

3-6-1979

## Incorporated Press, Inc. March 6, 1979

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vol #1, no 4 March 6, 1979

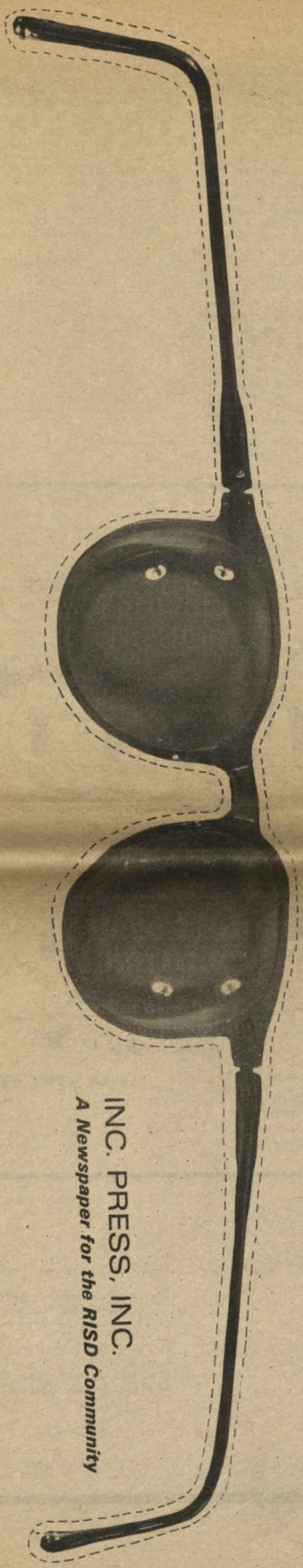
SB P

R.I.S.D.  
MAR 13 1979  
LIBRARY

# JOHN

## the RISD Community!

R.I.S.D.  
MAR 13 1979  
LIBRARY



cut along dotted line

INC. PRESS, INC.  
A Newspaper for the RISD Community

25¢

SB P

## EDITORIAL

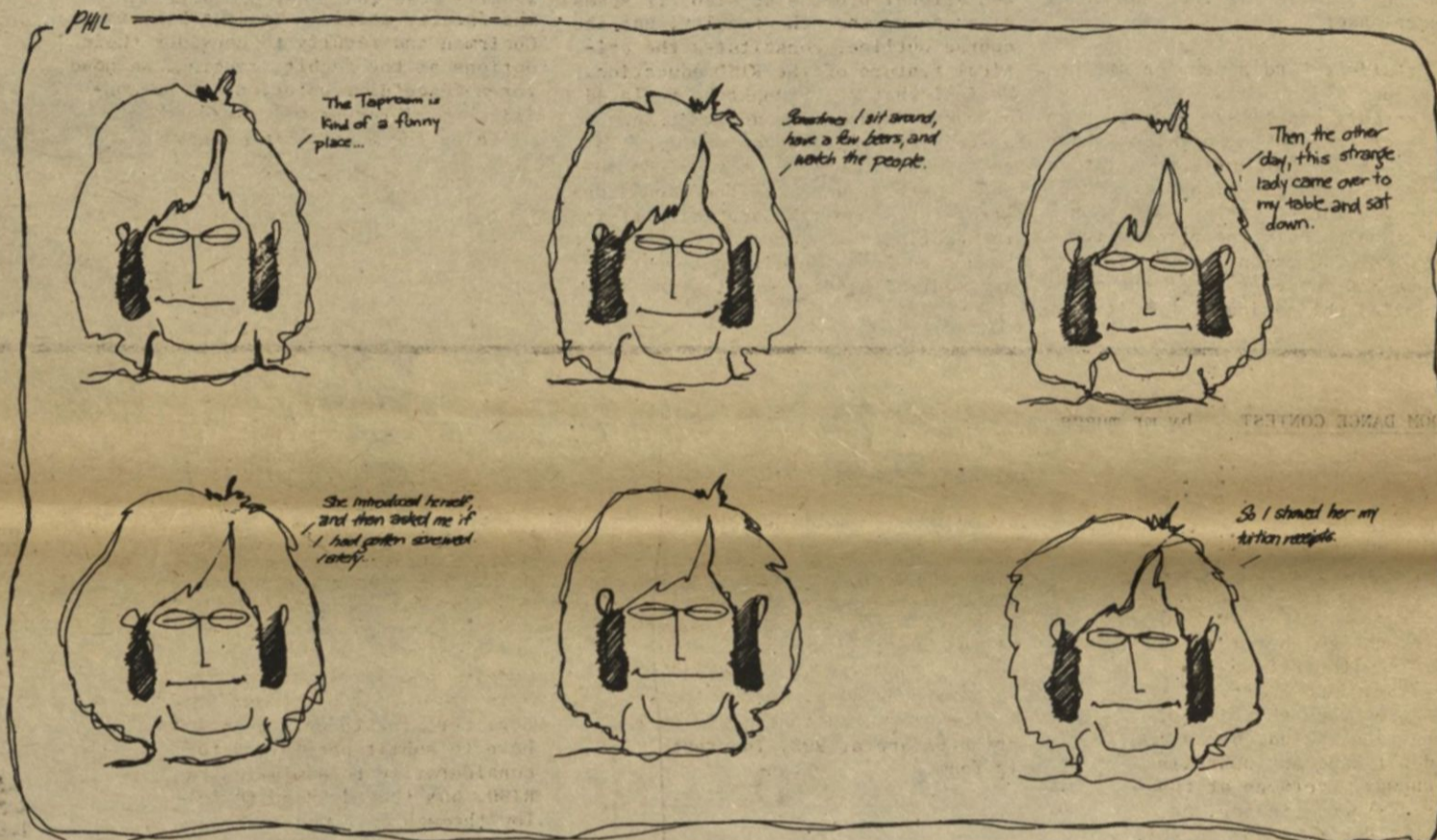
With this issue we announce a change of staff members in the Inc. Press Inc. Mara Kalnins, who weathered the monumental struggle to establish the paper handed over the position of Editor-In-Chief to me at a meeting held February 28th. She remains a contributing editor, with Ben Dewey as Director-At-Large.

