Express-O May 2, 1975

Students of RISD
ALL TAP REVUE


Dear Fellow Artist

This letter asks you to choose one good book from your collection and send it to Santa Fe. Let me explain.

I have just returned from visiting the Institute of American Indian Art (I.A.I.A.) as an evaluator of their program. The one resource which is so important and is need is their library. The problem is not that they lack space or a trained librarian, but that they have only 300 art books. Personal collections often exceed this, both in quality and quantity. It is a shame that this two-year school, which is trying to become accredited to offer an Associate Degree, has so small a resource for its students.

The I.A.I.A. in Santa Fe is the only art school in the country especially for Indians. It is operated by the Bureau of Indian Affairs (B.I.A.). Students attend tuition free. The I.A.I.A. has very high admission standards, a vital curriculum, devoted faculty and administration, and an excellent physical plant.

Art produced at the I.A.I.A. is rooted in the only indigenous culture of our country, an old culture that spans centuries prior to the founding of our nation, centuries prior to the so-called "discovery of the New World." The continuing tradition is important to all artists as a visual language in which we celebrate life and grow as individuals. Students at the I.A.I.A. are searching, as we all search, for that individual expression which is uniquely theirs. Their work is on a high level, as evidenced by their studios and museum shows, and has been acclaimed accordingly.

It is my belief, as an artist and educator, that other artists would share my concern and would like to help. Let each of us select one good book from our personal library and send it to Santa Fe.

Since the need is so acute, the response can have repercussions beyond the fact of the gift itself. Books can be mailed 4th Class at a special low rate, the target date for mailing is May lst. If you are connected with an institution, please encourage your library to send their "discards" (books in duplicate). Please do what you can and pass on the request to other artists. Thank you.

Thomas Morin, Head, Dept. of Sculpture, Rhode Island School of Design.

Student Board Meeting

Monday, April 28

Metcalf Student Store-reported that the Metcalf store prices on clay are 40-50% higher than local outside prices. Mr. Lederhos explains that there has always been a 50% mark up to cover overhead. It was then pointed out that outside stores afford to sell for 50% less with much more overhead. Suggested: Student Board find some of initial investment. But since the $12,000 will be paid back over the next 6 yrs only, this seemed unfair to students.

Investigate better clay prices or co-ops (students picking up carloads in Foundry truck would eliminate shipping charge and cheaper carload prices). Committee to investigate clay prices-Charlie Dunn, Ira Flatemans, Nat Hesse. Also, students resent Schuman demanding students to use only one kind of clay-should a teacher impose such limitations on students?

Student Health Insurance: presently students pay a small fee which covers little amounts (20 to 30 dollars). Mr. Lederhos is proposing for next year an optional fuller coverage health plan. A medium range plan to cover big payments-leaving students to pay minor amounts. Next year gynecological services will continue its services. Same psych services and same once a day sick calls. Alumni Association-is working on an alumni center with an alumni gallery. At Hope block on North Main Street next to Auditorium. $300,000 needed to remodel and renovate to fire standards, etc. Building may become Historical Proper-ty whereby money for renovation will be funded. Center will serve as a transition from RISD to outside world. Would like a policy recommendation from Student Board to next year's board to please involve themselves with establishment of alumni center. Would also like a desk at Registration asking students how they feel about an alumni center and what they feel student boards role should be. This building (Hope Block) would also contain SAO, Career Planning, Student Offices, etc.

Agenda for next week, May 5, 1975- elections, feedback on evaluations, summer SAO fee.

As most of you probably already know there is another spectacular All Tap Revue to be performed Friday, Saturday and Sunday night, May 2, 3 and 4.

However, following Brian's full page review in last Sundays "Accent" section of the Providence Journal I would and Brian would suggest that RISD students buy their show tickets in advance to avoid "sold out" circumstances. After all, it would be only fitting that RISD students have first priorities over outsiders.

Tickets are available in the SAO office.
Trinity

Trinity Square

While "Tom Jones" continues its successful run upstairs with new cast members from the repertory company, there are two "happenings" in the downstairs theatre.

