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**NOTICE TO OFFENDER:**

PAYMENT INSTRUCTIONS:  
IF PAID BY MAIL,  
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PROVIDENCE MUNICIPAL COURT  
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PAYMENT IN PERSON MAY BE MADE  
AT 209 FOUNTAIN STREET BETWEEN  
6:00 AM AND 4:00 PM, MONDAY  
THROUGH FRIDAY, EXCEPT HOLIDAYS.  
OFFICE CLOSES AT 3:30 PM  
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Place  
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**VIOLATION**



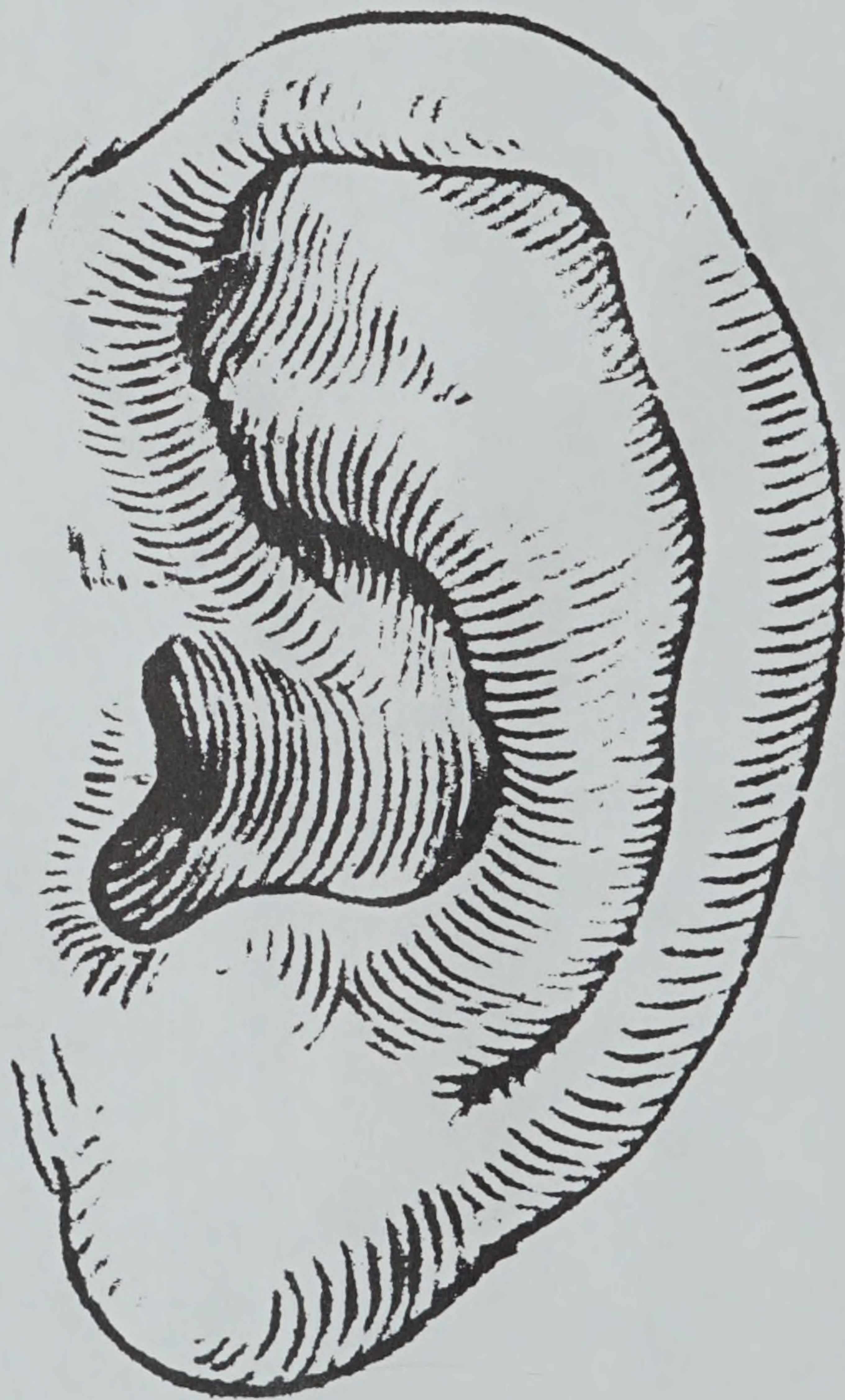








R345 S. Y.  
1991  
C. 1













This book is a humble token to the memory of Aaron Siskind.



to whom it may concern

it started the other day when i was having a conversation with Jack  
at the pit  
the jukebox was playing "sart spreading the news"(sing)  
as i was walking up to get some ketchup for my greasy fries, and i ran into matt who asked me about our  
studio assignment.  
ishould i put some catsup into my egg sandwich as well  
i thought about the assignment, i thought about the ketchup  
i ask javk what the special of the day  
jack answers a greek honey treat, baklava some call it  
i tried some for the first time, but it was kind of a wierd texture and definitely too sweet.

x

yearbook is comon or actually uncommon by incorporating the ~~un~~common. things from everyday  
life in providence and risd

as the fry enters my esophagus i was sitting at the table by myself  
and i deciddd that iw as notthe only person eating the fries  
there is the same amoutn of grease and ketchip all in the same kind of cup  
then why arent i eating their fries?  
i saw the electric light box  
it flashed red dots rapidly across the screen informing

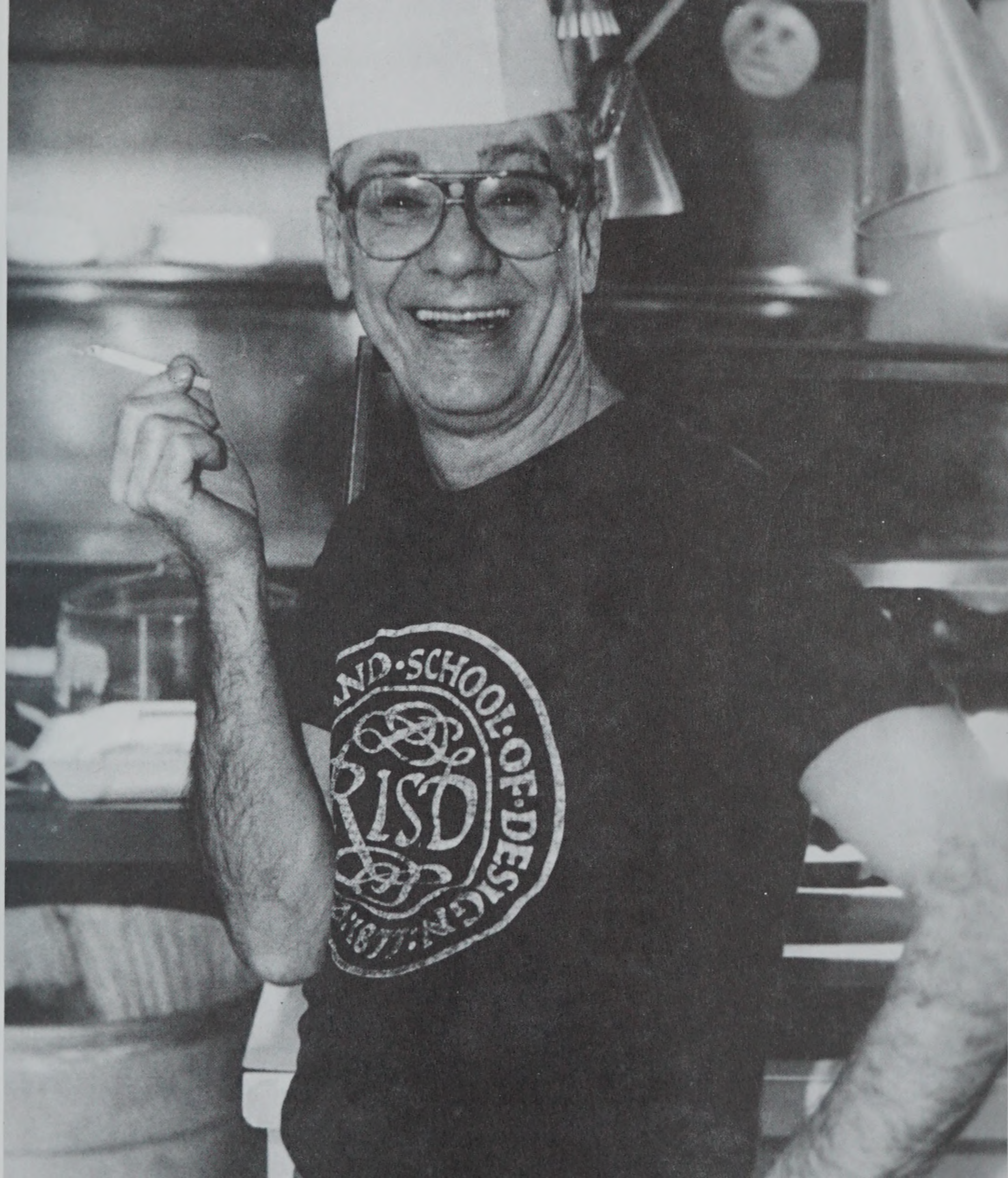
HERE IS OUR YEARVOOK, HERE IS YOUR YEARBOOK...for details keep reading...

the yearbook and i  
jack and i  
ketchup and i  
the ~~xxxxxx~~ eating the fires and i the familiar faceeating the fries  
the pit and i  
risd and i that song and i  
so i survived the four years with these fries, the ketchup, the familiar face  
and me

the yearbook editors 91

F : do you think this is out of context  
W: no, it is every day life as education and education as everyday life







No matter how seemingly insignificant or outwardly prominent their position may appear to be, everyone is of importance, regardless of the role they play. What follows is our attempt to demonstrate this with humor and through an incorporation of the materials we work with and the businesses and places that surround the school environment.

