The Institute of International Education has announced a new fellowship program funded by Toyota Motor Sales, U.S.A., Inc., for studies in Japan. The awards of $5,000 each are designed to provide pre-doctoral U.S. graduate students with the opportunity to spend 5 to 6 months studying in such fields as Urban Planning and Environmental Studies. Information and application forms for the Toyota Fellowships are available from the Division of Study Abroad Programs, Institute of International Education, 809 United Nations Plaza, New York, NY, 10017. Deadline is April 1, 1975.

The Fine Arts Work Center in Provincetown, Massachusetts offers financial assistance to painters and sculptors for periods of 7 months (Oct. to May). Residence and studio provided. Write: Mr. Munro Moore, President, The Fine Arts Work Center, Box 565, Provincetown, MA, 02657.

PHOTO ED SOCIETY MEETING just prior to NYC trip. Meeting on Wednesday, March 19 at 8:00 p.m. The trip—Friday, March 21.

Important!

David Macaulay who is currently completing a book on the Egyptian pyramids will give a slide talk on Egypt, Friday, March 7, at 4:30, in the RISD Auditorium.

Endgame Study by Richard Reti. Kagan's Neueste Schachnachrichten 1921. White to play and DRAW. Solution to appear next week. For membership in the CHESS CLUB contact SAO Office.
Bank Building

There has been great concern expressed by many at RISD over the destruction of the Bank Building. As it appears now, following the introduction of the new building complex Ben Thompson and Associates showed us several weeks ago, the Bank Building may be an eliminated landmark on the RISD campus.

During Vincent Scully's lecture, "The Shingle Style Today: or a Historian's Revenge," he addressed the RISD audience proclaiming that the demolition of the Bank Building would be an act "of destruction for which history would not forgive."

Using an analogy, Scully referred to the McKim, Mead and White's Low House in Bristol, RI., perhaps the single most influential shingle style building. Scully talked about the tremendous influence that the Low House had on latter generations of designers. He said, "a building can be like a time-bomb, ticking away, waiting to explode in the mind of future designers.

This holds true for the Bank Building. Scully also said, at least we should retain its facade and build a new building around it.

Demolition of the Bank Building would be considered an act of vandalism to the City's heritage. Many efforts are being made to save the historical constructions. Take for example Alfred University where the Terra Cotta is being restored as a ceramic museum with a grant from the New York State Division for Historical Preservation.

In Boston Ben Thompson is at work on the Faneuil Hall Market (historically known as the central produce market). Although the building will not be either "historic" or "modern" the original structures are being utilized "to find economically sound adaptive uses to fit the dynamic needs of an urban community."

Relocating the Tap Room to the Bank Building was a feasible theory considering that the Tap Room cannot house the amount of students or "members" that wait patiently in line for admissment. As most already know the fire laws require no more than 75 people in the Tap Room at one time. Nevertheless, the Bank Building would be large enough to capacitate a larger crowd, with more room for dancing, a loft space for relaxing, more space for live music and even space for entertainment and afternoon lectures or speeches.

Tap Room personnel (Eva Growney Harrison Binks and Larry Sengers) made it be known that there is also a possibility for expansion in the Tap Room. They suggested that an additional fire exit from the Tap Room leading out between the Museum and Mem. Hall may all for greater crowds over 75.

Furthermore, because of the raised ceiling in the Tap Room a loft may be suitable for that much more space. The three did suggest, however, that the Tap Room location now is much more accessible than it would be in the Bank Building.

The Tap Room is in need of more space and it appears the Bank Building has that space. Painting students, at the same time, could consider the T.R. as a new location, presumably very functional. The Tap Room, in any event, is one of many examples of how the unusual space of the Bank Building could be used.

President Rantoul said (Express-O, Feb. 21.) of Thompson's new building plans that, "you will all be given the opportunity to provide additional input before the design is approved."

All it takes is a brief note of concern addressed to Express-O, Box F-7 for publication.

Bob Kenaigner
Peter Andersen
Terry Gordon

There is some interesting graffiti on the walls of the men's room of the architectural studies building. Profane, perverted and often entertaining these "cave scribbles" offer food for thought and consumption. The most interesting to me are the letters A.S.B. scrolled in the left-hand stall. There are about twenty solid aphorisms well thought out and conceived and considering the time that it took to write them - not bad. I'm sure in a couple of years after the new RISD Art Building is completed there will appear on the walls the letters R.A.B. One can only conjecture what will follow those letters.