George M. Cohan's mystery-comedy, "Seven Keys to Baldpate" is a thrilling, funny, sometimes silly satire of the melodramatic mystery story. The plot is what makes the play so much fun, but without spoiling it, I can tell you that "Seven Keys" is the story of a bet between two men, one a novelist and the other the owner of a summer resort in New England (Baldpate). The inn owner challenges the novelist to write a novel in 24 hrs. and offers the summer resort in the dead of winter as a totally secluded place to write undisturbed. The writer agrees, confident that with the only key to Baldpate Inn in his possession he certainly will be able to write undisturbed. The play takes place in the Aristotelian tradition—one place (Eugene Lee's perfect Baldpate Inn)—one time (24 hrs.) the Aristotelian limit and one hero. The chorus or cast tells the story. Richard Kavanaugh, with his usual strained voice, plays the novelist, William Hallowell Magee. The owner of the Inn is played by "George Spelvin". Notables in the cast are Richard Jenkins playing John Bland, the millionaire's chauffeur (what a farce!) and Howard London as Peters, the hermit of Baldpate. Honors again to Richard Knee-land and "George Spelvin" for dynamic performances. My escort to this well-directed production (by Adrian Hall) voted "Seven Keys to Baldpate" as Trinity's best.

The author, George M. Cohan, was born on the 4th of July in 1878 at 536 Wickendon Street in Providence, R.I. Richard Cummings tells in the program notes that Cohan always dismissed himself as a "song and dance man" despite the fact that he was the author of over 70 plays and musicals, a memorable composer and lyricist who was awarded a Congressional Medal of Honor for "Over There" and "You're A Grand Old Flag!" (what about "Give My Regards to Broadway"?, "I'm A Yankee Doodle Dandy"?) and who was thought of during his no-one-phase career as The Man Who Owned Broadway. He wrote "Seven Keys to Baldpate" in ten days during 1913. The news—con't on pg. 6.

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BEWARE

Spring is here and so are the stalking Providence Police in full bloom. It's towing season again on the East Side. If your windshield wipers have become paperweights for those nasty $3. messages use your imagination hide your car, or pay those tickets.

The P.P.D. attacks any out-of-state car with about 15 or more tickets. If you are towed expect to pay a $25. towing fee. You must pay the penalties the day your car is impounded, or your car will be stored at the cost of $25. a day until all the tickets are paid.

Don't forget, every ticket not paid doubles in price so those $200., $300., and $400. bills add up.

I wonder what they do with the money? They're certainly not making more parking spaces!

Express-0
the phone one day, and what — pretty bank-teller picks up EXPERI Remick and Stephanie Powers. A — excitement. Trivia buffs might — able to — to the original story — Based on the novel by Raymond — to be left alone with her lover. — by her female-impersonating —

WINGs, 7PM. Carmichael. Dir. by William Wellman, with Clara Bow, Charles Rogers and Gary Cooper. WINGs is one of the most exciting war films of any period. An action film in the finest sense of the word, the film portrays death and destruction more lyrically than ever before or after. With camera in the plane the director Wellman gives the audience the vicarious thrill of shooting — barrage balloons, dogfights, bombing, machine — gunning troops and various other such lovely things. Using half of Texas, and the US Army as an aid, Wellman created a film which was doubtlessly based on his experiences as a fighter pilot in Alsace during the war. WINGs was only saved by the grace of French Francia, as most of the prints were destroyed. A rare opportunity to see a very rare film, MAÎTRES DE LA METEO, 9, 11PM. Paul Michael. Dir. by Louis Malle, with Catherine Deneuve and Philippe Noiret. Wallingford a touch of surrealism to this comedy made from 1946. The film is a 10 year old country girl who was brought to Paris by her female-impersonating uncle. In order for her mother to be able to attend the wedding of her ex-husband. Based on the novel by Raymond Queneau. This is a little more believable to the original story and is full of fast-paced excitement. The film was buffed might be interested to see how many references to other films they can find. Others will just want to see the film to see if — EXPERIMENT in TERROR 12:00. Carmichael. Dir. by Blake Edward — with Barry Josefsen, Remick and Stephanie Powers. A pretty bank-teller picks up the phone one day, and what seems to start as an obvious phone call turns into a blackmailing's demands — unless she helps rob the bank where she works. If she doesn't, her kidnapped sister will be killed. The suspense takes off from there, culminating in a fantastic, best-of-the-best cinematic climax. One of the most successful parts in the early history, the versatile Edwards (THE PINK PANTHER, GUNN) and actress Remick are most successful melodrama of the period. THE GREAT MARY ANN. A movie tailor — made for midnight showing, 1962.

