the figure is so tenuous relative to the jukebox that I imagine he will be dust in the grave long before that jukebox stops glowing. And those people to the left...well, if it isn't John Doe again. I am bothered that he can sit there so calmly while this eerie flight takes place right before him.

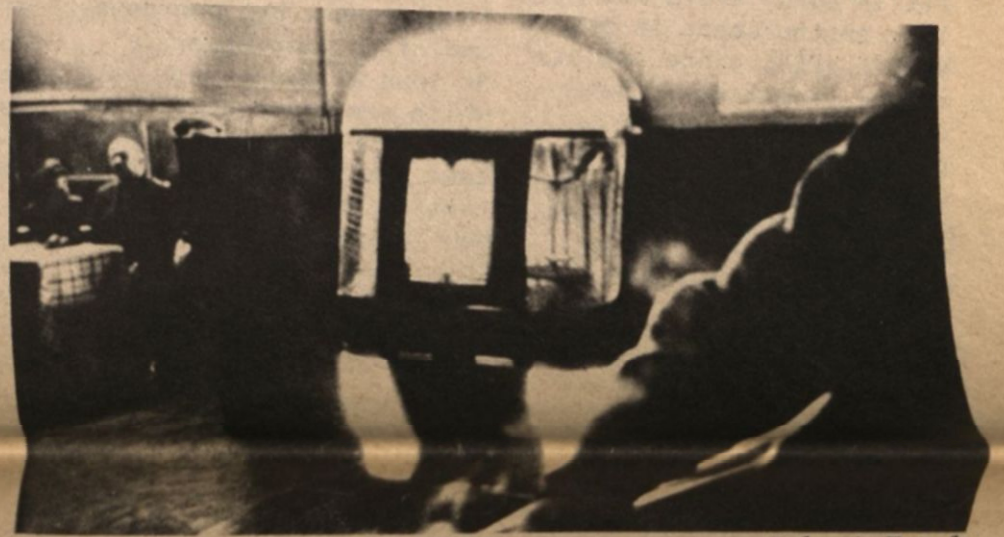
These are a few of my responses at the irrational, emotional level which Frank's image leads me to. It is Frank's image, of course, not Frank himself, which leads me to this point. I do not suppose to speak for him about his intentions. I can't do so because my response to the image is so personal. The fact that I associate that jukebox with life and the arm with a flight towards death is all in my own head. But it would seem that I am not alone in having mysterious, emotional reactions to Frank's work. Jack Kerouac describes Frank as having captured a "crazy feeling." Neil Slavin has called him "a mystic."

If I return to the Lange photograph now I am amazed at how different my reaction is to fairly similar subject matter. Apparently the calm, ordered qualities of Lange's photograph tend to persuade me into a logical state of mind, while the jarring, blurred appearance of the Frank image sets off less ordered, more emotional responses within me. Hopefully, this comparison helps us to understand some aspects of the role of irrationality in photography.

John Bratnober



Dorothea Lange



Robert Frank

After Labor Day
(F. Neruda, d. 9/22/73
Santiago)

the morning ABC news reports workers resisting from factories, students from the gutted university, Chile on the verge of another Spanish Civil War circa 1936. ITT & the CIA disclaim all vai the U.S. State Dept. yesterday, rummaging in a corner of a bookstore of nothing but poetry, a broadside of Neruda's - To Be Printed Free Forever - tells of exile in 1948. this morning WCRB endorses the UFWOC lettuce boycott. only after a neutral committee of minister reports in the workers' favor. Chavez says "the farmworker does not retire to play golf, the farmworker retires to die." it is less than a week after Labor Day. you are out of work, your father, retired. you are still convinced 'Silence Kills' & typing to prove it. put your mouth where your money was: at your fingertips.

Bill Costley

(Continued from Page 1)

but it is one of the last solid paintings he did before embarking on the terribly indulgent, simperingly simplistic, flabby paintings (and prints) of the Open Door series.

Richard Stankiewicz' welded sculpture is a good addition; not the most playful Stankiewicz by any means, but a confident piece, nonetheless. With this in mind, let's move to the clunkers-works which should not allow a false sense of pride or accomplishments to inflate the members of the advisory "committee" to the Pilavin Collection. Richard Fleischner's Moveable Staircase is an annoying and flimsy statement (the museum even chose to place the piece under glass). It is a little corny and a bit late on the scene as a VISUAL IDEA, since artists' recent pre-occupations, explorations, and exploitations with the "monumental" in art by dealing with the concept in "miniature" (viz. Claes Oldenb, Roy Lichtenstein, Joseph Cornell, etc.) have about run their course with the exceptions of those who always hang around the end of the bandwagon picking up whatever loose scraps fall off. So why is Fleischner represented in the collection? Why not deal with the innovators if collecting this kind of image is desirable? Perhaps because the advisory committee to Mrs. Pilavin sat down with themselves and decided that it might serve them well to think about including some local talent in the collection. This presents the RISD Museum of Art with a disagreeable problem. For years, the museum has regarded the considerable talents in the Providence area (at RISD, Brown, Providence College, R.I.C., etc.) as "second" and "third rate"perhaps even tenth rate, UNLESS (and here's the stigma) the second and third rates have proven themselves worthy of being considered artists by exhibiting their works in New York galleries. The advent of a New York show immediately elevates any "local hack" into stellar positions favorable to the museum which poses itself as a collection agency to these artists who have undergone Soho or East Fifty-seventh street metamorphoses. Mr. Fleischner was recently represented in a New York solo at Dintenfass Gallery, which qualifies him and his work for immediate museum connoisseurship. Well, for God's sake, there are some good sculptors around here.

How about Tom Morin? Or how about John Bozarth (his stuff is a knockout!)? Or Hugh Townley at Brown? Alas. No stamp of New York on works by these, patina of money, deals, compromises, loft-control is visible.

But the catalogue insists (greater New York transcendence): "More than a classicist, Fleischner is a romantic." (HOLY SHIT!) "The loneliness of the figure in fact recalls Caspar-David Friedrich's solitary individuals lost in deep concentration of the universe." DO YOU SEE THIS IN THE WORK? WHAT COLLOSAL MANURE. Fleischner might even agree, but dossier-material is dossier-material. Check the catalogue for an enormous amount of pedigree biography and bibliography: documentation is thorough, but overdone and often unnecessary. As long as museums, which are associated with educational institutions, take their cues from the tactics and bulges of the New York Gallery syndrome, this kind of collecting is going to occur; AT THE EXPENSE, one might add, of "local" or "regional" artists.

More tangible, and less in the realm of opinion, are the disappointing examples of painting acquired in the last two years or the Pilavin Collection. The painting by Hans Hofman is one of the poorest examples of the artist's work. We must not be conditioned to feel that including a collection of NY work will do; for then the label becomes the primary merit of the piece.

This is the manifestation of intangibles Dr. Ostrow is alluding to?

John Moore's Spring was praised (one thinks!) by Providence Journal critic Bradford Swan. Mr. Swan frets about possible categorizing of Moore's painting as a "neo-realist" work, but adds, jauntily "in the last analysis" (no analysis by Mr. Swan has been made at all) isn't it just good, impressive painting? "I feel sure," continues Swan, "that for the average viewer it will be a terrifically appealing painting and they couldn't care less what school the critics assign it to." Jesus, Brad, is THAT the role of the critic? To assign "schools" to works of art to facilitate viewer-comprehension? On the other hand, Moore's painting, according to the museum catalogue, is a "very quiet, subtle, and unpretentious statement," and goes on to say how many old-master still-lives one is reminded of by the painting. First of all, a

still-life THIS SIZE is very pretentious, and second, is the importance of the painting to trigger recollections occurring in art history's drug store or paraded items? I can't BELIEVE that; why Moore made the painting. How many old masters are you reminded of when you look (and I mean LOOK, not just spend time in front of an image wondering what the hell to do with it) at JeKooning or Dubuffet or Pollock?

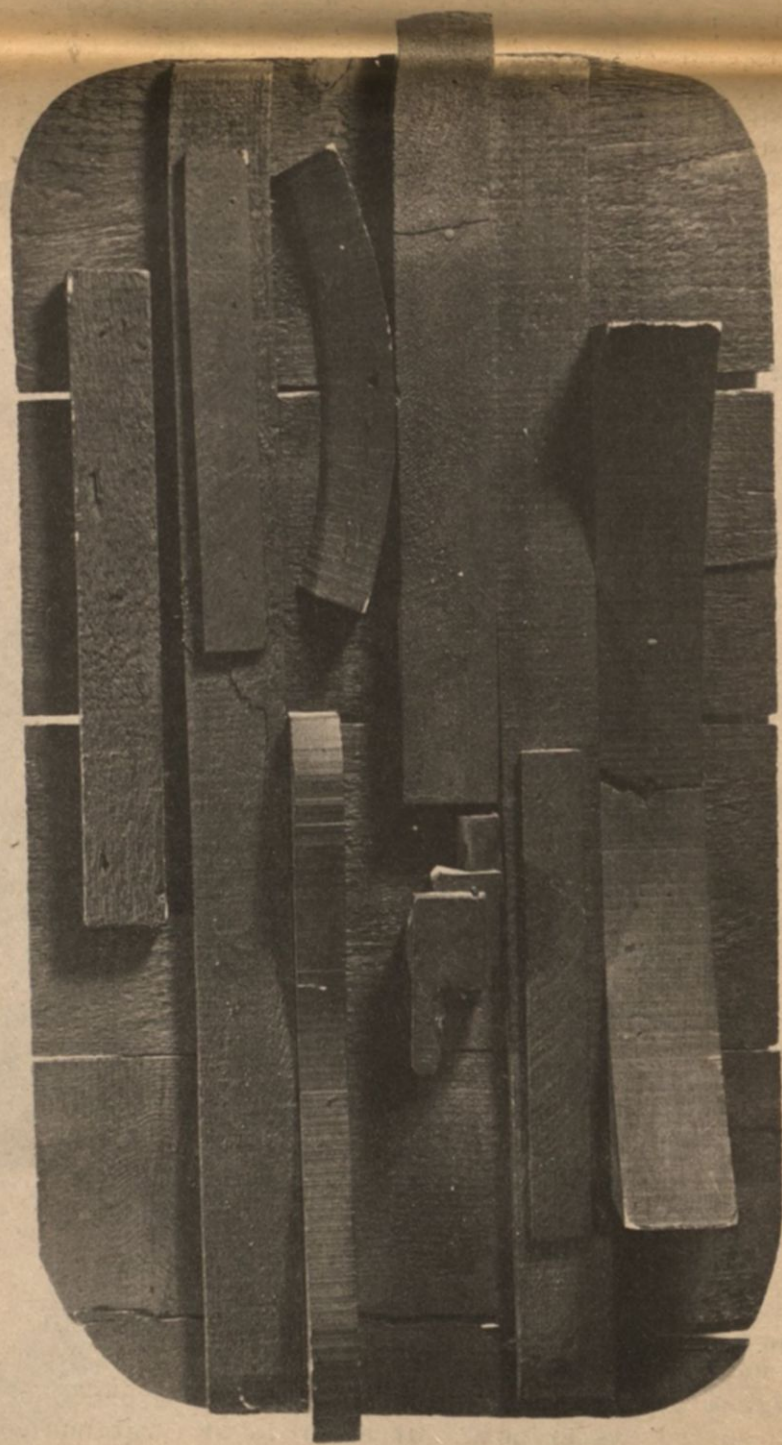
Compare, if you will, Janet Fish's Boone's Farm Apple Wine with Wayne Thiebaud's Wimbledon Trophy. Ms. Fish's work is flabby and weak by comparison. You can peel those wine bottles right off the surface: Eddy's Supermarket Window is "surfacey" too, but the whole intent of the latter is different. Janet Fish would really like to paint like Thiebaud, but can't (yet). Even when the scantiest criticism is delivered to the new arrivals to the Pilavin Collection, doesn't the question of quality arise? What is this imitation Thiebaud doing here? Why

Double Take

settle for second rate stuff? Is Ms. Fish's painting included because of political (i.e., feminist) considerations?

Again, one might request the Museum to look more carefully at its own immediate environment and become more involved with the production occurring in the Providence area. A case in point (perhaps): Michael Ashcraft- who is having a show of his paintings at Woods-Gerry Gallery this week-obviously can paint the pants off of Ronnie Landfield whose Chinese Winter is slick and tricky, but wan, meatless, and flat underneath. Ashcraft's images are so much stronger; the space is powerful. Why is this segment of the RISD institution so adamant about maintaining its approach of exclusivity, eliteism and aloofness to the college? Are you ashamed of us, Dr. Ostrow, baby? Do we embarrass you with our "regional" concerns? Will you love us if we promise to make it in New York? Or if we put on black ties?

Sagittarius II



Untitled, Louise Nevelson

STUDENT GOVERNMENT

Let's get an issue started. Like proper representation in the student board. There is a Freshman, a sculptress, a paintress, two illustrators and four architects in the student board. There are seven departments that are not represented. The constitution calls for only eleven members to be elected by the student council. The student council, in turn, is supposed to be elected by the student body. Elections at RISD tend to be a cumbersome process. In fact, the precedence for elections is nil...

If that does not bother you, try this. The student board could pretend it does, in fact, represent the student council and thereby the student body.