At this time the paper is in a fragile state. Our production so far does not establish any sort of basis on which to judge us yet - the paper is far too young and green to be viewed as anything but a clean slate. Furthermore the Press need not be just a vehicle for RISD's political turmoil. Because of our unavoidable responsibility to report landslides and mudfights, we have become perhaps too exclusively identified with a transient and unwelcome state of affairs, namely, the haggling between Faculty and Administration over a contract. However, our capabilities include representation of the entire bundle of activities that is RISD.

The best material for submission is that which is most easily arrived at - incidents and actions from the continuous output of artistic production. That which is most exciting and central to our lives is that which is most worth reproducing, reviewing, or publicizing. Characteristic of the work we've received so far has been "newspaper-oriented" material, stiff labored comics and "funny" stories. Ideally the paper should include more work not produced specifically for publication, although keeping a "reporter's head" for "hot tips" and "scoops" would provide an invaluable service. Furthermore many speakers and shows can easily be digested into an article and any nagging, lingering question is the germ of a peice of criticism. The point of this S.O.S. then is that if the paper can't come together with ease it can't come together at all; given all our primary concerns, no one needs an extra job.

From now on regular meetings will be held Mondays at 4:30 in our office. They are open to anyone willing to climb up to our top-floor HQ in the Chernov building (the old grey box on North Main Street). We will publicize our deadline above the bookstore door in Mem Hall. The best place to submit material for publication is our Box, F-18. My own box is 1271 and any other comments can be addressed there.

David K. Miller



From a RISD PRESS...  
Seven years ago

## Staff

Volume 1  
Issue 4  
March 6, 1974 9

<u>Editor in Chief</u> David K. Miller	<u>Advertising Manager</u> Liz Traynor	<u>Director at Large</u> Benjamin Dewey
<u>Design</u> G. Steven Martin William Ayres	<u>Typing</u> Laura Orchard	
<u>Treasurer</u> Barbara Knapp	<u>Contributing Editor</u> Mara Kalnins	

Cover design by Lee Kreindel

Published by the Inc. Press, Inc.

The Press encourages participation in the paper, and further invites criticisms and suggestions. Submit to RISD Box #F-18, or to our office at 118 N. Main, Studio 15, in the Chernov Bros. building. The deadline will be every other Tuesday, or as posted in the mailroom.

## STRIKE UPDATE

The following memo was issued by Andy Ford's office Feb. 28th:

I had hoped never to have to write this memo, but as a prudent man I now must. Reading recent interviews in the press, reviewing the history of threats (occasionally veiled) at the bargaining table, in newsletters, and in letters to parents and students, and learning of the recently formed strike committee of the union, I have reluctantly concluded that we can no longer ignore the possibility of a strike.

As you know, the School's policy is to replace all striking faculty with full-time teachers. To minimize the disruption in students' course of instruction, we must now plan for the orderly arrival of replacement personnel. Toward this end, I need from each of you a syllabus for each course now being offered within your divisions.

This syllabus should contain not only the general objectives of the course,

but also the weekly activities designed to reach those objectives. These syllabi will enable replacement faculty to pick up the course in mid-stream, thereby helping students to complete the term successfully and on time.

Such syllabi should be available already in your offices. If they are missing or out dated, please get them from the faculty member.

All syllabi must be in my office by March 8, 1979.

AF:kh

\* Gil Franklin  
Barry Kirschenbaum  
David Manzella  
Tom Ockerse  
Earl Powell  
Friedrich St. Florian  
Judith Szarama

There will be a special meeting of the faculty on Wednesday, March 7, at 5pm in CB 412. This meeting is being called at the request of 13 faculty who signed a petition for such a meeting. The agenda item is to discuss the Vice President for Academic Affairs' request to chairpersons that they submit to him syllabi for each course now being taught.

ATF:kh

A rumour has circulated that a strike date has been set. This rumour was broadcast on the radio Thursday morning Mar. 2. Union representatives have denied any such action and have provided the following as their official press release:

Vice President Ford's memo on strike contingency plans seems particularly inappropriate and timed to destroy any chances of fruitful negotiation which may have existed at our school. It seems deliberately designed to force the faculty into a strike situation rather than to calm the already tense atmosphere. The union objects to both the tone and the content of the memo. The implied obligation of faculty mem-

bers to provide course outlines to scab replacements is not only outrageous but also another indication of this administration's total lack of concern for or understanding of the educational process at RISD. It seems clear to us that the faculty, not the course outline, constitutes the critical feature of the RISD education. We feel that they cannot be replaced on three days notice and that should a strike occur, courses would not go on as usual. Consequently, we do not want a strike which we feel could destroy the school. We are still trying to negotiate a contract. Unresolvable issues could be submitted to outside and neutral binding arbitration and

we have suggested this over and over again. We urge all faculty to attend the special faculty meeting scheduled for Wednesday, March 7 and since Ford's directive effects part-time faculty we will move that they be admitted to the faculty meeting. We urge Division Chairmen and faculty to consider their options at the faculty meeting. We hope for a peaceful resolution of the conflicts of interest which seem to be dividing the School of Design.

