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RISD press December 6, 1974

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Rhode Island School of Design

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risc press

Dec. 6, 1974

Pres. On the Pres.

President Rantoul describes the duties of the President as twofold. First as Chief Executive of the "Corporation", Rhode Island School of Design Inc and secondly as the chief fund raiser of this institution.

In the capacity of Chief Executive he has the final responsibility for the Museum and the College. The management of these two components is left to Dr. Ostrow and Dean Lay respectively. It is the Presidents responsibility to lead both the College and Museum in a positive direction, only acting on recommendations made by students, faculty, committees, museum, administration, etc. It is also the role of the President to make long range planning decisions as to the number of students, cost of tuition, room and board, and to divide the monies for the College and Museum.

The President is the chief fund raiser for the College and the Museum. He coordinates the campaigns for annual giving from parents, alumnae, corporations, foundations, and friends as well as the Centennial Fund Drive.

In discussing the present financial situation of the Corporation, President Rantoul mentioned that the College is breaking even and that the Museum is running at a "slight" deficit (70,000) which is to increase due to the installation of air conditioning in the Museum complex.

Assessing the contributions that he has made as President, Mr. Rantoul mentioned that there has been a dramatic improvement in RISD's reputation in Providence and Rhode Island. RISD's assistance has been re-

cognized by the City and the state in such projects as Interface, C.D.C. (Community Design Center) and the Red Cross Blood Program to mention a few, and the Museum, being the only Art Museum in Rhode Island has an educational role for the people of Providence and Rhode Island. The new RISD president must

be aware of needs of the city and the state and create relationships between the School and members of the Community (businesses, colleges and other institutions), getting them interested and involved with the school which in turn generates money for the School and Museum.

Editor's Note

This week almost marks the second anniversary of the RISD-Press as well as the first anniversary of our being its Editors. In keeping with a well advised and well established tradition, Jim and I have decided to step down as Editors of the Press after this week. I wish I could mention the name(s) of the new Editor(s) but, alas, we know them not. In other words the job is up for grabs, the position is vacant, a void needs to be filled. Actually I should be

a little more serious about the matter. During the time we have been the Editors the Press has gone through several changes in format. Despite all the headaches the Press does look and read as though there was a graphics dept. some where within the school. Hopefully the Graphics 111 studio class will renew its involvement in the Press when the new staff is formed.

The policy of the RISD Press has always been one of a



LETTERS

To the Editors:

Discredit on L. Cushman for succeeding in doing her part to aggravate misunderstanding, intolerance, and divisiveness at RISD.

I guess it is fun to tear apart any institution, even a good one such as RISD; when you are a newspaper editor, it is also easy.

Sad - even stupid- but easy.

Will Gates
Alumni Council President

The above letter was written, I assume, in response to an editorial I wrote November 15 in which I commented on the fact that an official progress report on the search for a new

RISD president had received a rebuke from the state Commission for Human Rights.

In response to Mr. Gate's letter I would like to say this:

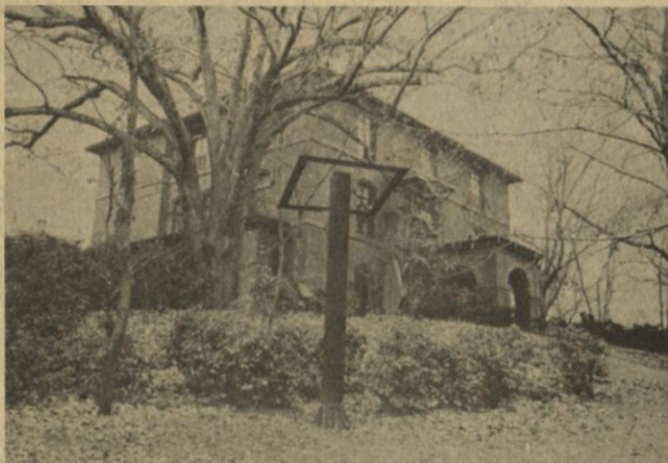
The RISD Press is a newspaper. The purpose of a newspaper is to inform the members of the community it represents of events that pertain to and of the members of the community.