The board, acting on that assumption, could make statements like: "It is the general consensus of opinion that Arnold Prince and Dirk Bach should be fired, or something like this: 'the student body feels that black tie openings at the museum is a marvelous idea and should be adopted.'" Both statements are absurd, of course. However, they are absurd not because of content - "the consensus of opinion is that..."

and "the student body feels" but because of the author's lack of competence in making these statements (How do I know what you think? Did I ask you?).

Let's take that a step further. Suppose there is another "hot issue" similar to the "Beckwith Affair". The student board would not be able to act expediently and effectively because it would not know what course of action the student body wants to take. The board would have to stuff mail boxes, put up posters, get meetings started, take polls, etc. Meanwhile, the administration would feel relatively safe, in pulling another timely stunt, simply because they figure by the time the students get organized... it would be too late - "the decision has been made." Hypotheses don't impress you? See if this does. During the summer, the school obtained a donation of rare woods worth about \$100,000. The school is now selling the wood at a profit... The little store in Metcalf basement is very amusing, especially since no one, that I know, can figure out what happens to those lab fees. Rantoul brings

into the school approximately 3% of its budget. Last year he brought in \$30,000. He spent \$17,000 to get that 3%... expenditure tables for the school list what every department spent (for '73 \$1,993,571) in percentages and in individual break downs. Yet, the administration, physical plant, and the "adjusted for museum" expenditures are one lump sum (for '73 1,446,000)... Have you also noticed that spaces and departments get shuffled around and people disappear over the summer?

Let's try paranoia tactics. If you think other people are going to watch out for your interests because you are an artist, and artists are not supposed to care for mundane things like student government - you are dead wrong! If you don't watch out for your immediate interests like where your art supplies are coming from and how much they cost, whether or not your club gets enough money to operate throughout the year, whether you get this course or speaker that is relevant to what you are doing, whether there is going to be a giant Halloween party with prizes and booze, if you don't watch for things like this, nobody will. Why should they?

Enough tactics.

Government boils down to a small group of interested people (or people with vested interests) making all the major decisions that affect an entire population. It happens at RISD's student board, at the Board of Trustees, at City Hall, at the White House, and even in the Pentagon. If that is the way it has to be, then you must, at the most minimal least, try to get proper representation. You must do this not for the sake of democracy or the "American way of life" - these reasons are for people majoring in applied politics. You must do it because you want to go to museum openings, you want to determine your curriculum, you think that certain members of the faculty are not qualified to teach you, you need financial aid, you want more parties, you want to get work-study, you want studios to be opened 24 hrs., you need more studio space, you don't want to do any winter session, you want a more effective evaluation system, and you need this, that, and the other. For these reasons you need proper representation - to assure your immediate interests.

C. Perla

STUDENT BOARD PROPOSAL

The following resolution is going to be proposed to the Student Council Monday the 29th, at 7:30 p.m. in room CB 412

- A. The student board, having considered
 1. The appalling state of student affairs
 2. The lack of response by the student body to student affairs,
 3. The method by which the student council has come to office
 - a. Department head nomination
 - b. Self-nomination
 - c. Department elections (in order of decreasing occurrence)
 - d. The proposed constitution of the student association
- B. The student board, nevertheless,
 1. Demands proper representation in the student board
- C. It is resolved that
 1. The present student board abolish itself.
 2. A new student board be formed by one elected representative from each academic department of RISD,
 - a. Elections for department representative to the student board be held in each department

- ment at a department meeting.
- b. Elections be held no later than Nov. 15, 1973
3. The present student board act as a provisional student board until the new board members are elected, as provided in article 2
4. Anyone who wishes to be a department representative be also willing to accept the responsibility of acting as an informed and qualified spokesman for the department at student board and faculty meetings.
5. The new board act as a true indicator of student opinion and, thereby, as an effective and powerful force in the decision making process of this school.

Provisional Student Board Members

1. Darrah Cole, Sculpture
2. Mark Hulla, Interior Arch.
3. Claude Lobroth, Interior Arch.
4. Charles Perla, Arch.
5. Frank Poli, Illus.
6. Gloria Root, Arch.
7. Stephanie Schuster, Illus.
8. Janet Stafford, Painting
9. Steve Talasnik, Illus.

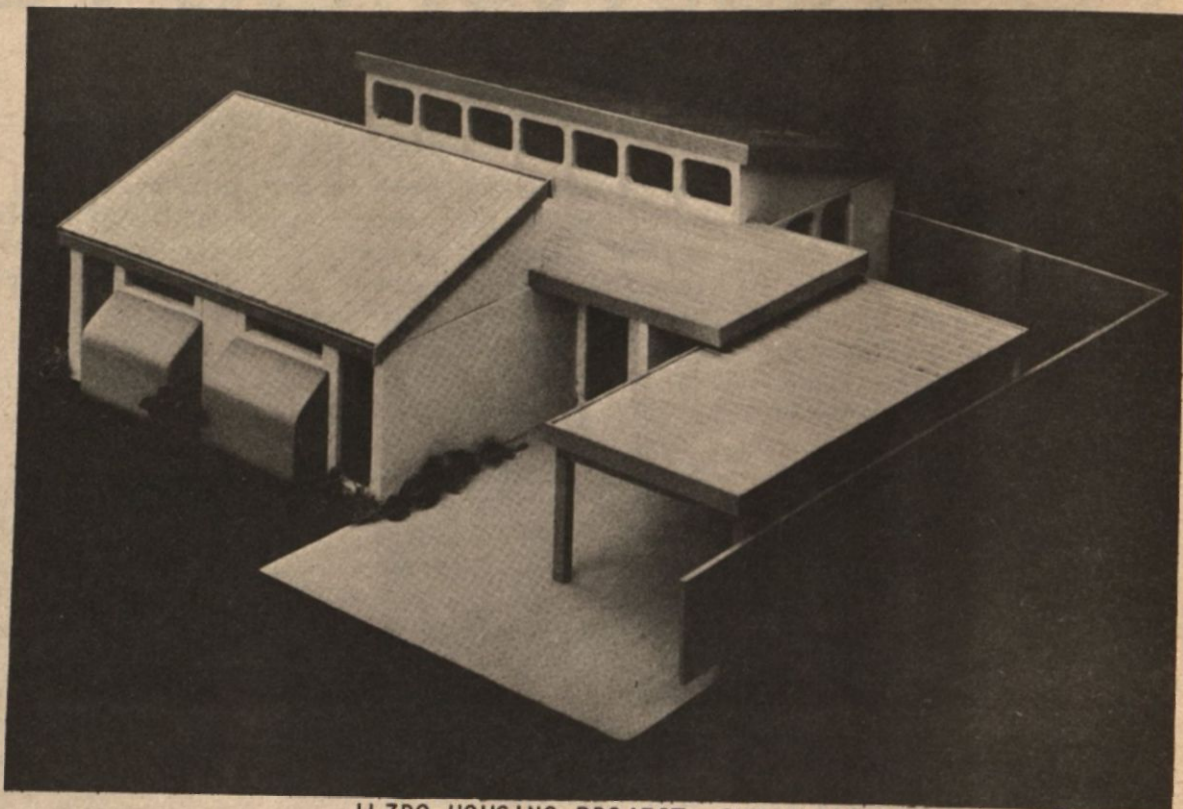
FOLIO

INDUSTRIAL DESIGN

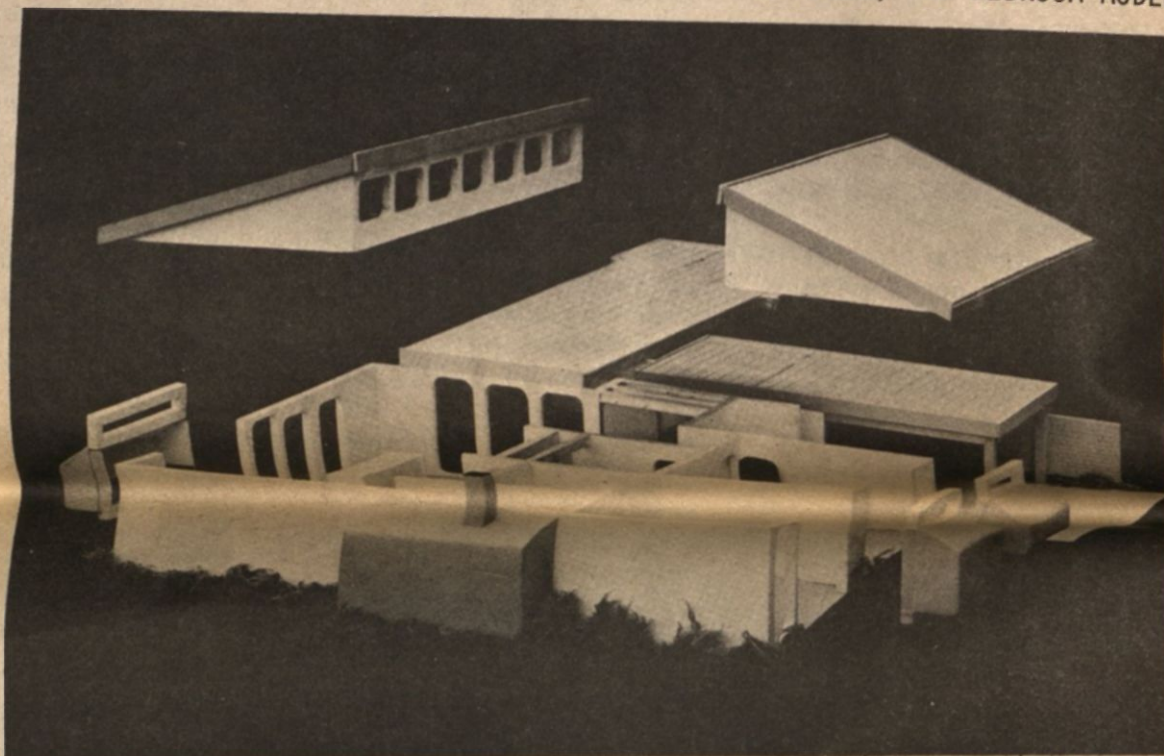
RISD's Industrial Design Department in the past few years has taken on several commissions for non-profit projects. The method is learning by experience; the results are design projects such as the ILZRO (International Lead and Zinc Research Organization), Industrialized Housing Project, and the Experimental Mobile Blood Collecting System. Students are taught to find a need, demonstrate it, justify it, and then do it.

The ILZRO Industrialized Housing Project has been developed over the past three years, sponsored by thirty companies all over the world, including Japan, Australia, France, and Canada. The RISD faculty, comprised of Marc Harrison and Bryan Fitzpatrick from ID and Ken Keegan from Architecture, presented its final report in Australia this past week. The prototype ILZRO house is being built in Foster, R.I. (Balcom Road, Telephone Pole #22). Plans are that the house will be completed by October 1974. Marc Harrison, Chairman of the ID dept., lives "right up the road" and welcomes all RISD students to come visit.

Due to its international scope, the ILZRO house is a system of factory-built elements which can be selected and utilized by local architects and builders to create housing which is appropriate to local climate and tradition. The system is capable of being assembled

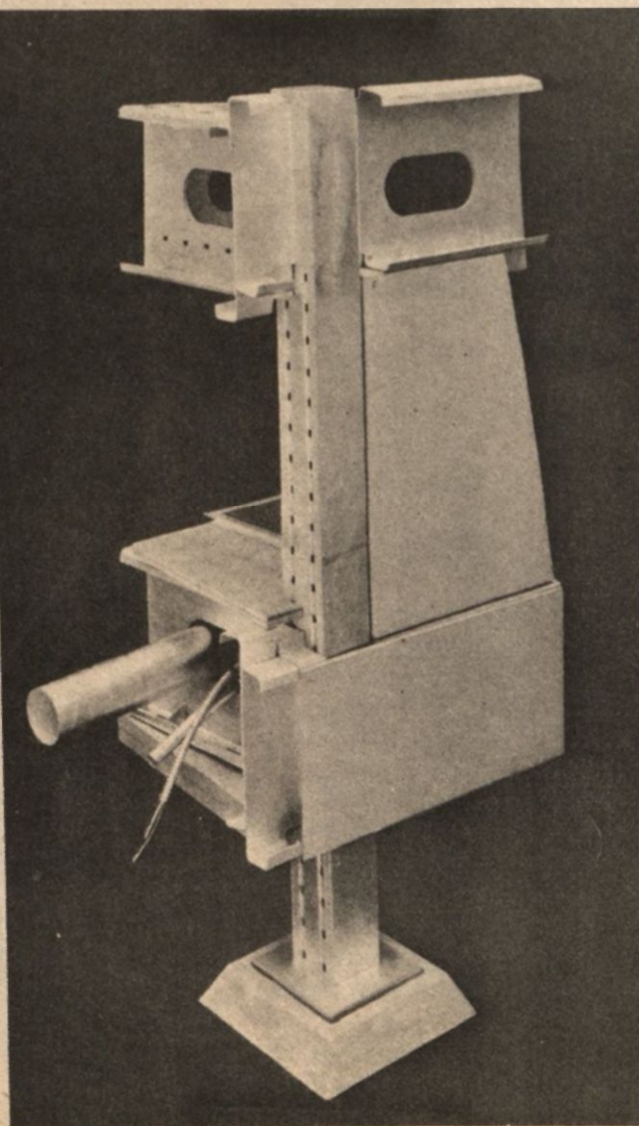
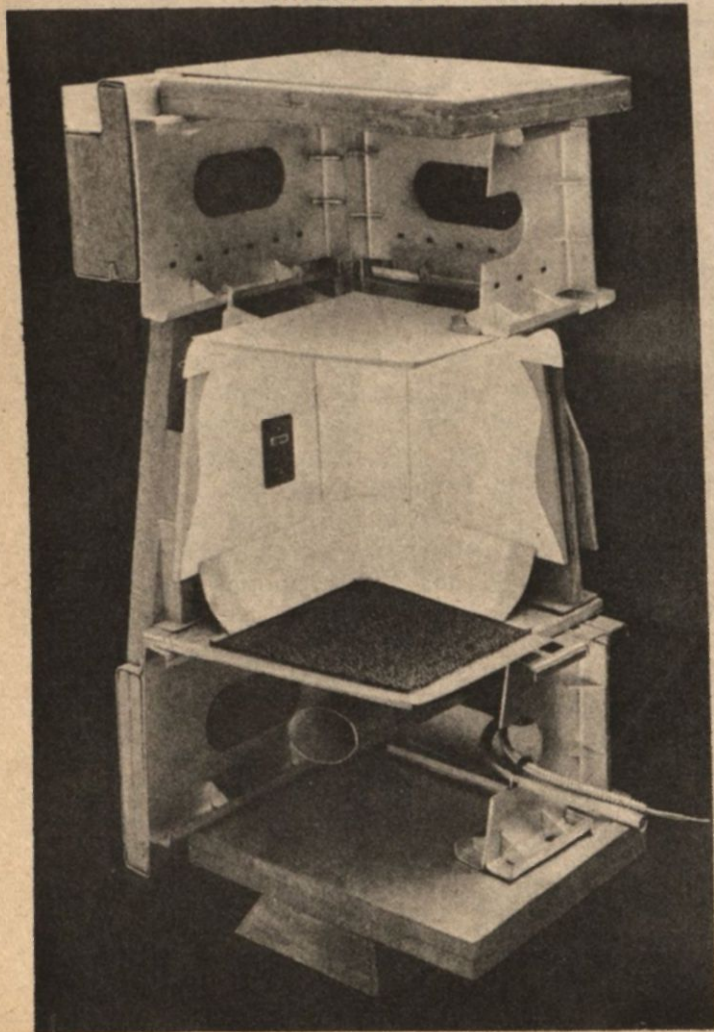