Friday

Barrington

Sunday

Back to Providence Farm 12 Noon

ANA'S Film Festival Surrealistic films Aud. 1-5PM

RIDF Tappers Show Aud.

Catholic Mass Upper Ref. 1PM

THE GREAT NORTHFIELD MINNESOTA BANK HEIST 7PM Carmichael. Dir. by Phillip Kaufman, with Cliff Robertson and Robert Duvall. Cliff Robertson turns in an excellent performance as Cole Younger in this true story of the James Gang's robbery of "the biggest bank west of the Mississippi," in 1876. Duvall plays a strange, almost sympathetic James Younger, obsessed with pulling off one last spectacular robbery. This is a fine, intelligent film, directed by Kaufman. One can say that Fuller will "stomp his (Jesse James') ass if I see him in the next world," 1972.

Monday

Mr. Taissy CB425 7-9PM

Mr. Robbins Museum Lecture 8PM-10:30PM

FOR SOMETHING COMPLETELY DIFFERENT! 7PM San Francisco House. Dir. by Dan Maio, with Monty Python’s Flying Circus. The Python boys have received the most excited overseas radio and television fan attention of any period. THE GREAT MARY ANN. A movie tailor-made for midnight showing, 1962. By being somewhat detached and mellow, the more twist and turns and plots of the would be spoilt of much of its unique flavor. Suffice it to say that GOD OBSESSION centers around a father-son relationship, the art, who has to resort to desperation to get it up; and that it features a string by Japan's most renowned (and best known) actress, Machiko Kyo. I WAKE UP SCREAMING 12:00 Carmichael. Dir. by Bruce Humberstone, with Betty Grable, Victor Mature, Carole Landis, Laird Cregar, Elisha Cook Jr. This fox thriller about a fat cop, a beautiful blonde, his sisters, and an ugly suspect has become a minor classic of the period. It anticipated the mood of the film Noir, which was not to dominate American movies until a few years later, and also ushered in Ella Baker. Cook as a major screen presence helped by his performance in THE MALTESE FALCON. 1941.

Wednesday

Fairfield Porter-Painting Lecture CB412 7-9PM

Mrs. Robbins Museum Lecture 8PM-10:30PM

FOR SOMETHING COMPLETELY DIFFERENT! 7PM San Francisco House. See above.

WEDNESDAY 9:30 San Francisco House. See above.

Thursday

Mr. Pointbrand CB322 4-6PM

Fashion Dept. Aud. All Day

Textile

Yoga CB412 4-6PM

Mr. Pointbrand CB322 4-6PM

TO BE ANNOUNCED 9:30 San Francisco House: a slightly over-rated — comedy.

Clotilde in Rome in Film in Rome: Summer of 1975

A unique survey and in depth study of the Italian film scene. Experiences will include screening numerous films, meeting celebrated film makers and group discussions with important directors and producers, along with various field trips to the major studios, locations and film festivals. The proposed program also hopes to provide classical and meaningful experience to promote excellence in highly motivated and committed young American film-making students.

Saturday

Elmeras Women's Club Ref. 7-11PM

Barrington Evening Show 7-Mid.

RISD Tappers Show Aud. 6:30-9:30PM

AIR FORCE 7PM Carmichael. Dir. by Howard Hawks, with John Garfield, Gig Young, John Ridge- ly, George Tobias and Harry Harvey. It deals in those themes in which the excels all others: director: action, individualism and comradeship. The story is a hard-earned and rousing B-bomber, on her way to the Philippines from San Francisco on Dec. 6, 1941, John Garfield extended his performance as a self-styled courtier who becomes integrated into the group of men caught between Hawaii and the Philippines. The eventual realization of common purpose, intuitive sympathy, mutual dependence and group cooperation can't help but send shivers up the spine of the comic film, CASABLANCA. ALL the films turned out by the Hawks Brothers during the second world war, this stands out, beyond a doubt, as the finest of all. The film contains a flawless line throughout, which should overwhelm even the most stdad student who will not see the film because of its overly nationalistic and propagandistic values. More than anything else, it tells the story about men, and the effect that war has on external threats and all have on emotions, past grudges, and the will to survive. 1943.