The job of a newspaper editor is to find these events and report them as accurately and unbiasedly as is humanly possible. Please believe me when I say that it is not an easy job. But it is a necessary job if a newspaper is to exist. And the existence of the RISD Press is vital to RISD. RISD doesn't need someone to "aggravate misunderstanding, intolerance and

business." That already exists. at RISD needs is somehow in which the misunderstanding et. can be recognized and corrected. While not often taken full advantage of, the RISD Press has always carried an open sounding board policy that is an incredible problem solving potential.

I'm sorry if Mr. Gates interpreted my editorial as the tearing apart of RISD, I'm sorry he thinks I had fun doing it. But I could have sworn I was commenting on an article that appeared in the Providence Journal about the fact that this official progress report got this strong rebuke...

L(isa) Cushman



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School of Design
Box F-7
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Meetings Monday and
Wednesday at 4:30 P.M.
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and the Copy Queen

MRS. DEALY

Mrs. Dealy's Et Al Phase 17 3/4

Finally, the cure to end all cures. Mix 3 1/2 qt. orange juice, 1 qt. vodka and 1 pt. galliano. Float a block of vanilla ice cream in it. Drink until gone, then mix another batch: continue ad infinitum.

Sirs: I have received divine wisdom and sought the holy grail only to find that it said "Art is life, and life is but a crock of shit." Therefore, I have taken my roll of Scot Tissue and journeyed to the mountains, there to add my own Humble Pile to that of multitudes. Meanwhile, let the Press continue to document the decline and fall of the RISD Empire. Caesar is dead, long live Caesar!!!

[Handwritten signature]

Letter to the editor;

I would like to thank the following people for making my recent show at the Woods-Gerry gallery a reality. Rhona Edelman, Steve Magliocco, Gill Franklin, Mr. Frid, Cynthia, Jack Massey, Ms. Presley, and Ms. Potoda.

I would also like to thank everyone who visited my show for their caution in viewing, the sculptures on display. The works were very fragile.

Having the show was a great experience for me, and I hope exciting for others to view. I usually execute my work in small models. The space at Woods Gerry Gallery made it possible for me to build one of my sculptures 2/3 life size, 10 feet in height by 8 feet in length. The present lack of studio space is a major problem which will hopefully be alleviated when the new Fine Arts building is built.

The only negative experiences I had was trying to deal with Mr. Gordie Allen of student activities SAO. Mr. Allen was most unhelpful and unfriendly. The other negative experience was that one of my posters was stolen from the Architecture building. These posters were a signed limited edition silk screen which was for sale. I would appreciate its return!

Richard Sharp

Student Board

Student Board Meeting
Monday: December 2, 1974

Meeting Begins: 4:40 P.M.

Ms. Joan Patota, acting director of external affairs, asks for one student representative to the Committee that will seek and evaluate applicants and make a recommendation for the position of Director of Development. Warren Jagger is appointed.

Ishmael came to see how their budget stands- would like \$1,000
Vote: to give Ishmael \$500 at present time and possibility of another \$500 will be discussed after first issue passed.

Two students from Fine Arts needed to attend meeting in Cambridge on space allocation and planning for new RISD building: Martha Hwase- Michael Guy

will attend.

Question raised about Presidents role: 1-fundraising only 5%
2-final and major decisions
3-A liason between various groups at RISD-Board, students, Alumnae, Faculty, Museum...
Art Ed. needs more money now-
vote to give \$250-Passed.

Two persons to attend search committee meeting on Wednesday 4:30. Patricia Noble- Justin Kennard will attend and report.

What is policy of Woods Gerry? Why so hard for grad students to get shows? Is it student gallery-extend invitation to Jack Massey (head of Woods Gerry) to visit with Student Board next Monday. Joe Piselli will visit him and invite-note will also be sent.

Meeting ends: 6:00

Library

The book check station at the library seems to be working out very well and, in view of this, the special bookcade was re-opened for student browsing last month.

Even though there is the new guard system, the problem of missing books still exists. If you have been a consistent reader of this article, you know of the weekly lists of new additions to the library. This has been prepared to increase awareness of the library's resources and to keep you informed of the changes in the library that you might find useful. However, another important aspect of changes in the library is the matter of which books are missing and are no longer available for circulation. An accurate tally of this could not possibly be drawn up each week and since there are still so many books missing from last summer's inventory, we are bringing some of them to your attention.