Vincent Scully, in a recent brilliant lecture, made it quite clear that any move to demolish the Bank Building would do a terrible injustice to tradition. Certainly the creation of a wide pedestrian way opening to the city is a grand idea and ingratiates itself to Interface. The cost is great. We could perhaps replace the Bank building and in its place gain a pedestrian walkway. It seems that the building should offer large flexible spaces even if students have to walk around them, they might be willing to make the sacrifice. Vertical considerations outweigh the horizontal.

In a recent discussion with Derek Bradford, Judith Wolin made the observation that cardboard models generate linear patterns. With clay or styrofoam the structure would take on a different form. More geometric, perhaps.

The circulation from Metcalf is placed in the middle of the building consuming space where sunlight penetration could separate people from delivery vehicles. The development of the form of the new R.A.B. should flow from an a posteriori research and not from a preconceived a priori design concept worked out before and seen to be effective. A new design approach is necessary quite different from the past and one in which the hands of the master are at work, creating our building in a way which will be reknown to our school, city, and Mr. Thompson, himself.

Respectfully Submitted,
L. Ignatius Janssen
5th year Architecture
Available this week for viewing are three of the finest films to come out of France in the last 13 years. Jules and Jim and Two English Girls are, (in the opinion of this writer) the most beautiful, lyrical and sensitive films by Francois Truffaut. The third, King of Hearts, is the most well known film by a lesser known New Wave director, Phillipe de Bruca.

Jules and Jim

Life expounds and contracts in Jules and Jim. Truffaut has taken the classic triangle (his favorite form of character geometry) and made it into a circle of friends. There is life and death in this film but never hate, just love that flows and overflows within the central characters.

The story by Henri-Pierre Roche is autobiographical, written in 1953. He tells the story of two friends separated by language and country yet united by the common love of one woman. In the year 1912 we see a friendship which crosses the boundaries of society for the love of Catherine.

Catherine is the spirit that manifests both life and death but never hate. The death at the end comes not as a burdening question to the viewer but instead a natural event which enhances her spirit. Catherine is a dominant woman whose character is present in almost every Truffaut film. She is a force dominated by the natural elements that surround her (fire, mountains and water). She becomes the same natural force which breathes life into her two lovers.

Jules and Jim in comparison are weaker, their characters are not as individually represented as Catherine's but rather compliments of each other. The trait one man might lack, the other is fluent in. For example Jim is tall and dark, Jules is short and light. Jim is successful in love while Jules is not. Jim who is a traveler is drawn to the excitement of Paris, Jules to his Swiss chalet. They also fight on opposite sides of the war. In a letter to Catherine, Jules writes, "I am going to the Russian front. It will be harder but I prefer it, for otherwise I live in constant fear of killing Jim."

Two English Girls

Truffaut has painted a cinematic portrait of thirty years of French life. If you watch closely you will see the Picasso's in the background change from one style to another, the music change from classical piano to jazzy ragtime, and the architecture from Nouveau to Deco. We are shown intimate newsreels of la Belle Epoque which will evolve into aerial portraits of Paris in the '40's.

Jules and Jim is not a melodramatic love story but a celebration of poetic realism, a masterpiece and a MUST SEE.

Two English Girls

In contrast to Jules and Jim, Two English Girls tells the story of the love and the hate in a menage et trois between two women and one man.

Jean-Pierre Leaud in the role of Claude Roc is still the same child he was in The 400 Blows yet instead of imagining a romantic dream, he acts it out with two sisters that live on the Welsh countryside. Anna (Kika Markham) and Muriel (Stacey Tendeter) are also compliments in character, but instead of frivolity which is the nature of Catherine, they are as restrained and muted as the pallette of colors with which Truffaut paints the Monet like landscape. Anne is an amoral sculpturer who moves from a solemn household to the gaety of Paris.

Muriel is religious and quiet, blinded physically and mentally by her love for Claude.

In Two English Girls we are shown the broken character crippled by the callous world. Unlike Catherine, Muriel looks back at her comfort and naiveté through the dark glasses she wears, never seeing the world in the proper perspective.

This film also ends in death but now it is a melodramatic tragedgy, represented by a lone candle burning out in the window of the sea-side cottage.

As Jules and Jim is the story of three friends who manifest life, Two English Girls is the story of lonely relationships to which death is a natural force.

King of Hearts

Of the New Wave film-makers that have come out of France, none seem to produce films with the comic dexterity and light hearted frivolity of Phillipe de Broca's. His films represent an exquisite concept in the New Wave- personal expression through humor.
King of Hearts has become a classic on college campuses in the United States. In Cambridge, King of Hearts is going on its fifth year of continuous run. No one is quite sure of this strange success. One theatre manager said he gets most of his business around exam time, for students want a chance to break away from their studies and be immersed in fun.

