



# The Woonsocket Welfare Rolls

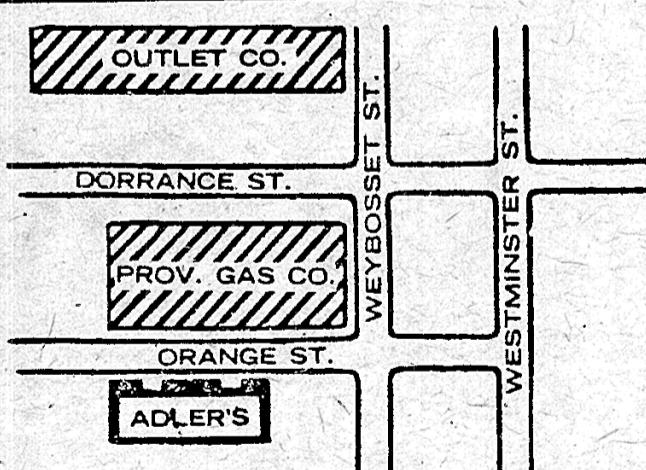
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# 'Speedboat' Trys A New Way Of Thinking

**Speedboat** by Renata Adler; Random House [\$7.95]

"You can't miss it" always means you're never going to find it. The shortest distance between two points may well be the wrong way on a one way street. All the same, all the same, I think there's something to be said for assuring the next that the water's fine—quite warm, actually—once you get into it."

With those lines from the end of Renata Adler's new novel *Speedboat*, realism has finally been redeemed as a virtue. Hurrah for the rise of New York angst, despair, wit and courage over the simple-minded utopianism of California gestalt. We have been inundated with the cult of personal-harmony-cures-the-world's-ills for the last fifteen years; it has gone far enough. With form, tone and examples Adler is showing us once again that the world is not quite within our control.

Basil Willey once spoke about different explanations for the events of the past, saying that three hundred years ago the moon's craters were accounted for theologically, an act of God's will. Today the explanations are scientific. He continued by saying, "The newer explanations may be said not so much to contain 'more' truth than the older, as to supply the 'kind' of truth which was now demanded."

Adler is providing a "new kind of truth" for this age we are moving towards, with a new perspective. Her novel regenerates the value of such concepts as discontinuity, helplessness, the changes inherent in life—as Adler might less-depressingly put it, Caprice. Humility, perhaps more so than technology, is the means for survival. Progress has limited virtues. "There are only so many plots. There are insights, prose flights, rhythms, felicities. But only so many plots."

Her novel provides a new technique for this ever-more-noticeable reality. It is a compilation of vignettes, made cohesive through the similar conclusions they all provoke. They are also reflective of the changing pace of life inherent in our urban culture, where, "so many rhythms collide. The salesgirl, the landlord, the guests, the bystanders, sixteen varieties of social circumstance in a day. Everyone has the power to call your whole life into question."

As our world becomes more urban, the simple patterns of the country are no longer possible. This also suggests that a sustained, smoothly flowing plot is anachronistic. Vignettes are the only possibility. No longer can our world be grasped, we have only fragments from which to build our lives.

Vignettes are also a scientific technique of analysis, a sort of survey. But Adler uses her scientific technique while providing evidence of the inadequacy of science, particularly its study of man. (Her college training was as a clinical psychologist, and her dislike of 'shrink' has a more profound basis than that of having been a patient.)

This is a novel born out of a despair. Adler's despair is one of wanting to believe but needing to be convinced. Like a scientist she

compiles evidence, in this instance reflections of the world around her and presents them all together as proof. Her world is one of such complexity that truth becomes situational, understanding unlikely, survival the only sure value.

A doctor in Appalachia, in an act of desperation, enacts a

mountain rite and his patient revives; a mother breast feeds her baby but uses drugs to control the child. There are people who always find four-leaf clovers and those who never do. Adler asserts that life is too complex to be boxed by science or individuals, and that it's getting no better. We

Continued on Page 6



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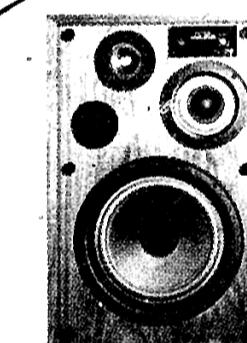
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# A Case History:

## Russell Morris And The Woonsocket Welfare Department

By BRUCE McINTYRE

Russell Morris sat slumped under a tree in the St. James Cemetery in Woonsocket. For the past four nights, in the chill of mid-September, Morris had returned alone to his home amid the weathered gravestones and untrimmed grass. On Thursday night, determined never to awaken cold, hungry, and alone again, Morris allegedly tightened his belt around his neck.

The next morning, September 17, two teenage boys noticed Morris slouched against the tree, but passed by, assuming he was a town drunk sleeping it off. Upon returning on Saturday, September 18, the boys noticed the body was still there, approached it, and saw Morris' fingers stuffed between the belt and his throat, as if in a futile attempt to gasp for one last breath. Saturday was Russell Morris's twenty-fourth birthday.

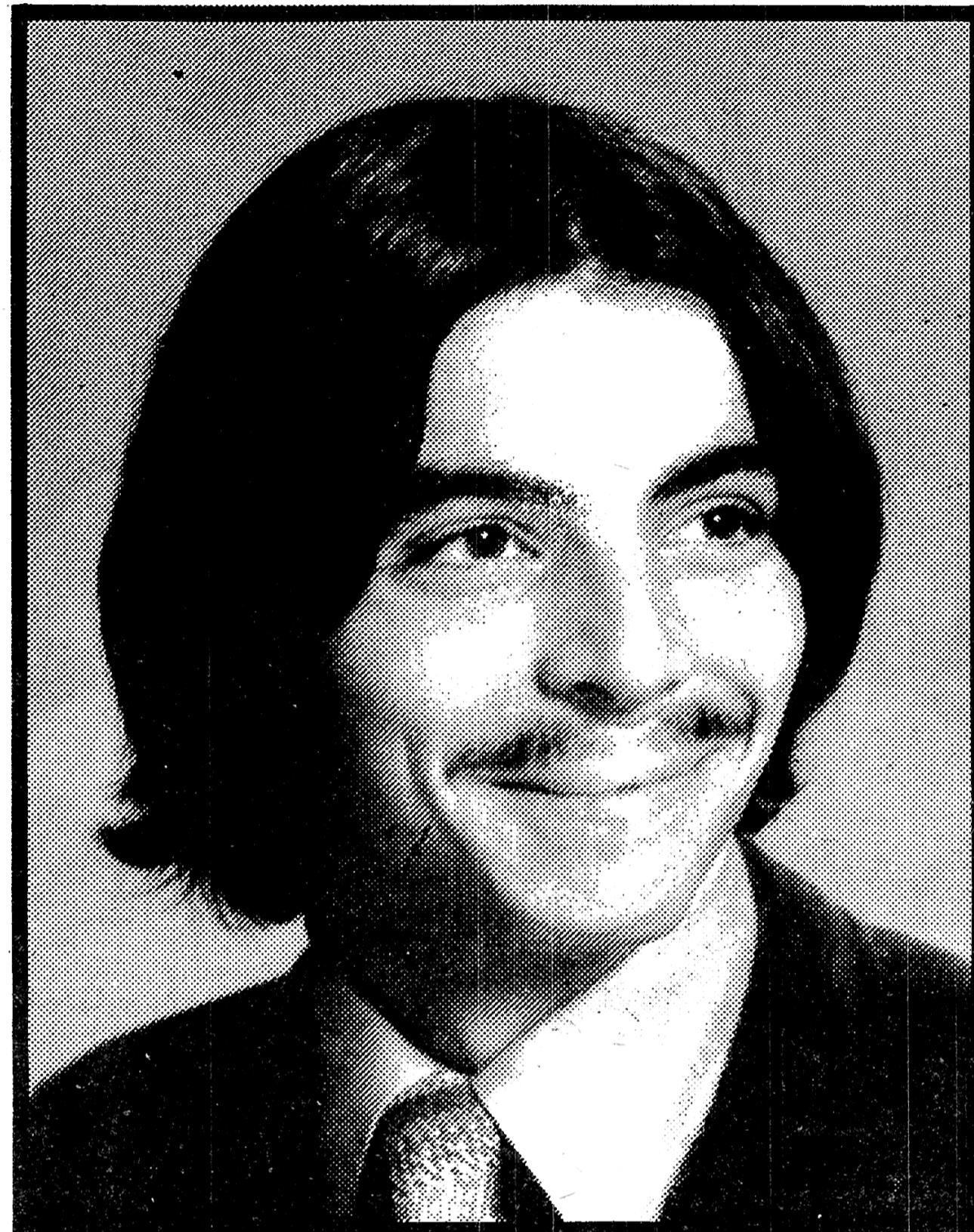
From August 4 until September 16 of this year, Russell Morris had been appealing for help at the Woonsocket welfare office. Going there an average of two times per week, he was repeatedly denied financial assistance. Yet Morris was not a normal unemployed youth; he had been declared mentally incompetent by state mental health workers.

The case of Russell Morris is not discussed openly among the social workers or clerical staff of the Woonsocket Welfare Department. But many are outraged at the type of agency it is becoming, pointing to the Morris case as an extreme example of the agency's attitude toward welfare clients.

Since Gregory Bouley was appointed Director of Welfare by his brother, Mayor Jerry Bouley of Woonsocket, there have been dramatic changes made in the city's welfare office. Greg Bouley's pet project has been the institution of a Work Relief Program, the only one of its kind in the state. It is basically an incentive program in which an able-bodied welfare client must work for the assistance the agency provides, and in return receives extra money as a bonus—usually amounting to about ten dollars.

The program has been widely applauded by the residents of Woonsocket since, as a direct result of this project, the number of recipients on the welfare rolls has decreased substantially. Many residents say that they would like to see Greg Bouley institute this plan on a statewide basis.