Subject-wise a high number of books missing were in the areas of Painting, Architecture, History of Art, Crafts as well as Philosophy, Sociology and Technology. Having so much literature lost on these popular areas is a great detriment to the library and particularly to you, the students. Your help in the retrieval of these books is requested and appreciated.

Levy, J. Surrealism
Scully, V. Modern Architecture
Picasso, P. 347 Gravures
Baltimore Peabody Institute
Calligraphy
Bailey, J.T. Symbolism for Artists
Epstein, Lee Legal forms for the Designer
Walker, E.P. Mammals of the World
Dali, S. Diary of a Genius
Panofsky, E. Albrecht Durer
Leymarie, J. Henri Matisse
Ray, Man Self-portrait
N.Y. MOMA Mark Rothko
Pitzold, P. All In One Movie Book
Lawrence, D.H. Portable Lawrence
Cincinnati Art Museum
Laser Light
Harvard University Grad School of Design New Communities
Allen, Edward Stone Shelters
Rickey, G. Constructivism

Editor's Note

(continued from page)

"sounding board" or, in other words, a toll to be used by the RISD community (students, faculty, administration) as it saw fit. Jim and I perceived our job to be one of the acceptance and (in most cases) publication of the material given to us by the community, along with the reportage of RISD related events with comments where we saw fit. We have received criticism in regard to this policy ie, it is not selective enough, but always, after much consideration, have reached the conclusion that by being selective only a select group of the RISD community would be represented.

So we are asking for volunteers from the "studio" audience who feel there is a definite need to continue this one form of verbal communication.

A reorganizational meeting will be held next Tuesday December 10, 4:30 in the SAO.

Woods-Gerry

Architectural projects by RISD students and etchings by Pamela Macsai are on view at the Woods-Gerry Gallery through Dec. 10.

Students in all four architectural programs -- landscape architecture, interior architecture, industrial design and architecture -- have contributed projects to the exhibition. The landscape architecture program is showing designs of parks and riverfronts for towns in the New England area.

Pamela Macsai is a senior in printmaking at RISD's 1974 Summer Session, her color etchings are geometric, abstract landscapes.

The Woods-Gerry Gallery is located at 62 Prospect Street, Providence and is open weekdays and Saturdays from 11 AM to 4:30 PM and Sundays from 2 to 4 PM.



JIMMY THE GENT 1:15 AM.
Dir. by Michael Curtiz with James Cagney, Bette Davis, Alice White and Allen Jenkins. 1934. A fast rowdy comedy about a racketeer who finds missing heirs to large fortunes, even if they are not the intended recipient.

CASABLANCA 2:30 AM.
Dir. by Michael Curtiz with Bogey Ingrid Bergman, Peter Lorre, Sid Greenstreet, Claude Rains and two more. 1943.

THE CROWD ROARS 4:20 AM.
Dir. by Howdy Hawks with James Cagney, Joan Blondell and Ann Bvorak. 1932. Fast action with racing cars and dames.

KEY LARGO 5:55 AM.
Dir. by John Huston with Bogey and Baby and E.G.. 1948. Bogart goes to see the family of a war time buddy who died in the Italian Campaign. Trouble begins when a bunch of gansters are holed up in the hotel run by his friend's family.

THE ROARING 20'S 7A 7:45 AM.
Dir. by Raoul Walsh with Cagney, Bogart and why say anything more?

RIO BRAVO 7:00 Carm.
Dir. by Howard Hawks with John Wayne, Dean Martin, Angie dicken-son and Rickie Nelson. A western about a tough sheriff, a drunk, a trigger happy punk, a cripple and a B- girl named Feathers who team up to keep outlaws from springing one of their own from jail.

Monday

4 PM DEAN OF ST. OFF. ST. BOARD
7-9 PM AUD RSD TAPPERS

SLEEPER 7:30 Faunce House
Dir. by and starring Woody Allen with Diane Keaton. Woody is thrust 200 years into the future because a simple operation was unsuccessful. He is unwrapped in a time which has perserved the worst of American culture.

THEIVES LIKE US 9:30 Faunce House
Dir. by Robert Altman with Keith Carridine and Shelly Dupal. A story that takes place during the depression about a young con who breaks out of prison only to find desperation rampant on the outside also and ends up robbing banks in order to survive. He gets involved with a young woman; Altman concentrates on their empty and doomed relationship.