ILZRO HOUSING PROJECT: ONE FLOOR, TWO BEDROOM MODEL



ILZRO HOUSING PROJECT: TYPICAL COMPONENTS

INTERIOR COMPONENT FRAMING



EXTERIOR COMPONENT FRAMING

on a minimal scale, by ordinary hand labor (i.e. the RISD students now working out in Foster, R.I.) The parts of the system are reclaimable either by reprocessing or resale. Special attention is given to improved quality of living spaces, and easy maintenance. Because of superior insulation, the house is centrally heated and airconditioned at a minimal cost.

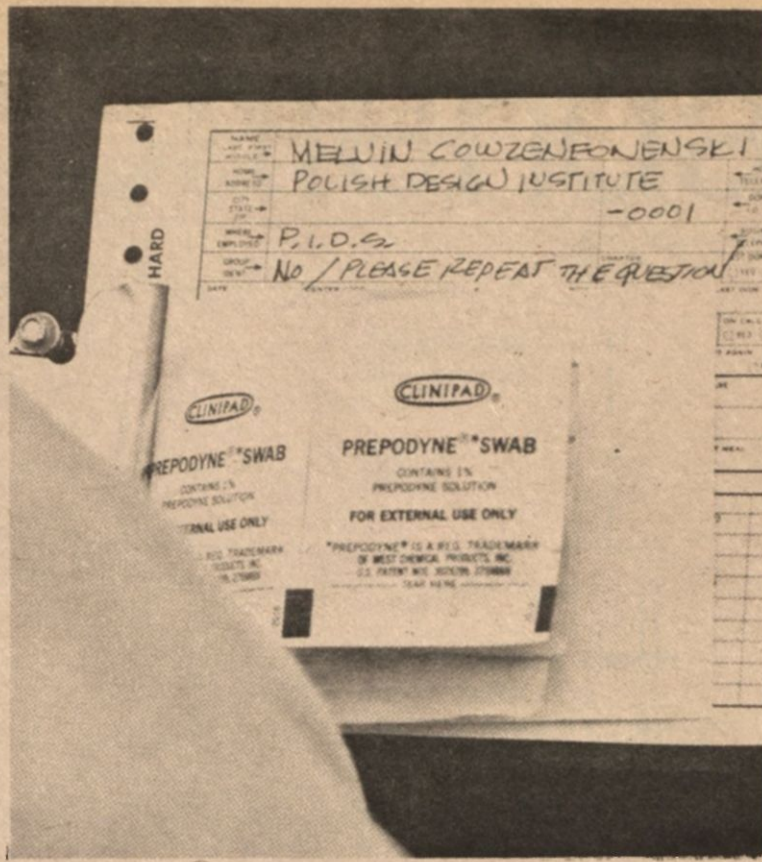
Faculty

- Marc Harrison
- Donald Avery
- Alfred Blumenfeld
- Lee Epstein
- George Erikson
- Bryon Fitzpatrick
- Tage Frid
- Kenneth Hunnibell
- Joseph Koncelik
- Edward Lawing
- George Patton
- Hans Wolff

FOLIO

Another project, the Red Cross Bloodmobile, involved not only the ID department, but also Apparel Design and Graphic Design. An isometric Red Cross symbol was created to form the basis for a simple graphic system to be applied to many of the items used by the Red Cross Blood Program. The Apparel Designers came up with a new line of uniforms for the Blood Program staff.

For a few years, under the auspices of the Massachusetts Red Cross Blood Program, I.D. students



EXPERIMENTAL NURSING STATION



EXPERIMENTAL APPAREL

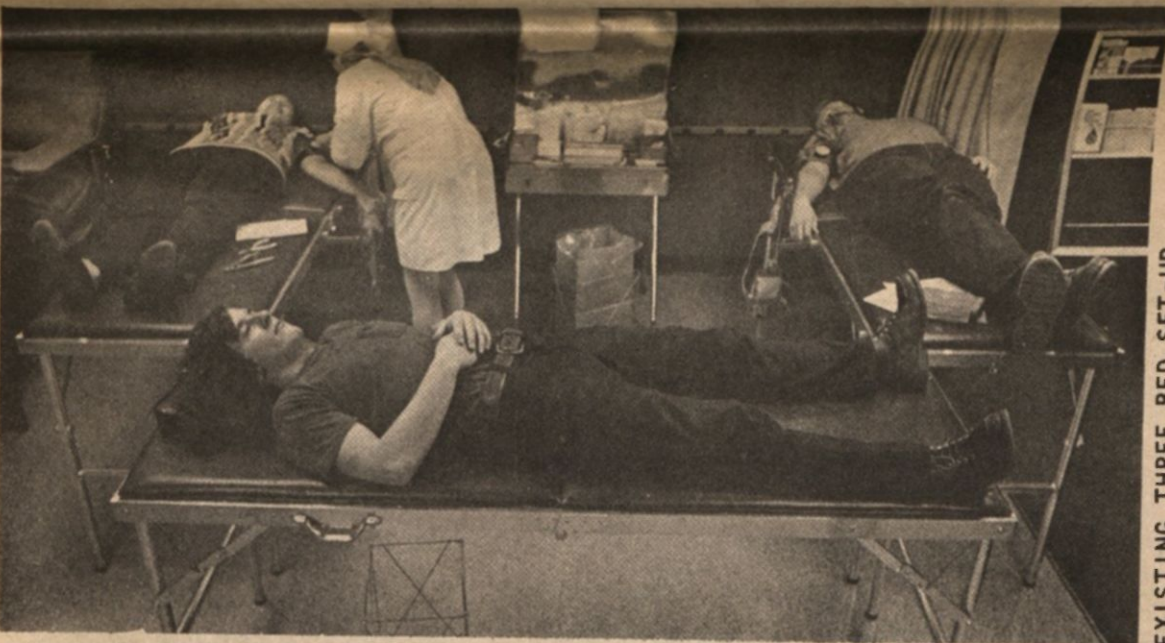


EXPERIMENTAL TWO LOUNGE SET-UP

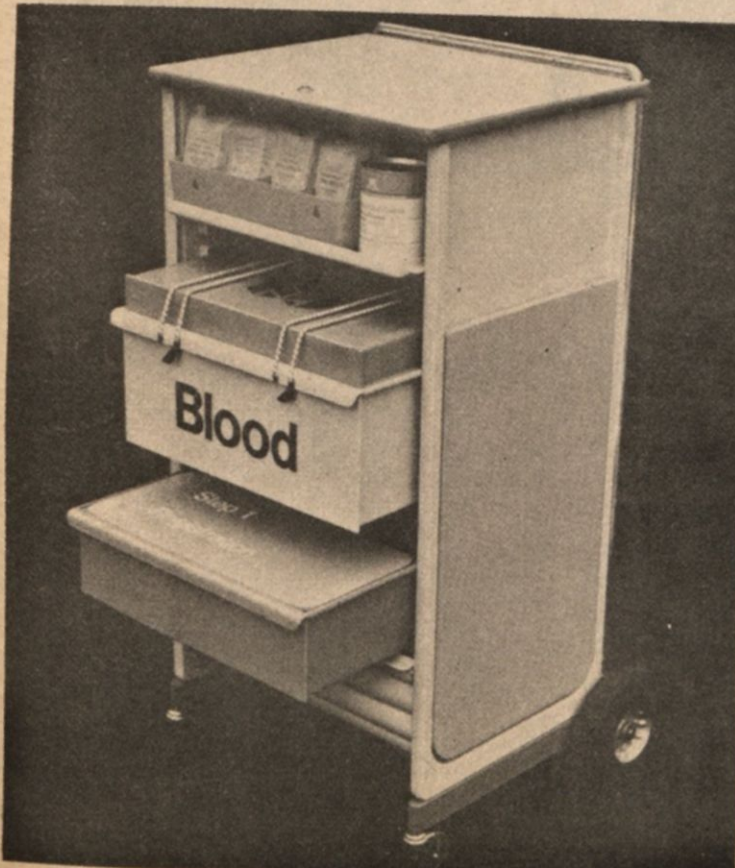


studied how the Red Cross collects blood, and ways to improve its collection. In the existing system of collection, only one out of every four donors return, and the outmoded facilities and inefficient work methods, breed fatigue and boredom. There has been an effort to create a new, exciting image. With the introduction of new equipment and systematized procedures, hopefully the department will succeed in making blood collecting more humane, and more desirable to both donor and worker.

Consistent with the idea of learning by experience, the Red Cross Bloodmobile project will continue for 1½ years of prototype building, testing, and evaluation. The final model will go into production within two or three years. Up to four states will have the unit, making another RISD project reality.



EXISTING THREE BED SET-UP



EXPERIMENTAL STORAGE & HANDLING



EXISTING MOBILE UNIT



fantasia

*on a beethoven second symphony
opus 7958 (20 JAN. 1972)
Peter Vanderbeck*

Calendar

Friday October 26 6 PM - 8 PM 2PM	Auditorium Auditorium	Tae Kwon Do Club Risd Film Dept. presents "America First"
Saturday October 27 1 PM- 4 PM	CB412	Michael Cerullo: "Alternatives to Teaching"
Sunday October 28 11:30 AM 7 PM 7 PM	St. Stephen's Church Upper Refectory Orpheum Theatre, Boston	Episcopal Service Catholic Mass Buckminster Fuller Lecture
Monday October 29 4 PM- 6 PM 7:30 PM- 9:30 PM	Auditorium Stage Auditorium Stage	Modern Dance Tap Dancing - Brian Jones
Tuesday October 30 4:30 PM 7 PM 8:30 PM- 9:30 PM	Auditorium CB 412 RI Tennis Club	Lecture ADContact - Mr. Sterling Ski Club Movies RISD Tennis
Wednesday October 31 4:30 - 6:30 PM 7:30 Pm - 9:30-PM	CB 412 Auditorium Stage	Graduation Meeting- Leslie Taylor Tap Dancing- Brian Jones
Thursday November 1 7:30 PM - 10 PM	Auditorium	Film Society: "Women In Love"
Friday November 2		

EVENTS

The Mediator Fellowship
236 Wickenden St.
Providence presents-
October 26- 8:00PM
HUMANIST MANIFESTO II -
in the Mediator Auditorium,
R.I. Humanist Association
in co-sponsorship with
the Mediator, with discus-
sion leaders from the R.I.
H.A. Humanist Manifesto
II is a staement recently
released which outlines
a philosophy of human li-
beration, covering theolo-
gical, social and political
matters. Signators include
many well known social sci-
entists and several Unitar-
ian Universalist ministers,
as well as Humanist and
Ethical Culture leaders
from around the country.
Coffeehouse- October 27th
at 9:00 PM, Wood River
Junction, a musical trio,
now having a strong impact
on the university and cof-
feehouse scene, will per-
form at the Mediator, on
Saturday, October 27th at
9PM.

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by

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Ashcrafts at Woods Gerry

Double Take

Sagittarius I

Tits and Clits-
Scrots and Pricks
a brief review

Husband and Wife or, more appropriately according to the title, Wife and Husband teams are the vogue of this year, and really is kind of nice to see the mutuality of labor and results on the walls up at Woods- Gerry. Carol and Michael Ashcraft with sculptural weaving and acrylic paintin, respectively have the main gallery. Their themes such as one can make out are appropriately female and male with some not so delicate hints of union.