Cover designed and produced by David Weeks ('90)



*The Editors:*

*Frank Chow*

*Kristine "Mack" Mackey*

*William van Roden*

*Andrea Wölffer*



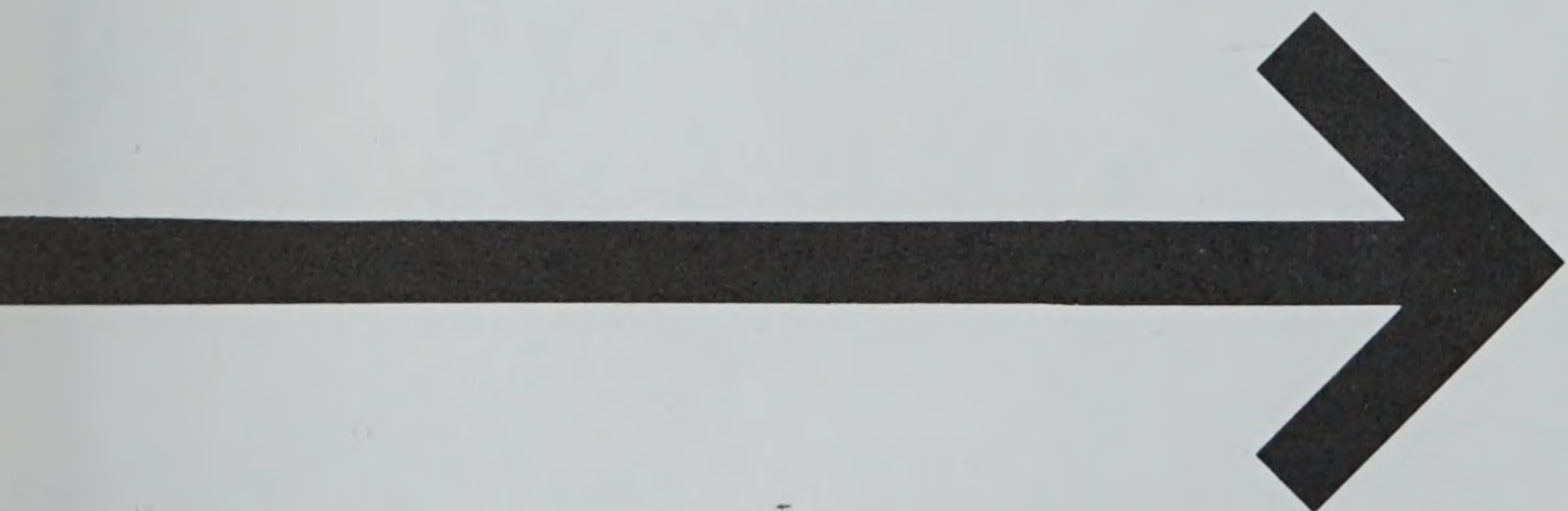




The following people deserve special thanks for  
their moral, emotional, physical, functional,  
spiritual and universal support:

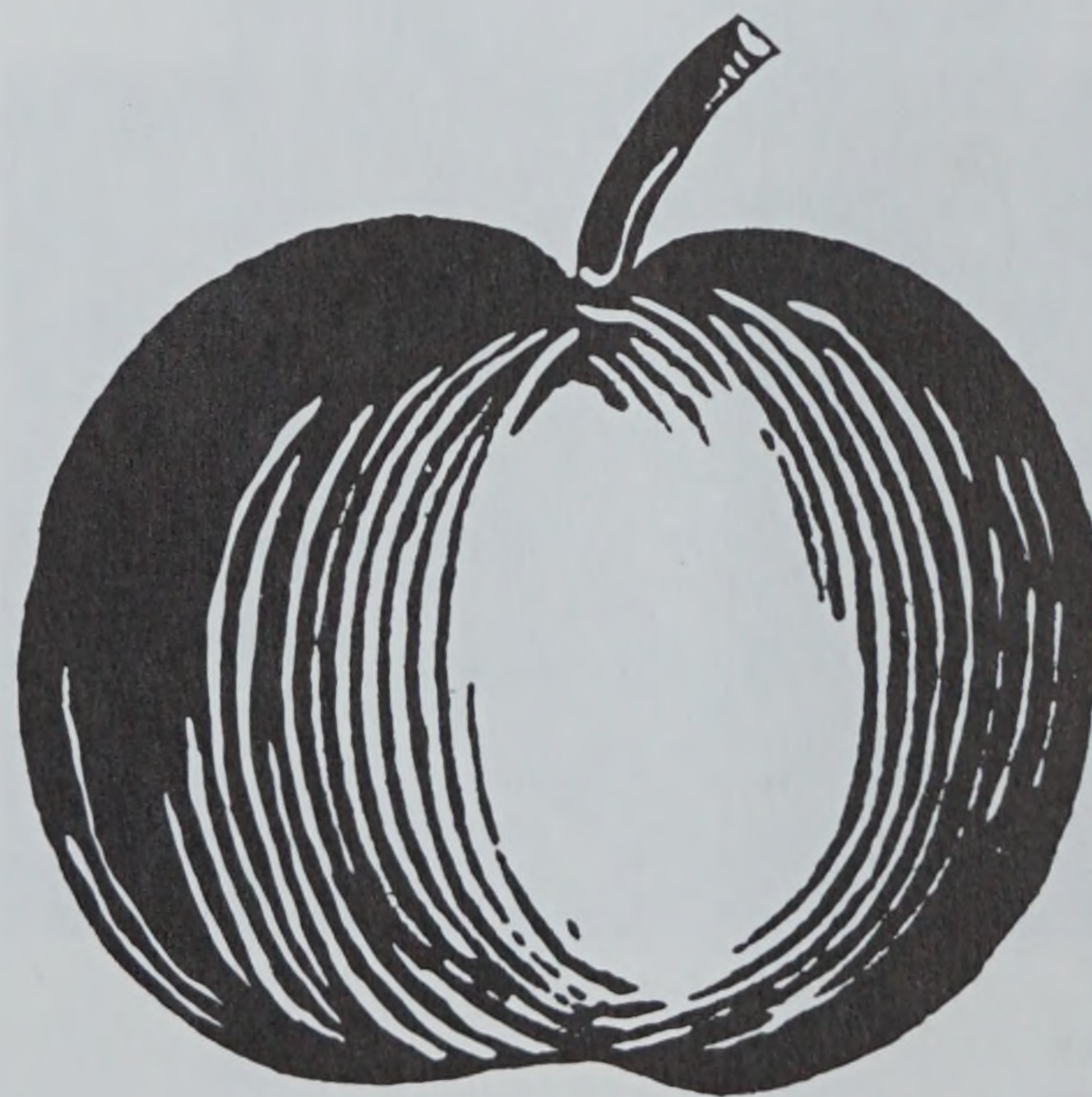
Cecile, Sasha Childs, Dave Colvin, Peter  
Davidovitch, Blair De St. Croix, Rajiv Goel,  
Malcom Gear, Joe Hawkins, Marcia Kebbbon,  
Joe Killoran, Skippy Lange, Jim Leachman,  
Tim McElreath, Peter McMaster, Dan  
McWilliams, Jack Moore, Leslie Mello,  
Hammett Nurosi, Katie O'Shea, Ingrid Pearce,  
Robin Pfahning, Nina Rich, Security, Aliza  
Shapiro, Scott Stowell, Kevin Sullivan.