But Bouley's Work Relief Program has not achieved universal praise by any means. In pressuring the caseworkers to put



*"...Russell Morris had nowhere to turn so he turned to the state and they refused to help. It was his last resort."*

more names on the work relief program, employee morale and the welfare recipient's confidence in the system has eroded. As one caseworker put it, "What do you do with a 59-year-old man who lost his job and has no income? Do you put him on work relief and make him go out and swing

a shovel and do that type of manual labor for a few dollars per week? Yet we argue at staff meetings with the director every Friday about instances just like this one."

The Morris case exemplifies how the Woonsocket Work Relief Program can go wrong. Bouley claims that until mid-

October, he was not aware of why Morris was refused welfare. (Russell Morris' file was missing from the office two days after his death and was not found and replaced until two weeks later.)

When questioned further, Bouley explained that one of the reasons for denial was that Morris did not complete the mandatory screening form. Yet the director admitted that it is the responsibility of the social worker to assist the applicant in completing the form.

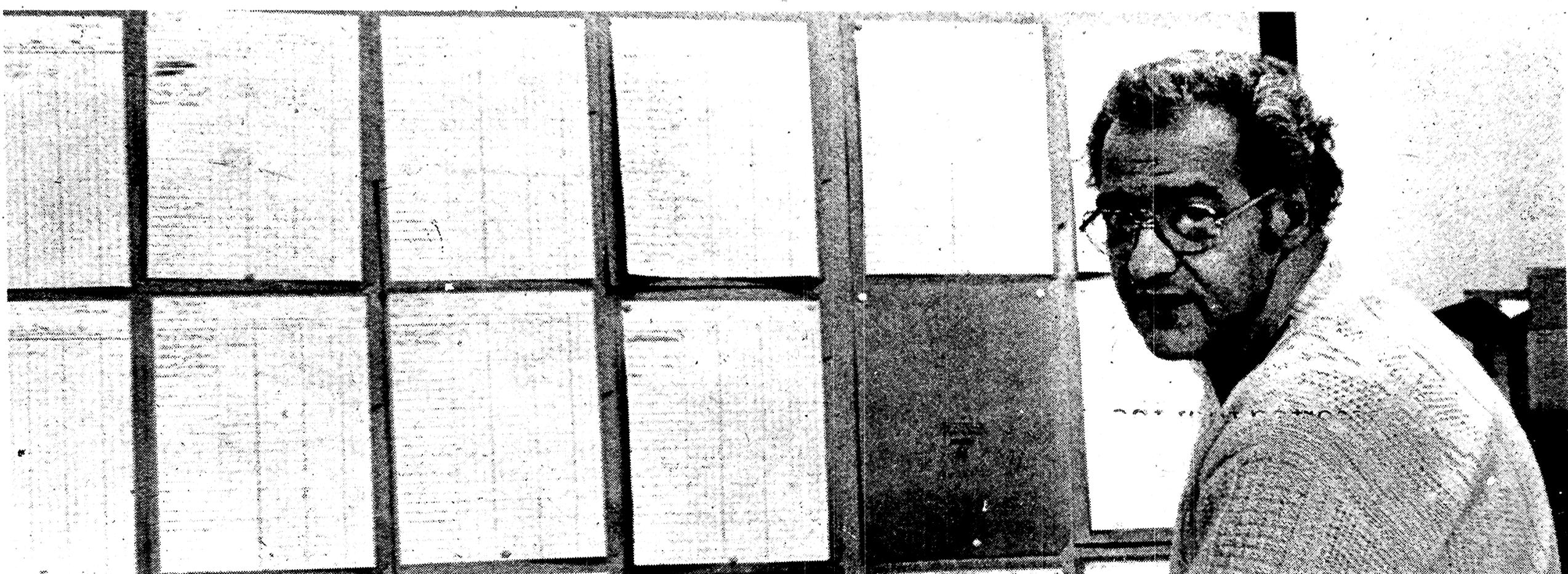
Russell Morris was not the only person who felt the sting of Director Bouley's hardline approach to granting general public assistance to persons deemed able-bodied. According to a well placed source, there have been at least two other instances where welfare recipients were thrown off the welfare rolls since Bouley took office. One was a 57-year-old man, blind in one eye, who suffered through a bad case of polio which left him with a noticeable limp. The man also had a long police record, including manslaughter as his last offense. He has an unemployed wife and two children.

Another case of a person refused welfare involves a 60-year-old old woman afflicted with arthritis, rheumatism and stomach problems. She was told that she had to go back to work after five years of being on the GPA roles. She ran as an independent for the Woonsocket City Council and her brother has run for Mayor. They are both known critics of the city's Democratic Party.

According to a well-placed source, Bouley also sent letters out on Office of the Director, Woonsocket G.P.A. stationery to people who had been refused G.P.A. and had asked for an appeal informing them that their case was not appealable. This extraordinary action runs counter to a state law which stipulates that upon filing an appeal with the G.P.A., that appeal must be heard within 90 days.

John Wenckelium, Food Stamp Coordinator for Health Services, Inc. said that the Welfare Department has certain obligations to help people in need. Of Russell Morris he said, "Here was a person without food, shelter or medical assistance and no income at all. He had nowhere to turn, so he turned to the state and they refused to help. It was Morris' last resort. He was not capable of securing and holding employment."

Morris was not new to the Department of Welfare in Woonsocket. Nearly everyone in the office knew him. Since his senior year at Woonsocket High School, in 1972 when



Director of Welfare Gregory Bouley looking over the welfare rolls.

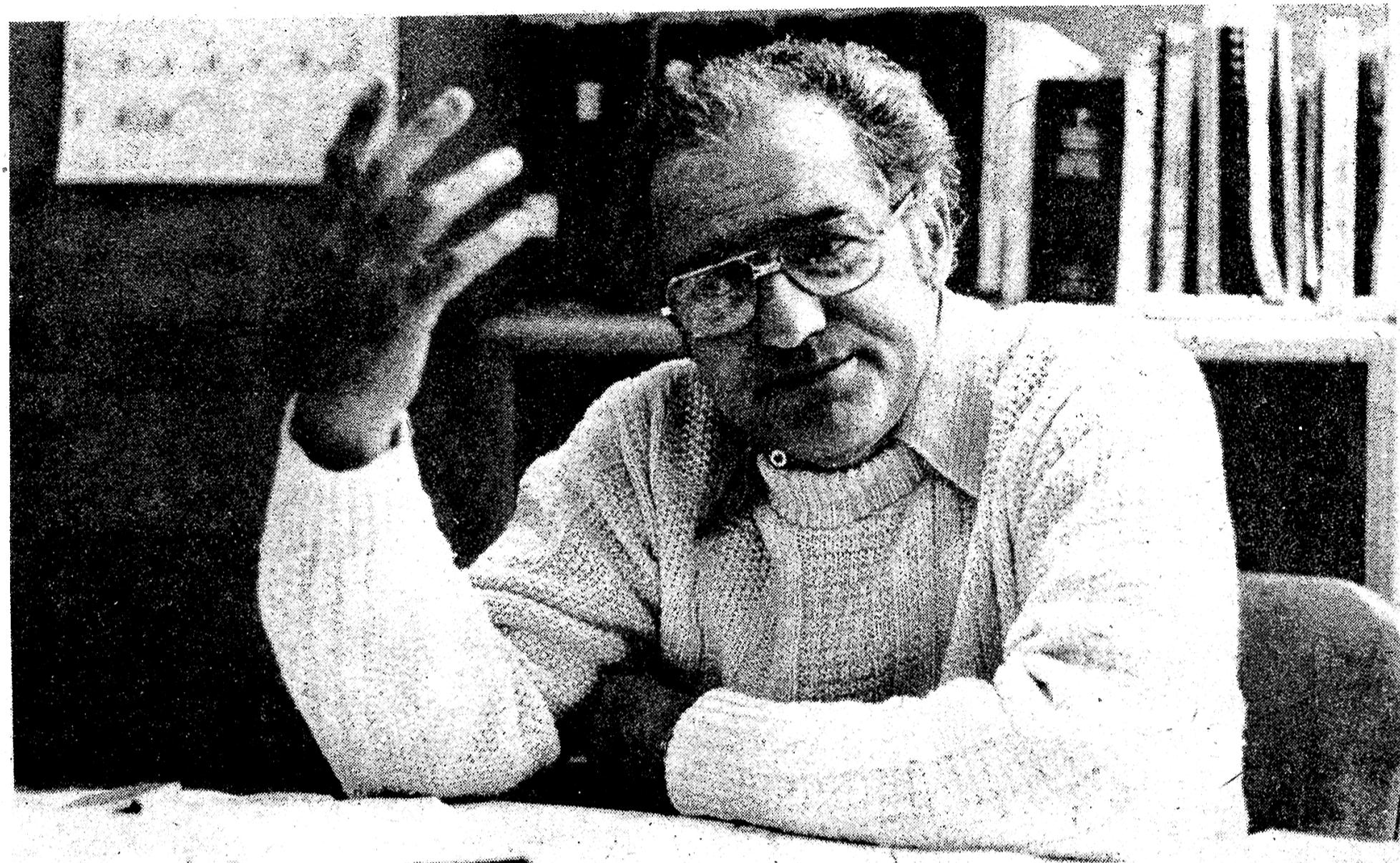
*A social worker had the power to hand over a food and rent vouchers to hold over Russell Morris until the paperwork could be completed. He had repeatedly asked for the vouchers, having no food or place to stay, often sleeping in the street or anywhere else he could.*

he left home, he had been on and off General Public Assistance. It was his High School guidance counselor, Mrs. Anna deNevers, who first referred Morris to the Welfare Department where he was formally admitted to the rolls in April of 1972.

His first experience with General Public Assistance lasted only a few months before he was able to secure employment. Morris returned to the office and, thanking his social worker for the help, explained that he would not need assistance any longer. But not long after, Morris was to receive a different type of help. During the two years he stayed away from the welfare office, social pressures began to weigh heavily on Morris and he was finally admitted to the Medical Center in Cranston. He was kept there three months before they released him.