Carol's union is rather biological-- stuffed shapes embracing one another, pendulous forms (both male and female) in clusters, secret openings, soft and generally warm textures and colors. Michael's, on the other hand, is somewhat astral-- heavens of deep almost enameled color in which surge globular forms making metaphor of the movement of the spheres. In one large painting ("Your Little Box Goes a Long, Long Way"), the great enflamed phallus cleaves universal space.

The only trouble here is that in wrapping words around all this I can counterfeit better art than is really there. Sensuality there is, but it is somewhat less than profound and never comes anywhere near being erotic or arousing. Carol's is simply too playful and dry, and Michael's is too abstract in concept to set the hormones flowing.

Possibly the best piece in the show is Carol's large tri-partite wall piece of heavy textured sand browns against which she has strung brilliant red-purple hangings in studied carelessness. That piece I would like to have, but I could do without the title ("The Devil's Apron Strings") which I feel only takes away from the thing itself. Michael also tends to over title-- "Deviance in the Dark", "No News From the Red Shift". I find such titles distracting and meaningless except as they bring forth some vague poetic sentiment. Better just to hang the things up and let it go at that. Meanwhile for all my negativism there's better stuff here than you often see around.



Mrs. Dealy's Kitchen

Now is the right time for good pumpkin pie; however, I don't have any recipes for good pumpkin pies. (If anybody has a good one, drop it off in Box 1224). Instead, I have a recipe for a pie that is a cake, or, a cake baked as a pie, whichever way you want to call it. It's called-

MINNIE SHISLER'S FUNNY CAKE

Batter-

- Mix: 1/2 c. Margarine
- 1 1/2 c. sugar
- 2 eggs
- 2 1/2 c. flour
- 2 1/2 tsp. Baking powder
- 1/4 tsp. Baking Soda
- 1 c. milk
- 1 tsp vanilla

Bottom

- Mix: 1/2 c. cocoa
- 1 c. sugar
- 1 c. boiling water

Mix the batter first and then the bottom. (Ideally, they should both be ready at the same time.) Pour the bottom onto the pie crust, then spoon the batter on top of it. (NOTE: if there is a crack or weak spot in the pie crust, the bottom will leak through it and cook out the sides and, in general, cause a real mess. So be sure the crust is not broken anywhere.) Bake at 375 degrees for 30- 35 min. Makes 2 8" pies.

By the way, Minnie Shisler is not a name I made up. She is a friend of my grandmother (or was it my great grandmother?). Her recipe for funny cake is supposed to be the best around. For those who have never tasted funny cake (or even heard of it), even the one and only Mrs. Dealy (for whom the column is named, in honor of her culinary excellence) thinks that funny cake is good stuff.

I would like to extend an apology from the staff of the RISD Press to everyone who had the misfortune of running into one of the youngest con men I've ever seen. It seems that on Tuesday morning, some grade school kid positioned himself beside the RISD Press distribution box in Mem Hall and proceeded to inform everyone who wanted to pick up a Press that we had had to start charging a nickel per copy. He went on to say that he should be paid the nickel and that he was to turn the money over to "the man in there" whoever he meant by that. Well, needless to say, we are not charging a nickel for the paper and we surely wouldn't hire a truant if we did. In case you've been wondering who all those strange men hanging around the college building at night

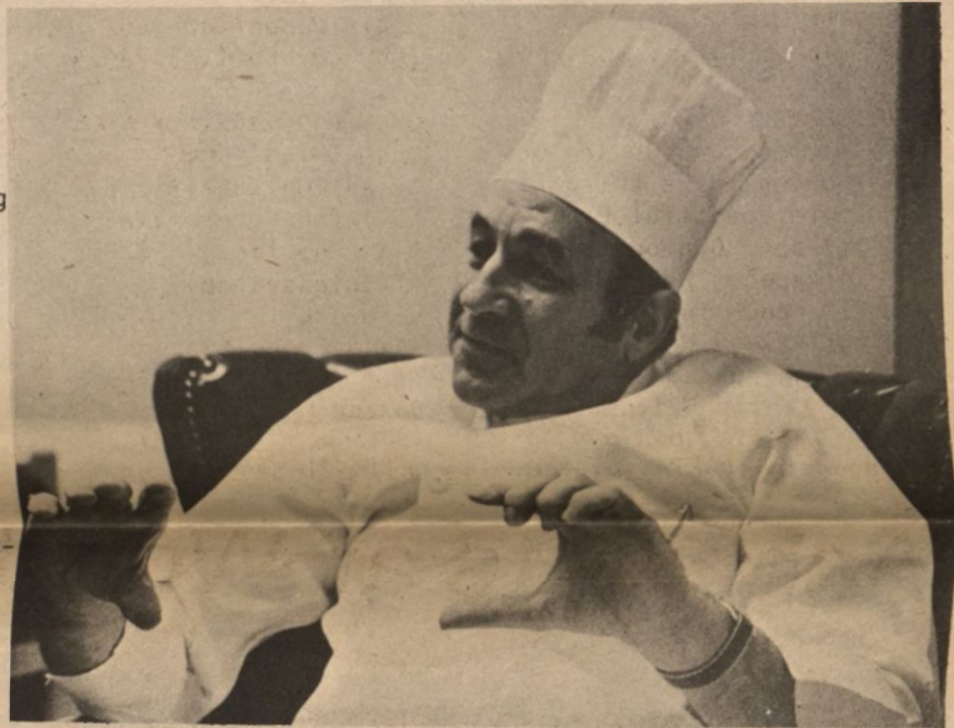
are, they are taking night courses from Johnson Wales College, which is a business school downtown. What are they doing here? Well apparently the school is renting out the rooms in the College Building to them. We've been running articles about how the school is short on money, so this is one example of the extremes they are taking to try to make ends meet.

A little note for all you ski freaks out there: there is snow in northern Vermont and New Hampshire; there is snow on top of some of the mountains in the Adirondacks; and last year's race to see who opens first seems to

be on again this year. Look for Brodie and Killington to try to open the first week of November (Brodie beat Killington last year by four hours). So it won't be long now. And all predictions are for a really good winter.

One final note: Al Falk of the refectory has informed us that he will try to produce the recipes presented in this column. He didn't say if it would be one day or every day but I should be able to let you know for sure next week. For those who eat in the refectory daily, watch for the Mrs. Dealy Special.

KPHJR



"Funny Cake?"

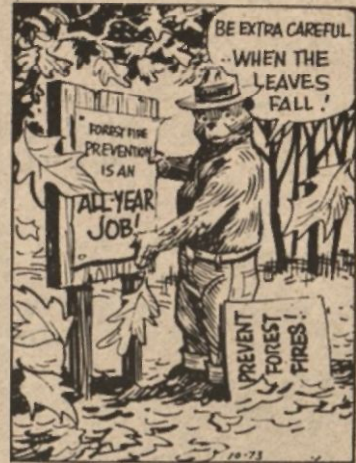


Smokey Says:



Forest fire prevention helps bring forest enjoyment!

Smokey Says:



AMEN!

Smokey Says:



Hunters! Be extra careful with those warming fires!

Smokey Says:



BURN DOWN ALL THOSE GODDAMNED TREES, FOLKS!

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WEDNESDAY
OCTOBER 31

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starring



Duke & the Drivers



Frats: more than pretzels and beer

By ALEX WOOD

Fraternity and sorority leaders at Rhode Island colleges report a general trend toward both increased membership and improved reputation for their groups among independent students.

The most marked increases in Greek population have occurred at the University of Rhode Island and Brown. URI sororities, which inducted 200 freshmen members last year, have received 350 pledges, statements of interest in joining, from this year's freshman girls.

Though figures on URI fraternity pledging are not yet available, membership has increased steadily over the last three years, from a low of 773 in 1969-70 to 830 in 1972-73. At Brown, where prospective fraternity members

pledge in the spring of their freshman year, 233 pledges were entered this year, up from 172 in 1972.

"People have a completely different attitude toward fraternities and sororities than they did three, four or five years ago," said Terri Marcucci, president of URI's inter-sorority organization. "Greeks are not put down any more. People are starting to realize that the Greek way of life might be good for someone even if its not good for them."

"The general attitude has changed toward them in just the last year and a half," agreed Maurice Tougas, president of the URI student senate. "Before I got to know fraternity people about a year ago, I thought of them all as jocks. But I found that they were a pretty representative group ranging all the way from jocks to raving revolutionaries."

Bryant College is the only school in the state with a significant number of fraternities in which membership has dropped in the last three years. Fraternity and student body leaders cited the commotion of the school's move from Providence to Smithfield, the improved housing on the new campus and the abolition of fraternity houses as reasons for the slight decline. Robert Tringale, president of the Greek letter council predicted an upturn in pledges next spring.

Most of the Greek leaders interviewed seemed eager to dispell their traditional reputation for what John Carusone, president of Brown's Student Caucus and a non-resident member of Delta Phi Omega, called "university bru-ha-ha type spirit" and the "inane activities of the 1950's."

"I can't think that things are going back to where they have been," said Charles Tansey, president of Brown's inter-fraternity organization. Students today, he said, are "too cosmopolitan" to accept the old fraternity life style.

The leaders tended to emphasize the renewed enthusiasm of fraternity and sorority members for charitable activities and the increasing sense of community among the members of different fraternities.

"We've got to be involved in the outside community," said Ms. Marcucci. "We're reorienting ourselves toward helping other people. It's not a front page thing any more."

Bryant fraternity members repaired a building in Providence for use as a half-way house last year. Brown Greeks, too, are beginning to undertake clean-up projects in Fox Point, a low income area near the university.

Such efforts, however, are in their infancy. "We're just beginning to have a sense of community among fraternities," said Mr. Tansey. "Once we've done that sort of thing we can begin to think about doing more in terms of branching out into the community."

The altruistic activities of fraternities still consist, for the most part, of fund raising drives for charity.

Escaping the image of disruptive pranksters still

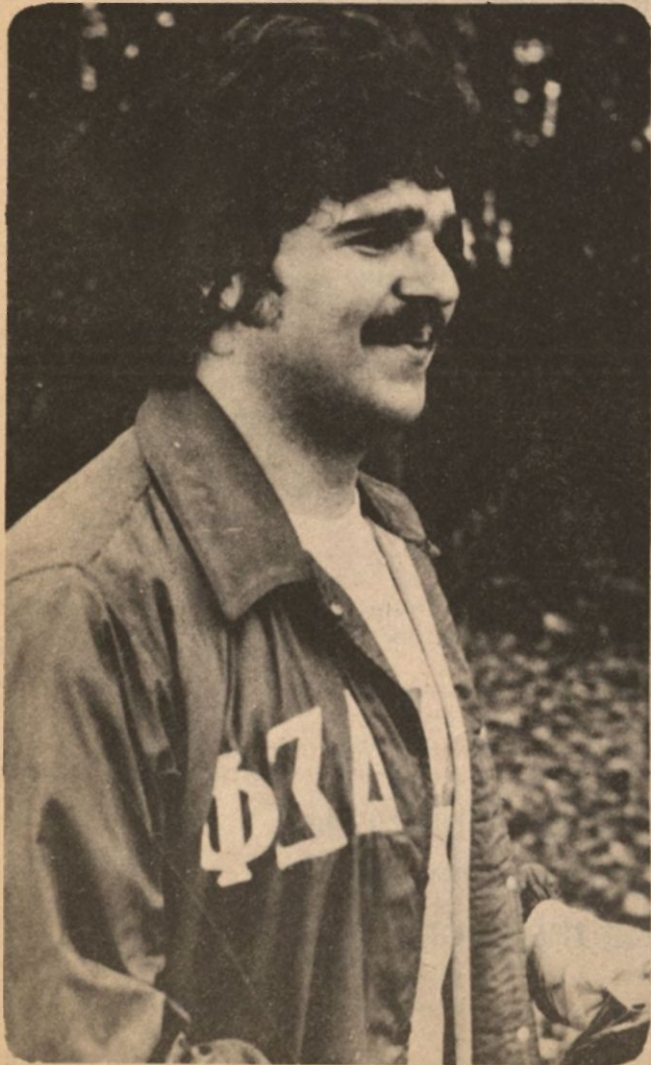
seemed to be a major concern only among Bryant fraternity members. "There was a food riot here a few days ago," said Dan Harrington, vice-president of the Greek Letter Council. "Whenever there's a disturbance like that fraternities are blamed because of the reputation they have from the past."

A meeting of the council was called afterwards to discuss the issue. "We're looked on to set an example rather than initiating pranks," said Mr. Harrington.

"There are a few rowdy frats which give the others a bad name," said Bryant sorority member Donna Messoro.

The tone with which fraternity leaders discuss their organizations suggests that the fraternity-membership-as-

Continued on Page 2



Robert Tringale, president of Bryant College's Greek letter council, predicted an upturn in fraternity pledging this spring, despite a frat membership drop during the past three years.