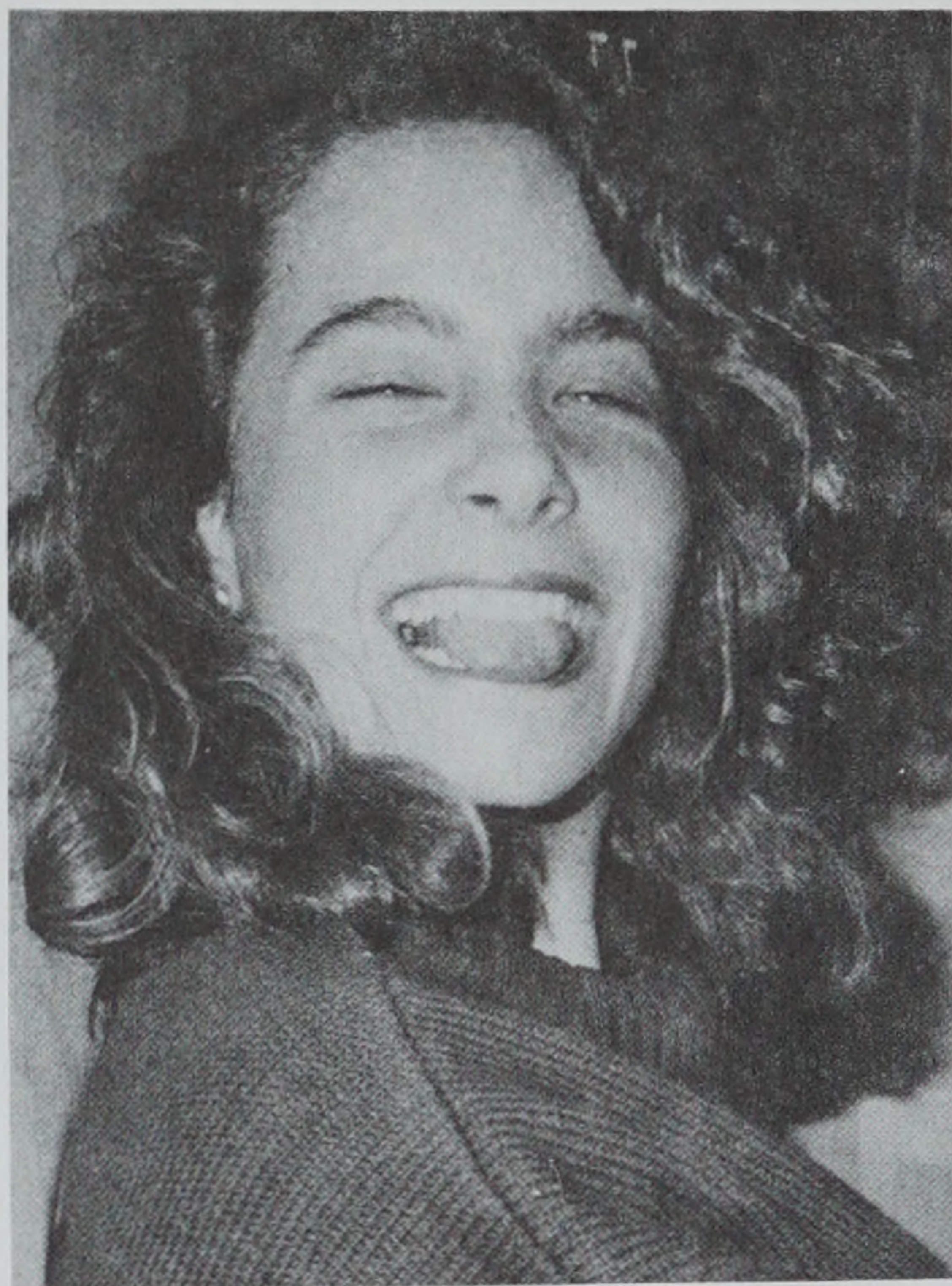




A





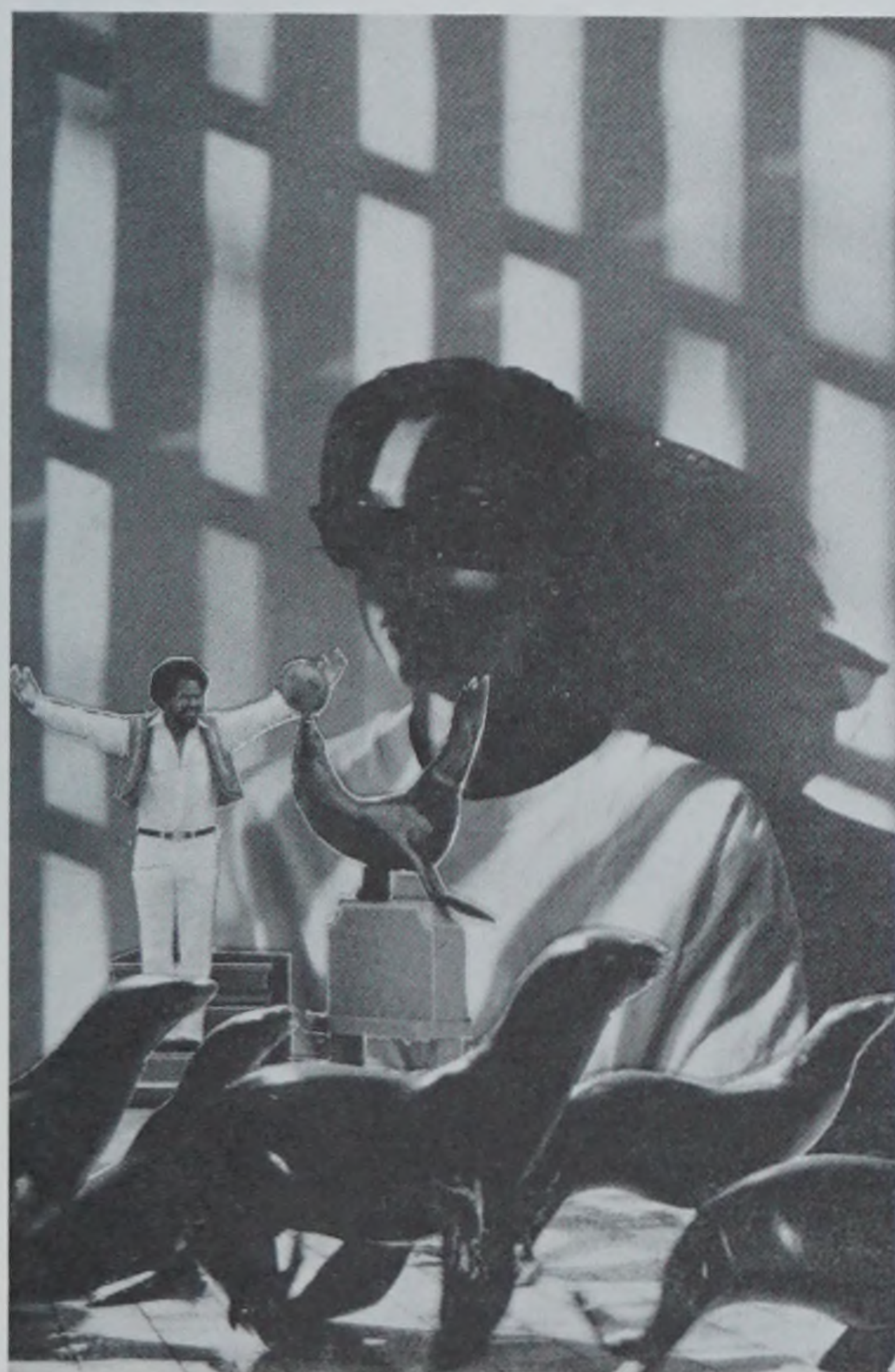
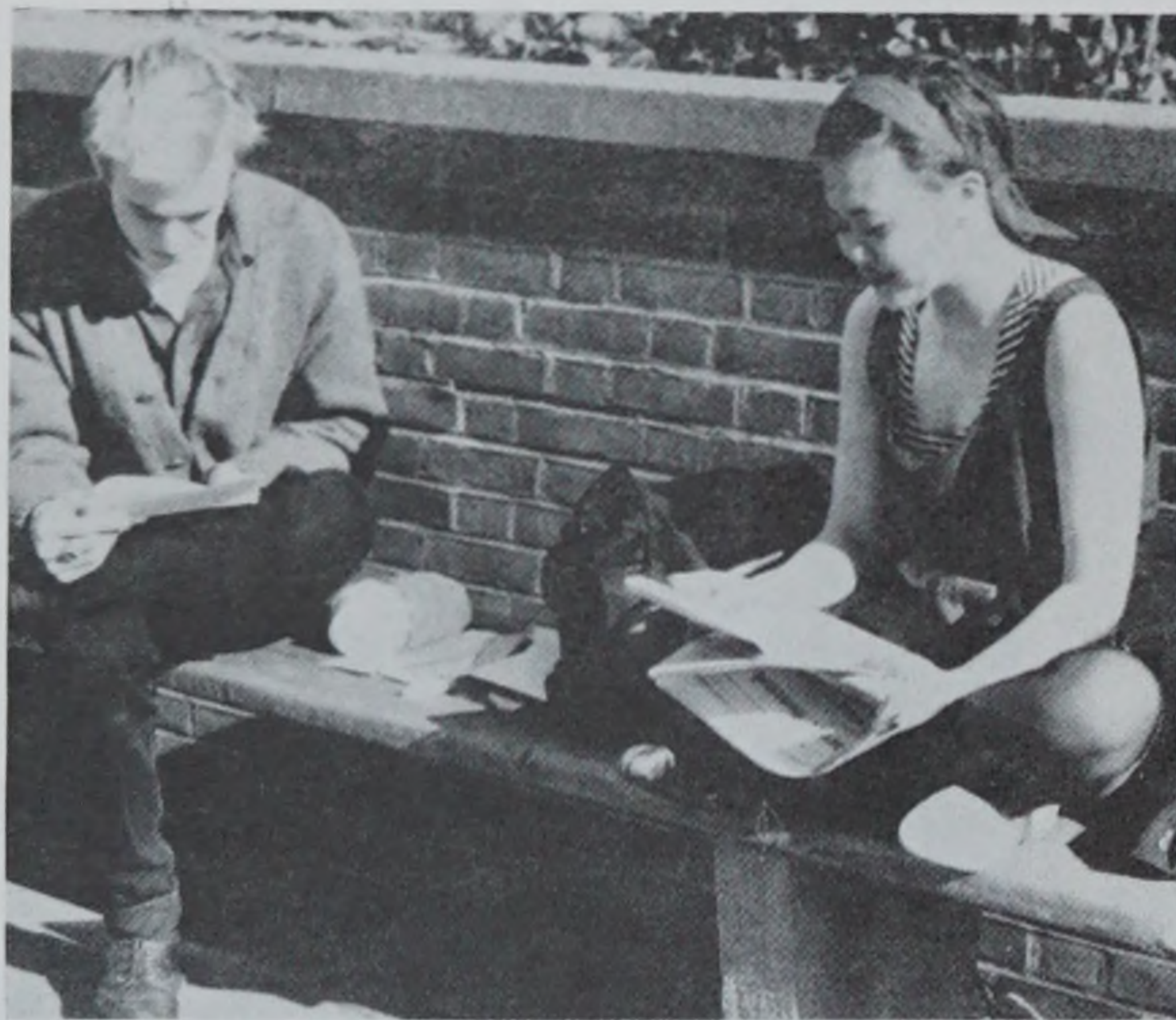