## TAPROOM DANCE CONTEST by mr muggs

### Dance

People dance at the RISD Taproom and you can watch them sometimes. The best place to sit is on the piano, but don't go to look down their shirts, and wear good underwear. All your friends go there and you can dance with artists. Ten-cents-a-dance. Artists sweat a lot when they dance, but they don't mind, because they don't have any nostrils left anyway. Everyone at the Tap is a procrastinator, or else they don't belong in this school, or both. You can't denigrate about people at the Tap. "At the Tap" sounds like a yearbook caption. At the hop. Maybe silly, too.

### Couples

Couples are cute fun, but they make it hard to fuck one or the other. Couples are those people who dance together all night, or once, but we won't count those girl/girl twigs because, personally, I'm embarrassed. Couples, of course, practice dancing together at home to make the pick-ups (or outs) stand out. There are some couples who hump on each others' legs when they dance, but they don't touch pee-pees. You figure it out. People holding hands are couples unless they are painters sharing body odors, man. Sculptors? They have plenty of time on their hands and probably on their knees, too. They don't dance, so you're out of luck.

### Culinary Arts

Culinary Arts kids get in to the Tap free, so they drink. In a random survey, we asked them to rate the different brews served on a one-to-ten scale. Here are the unexpected results: Miller "Good", Labatt "Pretty Good", The Rest "Not Too Bad". We also concluded, that collectively polled, culinary arts beer drinkers are at 90%. The rest is foam.

### Guys With Beards

The "Guys with Beards" dance like your older brother with planters warts. Not those spash peanuts. They're just there to glare at the people with natural rhythm and redesign water closets. They hardly ever dress with Cosmo fashion sense, but they are photogenic. Anyway, don't blame Jim- he didn't invite them.

### Punks

Punks don't really exist at RISD so this is pointless. There are some good visual imitators, but they come across as Jerry Lewis Telethon kids on the dance floor.

### Midgets

I once knew a midget who refused to call his psychiatrist a "shrink".

### Lugers, Boogers, Nurds

Not everyone goes to the Tap to dance, because it's too crowded. Real dancers don't go to the Tap because it's push and shove on the dance "floor" so you can imagine the zips who eventually dance. These people came for a good time, so make jokes if you get one in bed. Certain students don't have to submit portfolios for consideration to admission to RISD, but they do have to follow through on a monthly boogerr scan and heart blurp. Dancing is fun with Uncle Fred and Aunt Ethel, but, OH NO! They brought their kids! They backwash in their beers all night to simulate stout, and then they ask to "borrow" your pitcher. "Good Crits" and "All Nighters" usually keep them in their rooms, but tonight- they're celebratin'!

Next Week- All About Homos

LEE HALL  
LEE HALL  
LEE HALL  
THAT'S ALL  
THAT'S ALL



**CRAYONS**

The Crayons had a dance party ...  
"We hope we provided a good time"

The Crayons are:

David Boves,  
Seth Weinhardt,  
Chris Andrews,  
Ted Horan



Photos by Susan Willey



What does the future hold?

THE AMAZING ADVENTURES OF: **ADMIRAL DUCK!** BY: **MARK & WILKINSON**

DRIVEN BY CURRENTS STRANGER THAN THEMSELVES, HAVING PERILOUSLY WANDERED THROUGH MOUNTAINS OF JAGGED ICE-BERGS, FROZEN AND BORED STIFF, ADMIRAL DUCK AND HIS BAND OF PENGUINS NOW FIND THEMSELVES ENTERING A STRANGE BAY...

HEY PACO! GIVE US THE DIRT ON THIS FAST-APPROACHING TEREA-FIRMA!

THE NO-NONSENSE PENGUIN SPRINGS INTO FRENZIED ACTION!

WELL, FOR ONE THING, I SEE LOTS AND LOTS OF WATER AND SAND...

WHEN, MEN! IT REVEALS WATER ENTERING A STRANGE BAY!

REALLY? AFTER PERILOUSLY WANDERING THROUGH MOUNTAINS OF JAGGED ICE-BERGS?

WOW!

ARK! ARK!

YIP!

WOW!

TEREA WAITS

CAPITALIST TOOL

WELL, FOR ONE THING, I SEE LOTS AND LOTS OF WATER AND SAND...

AND HOT DOG STANDS! HUNDREDS OF 'EM!

HMM... DANGER INCREASES WITH EVERY OBSERVATION! BUT THAT'S JUST A WILD HUNCH!

KID, IN THIS GAME, YOU LEARN TO PLAY THOSE HUNCHES!

I SEE NATIVES TOO! BRONZED GODLINGS IN SHIRTS OF FLOWER-PRINTED POLYESTER AND WHITE BERMUDAS!!

IMPENDING DOOM!

ZAW!

THEN WE'D BETTER BRING OUT THE BEADS AND TRINKETS!

THIS IS THE FUN PART!

THE SPIRIT OF "TROPICAL-BUILDING"

WOW!

WOW!

BECAUSE WHO KNOWS WHAT WE COULD BE UP AGAINST?

ARE WE GONNA ENTER THE PRISBEE CHAMPIONSHIP THIS YEAR?

KEEP YO BEACH MIAMI BEACH FLA

WHAT WILL HAPPEN NEXT? WILL THE ADMIRAL FIND HIMSELF FALLING INTO AMBUSH?