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Stuck in the middle with I-84 Page 6

The Hungry Sheik rides again . . . Page 3

Back in the Kingston Group Theatre's saddle Page 3

More Malcolm McDowell Page 3

What's on in Rhode Island Pages 4 and 5

The way things are Page 8

The frats

Continued from Page One
status-symbol is not reappearing despite the upswing of interest in fraternities. "Fraternities are just looked at as a way to get to know people and have a good time," said Brown fraternity leader Tansey. Ms. Marcucci said that girls join sororities in order to "live with their friends, have a nice home and place to study, and to offer their individuality to the house in the process of working, together."

Fraternity members are still eager to express pride in their organizations and a strong sense of identification with other members. Reports are more mixed, however, on how much of this pride still manifests itself in exclusivity and condescension.

"Their social activities, unfortunately, are pretty separate from those of the people in the dorms," said URI student leader Tougas.

Gregory Evans, president of the Bryant Student Senate, said that little snobishness exists on his campus. "Frats are going down here and as a result they're going out of their way to find new people." He pointed out, however, that the fraternity council and the Student Senate, which is composed primarily of independents, are just now starting to work together.

Several fraternity members serve on Brown's Student Caucus. According to caucus president Carusone, they represent

an "interest group" but are "just as committed to it (the caucus)" as other members. "I would say that there's still a kind of allegiance to one's house without having to be antagonistic about it," Mr. Carusone said.

Fraternities and sororities still have right to pick their members, but practices have been moderated considerably in recent years. Every girl who enters a pledge is guaranteed a place in a sorority at URI, though not necessarily the one she wants, according to Ms. Marcucci. "But you wouldn't want membership in a house if you didn't like them or they didn't like you."

The Greek leaders generally blamed the decline of fraternity membership in the late 1960's on the failure of fraternities to change their traditional insularity, which seemed irrelevant and even obnoxious in light of the new attitudes of the time.

"People became much more serious about their lives in the late 1960's" said Mr. Tansey. The competition of improved off campus housing and the advent of co-education at Brown were other factors in the decline, he said.

"After the activism of the late 1960's, we finally started changing," said Ms. Marcucci. "Fraternities and sororities started realizing how much harm the little stupid things were doing them."

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Saint Stephen's Church in Providence 114 George Street

The Reverend Paul C. Kintzing, Rector
The Reverend Thomas C. Cure, Curate
David Pizarro, Organist

Sunday, 28 October 1973
7.45 Morning Prayer and Low Mass
9.30 Solemn Liturgy and Sermon
10.45 School of Religion
Christian Death and Burial (III)
5.30 Evensong

Advance Notice: Sunday, 11 November, 4.30
Armistice Day Service and Sacred Concert

TYPESETTING

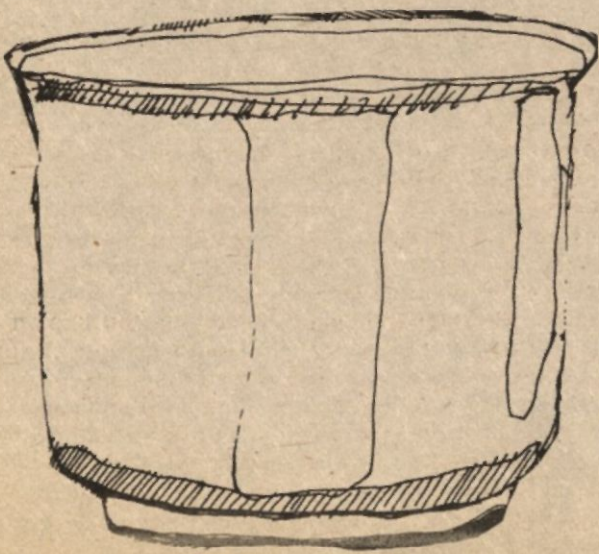
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Back in the saddle

"Back in the Saddle Again," presented by the Kingston Group Theater. Directed by Judith Swift

Veronica Crandall Collins Christine Vadnais
Cheryl Ann Czinzsky Kathleen Laskey
Anne Harris Elizabeth Hattub
Vito Scarlotti Ray Paoline
Greg Scott Edward Allen Baker
John Wesley Talmadge Robert Sheridan
Diana Rose Wolk Joanne Fiore

There's a sort of life that can be woven together out of the strands of separate experiences, a kind of totality of existence that can be assembled even among a group of strangers waiting for a bus. Somehow their stories intersect, overlap, form a unity of sorts, though they have nothing apparently to do with each other; it can be done, if it's done right, and the Kingston Group Theater at Faunce House this weekend did it very right, indeed.

The setup was simplicity itself. Seven people sat in chairs up on the stage — three men, four women. They all had stories, and they told them, each in turn, in short stretches, breaking in on one another to complete their own tales. And that would have been all there was to it, except for the fact that the portrayals themselves were brilliant — colorful, genuine and sincere, a group of finely etched and beautifully executed portraits. And somehow, though the character seemed to have nothing to do with one another, their stories formed a sort of world of their own — pathetic, delightful, grotesque — which reached out to include the audience.

The pivotal point, of course, would be the acting, the ability to create a character out of a simple monologue, and here the performers were superb. One after another the characters came — the cement finisher, the 19-year-old cheerleader, the upper-middle housewife-cum-Brahmin, the Cosmo girl, the Brown man. Without moving from their chairs they created these people, made them live and move. The only problem was that every once in a while, the affair tended to get tracked into a sort of cultural sweepstakes, to make appeals to its audience's unconscious elitism, its feeling of superiority over these obviously unhip mannequins.

But mostly it was just plain good stuff, and the icing on the cake came when, after the monologues, the troupe embarked on skits, each of them involving one of the characters in a scene representative of his

or her life. Quite gothic, some of them — rape and alcoholism and assorted vices, all rampant — but the ability of the players to drop their own characters and assume others, then drop these for others, and remain totally convincing in every role, was nothing short of astounding. It was a whole interlocking series of fates we were watching, each character playing out his grimy role behind the facade of his Good Life, all being done with absolute authority. The audience might object that not everyone's life is a series of the sort of down trips we saw here, which is true, but in light of the troupe's utter panache, this is irrelevant. It was a jamming session of some virtuoso actors, no more, and philosophy is trivial.

Probably a large portion of the credit for this goes to Judith Swift, the director; a fine hand is easily discernible linking the various characters and scenes, as well as drawing out and contrasting the initial characters themselves. But the actors were the stars of the night, without a doubt — they had developed the material, and they presented it in shades of excellence. Kathleen Laskey and Robert Sheridan were the best of an outstanding lot.

-JOHN HEASLEY



Restaurants

A new incarnation

The Hungry Sheik
258 Thayer Street
Providence, Rhode Island 331-7879
Monday - Saturday 10 A.M. - 2 A.M.
Sunday & Holidays 9 A.M. - 2 A.M.

The Hungry Sheik, formerly the Super Sheik, previously the Hungry Sheik, is back — this time minus Florence, the Dragon Lady. The management has succeeded in maximizing the restaurant's seating capacity by strategically cramming butcher block tables onto almost every square foot of floor space. And, like before, a window seat lends a special type of intimacy to your dining pleasure, as passers by on Thayer Street casually look in and inspect your food selection.

Actually, you'd be quite surprised for some of the priced selections — specifically the shrimp and the large shishkabob — aren't half bad. Many of these dishes come with an excellent Greek salad, garnished with onions feta cheese and a heavy olive oil dressing, rice pilaf or potatoe, and rolls with butter. But at \$5 each, some of these dishes are unquestionably overpriced. However, for the last few weekends El Sheik has featured introductory specials, at introductory prices, which means in-

troductory bargains. If, as the management says, this practice continues, then the Sheik promises to be an attractive alternative to the Ratty, Ronnies or the Ihop. In any event, the Sheik has obtained a license to operate a full bar. Therefore, this remains one of the few establishments on Thayer Street where a full selection of beer, liquor and mixed drinks is currently available.

If you plan to stop in for a casual meal, we offer a warning to the wise: stay away from the deli sandwiches. If you really want a corned beef special, then hump your camel down to Joe's. And if you're in the mood for a bagel, try Lloyd's — its only around the corner. But for the late night raiders, the Sheik's balzlava is second to none. For sixty-five cents you get a mouth watering hunk of Greek delight. When your party, you will literally be able to taste the calories as the honey and nuts sinfully arouse your taste buds.

Inevitably, the Sheik will remain on Thayer Street, in one form or another, for some time to come. The food quality ranges up to mediocre but, if you don't have a car, the Sheik is no worse than the other food houses on the strip and is often better than most.

DAVID PERCELAY & SYLVIA SALZBERG

Movies

Clockwork orange meets Lindsay Anderson

O Lucky Man

Directed by Lindsay Anderson with Malcolm McDowell. At the Cinema 2, Cumberland

O Lucky Man is Lindsay Anderson's third feature film. Like its predecessors it manifests a substantial inclination toward social criticism in its *Candide*-like travesty of the British class system and of the western fantasy of financial self-fulfillment in general. With a running time of nearly three hours and forty-five minutes the film is both physically as well as thematically epic. Anderson takes a mammoth theme in hand, the absurdity of the capitalist hustle and its inevitable by-products or root causes (as you will), utilizing an astonishingly varied repetoir of dramatic and cinematic effects in his treatment of Malcolm McDowell and David Sherman's original screen play.

As McDowell tells the story, he presented a first draft of the screenplay to Sherman, who wrote the script for Anderson's last film, "If" ('68). The gist of McDowell's idea was based upon his own experiences at the age of nineteen as a coffee salesman in northern England. It is with this basic narrative that the film begins.

"Always remember, gentlemen, you are a tailure in the catering business if you don't know what to do with your left-overs" asserts the manager of the Royal (Caribbean) Coffee Company to a group of trainee salesmen. Among this somewhat unpromising crowd of faces, Malcolm McDowell smiles knowingly. He must not

have known what he was in for later in the film. In twenty five minutes he finds himself mistakenly apprehended as a communist spy, for which he is beaten and tortured during an interrogation session with two of the meekest-looking characters Anderson could possibly have cast for the parts of tormenters. Later he falls into the hands of a mad vivisectionist with an insane plan for the biological improvement of the human race.

"Do you know which was the most successful species ever to walk the earth?" Professor Millar asks Malcolm McDowell "The ant?" McDowell answers.

"No! The dinosaur!" the doctor returns. A surprise shot of another young man whose head has been transplanted onto the torso of a sheep brings to a climax this suspiciously *Clockwork Orange*-like sequence, which in face ends with a shot which might well have been lifted directly from Kubrick's film when McDowell leaps headlong through a second story window in the middle of the night.

Hardly given enough time to brush the dirt from the seat of his pants, McDowell is swept into a quicky in the back seat of a mini-bus with none other than Patricia, the daughter of Sir James, one of the richest and possibly the most ruthless businessmen the world. Against Patricia's warnings Malcolm becomes enchanted with the old capitalist's wealth and power and so enters into his employ or web. After a brief flirtation with the luxurious trappings of worldly success, Malcolm becomes the fall guy in one of Sir James shady deals and

dutifully spends five years in Newgate Prison for the sins, Anderson intimates, of the capitalist system.

Finally, in a strangely ambivalent if thoroughly festive scene reminiscent of the end of Fellini's *Clowns*, Anderson brings his sprawling film to an end when Malcolm, fresh out of prison and when Malcolm, living on the streets of London, is "discovered" in a talent search which, through its props of schoolbooks and rifles, suggests Anderson's earlier production of *If*.

Sounds epic doesn't it? And a little confused? Anderson attempts a picaresque journey through the labyrinthian channels of contemporary social economic and political affairs; but gets lost somewhere along the way. In the end he comes full circle and begins again. He might well have concentrated specifically upon the first portion of his narrative, McDowell's story the coffee salesman replete with its own Kafkaesque atmosphere existential implications etc., or whatever it is Anderson is trying to say. At the end of this inner narrative *O Lucky Man* is already as long as most feature films made today. Anderson has also developed his thematic schema as fully at the end of Malcom's first adventure as he does by the end of the present film yet jumps from this episode to two subsequent plot situations at the Millar Institute for Medical Research and to Sir James in London, which merely reiterate statements of the first pochion of the film. Anderson's own justification for this seems to lie in the film's contention that

corruption of humanity and the very movement of history is repetitively constant and irreversible. In keeping with this idea, he prefaces the opening titles with a sequence of shots unconnected with the rest of the film. In brown sepia tone apparently indicating antiquity, we see a medieval amputation of a thief's hand—the thief being Malcolm McDowell. Reinforcing this theme of the repetitive nature of experience and history, Anderson employs the same actors over and over again in various different roles within the three inner narratives.

Another very conspicuous stylistic device which Anderson utilizes in this film is the printed title card, reminiscent of those employed in early silent films. Aside from providing a Godardian flavor which fortifies an awareness of the cinema as medium, this reviewer can find no justification for their presence.

Indeed, there is much in the film which seems to serve no valid thematic end in this tangled narrative. Anderson frequently intercuts shots of Alan Price, who scored the film and wrote the songs into sequences where he obviously does not belong. Godard does this in *Sympathy for the Devil*; Eisenstein and Griffith often employ a similar effect in their metaphorical uses of montage; but Anderson does not seem to be able to integrate his technique with his material, nor even to have fully decided what his material should be.