During his stay at the medical center, sources within the Department of Mental Health say that Morris' behavior changed profoundly. He became somewhat incoherent, and found it difficult to relax. Returning to the welfare office in search of assistance, he was put on the work relief program. He went to work for the Parks and Recreation program in the city on April 10, 1975. Drawing a weekly payment of \$50.52, he lasted until early July when he left the work relief program. It is alleged that he wasn't showing up for work.

According to Vinnie Pierdominici, his social worker at the time, Morris was complaining without justification about the work. Pierdominici was heard to comment around the office that Morris was



BRUCE McINTYRE

trying to manipulate him and that he "can manipulate some people around here but he can't manipulate me."



RICH FIFE

*Pierdominici asserted that there was nothing wrong with the way the Russell Morris case was handled. "I don't think there was any mistake made. I'm trying to save us any headaches."*

An unusual series of events occurred between the first week of October and November 1, 1975. After Morris was taken off work relief in July, his payment was reduced to \$40.00. Vinnie Pierdominici went on vacation in September and another social worker took the case for the time. Early in October the new social worker increased his payment to \$50, because Morris was back on work relief. When Pierdominici returned from vacation, he reduced the payment to \$35.

The incident had a dramatic effect on Morris. A few days later, on November 4, he had to return to the Medical Center in Cranston again. Pierdominici called the Medical Center in Cranston and informed Morris that his case was being closed again. Morris remained at the Medical Center for thirty days this time.

Pierdominici says that Morris never applied for welfare. Yet the first reason listed for the denial—which was written by Pierdominici himself—was that the screening application was incomplete. Pierdominici said that many of the people on welfare "don't know how to act or think." He asserted that there is nothing wrong with the way the Russell Morris case was handled. "I don't think there was any mistake made. I'm trying to save us any headaches," he said. Pierdominici attributes Morris' welfare refusal to the Employables Act, which went into effect September 1, 1976. The act effectively prevents any potentially workable male from collecting welfare.

"I've got a responsibility to mandate the law which went into effect one and a half months ago. We have to administer to people according to the law," Pierdominici insisted in mid-October. But it was more than 2 and one half months ago that Russell Morris came to the welfare department looking for assistance and was refused.

A number of social workers went to see Vinnie Pierdominici in Morris' behalf. According to a reliable source, Pierdominici told them that they were interfering with the case and they should stay out of it. In addition, Steve Lieberman of the ROAD Counseling Program, which is funded by the state Mental Health, Retardation and Hospitals (MHRH), was in Pierdominici's office the very day Morris

died, pleading with him to allow Morris some assistance.

Steve Lieberman believes that Morris was incapable of holding a job and needed immediate relief. At the time Morris applied for welfare, a social worker had the power to hand over a food and rent vouchers to hold over the client until the paperwork could be completed. Morris had repeatedly asked for the vouchers, having no food or place to stay, often sleeping in the street or anywhere else he could.



Woonsocket's Mayor Jerry Bouley.

Fred Collard, a long time friend of Russell Morris, saw Morris the day before he killed himself. "He came over and was all upset," Collard said. "He started to moan and cry. He said he didn't have anywhere to go and that they were trying to make an example of him at the welfare office. I offered him a place to stay and some food, but he said that he didn't want to mooch off me. Then he said, 'I've got something to do. Catch you around.'

"Then I heard that he was dead."

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## Careers In Quiche

By TERI WARREN

Introduction to Roasting and Broiling, Butter Sculpture, Meat Science, Baking I (Basic Bread), and Baking II (Basic Desserts). There are two places in Rhode Island that require these sumptuous-sounding courses—the Johnson and Wales and the Rhode Island School of Design schools of culinary arts.

In answer to everyone's first question, a school of culinary arts is a school to train chefs. Considering there are less than a dozen culinary schools in the country, having two in Rhode Island with a grand total of about 950 students learning things like Intermediate Banquets, is a pretty good record.

A few days wandering through the Johnson and Wales and RISD culinary schools were enough to change many of my preconceived notions about cooking schools. Not only are there very few overweight people, but Julia Child's name wasn't mentioned once. And although many people find the idea of a culinary school quite amusing, there are those devotees who take gourmet food very seriously.

Johnson and Wales established their culinary school in 1973, with a class of 141 students. This year, there are 921 students attending the college, working two years for an Associate of Science degree in the Culinary Arts. RISD's school is only in its second year, and there are eighteen students in each class. Both schools promise to produce good, experienced, well-trained chefs as graduates, but they go about it in very different ways. In fact, one of the only things the two schools have in common is the designation "School of Culinary Arts."

Each school teaches its students by the "demonstration and production" method. Johnson and Wales has impressive teaching facilities at The David Friedman Center, a reconverted warehouse on Providence's scenic waterfront, where the culinary school is located. There are large demonstration kitchens, set up like lecture halls, with stoves replacing the lecterns. The students spend one day watching the food being prepared and attending lectures, and the next day they "produce" the meals themselves. (Food is never "made" at Johnson and Wales, it is "produced.")

The RISD program uses essentially the same teaching method, but at this culinary school there are six instructors and six students in each class. Still, the students do much of the cooking for the rest of the RISD students. Classes are held in the RISD refectory on Waterman Street in Providence, without the

elaborate set-up of the Johnson and Wales complex.

The director of the program, Alfred Falk, is a jovial man who is very enthusiastic about his culinary school. His philosophy is one of careful and individual attention for each student. Although the RISD program is very new and small, it is already attracting an international student body, and there are over 200 applications for the eighteen places in next year's class.



Chef-Instructor Edward Flattery with students in Johnson and Wales production kitchen.

petitor—the C.I.A. When I was done choking on a heart of palm salad, it was explained that the C.I.A. is the Culinary Institute of America, the oldest and largest culinary school in the country.

But Johnson and Wales holds its own. The culinary school attracts students from twenty-one states, and fifteen percent of the students are female. That's a large percentage in the male-dominated world of *haut-cuisine*.

At both Johnson and Wales and RISD, the students share a love for cooking. They are also attracted to culinary schools by the lure of good jobs. According to Mr. Lemoine and Mr. Falk, there is always a demand for experienced and well-trained chefs, and that their graduates will be prepared for careers in every facet of the food service industry.

Johnson and Wales graduates have gone on to a variety of jobs, ranging from head chef at the Pawtucket Country Club, to cooks in college cafeterias. RISD's program is too new to be evaluated, but the directors are optimistic about the futures of their graduates.

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A career in quiche lorraine, anyone?

## 'Speedboat'—New Way Of Thinking

From Page 3

Americans in particular must learn a European fatalism or be destroyed.

This is no depressingly bitter book, though. Her resignation is made palatable by wit and a sense of irony. Our world is survivable and enjoyable. Even rats become almost tolerable, as when she writes: "A large rat crossed my path last night on fifty-seventh Street. It came out from under a wooden fence at a

vacant lot near Bendel's, paused for traffic, and then streaked across to the uptown sidewalk, sat a while in the dark, and vanished. It was my second rat this week. The first was in a Greek restaurant where there are lap-height sills under all the windows. The rat ran along the sills, straight toward, than past me..."

"The second rat, of course, may have been the first rat farther uptown, in which case I am either

being followed or the rat keeps the same rounds and hours I do. I think sanity, however, is the most profound moral option of our time. Two rats, then."

Ms. Adler has given us very amusing glimpses and ironical visions of our age, with scene after scene which a more traditional form could never hope to convey. We leave her book fatalistic, but undepairing.

W. N. TIFT

# DECEMBER

Fischer conductor will present a concert at 8:30 in Sayles Hall. Admission is free.

**BROWN FILMS: THE BLUEBIRD** at the Faunce House Theater, 7 and 9:30 pm.

**THE FUTURE OF SOCIAL SECURITY**, a lecture by Dr. Alicia Munnell, Federal Reserve Bank of Boston. Brown University, Wilson Hall, rm. 102, 4:30pm.

**POETRY READING**, Department of English. Professor Richard Hugo, University of Montana. Brown University, Pembroke Field House, 4:30pm.

**MOSTLY FRENCH MUSIC**, a concert. Brown University Department of French Studies. Marian Hahn, pianist. Alumnae Hall, Crystal Room. 8pm.

**NEW DIRECTION IN COLOR PHOTOGRAPHY**, works by Jim Henkel, William Larson, Steven Shore, Michael Bishop, and David Robinson at the Surette Schochet Gallery, 227 Goddard Row, Newport, now until Dec. 10. Tues.-Sat. 10:00-5:00, Sun. 12:00-5:00.

**TRADITIONAL LANDSCAPES ON PANEL** by Ron Davis at the Artists' Guild and Gallery Route 1, Charlestown. Hours are Thurs.-Sun., 10:00-5:00. (Now thru Dec. 12).

**INTERNATIONAL MEDITATION SOCIETY**, Introductory Lecture, 380 Hope St. at 2 pm and 8 pm every Wednesday.

**VICF** at the Library, Douglas Pike, Smithfield (231-0230). Dec. 1-5.

**OF MICE AND MEN**, at the Upstairs Theater at Trinity Square is playing through December 19. For reservations call 351-4242.

**THE FUTURE OF SOCIAL SECURITY**, a lecture by Dr. Alicia Munnell, Federal Reserve Bank of Boston. Wilson Hall, Brown University, rm. 102, 4:30 pm.

**PHYSIOGNOMY AND ANCIENT PORTRAITURE**, lecture by Rudolf M. Winckel, professor of ancient art at the Fine Arts Center, URI, Kingston, at 8:30 pm. **BROWN MOVIES: A Foreign Affair** in Cinematheque at 9:30 pm. **CHINATOWN NIGHTS** at Cinematheque at 7:30 pm.