Tuesday

Leo Steinberg Lib. Arts 4:30

Mr. St. Florean 7-10:30PM

TO BE ANNOUNCED 7PM Faunce House: a slightly over-rated —

Missouri Art Musem Lecture 9:30 PM Faunce House. See above.

Mr. Marian M. Marxyski, Film Department Rhode Island School of Design


classifieds
HEARTS AND MINDS

The premiere showing of an Academy Award winning film drew almost 25 reviewers to a theatre in the college district. A war film on the "Vietnam Era" could not match the appeal of such a classic American film as "M.A.S.H." America, like a young child toying with a culture, this time in Vietnam, has lost interest in a war game it promoted.

HEARTS AND MINDS a film by Peter Davis and Bert Schneider picks up the pieces assembling them into a self-conscious "this is America and this is the war" movie. As Davis films the South Vietnamese countryside the intrusive camera stumbles on assorted props; the Vietnamese people as later in the film one peasant sums up, "Look, they're focusing on us again, first they bomb as much as they want, then they film."

The plot of the movie is a familiar one; the plot of the war artfully unfolded with two cultures, plastic America/U.S.A and war-striken VIetnam. The film takes a derisive look at American political thought and combat policy: at the men that make America great, among such superstars Clark Clifford, Gen. William Westmoreland, who in his naivete declares, "Life is cheap in the Orient," Patton III who has a reminiscent tone, "...I was there I never saw a good pilot, you know. I had a lot of pride in my ability to fly and the excitement, the sense of excitement, especially looking at a shot at... its just incredible."

During the missions, after the missions, the result of what I was doing, the result of this thing, this game- this exercise of technical expertise, never mind what would happen if... what I would think about, if someone nipped them.

Throughout the film, Davis takes advantage of such sure classic comic devices as derision, incongruity and automatism.

Policymakers are debased and reduced to objects of scorn. Westmoreland and Patton come off as belonging to the animal kingdom with insatiable desire for war and lust for power. They sound like adolescents with high school report card mentality. Reagan, Dulles, and McCarthy are all in caricature like the automated Robot sitting atop a skyscraper in the heart of Texas giving us the scoop on communism.

finally, Ho Chi Minh greeted on the stairs as a mob of Vietnamese children. The film is superior in its ability to juxtapose the war images with those sources that promote aggression in our culture. From soldier paraplegics in a U.S. hospital Davis flashes to a football team's locker room pep talk, then on the field, synchronizing battlefield/gamefield: to the half-time marching band, in uniform, pushing forward: troops in uniform pushing forward.

In another segment a Vietnamese man nailing his children's coffins tells Davis how he lost 7 of his children in a week, that the children died from poison, planes spraying poison.

Just before this, Randy Floyd, an American pilot, talks in a reminiscent tone,...I was a good pilot, you know. I had a lot of pride in my ability to fly and the excitement, the sense of excitement, especially looking at a shot at... its just incredible."

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con't from pg. 3.

clips of Cohan returning to Providence after receiving the Congressional Medal of Honor is worth the price of admission, but the Trinity Square production (the last of its 1974-75 season) of "Seven Keys to Baldpate" is the real tribute to that man from Providence who made good.

Also playing at Trinity Square when there is no performance of "Seven Keys" is Marcel Ophuls' Academy Award winning film, "The Sorrow and the Pity." It is the story of the experience in France of the years 1939-45 - the defeat by the Germans, Nazi occupation, the Vichy "government," the Resistance, and finally, the Liberation. The movie opened in 1972 after the fall of de Gaulle (May 1968). The people were ready to destroy the myth created in 25 years by the Gaullists and communists of the "Resistance" and the resulting French "renaissance," look into their past honestly. This film discusses the past with those who collaborated, and those who resisted. The reality of people confronting their history, of the awesome possibilities of human behavior. The complete 4 hr. film is being shown on Mondays at 7 pm and the 2 hr. version can be seen Mon., Wed. thru Sun. at 2 pm. The double soundtrack of English over French is sometimes difficult, but even visually, this is a most powerful movie.