-EMMET GROGAN

Exhibits

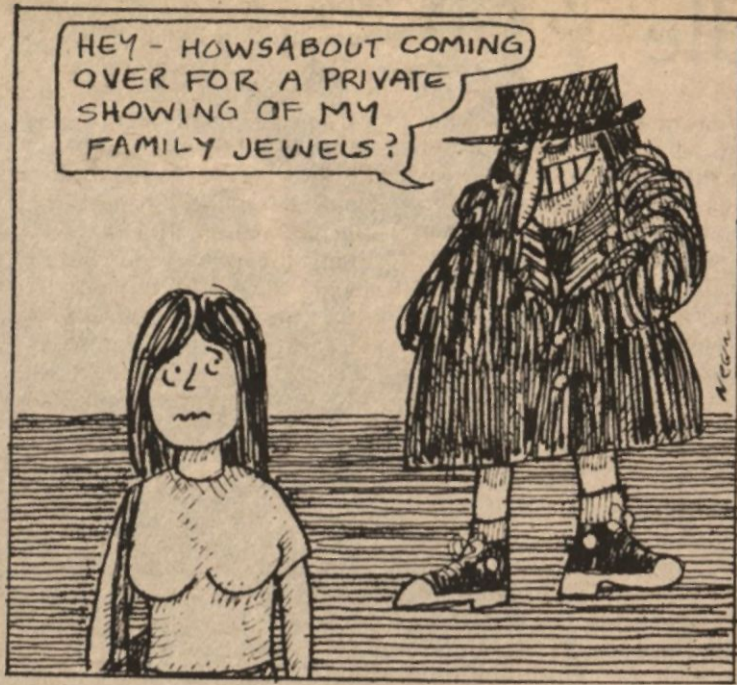
ARCHITECTURAL BOOKS* RISD Museum, Oct. 30-Nov. 18. Selections from the new A. Grant Fordyce Collection, accompanied by works of art from the Museum's collection which deal with architectural themes. Museum hours: Sat., 11 am-5 pm, Sun. 2-5 pm.

R.I.C. ART DEPT. EXHIBIT* Adams Library Gallery, opening Sun, 1 pm, through Nov. 21. In conjunction with "Search: Direction In the Arts," see Lectures.

MORRIS GREYSER* R.I.C. Faculty Center, through Nov. 16. Paintings by this Boston artist.

WEAVING* Clay Goddess Gallery, 778 Hope St., through Nov. 3. Wall Hangings and clothing by Joan King. Wed. - Sat. 10 am-5 pm, Tues. & Wed. evenings 7 pm.

TWENTIETH CENTURY AMERICAN ART* RISD Museum, through Nov. 25. Approximately 20 additions to the Albert Pilavin Collection include works by new Italian and established artists such as Frankenthaler, Motherwell, Hefmann, and Kline.



WITCHCRAFT TRIALS IN COLONIAL CONNECTICUT* Brown - Annmary Brown Memorial. Also on display: "Old Masters from the Hawkins Collection."

ARCHITECTURAL BOOKS* Brown - John Carter Brown Library. From the Library's own collection.

HAFFENREFFER MUSEUM OF

ANTHROPOLOGY* Bristol. Exhibits include Glimpses of Northeastern Flora & Fauna, Exhibition of Burr Hill Artifacts, Costa Rican Pottery. Sat. & Sun. 1-5 pm.

MILOWINTER FIBERGLASS PAINTINGS* RISD Woods-Gerry Gallery, through Tues. Museum Hours Mon.-Sat. 11 am - 4:30 pm, Sun 2-4:30 pm.

Theatre Concerts

BROTHER TWO DRAGONS, 8 pm & 2 pm matinees through Nov. 18 (except Mons.), Trinity Square Repertory Company, Theatre Downstairs, 201 Washington St., \$4, \$2 rush - tickets bought anytime on day of performance. This play by Robert Penn Warren, first performed by Trinity in 1968, concerns trouble with race relations within Thomas Jefferson's family. For information, 351-4242.

GHOST DANCE* Nov. 1-17 (except Tues.), 8 pm & 2 pm matinees, Trinity Square Upstairs, \$4, \$3 rush. Directed by author Stewart Vaughn, this World Premiere concerns Sitting Bull's problems with the white man.

THE BEGGARS OPERA* Fri-Sun., 8 pm, Brown - Faunce House Theatre, \$2.50, students \$1.50. John Gay wrote this 1728 musical which formed the basis for Brecht and Weill's "Threepenny Opera." Don B. Wilmet directs the satirical, risque comedy, which will be performed with the new score introduced in the recent New York revival.

MONTAGE* Fri. & Sat., 9 pm,

Brown - Churchill House donation requested. Presented by Rites and Reasons (black theatre); written and directed by students.

SHE STOOPS TO CONQUER* Fri. & Sat., 8:15 pm, R.I.C. - Roberts Hall theatre. This popular Eighteenth Century play by Oliver Goldsmith concerns two



Rhode Island Ravistradt

Miscellaneous

INTERNATIONAL CABARET* Fri., 7-12 pm, 8 Stimson Ave. Buffet supper and dance.

BOOKSALE* Fri. 12-8 pm Sat. 9 am-4 pm, 96 Waterman St. Sponsored by American Association of University Women to benefit Graduate Fellowship Funds; their 30th Annual.

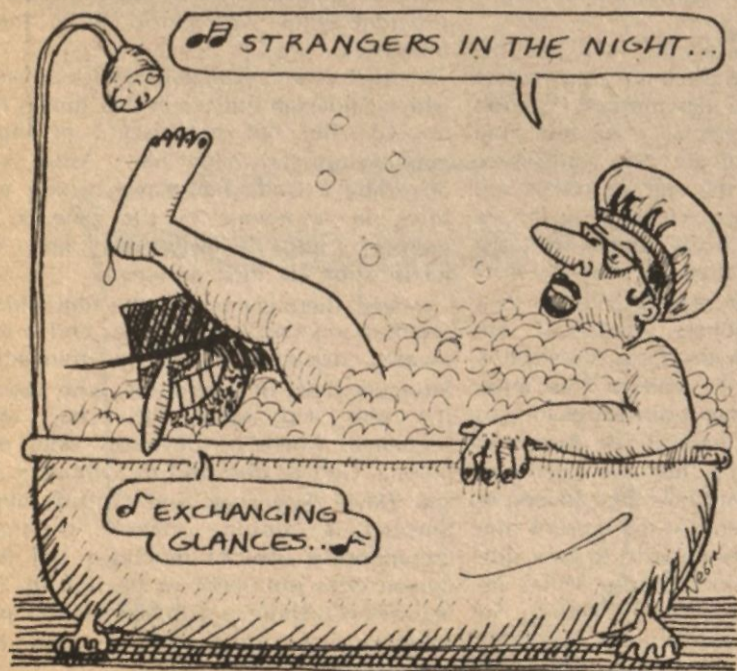
LONGHORN WORLD CHAMPIONSHIP RODEO* Fri., 8 pm, \$3.00; Sat., 2 & 8 pm, Sun., 2 pm, \$5.50, \$4.50, \$3.50, Providence Civic Center.

HOW WATERGATE CHANGED THE GOVERNMENT (ON VIDEOTAPE), Fri., 11:30 am, Sat. 1 pm, Sun. 2 pm, Roger Williams - lower level, Student Union. NBC news documentary tracing the possible reversal in the 40-year trend toward growing executive power.

ARCHITECTURAL TOUR OF BOSTON* Mon., 9 am-5 pm: An introductory lecture and lunch at Boston Museum of Fine Arts, followed by tour of the city, including the Georgian architecture of Peter Harrison, the Town Houses and State House of Charles Bullfinch, and a comparison of Boston's urban changes from Colonial times to the new City Hall.

HALLOWEEN COFFEE HOUR* Wed., 4:30 pm, Brown - Grad Center. Sponsored by the International Association.

INAUGURAL CEREMONY* Wed., 1:45 pm Robing and Processional, 2:30 pm Ceremony, R.I.C. - Roberts Hall. John J. Pruis, President of Ball State U., Muncy, Indiana, will speak at the inauguration of R.I.C.'s new president, Charles B. Willard.



Movies

Cheap flicks

CAREFREE* Fri., 7 pm, Brown - Carmichael. The simple fact that this is a Fred Astaire-Ginger Rogers musical with music by Irving Berlin is enough to make it magic. The plot is funny and full of complications. Fred's a psychiatrist, Ginger's his lovely patient, and, of course romance is the result, despite many absurd and comic problems.

A MALCOLM MCDOWELL WEEKEND* Fri.-Mon., Palace Concert Theatre, admission 99 cents. First, at 7 pm, *If*, Lindsay Anderson's tale of rebellion at a boy's boarding school. Then, at 8:45 pm, *A Clockwork Orange*, Stanley Kubrick's nihilistic and satiric story of a hoodlum and his "droogies" (friends) in a future society.

THE FIRE WITHIN* Fri., 9:30 pm, Brown-Carmichael. 1963 French film about an alcoholic released from a clinic who tries to return to his former life in Paris to come to grips with it and himself. Maurice Ronet, and Jeanne Moreau star.

PUBLIC ENEMY* Fri., midnight, Brown-Carmichael. James Cagney stars in this story of the shaping and final downfall of a young hood. More than violent gangster sensationalism, this is shattering film with brilliant performances by all concerned.

TITICUT FOLLIES* Sat., 7 pm, Brown - Carmichael. Highly controversial 1967 documentary about the inmates of a Massachusetts insane asylum. A brutally honest film, directed by Frederick Wiseman.

NAZARIN* Sat., 9:30 pm, Brown - Carmichael. Compassionately-done tale, directed by Luis Bunuel, of a priest's quixotic attempt to lead the Christian

life and of how, in the process, he learns something not only about the spiritual part of life, but also about his own humanity.

FALL OF THE HOUSE OF USHER* Sat., 11 pm, Providence College, Slavin Center, '64 Hall. Based on the

truly loves, ends up in the gutter drinking Woolite; and a sperm anxiously awaiting his big moment.

PIT AND THE PENDULUM* Mon., midnight, Brown - Faunce House. Gothic tale of torture during the Spanish Inquisition. Lots of violence,



Poe tale. Plus, *The Terror*. **WHITE HEAT*** Sat., midnight, Brown - Carmichael. 1949 gangster film about a youngman whose ambitious mother pushes him to success - as a criminal. Virginia Mayo also stars.

BELLE DU JOUR* Sun., 8 pm, RI College - Gaige Hall. Chilling story of perversity, starring Catherine Deneuve.

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX... Mon., 7 and 9:30 pm, Brown - Faunce House. Insane Woody Allen take-off on Dr. David Reuben's best-seller of the same name. The unusual case histories include a man who, betrayed by the sheep he

blood, and Vincent Price, with a little Edgar Allen Poe somewhere in there. Directed by Roger Corman.

MELINDA* Tues., 7 and 9:30 pm, Brown - Faunce House. Calvin Lockhart and Vonetia McGee star in this black movie about a search for a beautiful woman's murderer.

MARK OF THE VAMPIRE* Tues., midnight, Brown - Faunce House. A brief and stylishly bizarre horror movie about a vampire scare in a Balkan village. With Bela Lugosi and Lionel Barrymore.

THE DECAMERON* Wed., 7 and 9:30 pm, Brown - Faunce House. Based loosely on Boccaccio's ribald adventure

young people who have been matched by their parents for marriage although they have never met.

THE DOCTOR IN SPITE OF HIMSELF* Fri. & Sat., 8:30 pm, Roger Williams College Theatre One, \$1.50, students 50 cents. RWC Theatre Production presents this classic by Moliere.

CONCERTS

ROB CARLSON & JON GAILMORE* Fri., 10 & 11:30 pm, Brown - Big Mother



Coffeehouse, 50 cents. Return performance of these two performers of original and traditional folk music. Good vocal harmony; special feature: Late '50's Medley including such Golden Oldies as "Duke of Earl," "Lion Sleeps Tonight," "Mother-in-Law."

JAY BOLOTIN* Fri. & Sat., 9 pm, Mouthpiece, 3 Clemence St., (near ProJo Bldg.), Cover \$1.00, members 50 cents. Ballads and some gypsy music.

JOHN MCLOUGHLIN & MAHAVISHNU ORCHESTRA* Sat., 8 pm, Providence College - Alumni Hall, \$3.50 advance, \$4.00 at door. Call 865-2444.

RUTH DUNFIELD* Sat., 10 & 11:30 pm, Brown - Big Mother.

This Boston artist plays the acoustic guitar and dulcimer.

ROBERT BOVERG & JESSE COSTON RECITAL* Sun., 8:15 pm, RIC - Roberts Hall Auditorium. Boverg on piano accompanies bass-baritone Coston.

DANCE WORKSHOP & DEMONSTRATION* Sun, 1:30 pm, R.I.C. - Roberts Hall Auditorium. Featuring Clay Taliafer, choreographer and dancer with Jose Limon Dance Company.

CHAMBER MUSIC RECITAL* Tues., 1 pm, RIC - 137 Roberts Hall. Pianist Judith Alstadter will perform selections by Gabriel Faure.

*Edited by Carla Rosenthal
Suzi Gatling and
Rebecca Fullerton*

stories, this film is a remarkable, irreverent, and just plain funny look at history. Directed by Pier Paolo Pasolini, with Silvana Mangano.

NIGHT OF THE LIVING DEAD* Wed., 7:30 pm, RI College - Gaige Hall. A very scary movie, in living bloody color.

RIDE OF FRANKENSTEIN* Wed., midnight, Brown - Faunce house. Unusual 1935 horror film both creates and mocks its scary atmosphere. Boris Karloff returns as the monster; Elsa Lanchester is his lady love. The story concerns Dr. F's attempts to create new monsters, proving once again that industry marches on.