**CHERYL WHEELER** at Salt, 250 Thames St., Newport.

**MEMBERS LITTLE PICTURE SHOW** at the Providence Watercolor Club, now thru Dec. 24.

**THE SEVENTEENTH CENTURY IN EUROPE**, a lecture at the Museum of Art, RISD, 5 pm.

**CHRISTMAS SALE**, Warwick Mall. Benefit of Fruit Hill Day Center for Elderly, Dec. 24.

**CONTEMPORARY DANCE CONCERT** by M-O-V-E, a professional Company of Dancers at Roger Williams College will be held in the College's Coffeehouse Theater December 2-4 at 8 pm. Tickets are \$2.00 and \$1.00 for students.

**BROWN FILMS: EMPEROR OF THE NORTH**, at the Faunce House Theater at 7 and 9:30 pm.

**KATHRYN POSIN DANCE COMPANY**, performs at the University of Rhode Island in Edwards Auditorium on U.R.I.'s Kingston campus, December 8 at 8pm.

**ONE FLEW OVER THE CUCKOO'S NEST**, see December 6. Last day.

**MUSIC DRAMA WORKSHOP**, "Amahl and the Night Visitors" by Menotti Covenant Church, Riverside at 4:00 pm.

**DAVE VAN RONK** at Salt, 250 Thames St., Newport (847-9527). Last Night.

**CHARIOT** at the Library, Douglas Pike, Smithfield (231-0230). Dec. 8-12.

**A SOLUTION TO THE ICE AGE MYSTERY**, a colloquium, Faculty Club, Brown University, 4:30 pm.

**BROWN FILMS: EMPEROR OF THE NORTH**, at the Faunce House Theater at 7 and 9:30 pm.

**THE IMPARTIAL SPECTATOR or ADAM, CAN YOU SPARE A DIME?** see December 3. Last day.

**CHRISTMAS IN SCITUATE**. Arts, crafts, antique show/sale. Benefit of Preservation and Heritage Society of Scituate, at the Community House on Rt. 116, 10 am to 5 pm.

**A SOLUTION TO THE ICE AGE MYSTERY**, a colloquium at the Faculty Club in Providence at 4:30pm.

**SEVEN STUDENTS OPENING**—gala exhibit opening of seven students' paintings and drawings at the Woods-Gerry Gallery. Free drinks.

**MUSIC OF SPANISH MEDIEVAL AND RENAISSANCE PERIODS**, a concert by the Early Music Group, Manning Chapel, Brown University, 8:30 pm.

**AMAHL AND THE NIGHT VISITORS**, see Dec. 9.

**THE SEVENTEENTH CENTURY IN EUROPE**, a lecture at the Museum of Art, Rhode Island School of Design, at 5pm.

**RISD MOVIES: Ikiru** at 7pm. in the Auditorium.

**AFTERNOON TEA BY THE FIRESIDE**, at the Inn at Castle Hill Ocean Drive, Newport, through December 30, daily 3:35.

**THE GOLDEN AGE OF ILLUSTRATION**, see Dec. 8.

**ART FOR YOUR COLLECTION**, see Dec. 9.

**RODOGUNE** at URI in Roberts Auditorium at 8 pm. michael at 7pm.; Mr. Atkidan at 9:30pm.; Teenagers from Outer Space at, midnight. All in Carmichael.

**BROWN FILMS: AMERICAN MADNESS**, a film at Carmichael at 7pm.; Mr. Atkidan at 9:30pm.; Teenagers from Outer Space at, midnight. All in Carmichael.

**NEWPORT COUNTY BALLET THEATRE**, Van Allen Casino Theatre, Memorial Blvd., Newport 8:45pm.

**SANTA'S WORKSHOP**, music, crafts, petting animals; 12 noon-5pm.; Wilcox Park, Westerly.

**ANNUAL CHRISTMAS FLOWER SHOW** in Charles H. Smith Greenhouses, Roger Williams Park, Elmwood Avenue or Broad Street Entrance, Providence at 11am.-4pm., now thru Jan. 1.

**PROVIDENCE COLLEGE vs. BROWN UNIVERSITY** in a basketball game at 6 & 8pm. at the Civic Center, LaSalle Square, Providence.

**RAYMOND JACKSON, PIANIST**, and the Rhode Island Philharmonic Orchestra, 8:30pm., Veterans Memorial Auditorium, Francis and Brownell Streets, Providence.

**CONCERT**, Nancy Hallas, soprano, Marian Van Slyke, accompanist. Reception following. Marble House, Bellevue Ave., Newport. 8:30pm.

**SMITH BROTHERS** at the Library, Douglas Pike, Smithfield (231-0230). Dec. 22-26.

**THE ANGEL OF THE HOURS AND RELATED PAINTINGS, 1966-75**, by Abbott Meader. Westerly Public Library. 9-9pm..

**CHRISTMAS ON HISTORICAL HILL**, program of Christmas music, Trinity Church, Newport, 7:30pm.

**ART FOR YOUR COLLECTION**, see Dec. 9.

**THE GOLDEN AGE OF ILLUSTRATION**, see Dec. 8.

**SEVEN STUDENTS**—Last day of an exhibition of paintings and drawings by seven RISD students at the

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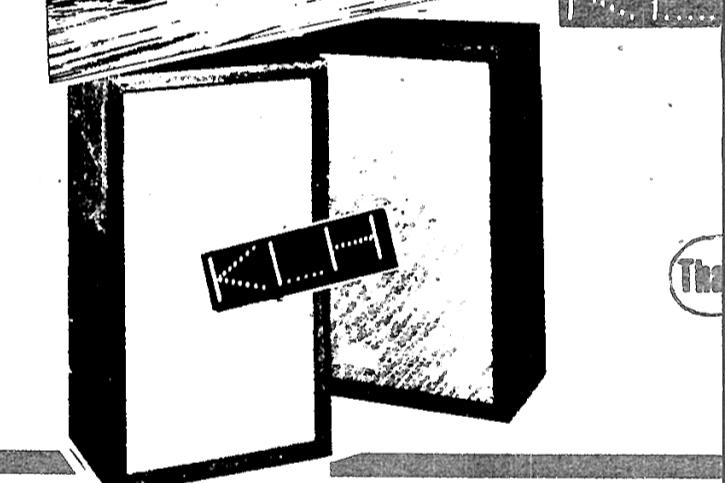
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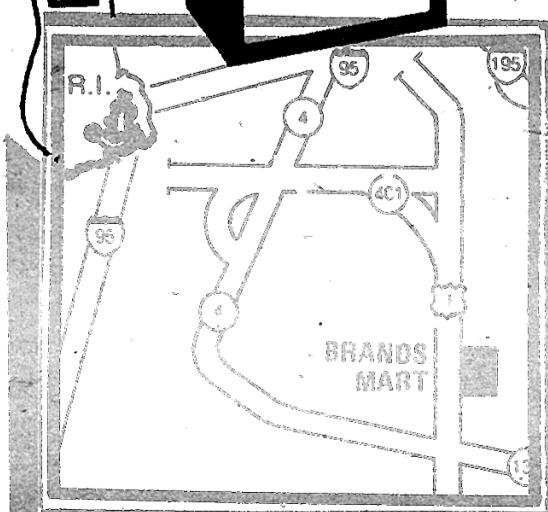
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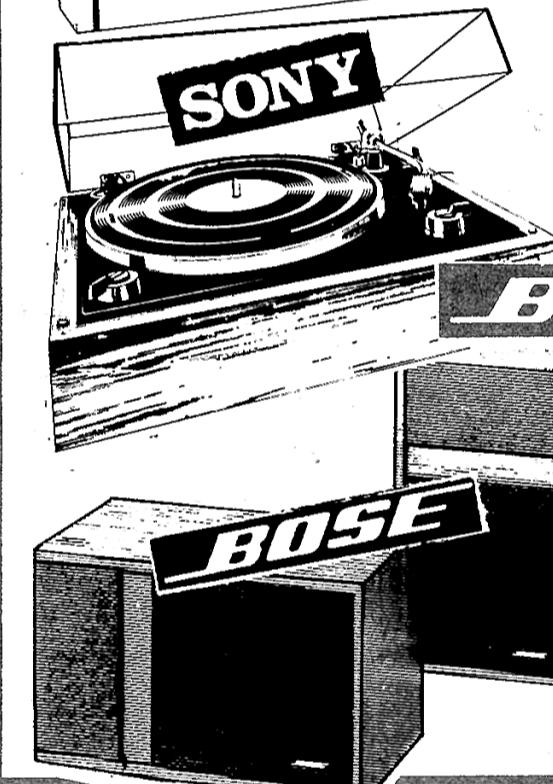
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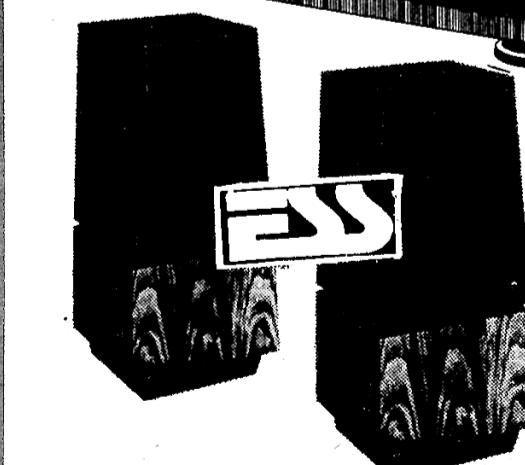
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**BLACK SABBATH**, at the Providence Civic Center.

**THE RENAISSANCE AND BEYOND**, a lecture in the Museum of Art, RISD at 5:30 pm.

**THE 29th ANNUAL LATIN CAROL SERVICE**, Department of Classics in Alumnae Hall, Brown University at 8:30 pm.

**TALENT SHOWCASE** at Salt, 250 Thames St., Newport.

**mission is \$ .50 for students and \$1.00 for non-students or under. URI students with ID free.**

**students.**

**JAZZ CONCERT** to be held at Roger Williams College Student Center at 8:30pm. The concert is open to the public. Students \$ .50, others \$1.00.

**ONE FLEW OVER THE CUCKOO'S NEST**, December 6 at the Friar's Cell on the Providence College Campus. The play runs through December 12 and the curtain is 8 pm.