Tuesday

3:30-5:30 PM AUD J. CARPENTER-
SPEAKER: RAFAEL FERRER
3:30-5 PM CB 412 MR MORIN
8:30-9:30 PM RI TENNIS CLUB
RSD TENNIS

THEIVES LIKE US 7:30 Faunce House
SLEEPER 9:30 Faunce House

Wednesday

SLEEPER 7:30 & 9:30 Faunce House

10 AM-1 PM AUD MR LARKIN'S
COREE SEMINAR
2-3:30 PM CB 412 MR MORIN
1-9 PM AUD RSD TAPPERS

Sunday

7 PM UPPER REFECTORY
CATHOLIC MASS

9-11 PM MEEHAN AND RSD
HOCKEY

Friday

B-MID. REFECTORY DINNER

BROWN FILM SOCIETY SCHEDULE
DEC. 6-11
Friday, Dec. 6
BOGART-CAGNEY MARATHON
4:45 P.M.-9:45 A.M. Alumni Hall

THE OKLAHOMA KID 4:45 P.M.
Dir. by Lloyd Bacon with Humphrey Bogart, Rosemary Lane, and Ward Bond. 1939. James, as The Oklahoma Kid, takes revenge on Humphrey Bogart, as Whip McCord.

G MEN 6:15 P.M.
Dir. by William Keighley, with James Cagney, Ann Dvorak, Margaret Lindsay and Robert Armstrong. 1935. It's 1935 and the F.B.I. are chasing after the gansters.

ACROSS THE PACIFIC 7:50
Dir. by John Huston with Humphrey Bogart, Mary Astor, and Sidney Greenstreet. 1941 WWII story, taking place on a Japanese ship, as Bogie plays the role of an American Soldier, dishonorably discharged from the army, on his way to join the Japanese.

YANKEE DOODLE DANDY 9:35 PM.
Dir. by Michael Curtiz with James Cagney, Joan Leslie, Walter Huston, Rosemary de Camp, Jeanne Cagney and George Tobias. 1943. The story of the life of George M Cohan, America's song and dance man in the early part of the 20th century.

INVISIBLE STRIPES 11:45 PM.
Dir. by Llyod Bacon with Hump. Bogart and George Raft. 1940. The story of two ex-cons, one who returns to his bad ways and one who tries to go right but can't get a job because of his "invisible stripes" and so ends up knocking over a few banks with the other ex-con.



ON THE FIFTH DAY OF CHRISTMAS
MY TRUE LOVE GAVE TO ME

5 5 5 5 5

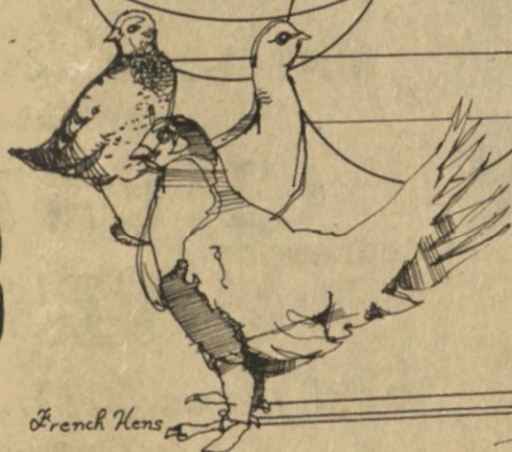
Golden Rings



...and A Partridge in a Pear Tree

1

3



French Hens



2 Turtle Doves

"The Red Leg partridge was not successfully introduced into England from France until 1770. The 'pear tree' possibly refers to a one-time Christmas custom wherein a young girl would back into a pear tree, then circle it three times for reward, an image of her true love. The Breton hens are an indication that the carol is probably of French origin. The 'Colly' (colley birds) are 'collared birds', that is coal-black birds. The presents sent on the first Seven Days were all birds too - the 'five gold rings' were not actually rings, but the five golden rings of the ringed pheasant."