Leslie Silverblatt
HEARTS AND MINDS penetrated my near-by, one cannot help but tan, a Coca-Cola truck parked near-by, one cannot help but notice the dissonance; or an American war profiteer in the hotel business telling us "We have no tourists in Viet­ nam now but we will have soon." Or American soldiers burying Vietnamese as they sip Coke. The film is loaded with com­ mercial relief. If it were not it would be too devastating to sit through.

If you're too lazy or indifferent to think for yourself about the continuing war in Vietnam HEARTS AND MINDS will think for you. In fact the movie is a sort of thinking process, forming visual equa­tions, then reducing them to simpler terms.

Please go and see this film at the Avon Theatre on Thayer. Donna Depalma

Wite on Wite

Historical Biographies Part III

Auto Disrept

- Born Feb.29,1904,in a Boy Scout tent in southern Nigeria where the Ekumekus,a fanatical sect, were insurrect ing against the British.
- Freed and brought to Egypt, where on Feb.20,1910,he was making the hand of Butros Ghali when the latter was assas­sinated by a Nationalist fanatic.
- On March 24,1916,he was on the Sussex when it was sunk by a torpedo in the English Channel. He swam to the French coast.
- On Nov.4,1917,near the Rive­ r (Italy), his mule was shot from under him by Sence Pazst, then a deserter of the Italian army at Caporetto. Here started their inseparable friendship, which was only bro­ ken when Pazst went back to America to look for his lost love.
- In 1929 he eloped with Eu­ doxia, daughter of Kind Ferdin­ dinand of Bulgaria. He aban­ doned her in a dust storm in Arizona a year later.
- He was in Madrid with Joseph Krinkle on March 6,1939, when a military coup led by Casado overthrew the rule of Negrin. They were about to be execu­ ted when the Republicans inter­ vened. That was the last time Disrept saw Krinkle, though they had been drinking buddies since childhood.
- In 1947 he married an ele­ phant trainer in a Moscow circus, and had seven children.
- He died laughing in a fun­ house in New Hersey on Feb.28, 1958, after having been lost in it for nine days. It was discovered recently he was the son of Olga, daughter of Danilo I of Monenegro.

Shoe Peary

God is the greatest artist of all time. Come to "Celu­ bration in Art" and experience artistic responses to Him. Manning Chapel on May 10,8 p.m. Admission free. Refreshments. Sponsored by RISD Christian Fellowship and BCF.

Woods-Gerry

I have been asked by the editor of this fast and weekly to re­ view the current work up at Woods-Gerry. I realise how easy it is to look, how much harder it is to see and even more difficult to think about the visual impressions; to interpret.

Sunday saw the opening of recent work by Jed Robert Field­ ing, the third year illus­ trators, a photographic series by Trevor Howard, and many people to bless the opening with their presence. What superb design to hang two large murals to flank the entrance-way of the museum, such an exciting pre­ view of Jed's very beautiful show inside. Such ideas and ini­tiative are few and far be­ tween. Like-wise, inside, we find a very well organizer display, in two parts: photographs taken while in Peru during Winter­ session and a series of studies on cows. In the latter can be seen abstractions in the form of shapes, textures and patterns, a few more interest­ing than the majority. The Peru series is one of wonder and beauty. The images of its people, their lives, cultures and their preoccupation with death are engrossingly absorbing. To be able to capture the mood of a land, of a culture with such a set of powerful images is sublime, quite mag­i cal and, quite beautiful.

From such euphori­ c standards we must, I'm sorry to say, de­ scend to a very disappointing show of Senior Illustration, with very few notable excep­ tions; namely Monica Santa, whose bejewelled fantasies I couldn't draw myself away from. Their color, technique and mood...Look closely, absolutely delightful. The rest, however, was painfully non-descript.

Finally Trevor Howard's ser­ ies on the truckers. A brief explanation beside his work states his purposes and feelings very well, so I will not elabor­ ate. Some of these photo­ graphs simply capture the truck­ er's world, others go beyond documentation and become very exciting. However I've seen it all before.