**6**

**A HAWTHORNE DISCOVERY: THE LOST NOTEBOOK, 1835-1841**, a lecture from the Friends of the Library of Brown University. Hyatt Waggoner. John Hay Library, 8:15 pm.

**BROWN FILMS: HELL STREET DUDES** at 7:00 and 9:30 pm at the Faunce House Theater.

**7**

**ICE CAPADES**, Providence Civic Center, starring Dorothy Hamill, showing through the 12th. Tuesday-Thursday at 7:30pm., Friday at 8pm., Saturday at 12 noon, 4 and 8pm., Sunday at 1:30, 5:30pm.

**POETRY READING**, Galway Kinnell, of the Department of English, Sarah Lawrence College, at Brown University, Alumnae Hall, Crystal Room, at 4pm.

**FESTIVAL OF CAROLS** at Barrington College in the Nebbard Athletic Center at 8:00 pm. Tickets are \$2 for adults; \$1 children and \$5 maximum for immediate family.

**10**

**BRWON UNIVERSITY CHORUS**, a concert at Sayles Hall, 8:30 pm.

**BROWN FILMS: LET IT BE**, starring the Beatles at 7 pm. *TIGHT LITTLE ISLAND* at 9:30 am and *LET IT BE*, at midnight at Carmichael.

**11**

**ROLAND PRINCE AND HIS STEEL BAND**, a concert at RISD Auditorium, Canal St., 8 pm.

**BROWN FILMS: THE SPY WHO CAME IN FROM THE COLD** at 7:30 pm in List Z at 9:30 pm in List.

**HALL AND OATES** at the Leroy Concert Theatre in Downtown Pawtucket at 8:00pm.

**MEDIEVAL PAGEANT** by St. George's School, St. George's School Chapel, Purgatory Road, Middletown, 8pm.

**14**

**BROWN FILMS: THE SPY WHO CAME IN FROM THE COLD** at 7:30 pm in List Z at 9:30 pm in List.

**CANDLELIGHT CHRISTMAS CONCERT**: United Methodist Church, 25 Church Street, Warren. For more information call 245-7480.

**15**

**BROWN FILMS: In Cinematheque**, at 7:30pm., *The Passion of Joan of Arc*, at 9:30pm., *Alice in Wonderland*.

**CHRISTMAS OPEN HOUSE**, The Art Association, 76 Bellevue Ave., Newport. 3-5pm.

**SYMPHONY BY THE SEA CONCERT**, Winfred Jones, director, Emmanuel Episcopal Church, Spring Street, Newport. 8pm.

**16**

**COLOR AND AWARDS CEREMONIES**, Officer Candidate School, 3pm. at the Naval Education and Training Center, Newport, Building 1801.

**MASS** in commemoration of the first Catholic Mass said for French forces in America in original setting. Colony House, Washington Square, Newport. 8:30pm.

**NORTHEAST EXPRESSWAY**, at the Library, Douglas Pike, Smithfield (231-0231). Dec. 29-Jan. 2.

**26**

**CANDLELIGHT HOUSE TOUR** of Private Homes of the 18th and 19th Century on the Point, Newport. 3-6pm.

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**CANDLELIGHT HOUSE TOUR**, see Dec. 26.

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**CANDLELIGHT HOUSE TOUR**, continued, see Dec. 26.

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**CANDLELIGHT HOUSE TOUR**, continued, see Dec. 26.

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**NORTHEAST EXPRESSWAY**, at the Library. See Dec. 29.

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**NEW YEAR'S EVE CONCERT** with KISS, Providence Civic Center.

**CHRISTMAS DAY MERRY CHRISTMAS**



**4th ANNUAL SNOWFLAKE BAZAAR**, St. James Church, 474 Fruit Hill Avenue, N. Providence, noon to 6 pm.

**PAUL CEREMIA** with **MOLLY MALONE** at Salt, 250 Thames St., Newport (847-9527).

**Thames St.**, Newport.

**ICE CAPADES**, Providence Civic Center, starring Dorothy Hamill, showing through the 12th. Tuesday-Thursday at 7:30pm., Friday at 8pm., Saturday at 12 noon, 4 and 8pm., Sunday at 1:30, 5:30pm.

**POETRY READING**, Galway Kinnell, of the Department of English, Sarah Lawrence College, at Brown University, Alumnae Hall, Crystal Room, at 4pm.

**FESTIVAL OF CAROLS** at Barrington College in the Nebbard Athletic Center at 8:00 pm. Tickets are \$2 for adults; \$1 children and \$5 maximum for immediate family.

**CHEMICALS AGAINST CANCER**, a lecture held at Barrington College in the Griswold Science Laboratories by Dr. Leon Goodman, Professor of Chemistry, URI at 2:30 pm.

**PAINTINGS** by William Leete will be on exhibit in the Main Gallery Corridor of the Fine Arts Center at URI from Dec. 7-Dec. 23, Mon.-Fri. 9-5.

**TAVARES** with **RYTHM** at the Leroy Concert Theatre in Downtown Pawtucket at 8:00pm

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**POCKET MIME THEATER** presented by Brown University's Cultural Activities Board in Alumnae Hall at 8:00 pm. Union \$3.00, non-union, \$3.50. At 7:30pm.

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# Professor Evans Talks Shop At Brown

By J. P. CUELLAR

Getting up at seven on a Saturday morning to see a movie confirmed all my friends' new fears about the obsession I'm developing with films.

On November 13 Robert Evans came to Providence as Brown's first adjunct professor in the humanities. In the morning, *Chinatown* (a film I had seen three times already) was shown at the Avon cinema on Thayer Street, followed by a question and answer period. Later in the day, Evans met with a small group of selected students.

The early session consisted of the screening, followed by an hour of questions directed toward that particular film. This would create a starting point for the discussion, in the same way that Dustin Hoffman's presence initiated things last spring, when he came for Evans' first visit.

One of the criteria for evaluating a film is whether it maintains your interest through a second or, in this case, third showing. *Chinatown* succeeded admirably. This time, I was struck by how well the music worked: it

was not always subtle, but it fit, and in some cases defined, the mood of each scene. I was surprised, too, at how strongly the script hinted at, or foreshadowed the tragic denouement, the bedroom scene being the most obvious example.

After the film, Evans made his appearance. He was the Hollywood picture of health, with a terrific tan. After a short



Evens fields comments on a new film idea.

statement, he immediately got into a discussion about *Chinatown*.

Evans noted that the movie was an exception (for Hollywood) in that it was one of a very few films based merely on an idea, rather than a novel. After Robert Towne first mentioned his idea for a detective movie to Evans, it was two years before a shooting script resulted (Towne subsequently won an Oscar for the screenplay.) The fact that Towne wrote the script specifically for Jack Nicholson to star in was also unusual.

Though I felt *Chinatown* could have ended no other way, Towne wanted a different last scene. Roman Polanski, who directed the film, made a number of changes in the script, and his conclusion was used. It was also Polanski's decision to use Panavision (wide-screen), over Evans' protests.

The most interesting discovery for me was that after *Chinatown's* first preview, it was completely re-scored. A new composer was brought in, Jerry Goldsmith, and as Evans related, it cost them

another month of time.

Scoring a film is a very time-consuming process, and involves the composer seeing the individual scenes over and over before writing the music. Often the conductor looks at the film as the music is recorded, so as to fit the action precisely. In short, it's a hell of a lot of work and a month's difference in a film's post-production schedule can be very expensive.

The last 15 minutes of the session began innocuously enough, with Evans offering an idea he had for a film. He asked us what we thought about making a film about Hitler, chronicling his rise to power, and ending at the point where he takes the title of *der Fuehrer*. Evans calmly added that he was thinking of Dustin Hoffman in the title role.

At that moment, I expected Evans to be hit with a verbal barrage so strong as to send him to the nearest exit. Calm prevailed, however, and in fact there were few completely negative comments.

When the session ended, I began thinking about the riot that

never occurred. Evans is an important producer, but I'm sure no one at the Avon realized quite how powerful he really is. More than anyone else in Hollywood right now, Robert Evans is in the position of making exactly the kind of film he wants.

Making movies is big business, and Hollywood, like any other industry, has its bureaucracy.

**Continued on Page 15**



"Too many people got rich on my efforts."

DEC., 1976

## AVON REPERTORY CINEMA

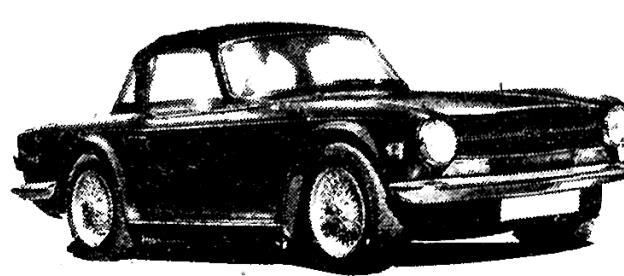
The Avon is immensely gratified by the enthusiastic response the film going community has shown over the past months to our efforts in bringing you the best in classic and contemporary films from this country and around the world. We are looking forward to bringing you even more of your favorite films during the coming year. Remember: the Avon is the place where you can see more films more often than any other theatre in Rhode Island.