WILL PACO EVER GIVE UP HIS BOURGEOIS WAYS? WILL ETHEL (WHO'S REALLY JOHN'S HALF SISTER) ADMIT HER LOVE FOR WESLEY? FIND OUT = **NEXT TIME!**

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**RISD-Brown Lecture Series 1978-79**

March 8

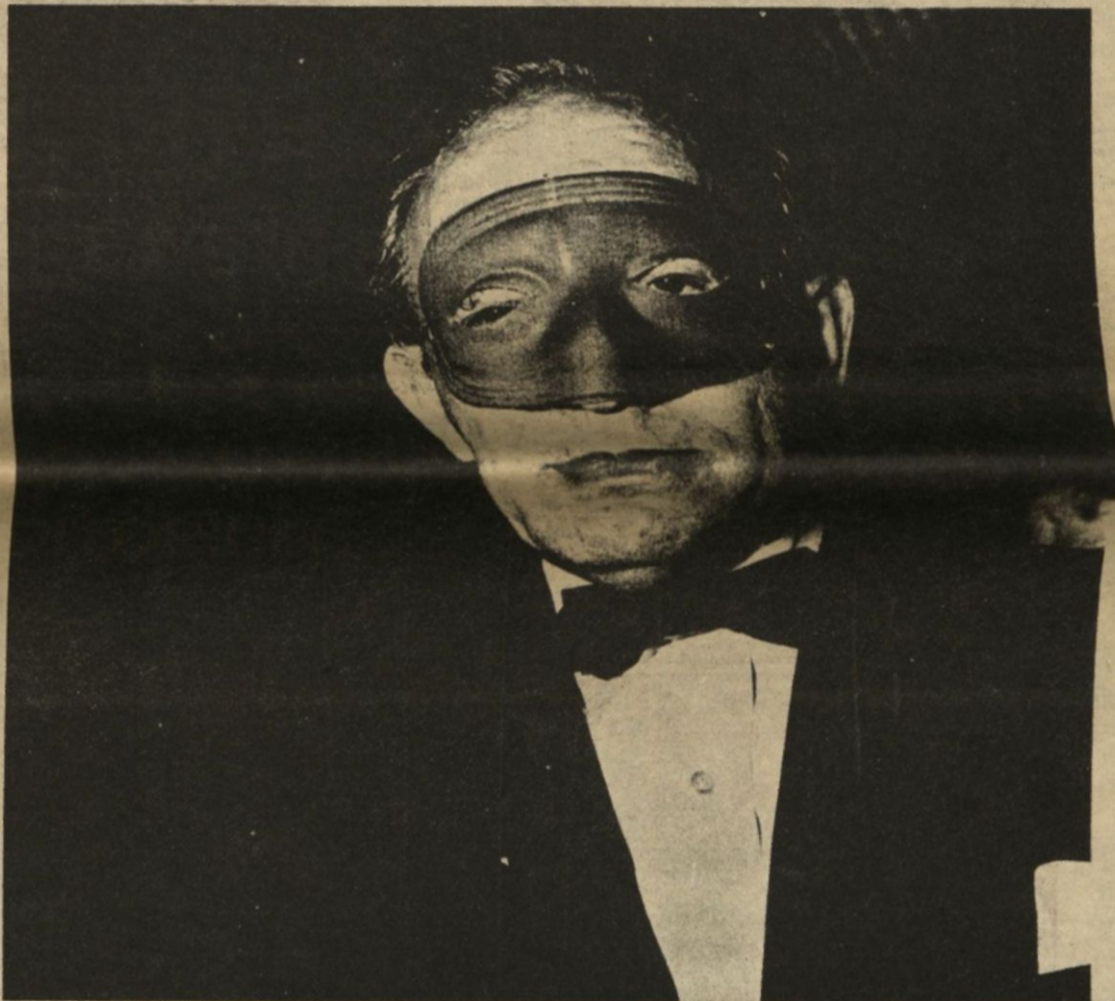
4:30 Thursday List Auditorium Brown University

*William*

**Parker**

*Photographer,  
Photo  
Historian,  
Theorist*

**Contemporary Photo  
Iconography**



From *Masked man at a ball* by Diane Arbus

Sponsored by the Offices of Vice President for Student and Academic Affairs, RISD, and by the Department of Art, Brown University, with the help of RISD teaching divisions, the Brown Undergraduate Council of Students, and the RISD Student Board

**March 15 Tom Ockerse His work**

# American Fiction

now: a series of readings

RHODE ISLAND SCHOOL OF DESIGN AUDITORIUM

TUESDAYS at 7:30 p.m.

Toni Morrison..... March 6  
The Bluest Eye  
Sula  
Song of Solomon

Brian Moore..... March 27  
The Lonely Passion of Judith Hearne  
The Luck of Ginger Coffey  
The Doctor's Wife

Ann Beattie..... April 10  
Distortions  
Secrets and Surprises  
chilly scenes of winter

John Hawkes..... April 17  
The Blood Oranges  
Death, Sleep and the Traveler  
Travesty

James A. McPherson..... May 1  
Elbow Room  
Hue and Cry

Grace Paley..... Monday, May 7  
The Little Disturbances of Man  
Enormous Changes at the Last Minute

Sponsored by the Rhode Island School of Design Department of English and the Division of Liberal Arts  
We acknowledge a contributing grant from the Rhode Island State Council for the Arts

Born in Syros, a Cyclades Island, Greece, OLGA BROUMAS came to the U.S. in 1967, earned a B.A. in Architecture at the University of Pennsylvania and an M.F.A. at the University of Oregon, where she taught in the Women's Studies Program for four years. Her first book, *Beginning with O*, was the Yale Younger Poets selection for 1977. Other books by Ms. Broumas include *Caritas*, and *Soie Sauvage*. She is currently writing on an NEA fellowship in Vermont.