King of Hearts is a mad romp through a town which has been evacuated by the towns people during World War II and taken over by the nuts from the local insane asylum. Alan Bates plays a soldier who must find a bomb and disassemble it before it goes off. One cannot help but ask the question of whether the insane are really the lunatics or the soldiers. King of Hearts is not only a comic, but also a statement about war.

In de Broca's own words, "In King of Hearts there is the real world, represented by characters of soldiers, and there is the mad world—gay, imaginative people playing costumed roles and appareling the battle as a performance for their amusement. It is tragedy seen comically. "The conception came from a story I read in France-Soir," explains de Broca, "it was just a short item about the commemoration of fifty French mental patients who had been killed by the Germans. Their hospital had been bombed and they wandered through the fields dressing themselves in the uniforms of dead soldiers. When the Germans saw them they thought they were Americans and shot them.

It is a terrible story. Another director might take the same story and treat it realistically—a moment of horror from war."

Phillipe de Broca still has the wit and the wish to produce films that are as beautiful in conception as they are in composition; he is a choreographer—a poet and a true artist with his medium.

Jules and Jim and Two English Girls are currently playing at the Avon (Thayer St.). King of Hearts is playing at the Palace.

Rebecca Miller.

Just why the RISD Bank Building may not be around for a while is not really clear. Maybe its demise is something that has seemed inevitable for so long that nobody can conceive of anything else happening. Since RISD acquired the Bank Building some years ago it has never been completely satisfactory for one of its uses. The space is not considered efficient (it holds relatively few students for its size.) Most people will agree that the Bank is a handsome structure (though now somewhat spoiled), but nobody knows what to do with it.

Now that the Centennial building is on the drawing board the obvious solution is simply to remove the Bank, and replace it with sterile studios. This would be the easiest thing to do, but perhaps the Bank is worth remodeling. It is a period piece (1913) and has a sort of antique ambience, a sense of magnitude and grandeur many of us enjoy. This is also a time when it makes sense to conserve ones. The construction costs are extremely high. It seems foolish to destroy a sound building and replace it with another to house the same function. When people in the Architecture department are doing studio problems on recycling old structures it seems odd that nobody seems to have considered recycling the Bank Building. Another point is that because of its historic nature, the Bank is eligible to be placed on the National Register of Historic Buildings, which would mean that RISD could receive matching funds from the federal government for work undertaken on the building.

Before the Bank disappears from our campus we should take a good hard look at it. What are the pros and cons of keeping it. We needn't merely assume that it should be torn down, or assume that this is inevitable. The Bank is a working, viable problem on campus now. Whether it will continue to be is worth thinking about.

How many of you avid readers realize that throughout the past two weeks Woods-Gerry has been flattered with not less than twenty years' work is displayed showing a definite development from early linear meanderings (some bearing close resemblances to work by Miro) to more solid wanderings in the late sixties to the famed "white screen-prints of the sixties. America is parodied. Marilyn is mourned. Jagger is jailed. All to the notes of "White Christmas." I really don't propose to criticize much at all about these works; it is not necessary. However, I will conclude that in his later works we can see a return to line, to the "Pop" artist Richard Hamilton. If you have missed this, then please realize that you have deprived yourself terribly and subsequently, please reprimand yourself fully.

The Home Entertainment Center provides a humorous relief with a decrepit wireless, whining drawing all to notice its existence. And for a mere $250 you can purchase this ornament of amusement.

Finally a perfectly lovely set of color photographs taken by Tony Sumner of Death Valley and Canyons of S.E. Utah. Exquisite tones, subtle and striking colors and sublime composition, swinging back and forth across the picture plane.

Rebecca Miller
Beginning April 1, there is a sunny, well day-lighted studio apartment available—third floor on Benefit Street. $125 monthly. Call 421-1128.

Choice Haircutting: $3.00 and up. Call Polly 272-1392 or bx 486.

SPECIAL OPENING
RISD Printmaking Program Show
WEDNESDAY March 12th
8 o'clock PM  Woods-Gerry

"WE'RE BACK"—Wintersession In Peru, Wednesday, March 12, 8pm., RISD Auditorium.

Why are these people running?

"WE'RE BACK"—Wintersession In Peru, Wednesday, March 12, 8pm., RISD Auditorium.

They just found out the L.M. Softball sign-up sheets are all-over campus.

Coed Intramural slow-pitch softball at Brown; trot out and get your name on the lists.