SUNDAY - MONDAY - TUESDAY	WEDNESDAY - THURSDAY	FRIDAY - SATURDAY	FRIDAY - SATURDAY	SATURDAY - SUNDAY
	<b>DECEMBER 1 - 2</b> <b>OLIVER TWIST</b> <b>7:15 P.M.</b> "The finest screen translation of a literary classic ever made," Bosley Crowther wrote in the N. Y. Times of David Lean's film of the Dickens' story. Stars John Howard Davies as Oliver, Robert Newton as Sikes and Alec Guinness as Fagin. <b>GREAT EXPECTATIONS</b> <b>9:15 P.M.</b> David Lean's faithful screen rendering of Charles Dickens' famous tale of an orphan and his imperious benefactor. Stars John Mills, Valerie Hobson and Alec Guinness. TIMES' ten best of the year. Superb acting and directing.	<b>DECEMBER 3 - 4</b> <b>MEAN STREETS</b> <b>7:00 P.M. (Saturday Matinee 2:15 P.M.)</b> Martin Scorsese's harsh and brilliant film about growing up tough in New York's little Italy. A powerful film by the director of <i>TAXI DRIVER</i> . <b>A CLOCKWORK ORANGE</b> <b>9:15 P.M. (Saturday Matinee 4:15 P.M.)</b> Malcolm MacDowell is the hero of Stanley Kubrick's violent film about freedom and restraint in a futuristic England. A film intended to create strong responses in its viewers by continuously overwhelming them with its action, story and settings.	<b>MIDNIGHT MOVIE</b> <b>★ ★</b> <b>DECEMBER 3 - 4</b> <b>LONG GOODBYE</b> Elliott Gould stars and Robert Altman directs this modern, sophisticated version of the classic Raymond Chandler mystery. Gould makes surprisingly good and original Philip MacLowe and Altman's stylish direction turns out to be perfectly suited to the story.	<b>FAMILY MATINEE</b> <b>DECEMBER 4 - 5</b> <b>BUGS BUNNY,</b> <b>SUPERSTAR</b> <b>12:30 P.M.</b> That zany rabbit is the star attraction in this wonderful compilation of the best of Bugs from almost forty years of Warner Brothers cartoons.
<b>DECEMBER 5 - 7</b> <b>THE EMMIGRANTS</b> <b>7:20 P.M. (Sunday Matinee 2:30 P.M.)</b> Max Von Sydow and Liv Ullman bring a subtle grace to this film about the hardships of a Swedish peasant family in America's Mid-west in the 1900's. Directed and photographed by Jan Troell. "A stirring reaffirmation of man's faith, bravery and inner strength."	<b>DECEMBER 8 - 9</b> <b>DEEP END</b> <b>7:15 P.M.</b> Polish director Jerzy Skolimowski's best film. A cinematic tour-de-force about a young boy's sexual awakening. A poetic and dreamlike-and occasionally frightening-black comedy. Andrew Sarris nominated it one of 1971's best films. <b>THE TENANT</b> <b>9:20 P.M.</b> Roman Polanski directs and stars in his most recent film - the chronicle of a simple man's dizzying descent into madness. The direction is horrifying and occasionally humorous. The cast includes Isabelle Adjani ( <i>STORY OF ADELE H.</i> ), Melvyn Douglas, Shelly Winters and Jo Van Fleet.	<b>DECEMBER 10 - 11</b> <b>SLAUGHTERHOUSE FIVE</b> <b>7:10 P.M. (Saturday Matinee 3:00 P.M.)</b> Kurt Vonnegut's whimsical and biting anti-war novel is brought to the screen with George Roy Hill's meticulous and faithful direction. Valerie Perrine co-stars as Montana Wildhack. <b>IF . . .</b> <b>9:25 P.M. (Saturday Matinee 5:15 P.M.)</b> Lindsay Anderson directs Malcolm MacDowell in an imaginative film with equal parts of fantasy and realism about violence, sex, and revenge in a repressive English boarding school.	<b>FRIDAY - SATURDAY</b> <b>MIDNIGHT MOVIE</b> <b>★ ★</b> <b>DECEMBER 10 - 11</b> <b>THE BIRDS</b> The Alfred Hitchcock touch in an eerie film about the day our feathered friends become our enemies, spreading death and terror. Starring Tippi Hedren, Rod Taylor and Susan Pleshette.	<b>SATURDAY - SUNDAY</b> <b>FAMILY MATINEE</b> <b>DECEMBER 11 - 12</b> <b>DOCTOR DOLITTLE</b> <b>1:00 P.M.</b> Rex Harrison is the wonderful doctor who talks to the animals in this musical magical film of Hugh Lofting's wonderful children's story. A big-budget feast for the eyes and ears of all ages.
<b>DECEMBER 12 - 14</b> <b>WOMEN IN LOVE</b> <b>7:25 P.M. (Sunday Matinee 3:00 P.M.)</b> Ken Russell's lush adaption of D. H. Lawrence's epic novel of passion and death in late-Victorian England. Starring Alan Bates, Oliver Reed and Academy Award-winner Glenda Jackson.	<b>DECEMBER 15 - 16</b> <b>HAROLD AND MAUDE</b> <b>7:15 P.M.</b> A wonderful romantic comedy. What does it matter that the lovers are a rich young man of twenty and a sprightly lady of seventy-nine? Hal Ashby directs, Bud Cort and Ruth Gordon star. <b>THE KING OF HEARTS</b> <b>9:15 P.M.</b> A local favorite returns. Phillippe de Broca directs Alan Bates in this gentle anti-war satire which explores the question of where the real insanity lies - in an insane asylum or in a world at war?	<b>DECEMBER 17 - 18</b> <b>CLAIRE'S KNEE</b> <b>7:15 P.M. (Saturday Matinee 3:00 P.M.)</b> One of director Eric Rohmer's series of six moral tales. This witty and intelligent comedy for adults examines the conflicts between human conscience and compulsion through the means of an amusing, modern fable. <b>CHLOE IN THE AFTERNOON</b> <b>9:15 P.M. (Saturday Matinee 5:00 P.M.)</b> The last in Rohmer's series of cultivated comedies in which a man in love with one woman is tempted by another. An articulate and stylish film.	<b>FRIDAY - SATURDAY</b> <b>MIDNIGHT MOVIE</b> <b>★ ★</b> <b>DECEMBER 17 - 18</b> <b>FRANKENSTEIN</b> See the original monster film with Boris Karloff in all of his hideous, clumsy splendor. The special technical effects and sets have stood the test of time and must be seen in their intended size on the movie screen to be fully appreciated.	<b>SATURDAY - SUNDAY</b> <b>FAMILY MATINEE</b> <b>DECEMBER 18 - 19</b> <b>JOURNEY TO THE CENTER OF THE EARTH</b> <b>1:00 P.M.</b> James Mason is the heroic scientist who leads a band of explorers down a dormant volcano into the lands at the earth's core. An absolutely fascinating science fiction adventure with a strong story from the Jules Verne novel, good acting, and incredible special effects.

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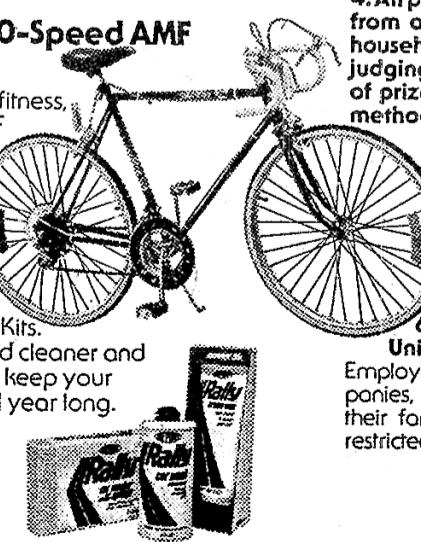
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2. Each entry must include one (1) bottom flap from a NEWPORT cigarette pack, or the word "NEWPORT" printed on a 3x5 piece of paper. To be eligible, all entries must be received by the judging organization on or before March 31, 1977. No purchase is necessary.

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4. All prize winners will be selected in a random drawing from all eligible entries received. Only one prize to a household. P.J. Loitman Associates, is the independent judging organization whose decisions are final. For a list of prize winners and judges statements explaining the methods used in determining entitlements to prizes, send a separate, self-addressed, stamped envelope to NEWPORT "PLEASURE ON WHEELS" SWEEPSTAKES Winner List, P.O. Box 2157, Hillside, New Jersey 07205.

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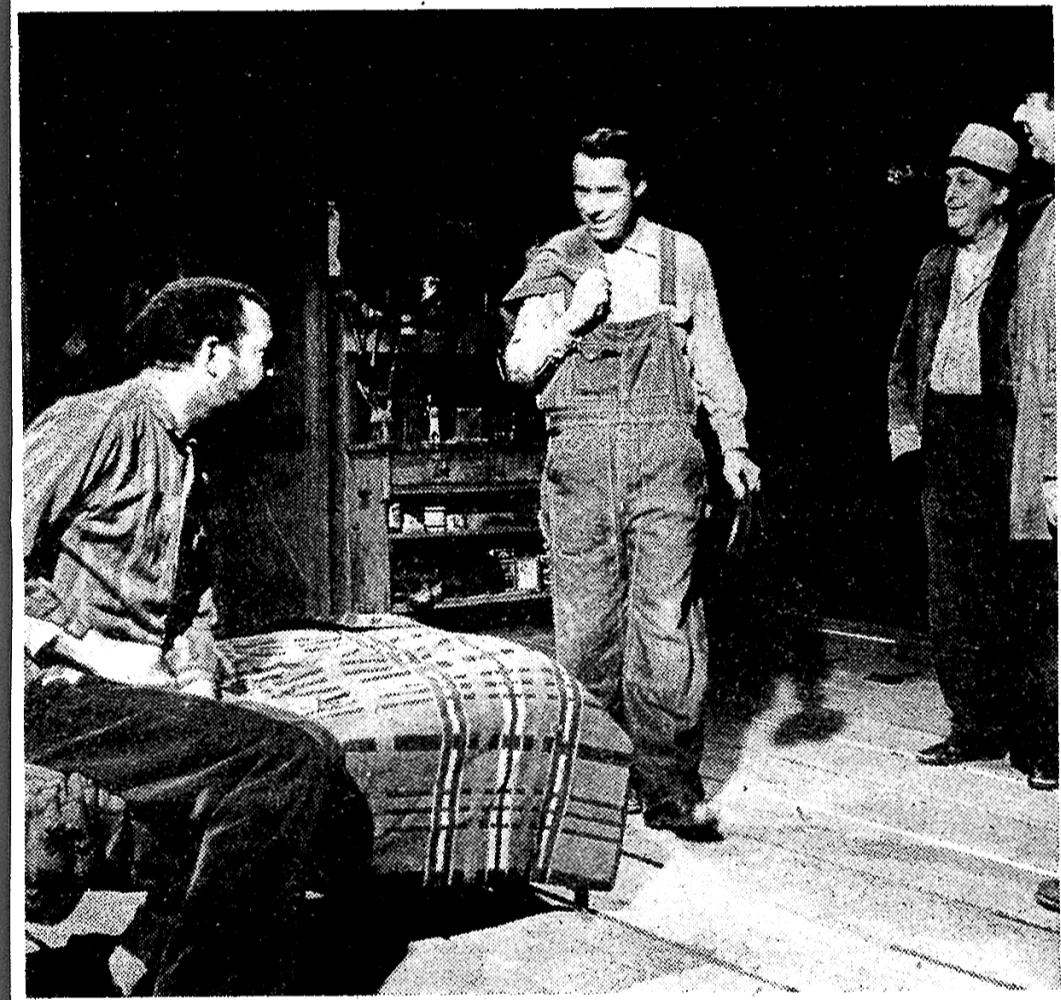
# Trinity Does Steinbeck Justice

Of Mice And Men by John Steinbeck. Directed by Adrian Hall. Production designed by Eugene Lee. The Trinity Square Repertory Company. Lederer Theatre. November 19 thru December.