Andrea Abbott  
Graphic Design  
199 Ash Swamp Road  
New Market, NH 03857  
5.31.69

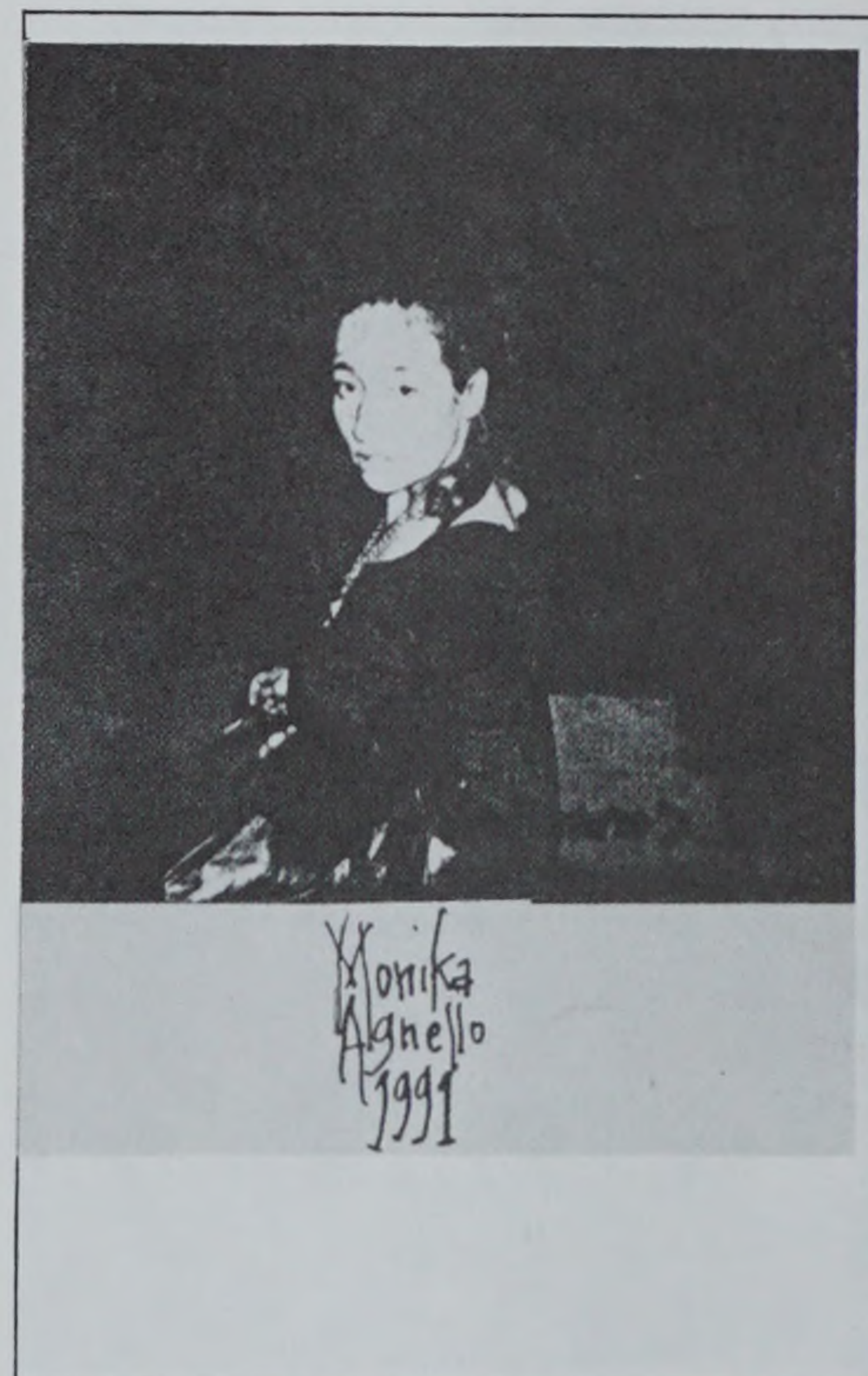


Heather Abrames  
Printmaking  
107 Bernon Street  
Providence, RI 02908  
4.25.69