March 4: Olga Broumas

Poetry  
At  
Anyart

JACKSON MAC LOW, born in Chicago in 1922, is a poet, composer, playwright, and performance artist active since the early forties and widely published in periodicals, anthologies and books. Since 1954 he has used systematic chance and related methods in composing poems, plays, music, and "simultaneities" (visual/musical/visual group performance works involving the use of chance performers' spontaneous). Mr. Mac Low has published and performed in most Western European countries, North America, Australia and Japan; he took part in Sound Poetry Festivals in London (1975 and 1978), Glasgow (1978), and Toronto (1978). His play, *The Marrying Maiden*, was produced by The Living Theatre (New York, 1960-61), with music by John Cage. He was awarded a CAPS Fellowship in Multimedia in 1974 and one in Poetry in 1977.



March 11: Jackson Mac Low



Amy Stromsten

March 18: Rosmarie Waldrop

Denise Levertov has written that "ROSMARIE WALDROP'S is an INNER VOICE MADE AUDIBLE." "Rosmarie Waldrop is a careful and accomplished writer," noted Janet Bloom, in *Parnassus*, "(her) most powerful poems are ... unflinching in the controlled expression of major horrors." Rosmarie Waldrop is the author of *The Aggressive Ways of the Casual Stranger* (Random House, 1972) and *The Road Is Everywhere or Stop This Body* (Open Places, 1978).

She has also translated 4 of the 7 volumes of *The Book of Questions* by Edmond Jabes (Wesleyan University Press, 1976/77) for which she received a Columbia University Translation Center Award in 1978.

Rosmarie Waldrop lives in Providence where she edits and prints (with Keith Waldrop) the Burning Deck poetry series.



Gerard Malanga

March 25: Bill Knott

*The Naomi Poems*, his first volume, appeared under his pseudonym Saint Geraud, James Wright proclaimed, "I think Saint Geraud is one of the best poets I know." Kenneth Rexroth added: "Saint Geraud is one of the best young poets in America. He's terrific."

In 1966 the poet announced "Bill Knott (1940-1966) is a virgin and a suicide." He has since written five other books: *Aurealism*, *Auto-Necrophilia*, *Nights of Naomi*, *Love Poems to Myself*, and *Rome in Rome*. In 1977 Sun Press released his *Selected and Collected Poems*.



Lynn Millar

April 8: Barbara Guest

BARBARA GUEST is considered one of the "first generation New York School" poets, along with John Ashbery, Frank O'Hara and James Schuyler. Several volumes of her poems have been published including *Poems* (Doubleday, 1962), *The Blue Stars* (Corinth Books, 1968), *Moscow Mansions* (Viking, 1973), and most recently, *The Countess from Minneapolis*, from Providence's Burning Deck Press. *Seeking Air* -- a novel -- was published in 1978 by Black Sparrow. Her poetry is included in Donald Allen's landmark anthology *The New American Poetry*, and has appeared in such magazines as *Poetry*, *Paris Review*, *City Lights*, *Art & Literature*, and *Art in America*.



April 1: Theodore Enslin

THEODORE ENSLIN was born in Philadelphia in 1925. He was a member of the group of poets who split from the New Criticism in the early 1950s. He lived for a number of years on Cape Cod, writing and growing cranberries, and in 1960 moved to Maine.

Theodore Enslin's poetry has been translated into Portuguese, French, Spanish, German and Israeli. Forty-eight books of his have been published and several more are forthcoming. He has received the Hart Crane Memorial Award, in 1970, and a National Fellowship in 1976.

SUNDAY  
NIGHTS  
INTOWN

riWa

Readings will be held at the  
Anyart Gallery, 5 Steeple  
Street, Providence. All  
readings will start at 8 PM.

SUNDAY NIGHTS INTOWN is co-sponsored by the Rhode Island Writers Association and the Office of Cultural Affairs, Providence Park Department. This project was funded in part by the Rhode Island State Council on the Arts, the National Endowment for the Arts, and the Providence Park Department.





*Mesajero Andino Año III - D.C.*

*Buzillo - Perú*

*José Cruz C.*

# PERU 1979

## TWENTY-EIGHT DAYS IN PERU

TUESDAY, MARCH 20TH 8:00 PM

RISD AUDITORIUM

### THE GAME OF INVENTIONS

One player finishes the sentence "What is a new way to \_\_\_\_\_" on one slip of paper. The other player writes "By \_\_\_\_\_" (describing one action). Neither player knows what the other has written, until the two parts are combined.

For Example: (played by Filliou and Brecht)

What is a new way to get around the world? By wiping it every morning on the door mat.

What is a new way to keep your feet dry when its raining? By looking upon it as a song rather than as a sound.

What is a new way to climb the tallest mountain? By putting it next to a red marble.

What is a new way to hold your breath for 40 years? By tipping it.

What is a new way to find one more person to love? By including it in our collected works.

from "Games at the Cedilla or the Cedilla Takes Off".  
by George Brecht and Robert Filliou  
copyright 1967 Something Else Press Inc.

### AN ADVENTURE

I knew in order to get to the far side of the office, I would have to walk across the freshly-painted floor. My feet left ten tracks. As I retreated I painted these over with fresh paint, leaving the floor unblemished. Next I left the office and walked down the hall. My shoes left the paint they had collected in the office in ten tracks of fresh paint on the soiled unpainted floor.

Becca Mellman and  
David K. Miller

### DO's DON'Ts

- Go indoors if possible.
- Stay in your car, away from trees.
- Get under a cliff or ledge.
- Lie flat, if necessary, in an open field or ditch.
- Stay out of boats and away from the water.
- Ground your television antenna.
- Don't stay out on a high, exposed place.
- Don't stand under a lone tree.
- Don't stand up or work in an open field.
- Don't stay near a wire fence.
- Don't go swimming.
- Don't repair your TV antenna

copyright 1969, Western Publishing Co.