"A guy goes nuts if he ain't got nobody. Don't make no difference who it is as long as he's with you. I tell you a guy gets too lonely...And every damn one of them is got a little piece of land in his head. And never a goddam one of 'em gets it. Jus' like heaven. Everybody wants a little piece of land. Nobody never get to heaven. And nobody gets no land."—[Crooks, OF MICE AND MEN]

Thirty-nine years ago John Steinbeck delivered that message in his play *Of Mice And Men* at the Music Box Theatre in New York City. Trinity Square is currently paying tribute to that play at the Lederer Theatre here in Providence. And Trinity's production is all that Steinbeck could have wanted.

The plot is old-fashioned and straightforward—a sad, simple tale



of the loneliness and dreams of migrant workers in California. The story involves a rough and raunchy farmhand, George, and his enormously lovable, retarded buddy, Lenny. It is sad. It is moving. But most of all, it is beautiful. Director Adrian Hall does an almost flawless job.

Norman Smith as the "none-too-bright" Lenny is absolutely marvelous. His dumb expressions, his large shape and his childlike manner win the audience with Lenny's first stumble on stage. We understand why George sticks by him through it all...

## Arboretum

Continued from Page 2

cheese mixture baked in a light filo dough, was excellent and served piping hot. Only here did the portion seem to be on the skimpy side.

Desserts at the Arboretum can only be described as painfully delicious. The Irish coffee pie, a chilled whipped mousse filling in a graham cracker crust was outrageously good. And after years of disappointment with the calibre of "homemade" restaurant chocolate cake, we finally find a winner. We're willing to bet that the Arboretum's chocolate applesauce

George is ultimately the hero of this drama—having to kill his friend in order to save him. William Damkoehler shows us the struggle within George, the struggle between independently striving towards his dream of land and remaining loyal to his helpless friend. What is lacking in his portrayal is the seediness, the emptiness of the farmhand's existence. He is not as torn and bitter as he should be in the face of such a life.

The real gem of the evening is David C. Jones playing Candy. A maimed, tired and lonely man with a smelly dog, Candy is fighting hard to hold onto a dream. Although the dog couldn't capture the essential tragedy of growing old, Mr. Jones surely could. A truly stellar performance.

Peter Gerety as Curley, the short, fiesty owner's son with a macho-possessiveness of his flirtatious wife, did a fine job. His wife played by Mina Manente, however, fell too often into cliche as she suggestively displayed herself about the bunkhouse. The earthy sensuality and longing of Curley's wife was missing as was the deep-seeded bitterness of the black farmhand Crooks, played

skillfully created in this production, I have only one question. Why did Adrian Hall create the role of the narrator? He repeatedly destroyed the illusion. At the beginning and end of each of the six scenes, the guitar-strumming wandering minstrel stepped on stage to comment on Steinbeck's life or to sing an

anachronistic song.

It is as if the director did not want the audience to become emotionally involved in the storytelling. But we could not help but be involved. Nothing could stop us from getting a big lump in our throats as the lights faded to black at the close of chapter two.

If Trinity's season-opener *Of Mice And Men* is any indication of what's to come, we should prepare for only the best in theatre. The subscribers voted for a classic of the American Theatre and they got just that—a beautifully staged and acted revival.

MAGEE HICKEY

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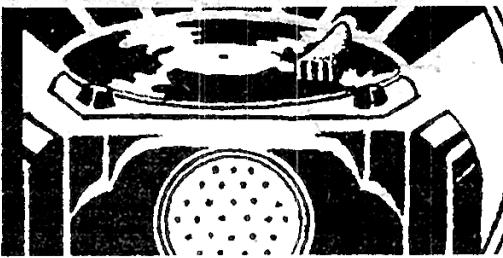
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# ROCK FILES

**Resolution**—Andy Pratt, Nemper NE 438-0698

Andy Pratt clearly doesn't believe in rushing the creative process; *Resolution* is his first new album in more than three years. That's kept him from the limelight, so a few words of history and biography are definitely in order.

Andy Pratt was educated at Harvard, having been born into a family noted for its wealth and philanthropic works (the Pratt Institute, etc.). During his senior year at Harvard, Andy formed Butter, which was fortunate enough to avoid being caught up in the "Boss-Town Sound" promotional gambit of 1968.

Butter, while skillfully avoiding hype, built up a considerable following. Success and a recording contract were also avoided; their attempt at an album died in the demo tape stage. Accordingly, Butter disbanded, leaving Pratt to pursue a solo career, which to date has produced three albums: *Records Are Like Life* (Polydor), *Andy Pratt* (CBS), and now *Resolution*.

Undoubtedly, Pratt's private family wealth has not done much towards spurring on his productivity, and he admits that music is not a source of income for him. Personal and mental problems have also contributed to his slim output, problems which *Resolution* indicates may be a thing of the past.

*Resolution* is forceful and clear-headed, tightly conceived

and produced. Much of the material deals with depression, or more accurately, Pratt's determination to cope with new-found optimism. This "love conquers all" attitude cloys occasionally, but an infectious hook is never far away, saving both the song and the conception.

If *Resolution* is a fair sign, Andy Pratt is both alive and well. I wish the creator of "Avenging Annie" success and happiness in the resumption of a long-overdue stellar career.

ROBERT E. ANDERSON



**Certified Live**—Dave Mason, Columbia PG34174

Insane coincidences. The new Dave Mason double-album just happens to be lying next to *Frampton Comes Alive* and my mouth drops open. There's a full frame shot of Peter on the cover and there's grinning Dave banging away in practically the same pose.

Subsequent parallels soon follow. Both albums follow the same format—two electric sides sandwiching an acoustic side, with side four containing the showstopper—lots of jamming,

cheering, etc. Both albums contain nearly the exact same number of songs per side! And Mason even makes use of Frampton's pet Talkbox on a few cuts.

Despite this blatant commercialism on the part of Columbia Records (They're only imitating the largest selling album in years.), Dave Mason *Certified Live* is excellent in almost every aspect. The album spans most of Mason's career from his early Traffic days, including the classic "Feelin' Alright," up until his recent solo material. It also contains interpretations of some works of other performers, including Dylan's "All Along the Watchtower" and the Eagles' "Take It to the Limit."

Throughout, it is the combination of fine vocalization and tight musicianship that keeps things interesting. Surprisingly enough for a live album, Mason's vocals are as strong as have been heard by him in years. Lead guitarist Jim Krueger's well-executed solos add a dimension to these cuts that is absent on the studio versions.

Mason has a knack for writing melodic, middle-of-the-road rockers. In the context of a live album, where the material is enhanced by some fine riffing and even a sense of spontaneity, Mason excels. This album may not make Dave Mason the idol of every pre-pubescent, but it'll surely enhance and expand his audience.

BARRY JACOBS

## Classical

### Herb Lasker Celebrates Life Of The Hebrides

**An Evening of Songs of the Hebrides** with tenor Herb Lasker and pianist Paul Rabar. November 16. 8 pm. RISD Auditorium.

It was one of those rare evenings, beautiful in its simplicity, a concert given by an artist who has a deep love and respect for his material.

Such an artist is Herb Lasker.

His feeling for the folk music of the Hebrides Islands, located off the coast of Scotland, transformed these simple melodies into songs celebrating life in all its permutations. The subjects of these short songs ranged from love, both new-found and lost, and the mysteries of the supernatural, to the beauty of the afternoon sunshine and a man's

dream of an eternal paradise.

I had the opportunity to talk with Lasker shortly before the concert. He spoke of the simple beauty of the Islands' people before the English conquered them. Now the Islands have rocket fields and television aerials. These songs are all that remain of a simple life in the Hebrides; a lost culture lives on in their lyrics.

Lasker brought these songs to life with the aid of an excellent pianist, Paul Rabar. Rabar was faithful to the written material yet loose enough to go where Lasker's interpretation took him.

Capable of the most subtle nuances and inflections, Lasker's full, rich tenor did full justice to the songs. So caught up in the mood of each song was he, that he was virtually transformed, his voice rising and falling like the waves beating upon the shores of the Hebrides (which he feels are responsible for the songs' peaceful rhythms).

One highlight was a song of loneliness, in which he sang the first verse, almost blues-like, to himself, his arms folded, his shoulders hunched. Then, as if suddenly putting the pain behind him, he bellowed the second verse out into the audience, filling the entire hall with his voice. Each song had a particular force within it which Lasker brought out.

The combination of all these forces left one feeling very privileged to have experienced these songs of life.

GARY M. SHORE

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# Evans

## From Page 11

Consequently, it is impossible for any one person to claim credit for a film. This applies to Evans, too, but in his case, he has the resources to assemble the creative talents he wants.

While at Paramount as head of production (an executive position), he was allowed the chance to work personally on a number of films. Among those were both of *The Godfather* movies, *Rosemary's Baby*, and *Harold and Maude*. Since Evans was an executive, he was not credited as producer, though his films were very successful. As he said at the Avon, "Too many people got rich on my efforts." So he went into independent productions and *Chinatown* was the first result.