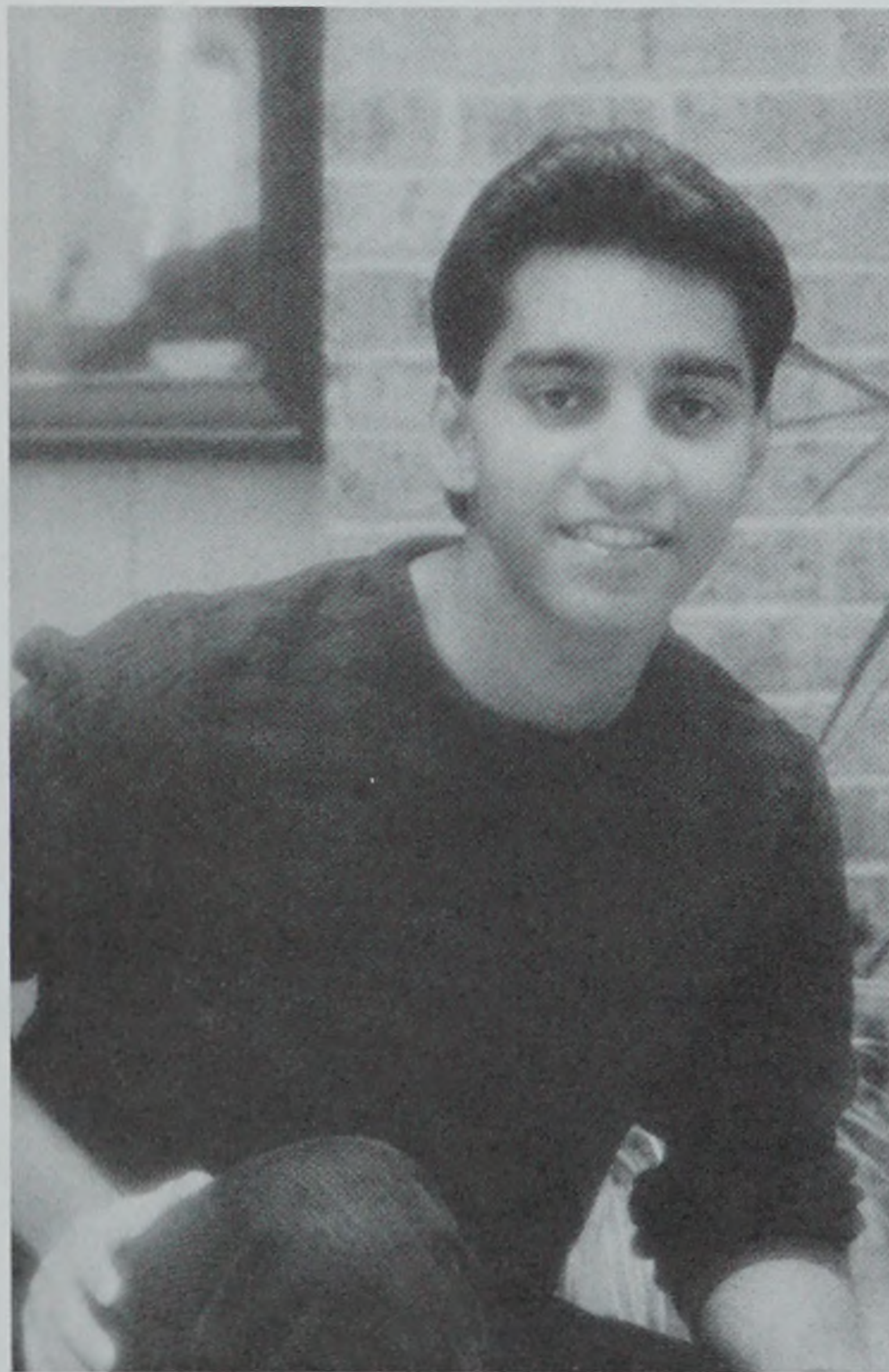
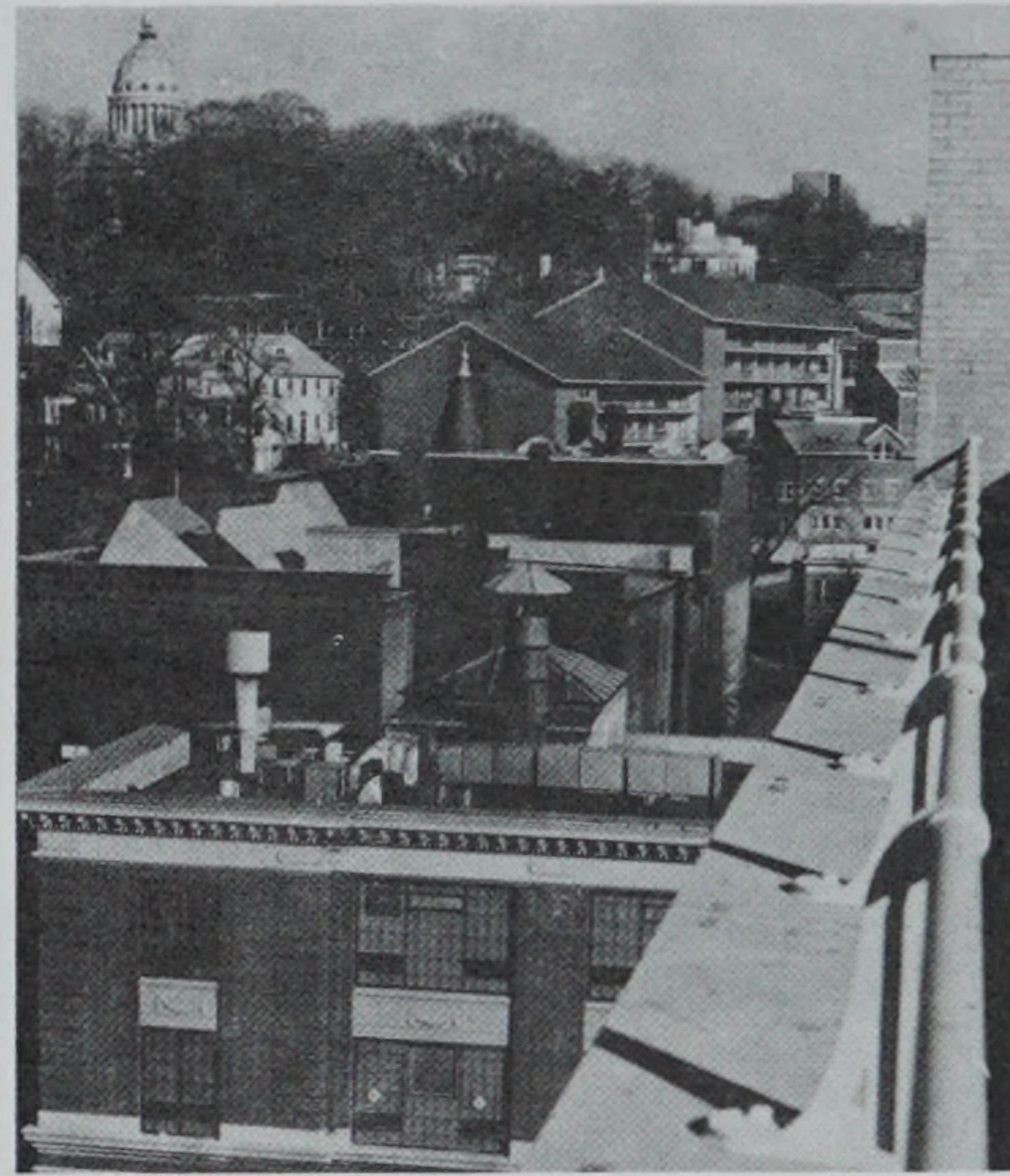


Sivia M. Acosta  
Faculty, Architecture  
74 Oxford Street  
Cambridge, MA 02138  
5.10.59