BITTER RICE* Thurs., 7:30 pm, Brown - List. 1949 film about a thief (Vittorio Gassman) and a woman (Silvana Magnano) who has been hardened by her life in the rice fields and vulgarized by the invasion of Italy by American culture.

WOMEN IN LOVE* Thurs., 7:30 pm, RISD Auditorium. Extraordinarily rich adaptation of D.H. Lawrence's novel. With Glenda Jackson and Alan Bates.

SHORT FILMS* Thurs., 10 pm, Brown - Big Mother. The fragile story of *The Red Balloon*, plus other films, including *Flash Gordon*.

Newer films at local theaters
AMERICAN GRAFFITI* Warwick Mall and Four Seasons Cinemas. Nostalgic story of four teenage buddies cruisin' the California roads in the Pre-Vietnam year of 1962. Rock'n'roll fans should freak out at the sound track.

MULLITT* Park Cinema. Detective thriller set in San Francisco. Includes a crackerjack automobile chase. Steve McQueen plays the title role, with Jacqueline Bisset playing his girlfriend. Plus, *Enter the Dragon*, a Kung Fu flick starring Bruce Lee

DIRTY DOLLS and SCREEN TEST GIRLS* Strand Theater. **PORELECTRA GLIDE IN BLUE*** Warwick Mall Cinema. A long-haired hippies vs. cops movie, told from the law enforcement's point of view. Robert Blake portrays John Wintergreen, a novice on the police force whose life's ambition is to become a detective.

I COULD NEVER HAVE SEX WITH ANY MAN WITH SO LITTLE REGARD FOR MY HUSBAND* Garden City Cinema. Sexual spoof.

ITALIAN CONNECTION* THE Elmwood Theater. Mafia thriller.

JEREMY* Four Seasons Cinema, Astory of first love.

LE SEX SHOP* Avon Theater. Amusing takeoff on pornography.

MASH* Darlton and Garden City Cinemas. Wild comedy about the adventures of two free-spirited surgeons (Elliot Gould and Donald Sutherland) as medics during the Korean War. Abawdy film which lampoons just about everything.

NIGHT OF THE FULL MOON MURDER* Four Seasons Cinema. X-rated comedy mystery, starring Harry Reems.

PAPER MOON* Four Seasons Cinema. A funny, moving little film starring Ryan O'Neal and his daughter Tatum. After meeting at her mother's (his lover's) funeral, the two set out on a wild trip through the country to get the girl to her aunt's house. Directed by Peter Bogdanovich, who has beautifully captured the mood of the Depression.

SCREAM IN THE STREETS and S.O.S. CLUB* Studio Cinema. **SEVEN BLOWS OF THE DRAGON*** Warwick Cinema. **SIDDHARTHA*** Cinerama Theater. Beautiful and mystical story, based on the novel by Herman Hesse.

Television

GUESS WHO'S COMING TO DINNER, Thurs., 9:00 pm Channel 12. Spencer Tracy and Katherine Hepburn star as an affluent and liberal couple who are due for a surprise when their daughter introduces her fiance - a black doctor (Sidney Poitier). This was Tracy and Hepburn's last movie together and won 2 Oscars.

POETRY IN BLACK, Thurs., 10:00 pm, Channel 2. Nat Simmons presents his poetry in a one-man show.

ONE OF A KIND, Fri., 9:00 pm, Channel 2. Fiddler Richard Greene and mandolinist David Diadem lead off an hour of blue-grass music.

IN CONCERT* Fri., 11:30 pm Channel 6. An all-fifties program with Chubby Checker, Bobby Rydell and others, taped at the Santa Monica Civic Center.

MIDNIGHT SPECIAL* Fri., 1:00 am, Channel 10. This week's guests include Sly and the Family Stone and rock-group Mark - Almond.

RETURN OF THE PHOENIX* Sat., 1:00 pm, Channel 7. CBS Festival of the Lively Arts presents a Peking opera, performed both in Chinese and in English.

COLLEGE FOOTBALL* Sat., 1:45 pm, Channel 6. The USC Trojans meet the Fighting Irish at Notre Dame.

NBA BASKETBALL* Sat., 2:00 pm, Channel 12. Buffalo Braves vs. Cavaliers at Cleveland.

MONEY TO BURN, Sat., 8:30 pm, Channel 6. E.G. Marshall stars as an ingenious counterfeiter who plans a heist on a treasury building.

BATTLE OF THE BULGE* Sat., 11:45 pm, Channel 10. Henry Fonda and Robert Ryan star in a film depicting the events that led up to the end of the second World War.

PRO FOOTBALL* Sun., 1:00 pm, Channel 10. Miami Dolphins meet the New England Patriots at Foxboro, Mass.

PRO FOOTBALL* Sun., 2:00 pm, Channel 12. New York Giants vs. Cardinal at St. Louis.

YOUNG PEOPLE'S CONCERT* Sun., 6:00 pm, Channel 12. Michael Tilson Thomas conducts the New York Philharmonic and pianist Misha Dichter in a program of "Piano vs. Orchestra." Music includes Brahms: Concerto No. 2 in B-flat Major and Rachmaninoff's Concerto No. 2 in C Minor.

THE ORGANIZATION* Sun., 8:30 pm, Channel 6. Sidney Poitier portrays detective Virgil Tibbs in a film about a \$4 million heroin heist.

MASTERPIECE THEATRE* Sun., 9:00 pm, Channels 2,36. Part 4 of *Clouds of Witness*.

FIRING LINE* Sun., 10:00 pm, Channels 2,36. Bill Buckley and Germaine Greer fire off in their own inimitable ways about women's lib.

WRINKLES* BIRTHDAYS AND OTHER FABLES* Mon., 8:00

pm, Channels 2,36. A lighthearted - yet sympathetic look at growing old in America. Flip Wilson hosts an hour that uses gentle comedy to view aging in a youth-oriented culture. A half-hour discussion of the issues raised in the special will follow.

PRO FOOTBALL* Mon., 9:00 pm, Channel 6. Kansas City Chiefs vs. the Buffalo Bills at Orchard Park, N.Y.

HARPER* Mon., 9:00 pm, Channel 10. Paul Newman stars as a tough private eye who probes the disappearance of a millionaire. Cast includes Julie Harris and Lauren Bacall.

PROFILE IN MUSIC* Tues., 8:00 pm, Channels 2,36. Mezzo-soprano Shirley Everett tells of her rise to opera fame and performs some of her favorite arias.

WOMAN* Wed., 9:30 pm, Channel 36. Lawyers Cathy Douglas and Karen DeCrow discuss the effect of the Equal Right's Amendment on the legal status of women.



Lectures

OLD ENGLISH RIDDLES* Fri., 3:30 pm, Providence College - Slavin Center 203. Prof. Donald Frye of S.U.N.Y. at Stonybrook will speak.

LEARNING TO LISTEN - AMERICAN INDIAN POETRY* Fri., 4 pm, Brown - Kilcup A-8, Prof. Dennis Tedlock, Boston U., will speak.

ALTERNATIVES TO TEACHING* Sat., 1 pm, RISD - College Building 412. Speaker: Michael Carullo.

SEARCH: DIRECTION IN THE ARTS* Sun., 3:30 pm, R.I. College - 137 Roberts Hall. Part

of Inaugural of new President Charles B. Willard.

TOUR OF PILAVIN COLLECTION* Sun., 3 pm, RISD Museum. Conducted by Anne Wagner; see Exhibits.

NATIONAL HOUSING POLICY AND THE URBAN POOR* Mon., 4 pm, Brown - Barus & Holley 166. Dr. Arthur Solomon, Assoc. Director, Joint Center for Urban Studies, M.I.T., will address this Urban Studies Colloquium.

SEARCH: FINANCING HIGHER EDUCATION* Mon., 8:30 pm, R.I.C. - Faculty Center. Panel will be chaired by David Capaldi and Joseph Menard.

ARCHITECTURAL SOCIETY

TALK* Tues., 4:30, RISD Auditorium

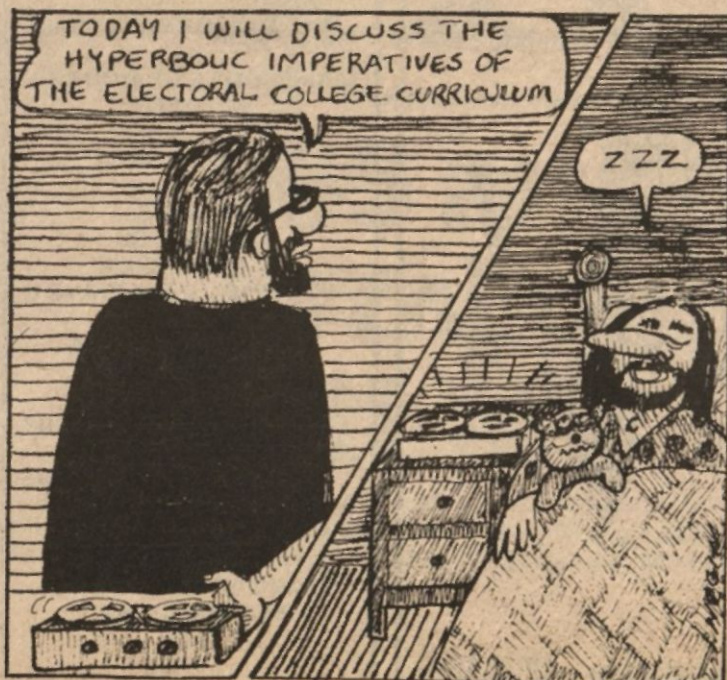
FORUM ON THE COURTS* Tues., 7:30 pm, coffee 8 pm meeting, League of Women Voters - 401 Elmgrove St. (JCC). Walter J. Kane, Court Administrator and George M. Vetter, Jr., Fellow, American College of Trial Lawyers, will speak on the "Administration of State Courts" and the "Selection and Removal of Judges."

NEW DEVELOPMENTS IN INFECTIOUS DISEASES* Wed., 11 am, Roger Williams Hospital - Kay Auditorium. The panel for this 10th Annual Kay Pediatric Symposium includes Dr. Floyd Denny, Chapel Hill; Dr. Keith N. Drummond, Montreal; Dr. Samuel Katz, Durham, N.C.; Dr. Saul Krugman, NYC and Dr. Stephen H. Zinner, Providence.

AMERICAN EXPERIENCE AND PERSONAL FAITH: SECOND THOUGHTS INSPIRED BY PRESENT TIMES* Wed., 4 pm, Brown - Wilson 102. Speaker for this Chaplain's Colloquium will be Dr. Richard Niebuhr of Harvard.

MADNESS, SANITY, AND AUTONOMY* Thur., 4:30 pm, Butler Hospital - Ray Hall. Address by Dr. Peter L. Giovacchini, Prof. of Psychiatry, U. of Ill. Medical School.

PSYCHOLOGICAL PROFILE OF A RAPIST & REACTIONS OF A VICTIM* Thur., 1 pm, R.I.C. - Lounge F, Student Union. Chris Courtois, Coordinator of the Women's Crisis Center, will speak.



It's a long way to Hartford

By WILLIAM THORNTON

The pending controversy over the proposed Interstate 84 highway, planned to connect Providence to Hartford, Connecticut through what some have called the last remaining undeveloped area from Boston to Baltimore, awaits action by the Rhode Island Director of Transportation, Mr. Robert Rahill.