In the aftermath of its success, Evans contracted with Paramount to produce a small number of films, which the studio would undertake to market and distribute. It's the best of both worlds, for Evans is constrained neither by the studio, nor by any pressure to have to sell his film after it's been made. With *Marathon Man* out, and *Black Sunday* in post-production, his films are as popular as ever.

The afternoon session focused

on some different topics. Evans began by talking about *The Godfather* and the kinds of decisions a producer makes, such as how Coppola and Brando were chosen, problems with the script, etc.

*Marathon Man* was used by Evans as an example of how changes are often made after a film has previewed. Even though it's been criticized as being too violent, the movie originally included much more blood and brutality. After it previewed, another month was spent making cuts and re-editing; in some scenes, out-takes were included in the final version.

Overall, Evans impressed me as more than just a flashy Hollywood type (which he is). As a producer, the financial success of his films are the underlying concern, but he is involved at every stage of development. (He supervised the dubbing of *Marathon Man* for European distribution, for example.)

Evans is successful, but is he lucky? I think not, especially after hearing him speak. Jack Nicholson said that Evans had a sense of class, but it was also "the average man's concept of what class is." Maybe that, combined with a talent for the complexities of American film production, have put Evans where he is now, a position he need not fear losing for a while.

## R.I. Bestseller List

This list is determined by a weekly survey of leading bookstores throughout the state.

### HARDCOVER FICTION

1. SLAPSTICK, Kurt Vonnegut. (Delacorte; \$7.95.)
2. TRINITY, Leon Uris. (Doubleday; \$7.95.)
3. AUTUMN OF THE PATRIARCH, Gabriel Garcia Marquez. (Harper & Row; \$10.00.)
4. ORDINARY PEOPLE, Judith Guest. (Viking; \$7.95.)
5. SLEEPING MURDER, Agatha Christie. (Dodd Mead; \$7.95.)

### HARDCOVER NONFICTION

1. PASSAGES, Gail Sheehy. (Dutton; \$10.00.)
2. YOUR ERRONEOUS ZONES, Wayne W. Dyer. (Funk & Wagnalls; \$6.95.)
3. BLIND AMBITION, John Dean. (Simon & Schuster; \$11.95.)
4. TO JERUSALEM AND BACK, Saul Bellow. (Viking; \$8.95.)
5. RHODE ISLAND, Steve Dunwell. (Foremost; \$20.00.)

### PAPERBACK FICTION

1. CAPTAINS AND THE KINGS, Taylor Caldwell. (Fawcett-Crest; \$2.25.)
2. HUMBOLDT'S GIFT, Saul Bellow. (Avon; \$1.95.)
3. GONE WITH THE WIND, Margaret Mitchell. (Avon; \$2.50.)

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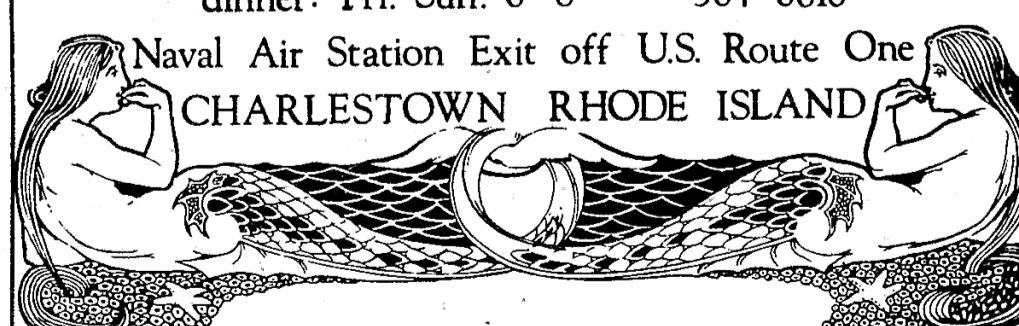
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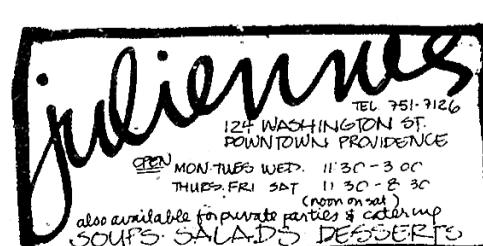
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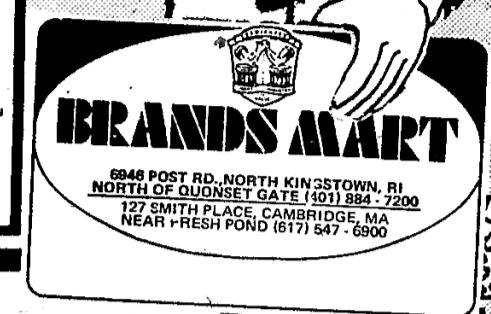
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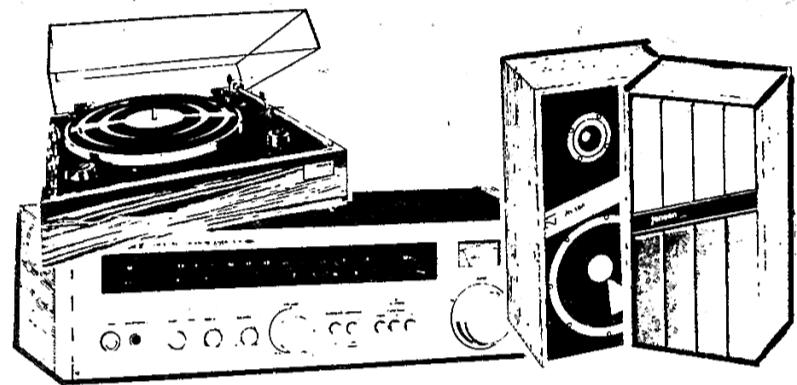
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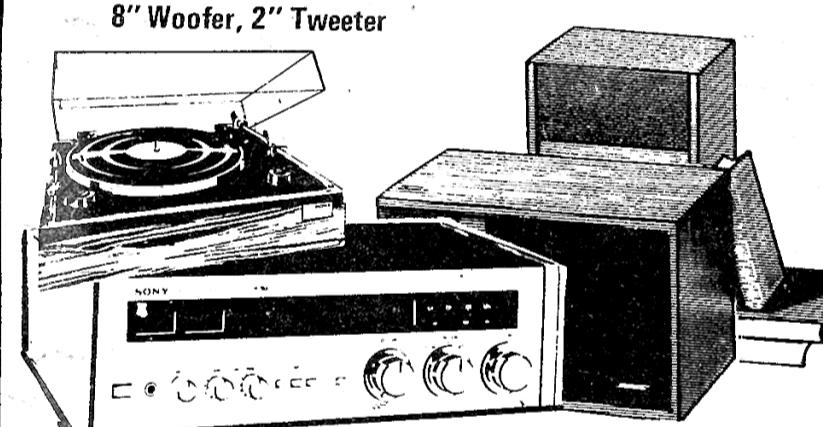


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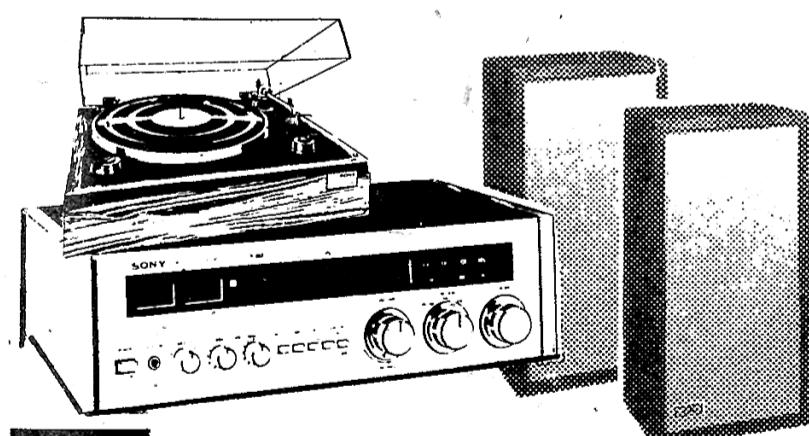


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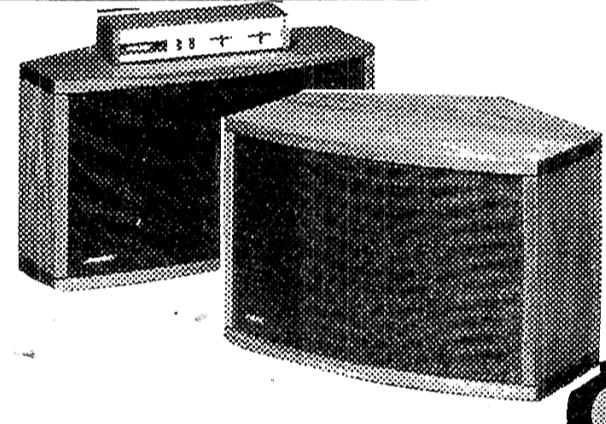
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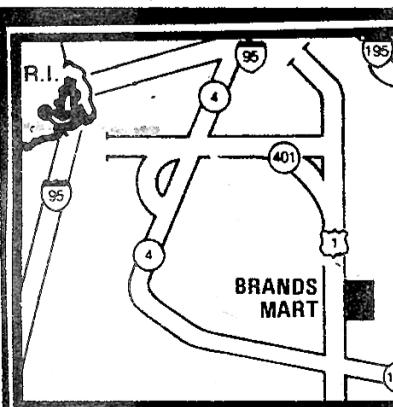
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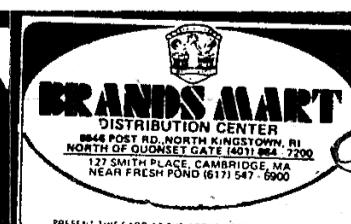
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