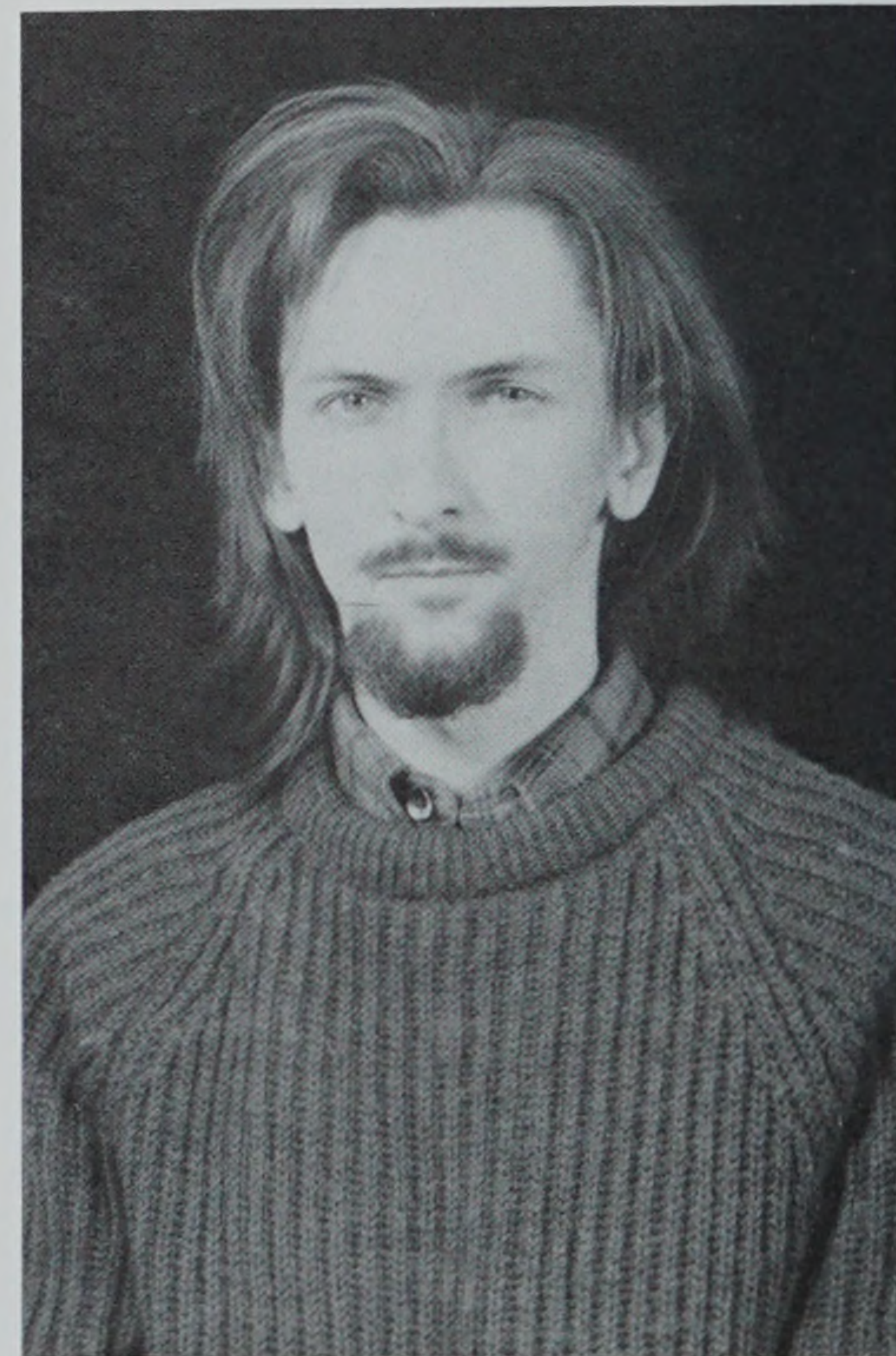


Monika Agnello  
Painting  
56 River Road  
Shirley, NY 11967  
10.22.69



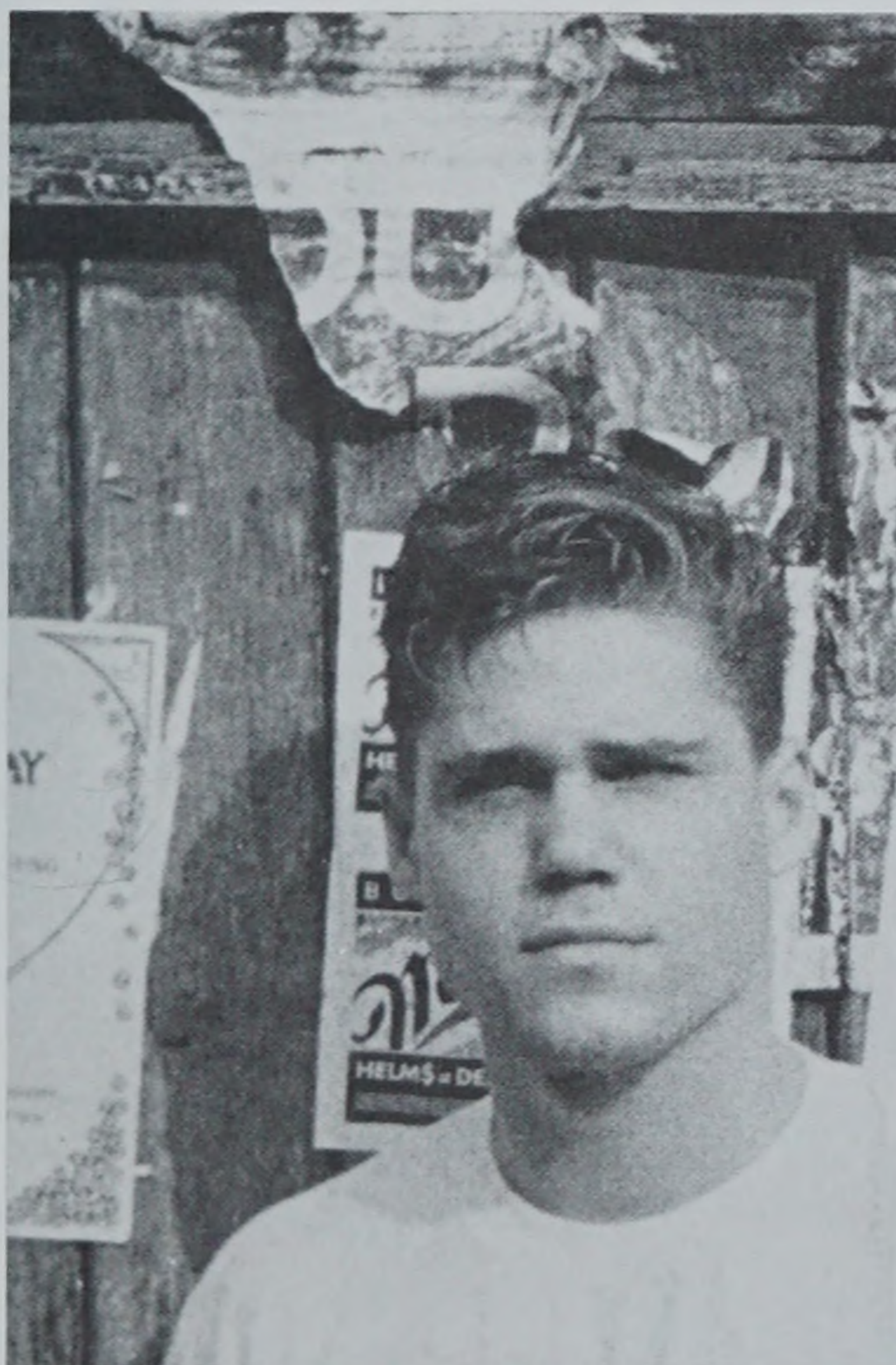


Shoaib A. Ahmad  
Industrial Design  
2A, Khayaban-e-Ghazi Defence Housing Society  
Karachi Pakistan  
11.6.64



Stephen Alberg  
Staff, RISD Store  
15 Sanford Avenue  
Cumberland, RI 02864  
10.11.59





Thomas C. Albrecht  
Illustration  
857 Newfield Avenue  
Stamford, CT 06905  
4.22.69

Eve Alyson  
Photography  
1502 Bigelow Avenue N.  
Seattle, WA 98109  
4.28.67





Erik Anderson  
Sculpture  
St. Lukes Place  
New York, NY  
11.6.67



Peter Anderson  
Graphic Design  
3240 Midkiff Road  
Winston-Salem, NC 27106  
11.5.63



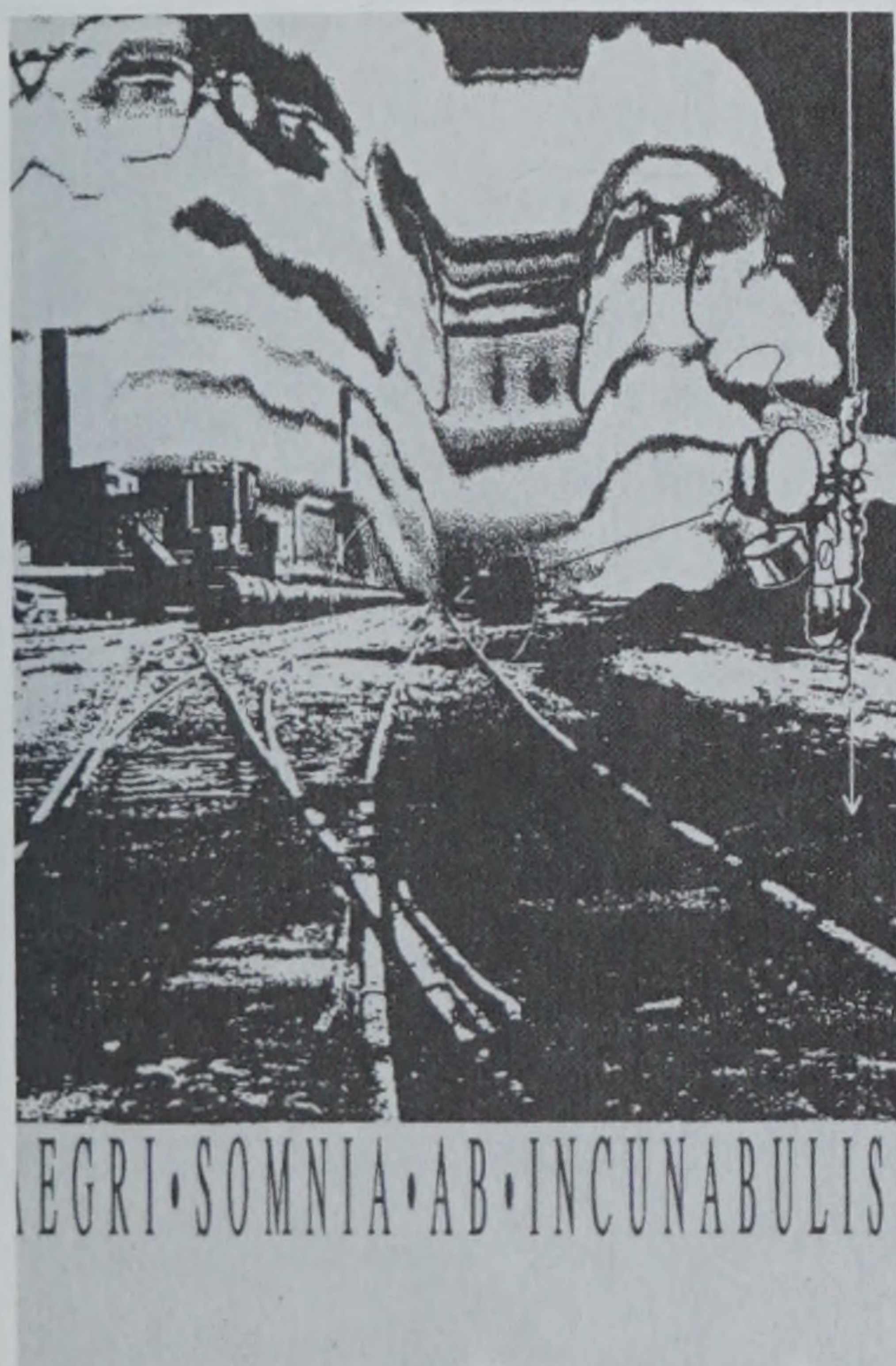
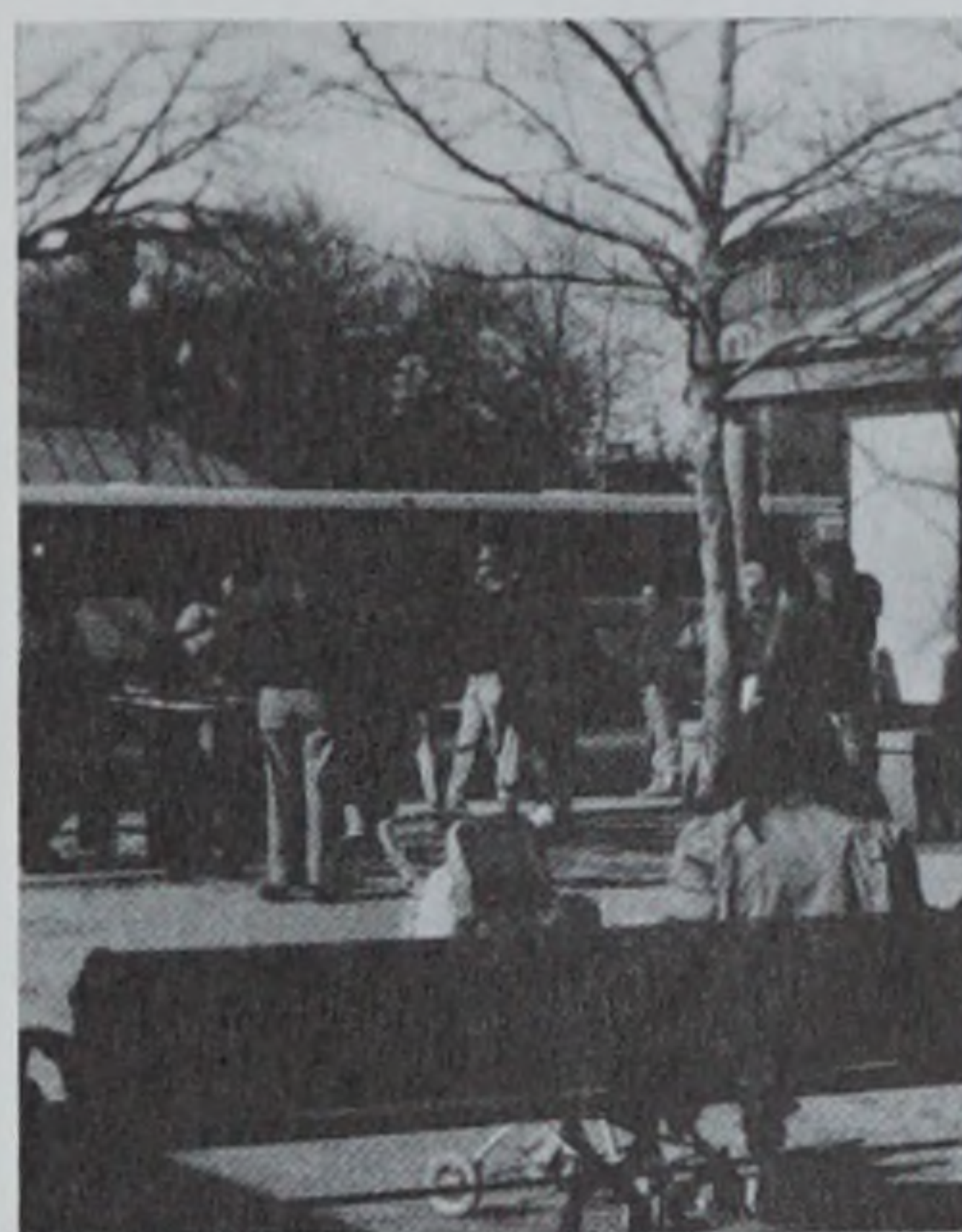