### THE MYSTERY GAME

Three Contributions to the Art of Sculpture

Take \_\_\_\_\_ (some material)  
and shape it by \_\_\_\_\_ (an action)  
Take some \_\_\_\_\_ (some material)  
and some \_\_\_\_\_ (a material)  
and shape them by \_\_\_\_\_ (an action)  
and \_\_\_\_\_ (an action)

Take some \_\_\_\_\_ (a material)  
and some \_\_\_\_\_ (a material)  
and some \_\_\_\_\_ (a material)  
and shape them by \_\_\_\_\_

\_\_\_\_\_ (an action) ing  
\_\_\_\_\_ (an action) ing  
and \_\_\_\_\_ (an action) ing

## STICKING UP THE BRANCH BANK

(NEW WORK BY JOHN UDVARDY)

As a child John Udvardy watched his grandfather, an old master of sorts, whittle wood for hours on end. Tree branches were delicately pruned and fashioned into incredible "walking sticks" topped off with fantastic heads resembling monkeys, eagles, or snakes.

Mesmerized by both the magical carving techniques and accompanying grandfatherly philosophy, the images of those summer days burnished an indelible sensibility that has now germinated decades later on the walls of Swain School of Design's main exhibition gallery.

An intense investigation into this category of "sticks" as well as other primitive crafts has formed the basic foundation for much of this artist's recent sculptural work.

The current show at Swain indicates that Udvardy has successfully parlayed childhood memories, academic investigation, and considerable natural talent into an extremely unusual treat for the eyes.

Udvardy's childhood memories were rekindled three years ago after he discovered carved and decorated "horse sticks" on exhibit at New York's Museum of the American Indian. Atypical specimen of this obscure category of

Plains carving resembles a curved wooden club-like wand, about two feet long with one end carved into the shape of a horse's head. In the majority of these objects the end opposite the head forms a definite handle but variations in design are many and, most likely, changed from tribe to tribe.

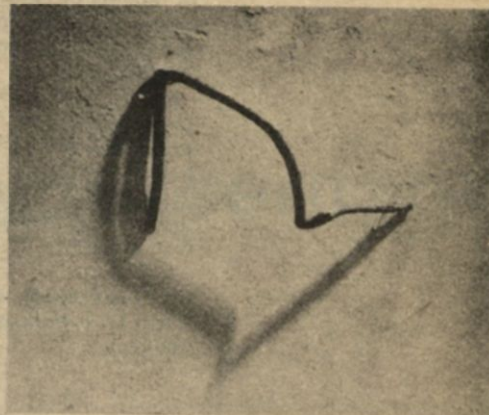
In a white, spacious gallery, the viewer is confronted with an unexplained vitality that stimulates a desire for a much closer look. The complicated decision-making process demonstrated here may not be evident at first since the entire show only consists of six pole-like carved branches placed in four separate spaces. Further examination is necessary to fully realize that each separate branch is destined to "flat" with necessary assistance from parallel shadows cast from strong gallery light. Careful consideration obviously has been given to each curve, with notches cut to conform with the natural rhythm and stress inherent in each piece. Much of the bark has been systematically stripped away to orches-

trate a delicate poetry which seems to vibrate from one end to the other. This results in an understated but pulsating horizontal dance which is conducted from wall to wall where each slender branch finds a comfortable spot in which to perform.

It is clear that the width, depth, texture and lengths have been literally "treated" to a controlled sensitivity which dictates the frequency of beats, measures, and rhythms reminiscent of a standard musical score. In addition, the unpainted works can rely heavily on their own rich grey and brown values. As a final detail, each individual work ranging from three to almost twelve feet, remains mysteriously suspended outward with inventive and nearly invisible wire brackets. No other unnatural crutches are required.

Altogether, John Udvardy has consciously combined a relatively new art form with an age old material to create a rare aesthetic balance.

Bruce Helander



## Calendar

### A 1979 DESIGN SYMPOSIUM

The Rhode Island School of Design has received a \$30,000 grant from the National Endowment for the Arts to stage a national symposium in Providence in the spring and fall of 1979 on Rebuilding the Medium-size North American City.

This symposium will be jointly sponsored by RISD, the office of the Mayor of Providence, the Providence Preservation Commission. It will be directed by Friedrich St. Florian, Dean of the School of Architecture, Rhode Island School of Design, and Gerald Howes, Professor of Urban Design.

The initial conference is scheduled for April 19, 20, and 21 at the RISD Auditorium and the Biltmore Plaza Hotel. It will include presentations by ten cities which share similar characteristics: a notable historical heritage, a diminishing urban population and a commitment to the rejuvenation of their urban centers. Participating cities are: Providence; Charleston, South Carolina; Hartford, Connecticut; Quebec City, Quebec; Portland, Oregon; Nashville, Tennessee; Salt Lake City, Utah; San Antonio, Texas; Savannah, Georgia; and Spokane, Washington. In addition, nationally recognized experts on urban problems will offer insights into the problems and solutions of modern urban design. Among the experts will

be Edmund Bacon, author of *Design of Cities*; Jonathan Barnett, author of *Urban Design as Public Policy*; Sir Colin Buchanan, professor of planning, University of Bristol, England and author of *Traffic in Towns*; Ivan Chermayeff, designer; Paul Goldberger, architectural critic, *The New York Times*; William Porter, Dean, School of Architecture and Planning, M.I.T.; Colin Rowe, Professor of Architecture, Cornell University; Peter Shephard, Dean Emeritus, School of Fine Arts, University of Pennsylvania, and William Whyte, urbanologist and author of *The Last Landscape*.

Mayor Vincent A. Cianci, Jr. applauded the NEA's support of this project in light of the need that cities comparable to Providence have for sharing information about revitalization and recycling of existing structures and the introduction of newer facilities to blend in with the centuries' old architecture.