— The Annotated Mother Goose

On-Off The Record

The Gregg Allman Tour-Capricorn 2c0141

In most cases when members of a group begin to find musical differences or decide to put down individual ideas on record it is rarely as successful as the group effort and many times comes off as a second rate recording...following Duane Allman's death the Allman Brothers Band took time off before starting work on their Brothers and sisters LP.

During this period Gregg found his way into the studio and with the help from some friends produced Laid Back, first solo effort from a member of the band. The album was a quiet reflective side of Gregg that we had seen little of. A grand tour followed accompanied by a 24 piece orchestra and friends Scott Boyer, Tommy Talton (cowboy) brother Chuck Leavell, Randall Bramblett and others. The concerts at the Capitol Theatre, Passaic, New Jersey and Carnegie Hall, NYC were recorded by the Record Plant with the results released as a two record set, The Gregg Allman Tour. Don't Mess Up a Good Thing, and Queen of Hearts, both from the Laid Back LP, open the album and show, as throughout the album, an excellent unification between the horns and string, the backup vocals and Gregg's beautifully raspy voice. The contrast between the voices and the addition of the orchestra give an interesting reworking to the older songs/ Side two is given over to Cowboy who turned out Time Will Take us and Where Can You Go? (from the Boyer and Talton LP) generating a great deal of excitement with some soaring guitar work by Boyer and Talton and an excellent saxophone solo by Randall Bramblett. But not to be upstaged Gregg returns with some new material and into a reworking of Turn On Your Love Light which is the high point of the recording. Not since the Grateful Dead version with Pig Pen churning out the vocals has such excitement been produced with this song. The Gregg Allman Tour proves one can set off and produce music and a tour with the excitement of the original group, and with the original group being the Allman Brothers Band that's one giant earful.



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ALLMAN
TOUR**

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The Silver Screen

He was the man you could never put down—it was he who did that. Even if punched he could come back swinging—or with a good line, a line that could floor anyone.

From 1930 to 1941, Bogart played two bit gangster parts.

He worked under Edward G. Robinson, George Raft, James Cagney, and Sidney Greenstreet (to name just a few). One thing you could say for Bogey, he learned his stuff from the best of them. Bogey's character however was his own. Truffaut describes him as "The man with the gun that has only one bullet left; the man with the fedora hat that changes its shape according to whether he wants to express anger or joy".

Bogart worked with some of the Best Hollywood directors, including John Huston and Nick Ray. It was Howard Hawks, Hollywood's most intelligent director who made the classic team of Bogart and Lauren Bacall. Together they made To Have and Have Not, The Big Sleep, Dark Passage, and Key Largo. In my opinion Lauren Bacall was the only one that looked right with him. Only she could say, "Anytime you want me just whistle. You know how to whistle, don't you Steve? You just put your lips together and blow." Bogart took this in stride for Bacall was the only one that could speak back to him.

Bogart was a man who would stoop to only one person, a Woman. He often called them "Kid" or "Slim" or sometimes just "Wonderful". He worked with the best actresses, Ingrid Bergman, Lauren Bacall, Katherine Hepburn or Bette Davis. The list is incredible. He could floor a woman just with a look, and they loved it. In the Big Sleep he gets an average of one woman every ten minutes—Before he gives his heart to Lauren Bacall.

Bogart had the finest screen writers tailor-make his scripts. Through these he became less of an actor and more of a personality, whether it was Jules Furthman, F/Scott Fitzgerald, William Faulkner or John Huston, they all had lines that seemed to fit him. "Leave him where he is, I don't want him bleeding all over my cushions," or "My, my,

such a lot of guns around town and so few brains."

Bogart was a man of many roles but one character. Whether he was Doctor X or Phillip Marlowe, he was always the coolest one around. Bogey was a man whose heart belonged to two things, his women and his boat. His boat was called the Santana, which was also the name of his production company. Through this company he made probably his finest film, The Treasure of Sierra Madre.

The Bogart revival has been a recent phenomenon on college

campuses in the United States. The Brattle theatre may have started it all, for they have run a series of Bogart films during exam period for several years.

Sometimes when looking back at the great contribution Bogart has made to the American cinema, I don't know how we could live without him.

The Bogart-Cagney marathon is playing Dec. 6, at Brown.



FELLINI'S
FIRST
FILM



THE
WHITE
SHEIK



THURSDAY DEC. 12
7:30 RISD AUD.