**3 STEEPLE STREET**  
Providence, Rhode Island 02903 (401) 272-3620







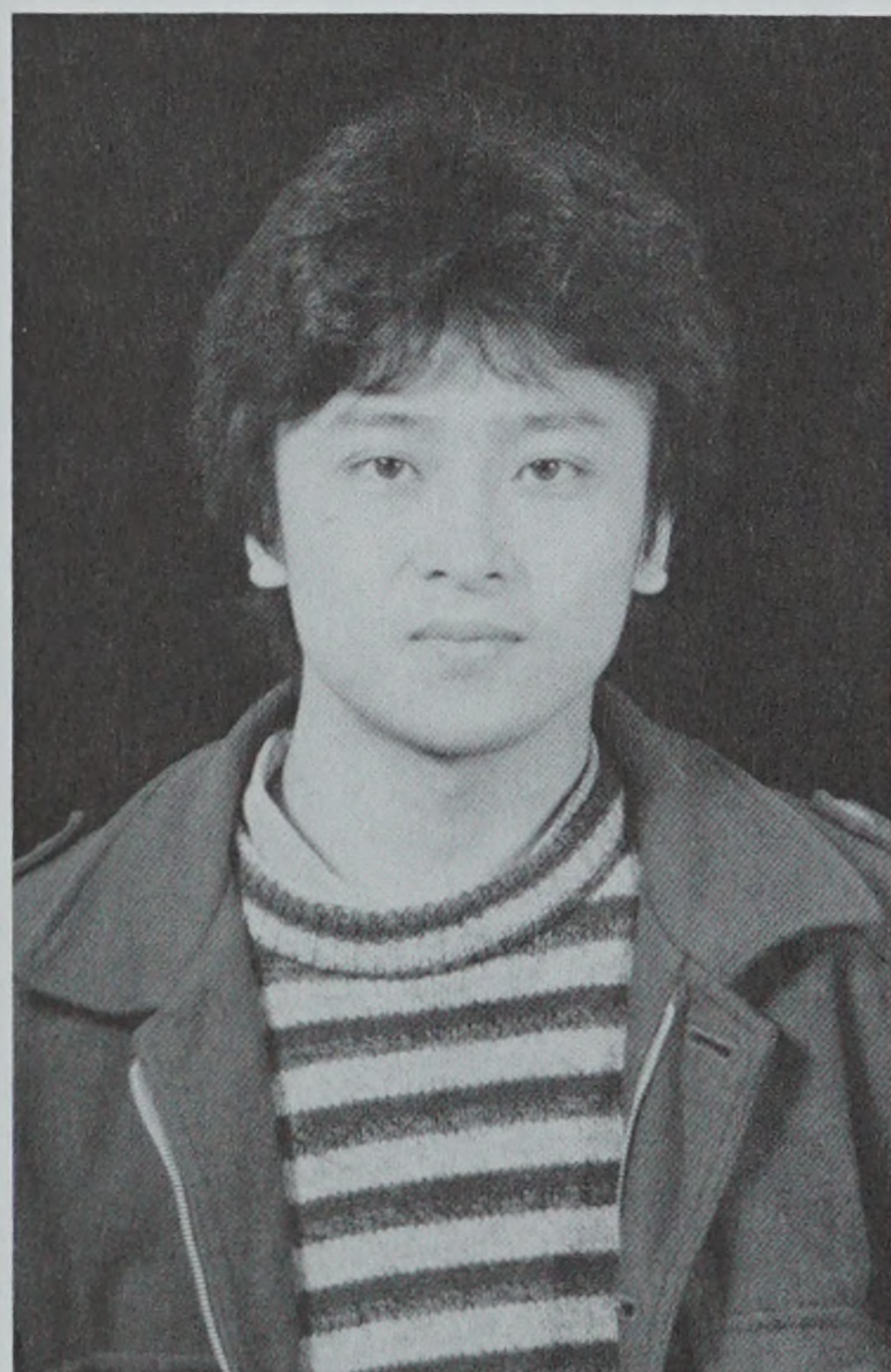


Paul Andrejco  
Illustration  
15 Hunts Mill Road  
Clinton, NJ 08809



Peter Ansel  
Industrial Design  
P.O. Box 794  
East Hampton, NY 11937  
2.2.65



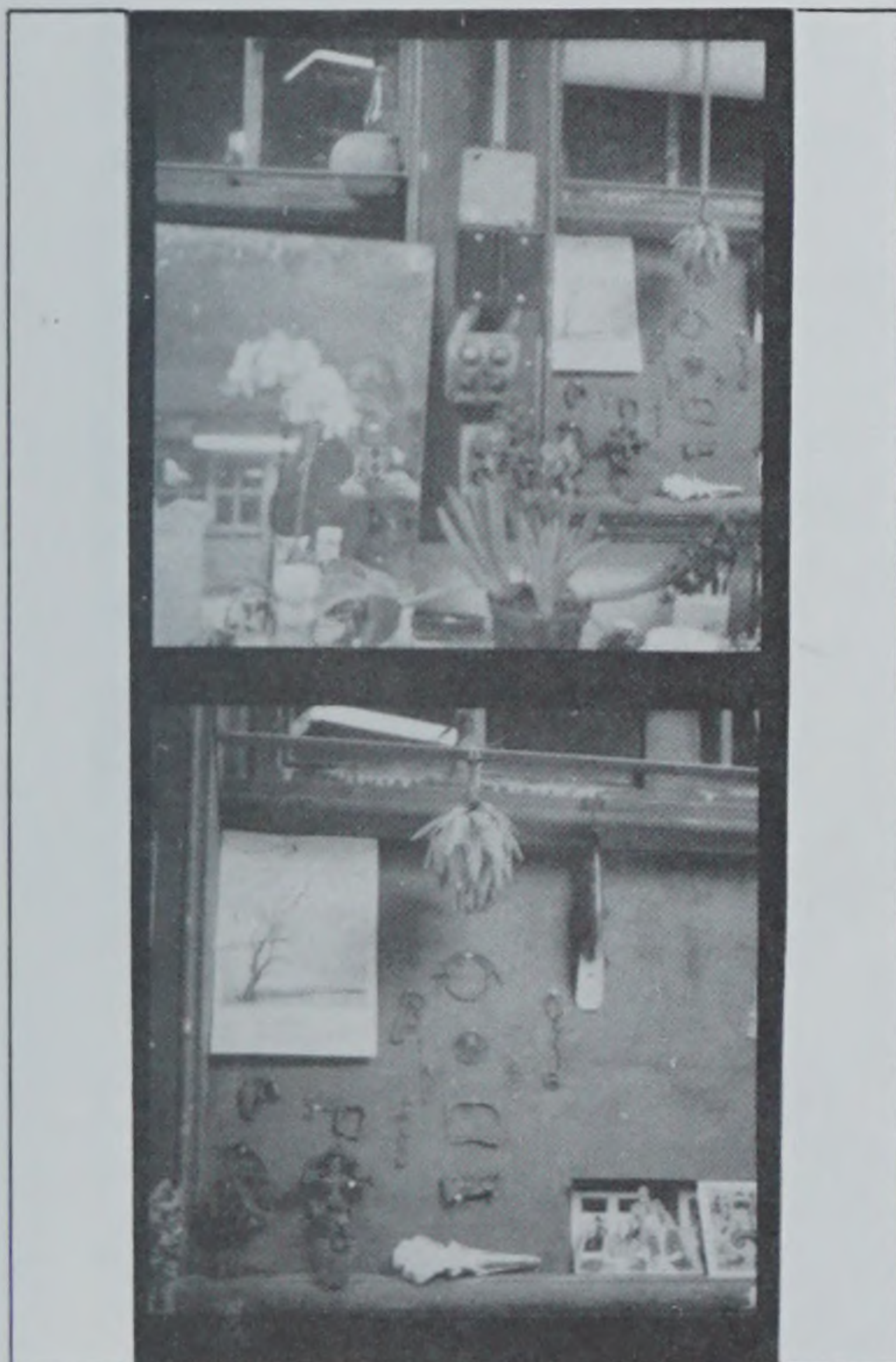


Tsutoma Rota  
Illustration  
RISD Box 242 2 College Street  
Providence, RI 02903  
2.27.64