K.S.

ABANDONMENT—A CRUEL FATE

If you cannot keep a pet, give it a chance by taking it to an animal shelter. Only one in a million abandoned animals escapes death from exposure, accident or sadistic treatment.

FRIENDS OF ANIMALS
11 West 60th Street New York, N.Y. 10023
"YOU ARE INVITED"

This article is long overdue because it is an attempt to introduce Father John McNulty, who should have been introduced in September of 1974. He has been a part of the RISD community without many of the students and faculty knowing that he exists.

I began to experience something that I thought was very special to my past religious experience. After I had gone a few times to the Sunday evening liturgy, I decided to find a way to let the rest of the RISD community know of this experience. Then the moment came for my first step (in writing) this article. It began by investigating how the new liturgy functioned. When the regular Sunday night Mass ended, some coffee and donuts, which is the usual fare after each mass. It was then that I asked Fr. John if I could interview him sometime during the week. Finally on Thursday afternoon I began the interview.

M: What is the difference between the formal way of the liturgy and the kind of liturgy which you celebrate at RISD?

F: The formal Mass that you see or have seen in the parish is structure to suit the needs of about 600 or more people. People going to this structured Mass do not have time to spend there nor do they changes easily. People also want to know what to expect when they go to Church. Now in the informal Mass which we have at RISD there is much more creativity in the liturgy and less structure. So people come on Sunday night because they want to be there. They also enjoy the participation that the Mass offers. For instance, we have a shared dialogue on the gospel of the day and anyone can voice his or her opinion. A sense of people and friendship is also emphasized by holding hands at the "our Father". There is singing with guitars which adds a joyful atmosphere to the liturgy. The sitting is arranged as if we were at the Last Supper and this makes people feel closer to each other.

M: Is there a special format for this type of liturgy that you use at RISD?

F: No, we do not have a special format because the liturgy is basically the same as it would be in the parish. But what we do have at RISD is a creative liturgy, as I mentioned before, which allows for different variations in the Mass so that every Sunday some changes can be made according to what the students believe will be more meaningful for them.

M: What attitude or experience are you trying to share with the students who attend the Sunday night Mass?

F: I would say that I am trying to get across the same experience that was felt on the night of the Last Supper. The Liturgy which we celebrate has traditionally been a get together at a meal, like the Last Supper, in commemoration of Jesus Christ in whom we believe. To add further, these things that we do at Mass are very much as Christ did at the Last Supper. I don't believe that anyone sat down and planned the Mass. When people were sitting around Christ, they did not know what was coming next. Yet, they did things which were very traditional. For instance, they sang Jewish songs and blessed the wine and bread, but everything was not really planned. Our celebration of the liturgy very much follows along the same lines as the Last Supper.

M: How is this experience of the Mass beneficial to the RISD community?

F: Aside from the important fact that the Mass means something primarily spiritual to those who participate in it, it is also a means to build up a sense of community at RISD. Sometimes students tend to become isolated living a kind of personal life that really doesn't communicate with others. The experience gives people a chance to break their routine of living and working here at RISD.

M: Does the group look for something special when they meet Sunday night?

F: I find that question hard to answer, I would approach it from one angle which may be different from yours. I go with the idea we are all meant to serve other people. I am there to meet Sunday night in order to bring people together as the Christian community.

M: Since the beginning of your service at RISD, what has been your reaction so far?

F: I enjoy being part of the RISD community and working with the students has been a creative experience that I hope will continue to grow.

M: Thank you Fr. John for giving me a new insight in your future work at RISD.

After having interviewed Fr. John, I decided that it would be of interest to the reader to see the reaction of a student who has attended the services quite often. I questioned Claudia Flynn, a junior at Brown.

M: How do you feel so far about your participation in the liturgy at RISD?

C: I really like the informal atmosphere that goes on here because it allows a more personal relationship. I think it helps people of our age, in being exposed to something different from the usual and formal approach as it is in most parishes.

M: Do you have any suggestions or ideas as to what the group might look forward to in terms of discussing something which could be beneficial to everyone?

C: I think current news should be brought in and perhaps relate it to the scripture readings.