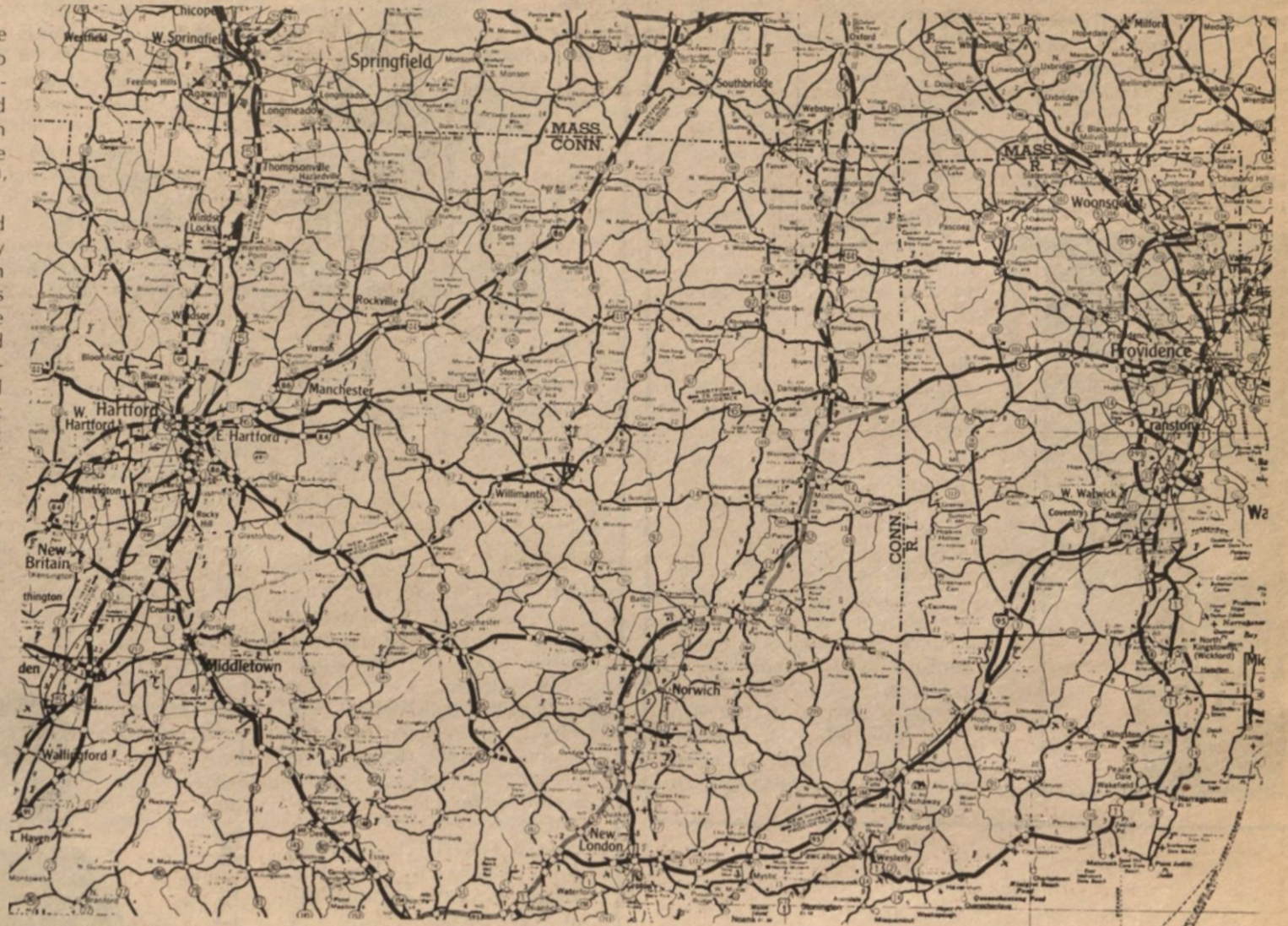
The new route, originally to be sponsored by a 1968 Federal grant and subsequently supported with a 1970 bond issue, has been assailed by critics since its conception was made public. On February 20, 1973, the Environmental Council of Rhode Island unanimously voted to oppose its construction, stating that the highway would damage the environment, that it was not needed and that the alternatives had not been sufficiently studied.

"Stop I-84, INC." one of the council's 27 constituent organizations, was formed specifically to resist the plans for the interstate, and among its members is Professor Merlin Szosz of RISD.

The 65.2 mile stretch from Providence to Hartford was originally proposed with industrial and market development in mind, and support for the scheme has been based primarily on economics. Because implementation of the plan rests upon a joint effort between Rhode Island and Connecticut, and because the issue has aroused considerable protest from both sides of the state line, it has been treated gingerly by officials. Governor Meskill of Connecticut has expressed doubt about the project several times, and, although seemingly in favor of the I-84 concept, Governor Noel has emphasized that Rhode Island action is contingent upon Connecticut's commitment.

Rhode Island has favored the northernmost of the ten alternative routes originally studied, which would take the road through the towns of Foster, Scituate and Johnston. On May 30, the Foster town council voted unanimously against building a new superhighway to replace the old route 6, a highway which that town favored upgrading.

The opposition culminated in a public hearing over the matter on June 5, at which the proposals were considered and comments against it aired; the four-volume, six hundred and fifty page transcript of the hearing, including all of the complaints and alternatives to be considered, is now being studied by the Rhode Island Department of Transportation. This will lead to the selection of one alternative by Mr. Rahill for presen-



tation to the Federal Highway Administration. Under normal circumstances, according to Mr. Daniel Varin, chief of the Statewide Planning Agency, this process would take five years. Because the current Federal Highway Act has set 1979 as the deadline for completion of interstate highways, there is some chance that opposition will lead to settlement of the controversy at some date later than that deadline. Mr. Varin also stated, however, that Congress has in the past lengthened the deadline several times without objection.

Under the present federal act, financing of the Interstate would be 90 per cent federally supported, the other ten per cent going to the state. Upgrading the present route 6, however, will be 70 per cent federally supported with the state footing 30 per cent of that bill.

The other alternative under consideration has been building some type of

mass transit for the region. Victor Taylor, Rhode Island Division Engineer for the Federal Highway Administration, said that the emphasis was to be toward some type of "balanced" system, meaning that the end product will probably be a combination of mass transit and other types of transportation. Mr. Varin stated, however, that he did not see mass transit as a feasible alternative for the region in light of its present light population density.

Opponents to the highway's construction have claimed it is not needed and will damage the region's environment. Professor Szosz, who has done the research for Stop I-84, Inc., said that traffic on route six has actually declined by almost half since 1967. He also claimed that building the superhighway would lead to lowering of the quality of the region's water, and that the state was not planning for the long-range industrial effects of building the

road. According to Mr. Szosz, there has not been any economic study done to date, and predictions on the costs of building I-84 have not been made realistically.

In effect the question of I-84 is still open. The final environmental impact statement directed to be compiled at the hearing last June has yet to be made public. A general meeting will be called by the Department of Transportation, at which the state's response to the hearing will be discussed. The challenges raised in June by opponents of the road. The only factor that seems certain is that resistance will continue. Mr. Milton Stanzler, the attorney hired full time by Stop I-84, Inc., declined to comment on the strategy his group will take in their opposition, but he did say that he hopes the issue will be favorably resolved out of the Rhode Island courts.

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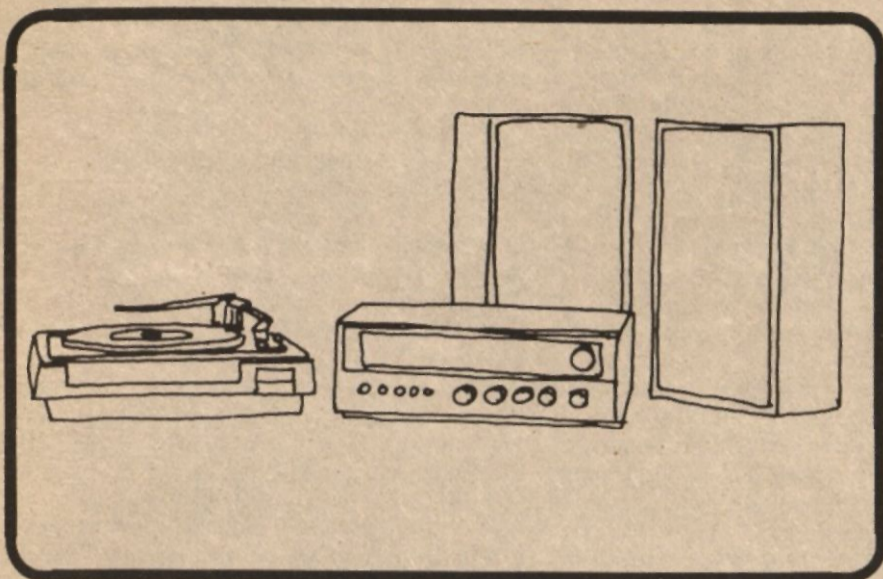


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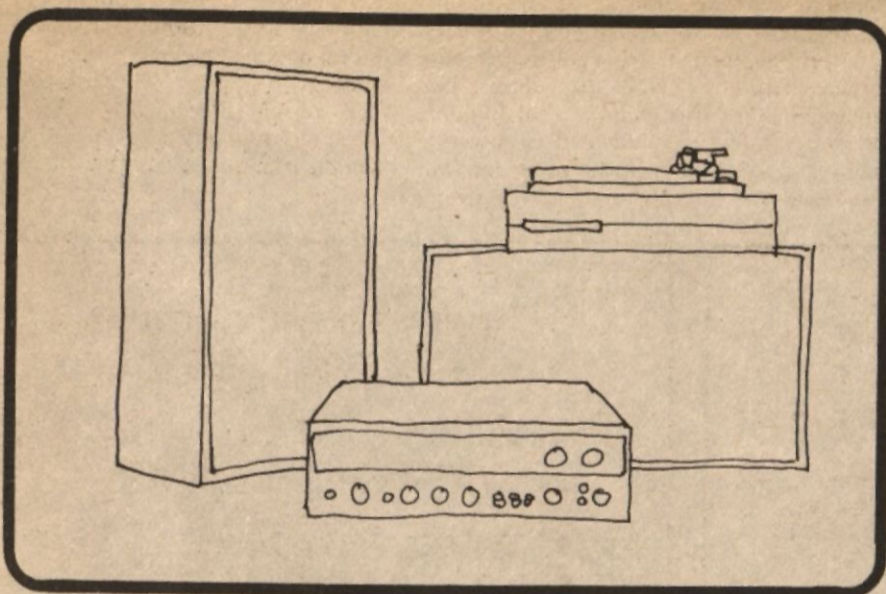
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The way things are

Impaired Impeachment

Whether or not President Nixon's last-minute capitulation to almost universal pressure to release the Watergate tapes affects his chances for impeachment is hard to say. However, if such a resolution from within the House of Representatives were to be seriously considered, the procedure would be as follows:

First, House Speaker Carl Albert would either create a special select committee to study the resolution or else forward it to the House Judiciary Committee. This committee would study the resolution and draw up "articles of impeachment" and send them to the House floor for a vote. If approved by a majority of the House, the equivalent of an indictment against President Nixon would be forwarded to the Senate.

The Senate would then hold hearings similar to those at a court trial, with the Chief Justice of the Supreme Court acting as judge and the Senators as the jury. If after the witnesses had been called and the evidence presented, the Senate voted by a 2/3 majority to find the President guilty, he would then be removed from office. If successfully impeached, the Constitution directs that the President may never again work for the government in any capacity. Wishful thinking...

Getting even

The next battle over fuel supplies in the US may be an historic States Rights struggle. The US News and World Report says that Louisiana Governor Edwin Edwards is threatening to expropriate Louisiana oil and gas reserves, rather than let its fuel supplies be shipped to the Northeast. The Governors of Texas and Oklahoma are reported to be considering similar policies.

The Southern Governors are said to be angry about that fact that they can produce enough fuel to meet their own needs, yet may be faced with shortages.

The Southern Governors are said to be angry about the fact that they can produce enough fuel to meet their own needs, yet may be faced with shortages if the federal government steps in with mandatory allocation programs. In addition, several of the Governors, said to

be furious with conservationists who are opposed to offshore drilling, are now threatening to withhold fuel to get even.

The plague spreads

First it was Spiro Agnew, next it would be Senator Edward Gurney of Florida. Knight Newspapers report that the Justice Department is investigating a possible kick-back scheme that nettled Senator Gurney's chief fundraiser thousands of dollars in payments.

According to the account, the person at the center of the investigation is Gurney's close confidant, Larry E. Williams of Orlando. While working for Gurney, it is reported Williams collected six-figure unreported cash payments from numerous businessmen doing contract work with the government. Some of the contributors named include a Miami builder, John Priestes, who is said to have testified that he paid \$170,000 in cash to Williams. Investigators are looking into the possibility that Williams collected the money, then used his intimate connections with Gurney to win federal contracts for the donors.

Gurney has denied any wrong-doing in the matter, and has even denied that he ever authorized Williams to raise funds for him. However Florida Republican sources have reportedly told Knight Newspapers that Williams was Gurney's chief fund-raiser for 1971 and 1972, and that he was a constant social companion of Gurney's.

Space Discrimination

Because of all the flap about UFO's in the Southern US, the city of Ocean Springs, Mississippi, is considering a special law that would control the behavior but protect the rights of space creatures. The UFO law drafted by a local attorney would make it illegal for any UFO to travel through the airspace of Ocean Springs at faster than twice the speed of sound. However, the proposal also contains a special civil rights provision.

The law states: "It shall be unlawful for a person or persons to discriminate against such alien beings as may be transported in UFO's because of their race, creed,

color, or their national origin, or international origin, or universal origin, or any other origin."

Inadmissible admission

The voice you hear on the tape recording is that of President Nixon—confessing his full participation in the Watergate break-in... "I authorized subordinates to in illegal campaign activities." And, he adds, "I shall continue to subvert the institutions of government by unlawful means."

The voice you hear is, in fact, that of Richard Nixon. But the tape you are listening to has been doctored by Syntonic Research, Inc., of New York. Syntonic put the tape together by cutting splicing, and editing Nixon's speeches to prove that the so-called Nixon tapes "probably would be a snap to alter." The Syntonic Co. is now selling their special taps to individuals at \$2.40 apiece, but it adds that none of the bogus recordings may be played by radio stations, air play, they believe, would be unfair to Nixon.

In cold blood

Violence has broken out in Pine Ridge, South Dakota, following the suspicious shooting-death of an American Indian movement leader there. Peter Bissonette, member of the AIM civil rights committee and a key witness in several up-coming Wounded Knee-related trials, was shot to death last week by a Bureau of Indian Affairs Police Officer after allegedly going for a gun while being arrested on a warrant, police said.

The Wounded Knee Legal Defense Committee, however, strongly disagrees with the police version. Members who examined and photographed Bissonette's body reported finding nearly a dozen 38-calibre bullet holes in him. Defense attorney Mark Lane insists that Bissonette was shot down "in cold blood."

A secret autopsy was conducted by the police which they later said supported their version, but AIM has since commissioned a second autopsy. Three days after the shooting, two Bureau policemen were wounded in an incident which is believed to be related to the Bissonette killing.



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