The objectives of the two-part symposium are to identify those issues and problems that are particularly pertinent to the medium-size North American City, to review economical, political, social and design strategies that led to significant accomplishments in the recent past, to collect comparative information and

experiences as a resource for future strategies and to propose a series of case studies to be carried out by task forces between the first and second parts of the symposium.

Rhode Island School of Design will utilize the talents of 200 students and 10 faculty members within the department of architecture on case studies for the city of Providence in the fall semester of 1979. The second symposium will present reports from the various task forces and the findings will be published and distributed to the participating cities.

The conference was hailed by United States Senator Claiborne Pell, Chairman of the Senate Subcommittee on Education, Arts and the Humanities, who actively supported RISD's application for funding.

"One of the major problems facing medium-sized cities like Providence," said Pell, "is a shortage of reliable and easily available background data and strategies relevant to urban rebuilding. Although each city's problems and needs are unique, there is much that can be shared. This symposium is an important step in that direction."

### AMERICAN PREMIERE OF MUSICAL AT TRINITY REP

The American Premiere of a new British musical, "Jack the Ripper", will follow "The Shadow Box" in the downstairs theatre at Trinity Square Repertory Company. In Rhode Island to direct the new play is Ron Pember, its co-author and composer.

The play, written by Pember in collaboration with his British colleague, Denis DeMarne, centers around the heart of cockney life during the 1880's when Whitechapel cockneys, street gangs and tarts gathered in neighborhood pubs to raise their spirits and forget hard times. When Jack the Ripper struck the East End of London, the plight of the unemployed, poverty stricken inhabitants became news, and social reform took over. The East End cockney district has

since been torn down. In place of the labyrinth of alleys, private lives and community street-spirit stand the sterile high-rise dwellings.

The set for the production will be designed by Robert D. Soule, lighting by John F. Custer and costumes by Ann Morpell.

Opening March 9, "Jack the Ripper" will play through April 14. Tickets are on sale at the theatre box office 201 Washington Street, Providence, R.I. For ticket reservations and further information, call the box office at (401) 351-4242.

### BROWN UNIVERSITY THEATRE PRESENTS

Brown University Theatre will present *The Seagull* by Anton Chekhov, March 16 through 18 and the 22 through 25 at 8pm on the Faunce House stage. Labeled by Chekhov as a comedy, it is the story of artists and would-be artists, with their illusions and their passions, their hopes and despairs, their dreams and their realities. The production is directed by theatre arts faculty member Don B. Wilmeth, with settings and lighting by John R. Lucas and costumes designed by Martha A. Seely.

Tickets for the general public are \$3.00, with students and senior citizens receiving a discount rate of \$1.50. Reservations can be made by phoning 863-2838, or by stopping in at the Theatre Box Office, on the corner of Brown and Waterman, Monday through Friday, 1-5 pm.

SPRING SERIES OF FICTION READINGS:

DISTINGUISHED AUTHORS AT RISD

The Department of English and the Division of Liberal Arts are pleased to announce a series of fiction readings, open to the public, to take place in the Rhode Island School of Design's auditorium this spring. In their range of subjects and diversity of styles, these six authors represent much of the vitality of current American fiction. The schedule is as follows:

Toni Morrison	March 6
Brian Moore	March 27
Ann Beattie	April 10
John Hawkes	April 17
James Alan McPherson	May 1
Grace Paley	May 7

Readings begin at 7:30 P.M. The last date is a Monday; all the others are Tuesdays.

Toni Morrison, who opens the series, has published three acclaimed novels since 1970. *The Bluest Eye* and *Sula* were followed by the current best-seller and Book-of-the-Month Club choice *Song of Solomon*, which also won a National Book Award. Toni Morrison creates small-town communities in which people take care of each other, meddle in each other's lives, commit secret violence, and share profound intimacies. Ohio-born, Toni Morrison is an editor with Random House.

Brian Moore's twelfth novel will be published this year. Titles available in paperback include *The Luck of Ginger Coffey*, *The Emperor of Ice Cream*, *I Am Mary Dunne*, *Fergus*, and *The Doctor's Wife*. Brian Moore's first novel, *The Lonely Passion of Judith Hearne*, highly praised, was recently reprinted again; it is about an aging Irish spinster, alcoholic and alone but reaching out for human contact. *The Revolution Script* is a documentary novel about the political kidnappings and murder that convulsed Canada in 1970. Born and educated in Belfast, Northern Ireland, Brian Moore lived in Canada before coming to the United States twenty years ago. He teaches at U.C.L.A.

Ann Beattie, the youngest writer to be appearing, has in print two collections of stories, *Distortions* and *Secrets and Surprises*. Some of these stories appeared first in the *New Yorker*. Her novel *Chilly Scenes of Winter* is being made into a movie. Ann Beattie deals in non-sequiturs, idiosyncrasies, whims, and nuances. Her characters improvise their lives; as one critic remarked, they are "burdened by freedom." Ann Beattie's work this year is supported by a Guggenheim Fellowship.

John Hawkes' books are noted for complex formal patterns, surreal landscapes, perplexing narrators, and terrifying humor. Grim early works (*The Cannibal*, *The Beetle Leg*, *Lunar Landscapes*) parody postwar realism, the Western, and other popular genres. His most recent triad, *The Blood Oranges*, *Death, Sleep & the Traveler*, and *Travesty*, is seductive, perverse, and comic; sex-triangles figure prominently in these narratives. *New Directions* has published nine titles in paperback. A resident of Providence, John Hawkes teaches at Brown University.

James Alan McPherson last year received the Pulitzer Prize in fiction for his second collection of stories, *Elbow Room*. It follows the earlier *Hue and Cry* and will be out in paperback this fall. McPherson, a graduate of Harvard Law School, employs legal background in several stories. He has a fine control of plot, a keen ear for voices, and an ironic sense of alternate moralities. At present on leave from the University of Virginia, he is a contributing editor of *The Atlantic*.

Grace Paley's two story collections are *The Little Disturbances of Man* (subtitled "Stories of Men and Women at Love") and *Enormous Changes at the Last Minute*. Earlier this month Grace Paley made headlines when she was fined \$100 and given a suspended jail sentence because she and ten other persons had unfurled a banner on the White House lawn to protest nuclear arms and nuclear power. A vice-president of P.E.N. (Poets, Essayists, and Novelists), resident of her native New York City, Grace Paley is on the faculty of Sarah Lawrence College.

The fiction readings follow last spring's poetry series, during which the Rhode Island School of Design hosted visits by Robert Bly, Alan Dugan, Lawrence Ferlinghetti, W. D. Snodgrass, Michael Harper, and Audre Lorde. This year we are proud to welcome to our community six distinguished writers of fiction. We acknowledge a contributing grant from the Rhode Island State Council for the Arts. No admission is charged for the readings.

On Thursday March 8th, at 4:30 P.M. in List Auditorium at Brown University, as part of the RISD/Brown spring lecture series, Professor William E. Parker will talk about recent changes in attitude towards subject matter in photography. His lecture is entitled "Contemporary Photo Iconography".

William E. Parker, born in Jacksonville, Florida, January 1, 1932, holds the Bachelor of Design with High Honors (1954) and Master of Fine Art (1956) degrees from the University of Florida (Gainesville). He is currently Professor of Art and History of Photography in the Department of Art, School of Fine Arts at The University of Connecticut, he served several institutions including Memphis State University, The Art School of Pratt Institute and Parsons School of Design. Among many professional societies he is a member of The Society for Photographic Education, currently serving on its Board of Directors, The C.G. Jung Foundation for Analytical Psychology and The Analytical Psychology Club of New York. Since its founding in 1969, he has been a member of The Board of Trustees of the Visual Studies Workshop (Graduate Program in Photography, State University of New York) in Rochester.

As a painter and photographer, combining both mediums in recent years, Parker has exhibited his work in numerous regional and national exhibitions and fourteen invitational one-man shows. Most recently, selections of his work were shown in invitational exhibitions held at Massachusetts Institute of Technology in Boston and

at LIGHT Gallery in New York City. He has delivered invitational lectures on art and photography at many institutions including The International Museum of Photography at George Eastman House, Boston University, Yale University, Hampshire College, Pratt Institute, The Boston Museum School, The University of Rhode Island, The University of Massachusetts, Southwestern at Memphis, The Rhode Island School of Design Museum of Art, The University of Hartford Art School, Colorado Mountain College, and Princeton University. Currently, he is offering invitational lectures on photography and its iconography in series sponsored by the graduate programs in photography at The Rhode Island School of Design and the Visual Studies Workshop.

Parker serves as an Editorial Consultant to *Aperture Quarterly of Photography* and *Aperture* publications. He has published several analytic and interpretive essays on contemporary photography, particularly the work of Jerry N. Uelsmann and Murray Riss. His "On The Photography of Siegfried Halus: Fragments From A Collectanea," will appear in *Aperture Quarterly of Photography*, Spring 1979. Parker's research and publications concerning the regionalist Connecticut photographers Everett A. Scholfield (1843-1930) and George E. Tingley (1864-1958) have received national attention. His extensive article and chronology concerning Scholfield's life and work, "Everett A. Scholfield: A General Research Report," published in *Afterimage* (4:1&2, 1976) was recently recognized

in *American Quarterly* (Vol. 29, Bibl. Issue No. 3, 1977) as an important source relative to photography in the field of American Studies. Most recently, Parker has been invited as one of six major speakers, including Beaumont Newhall, Carl Chiarenza, Estelle Jussim, Hollis Frampton, and Robert Forth in the lecture series "Toward the New Histories of Photography" sponsored by the School of the Art Institute of Chicago as a prelude to their national symposium entitled "New Directions for the History of Photography" to be held in the Spring of 1979.

The lecture is sponsored by the Division of Liberal Arts and the Department of Art History at Rhode Island School of Design.

The RISD Faculty Union Negotiating team will hold an information session for students Wed. March 6, at 7:00pm in the auditorium. Several students requested such a meeting at Lee Hall's last student convocation. Co-moderating the meeting will be Nancy Davis for the student board and David K. Miller for the Inc. Press. In order to conduct its own business of formulating a position, the student body will meet briefly following the Union presentation.

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at

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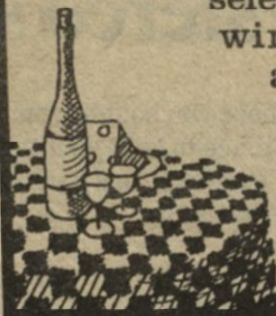
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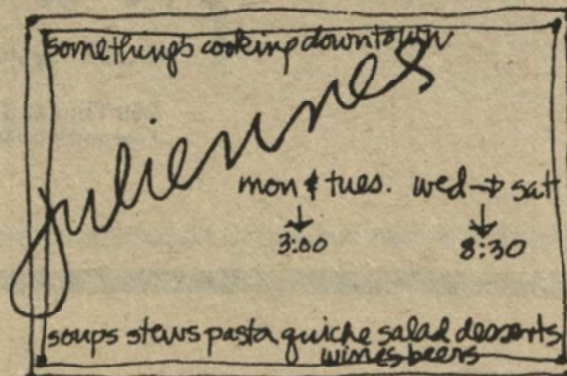


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