Michelle Takouhi Apisson  
Industrial Design  
6 Sheppard Lane  
Stony Brook, NY 11790  
3.19.69



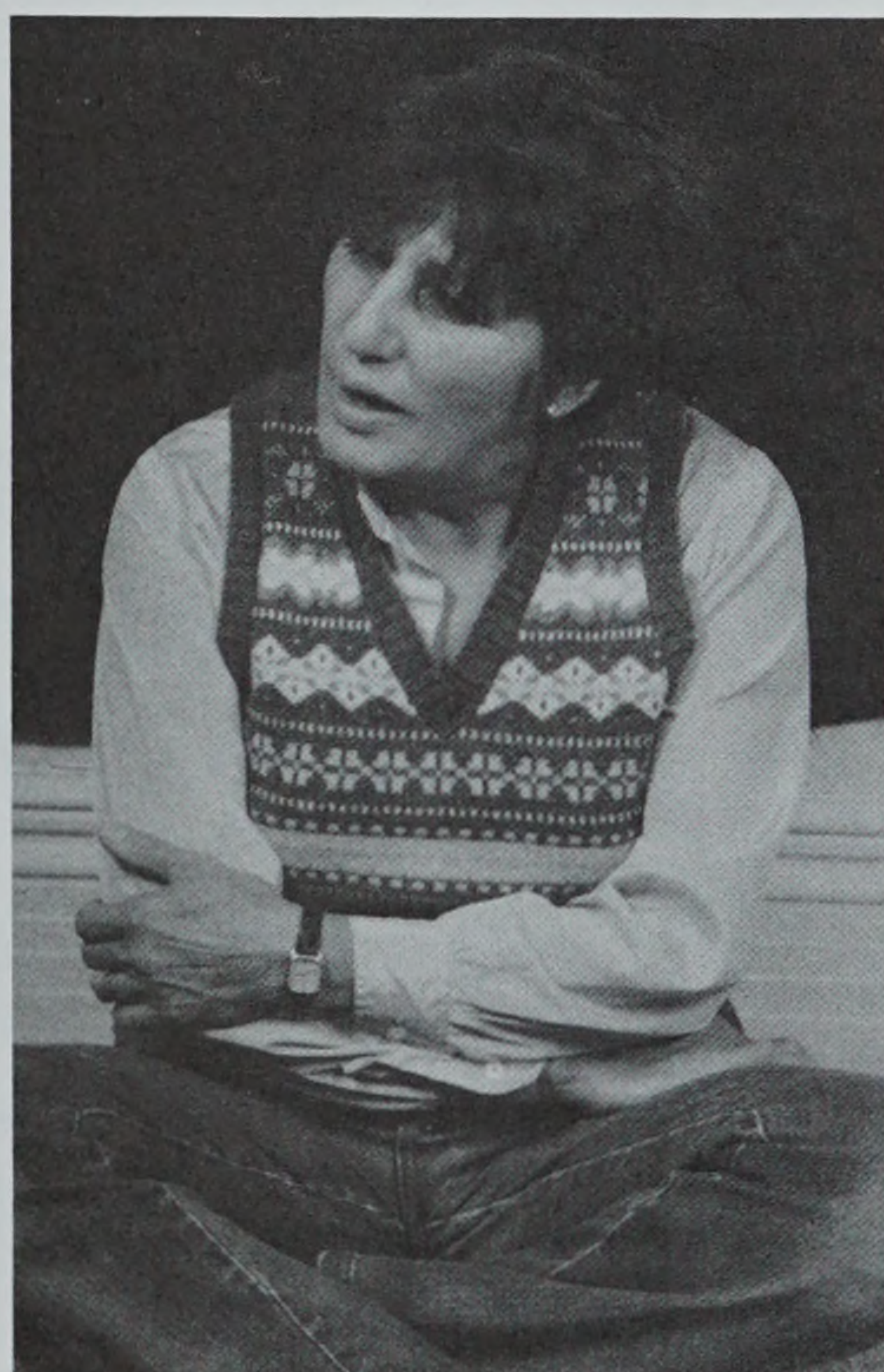


Charity R. Appell  
Painting  
Cottle Brook Farm  
Phillips, ME 04966  
12.21.65

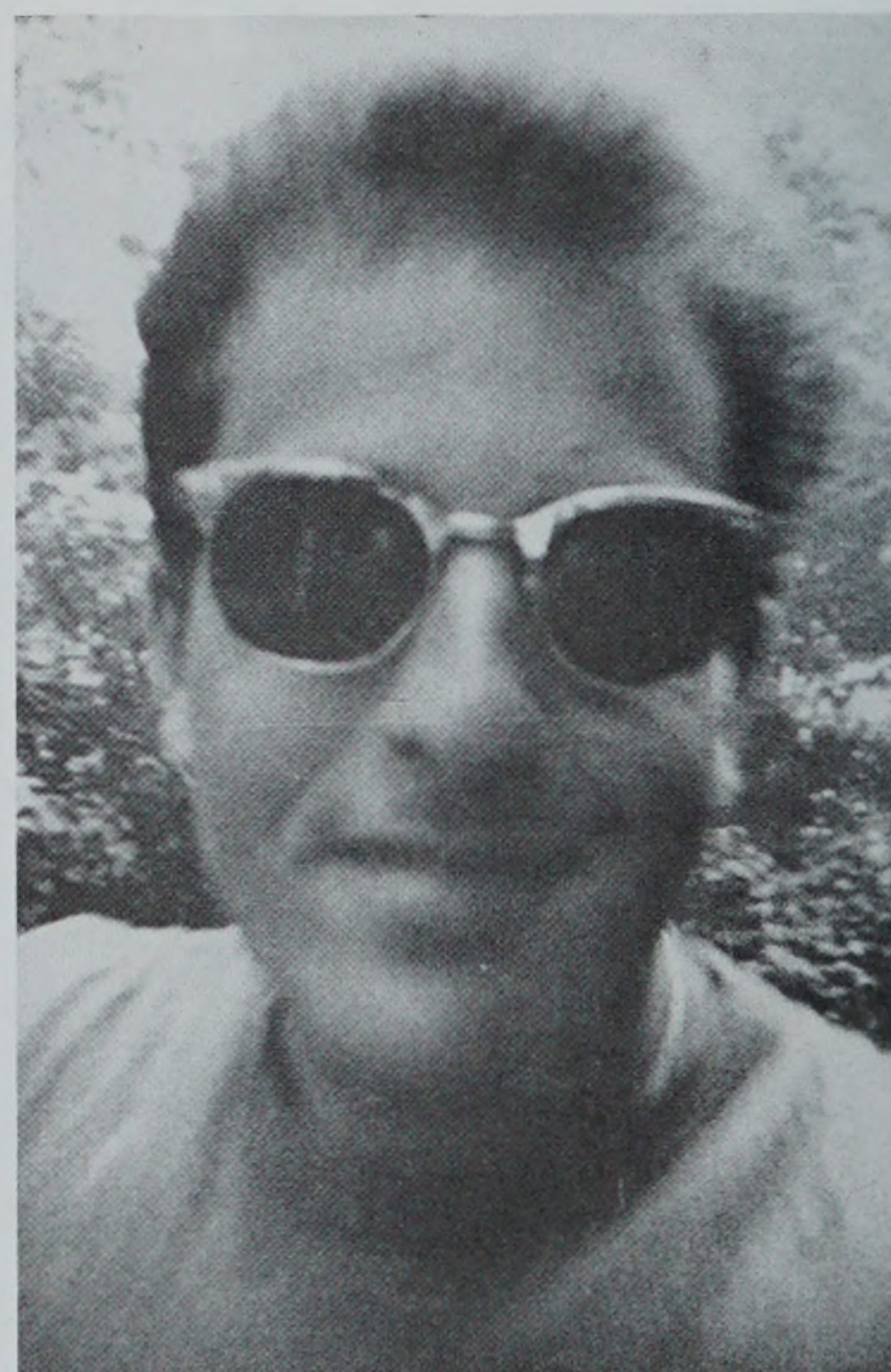


Carolina Arentsen  
Illustration  
El Bosque 333 98 Piso  
Providencia Santiago Chile  
11.4.68



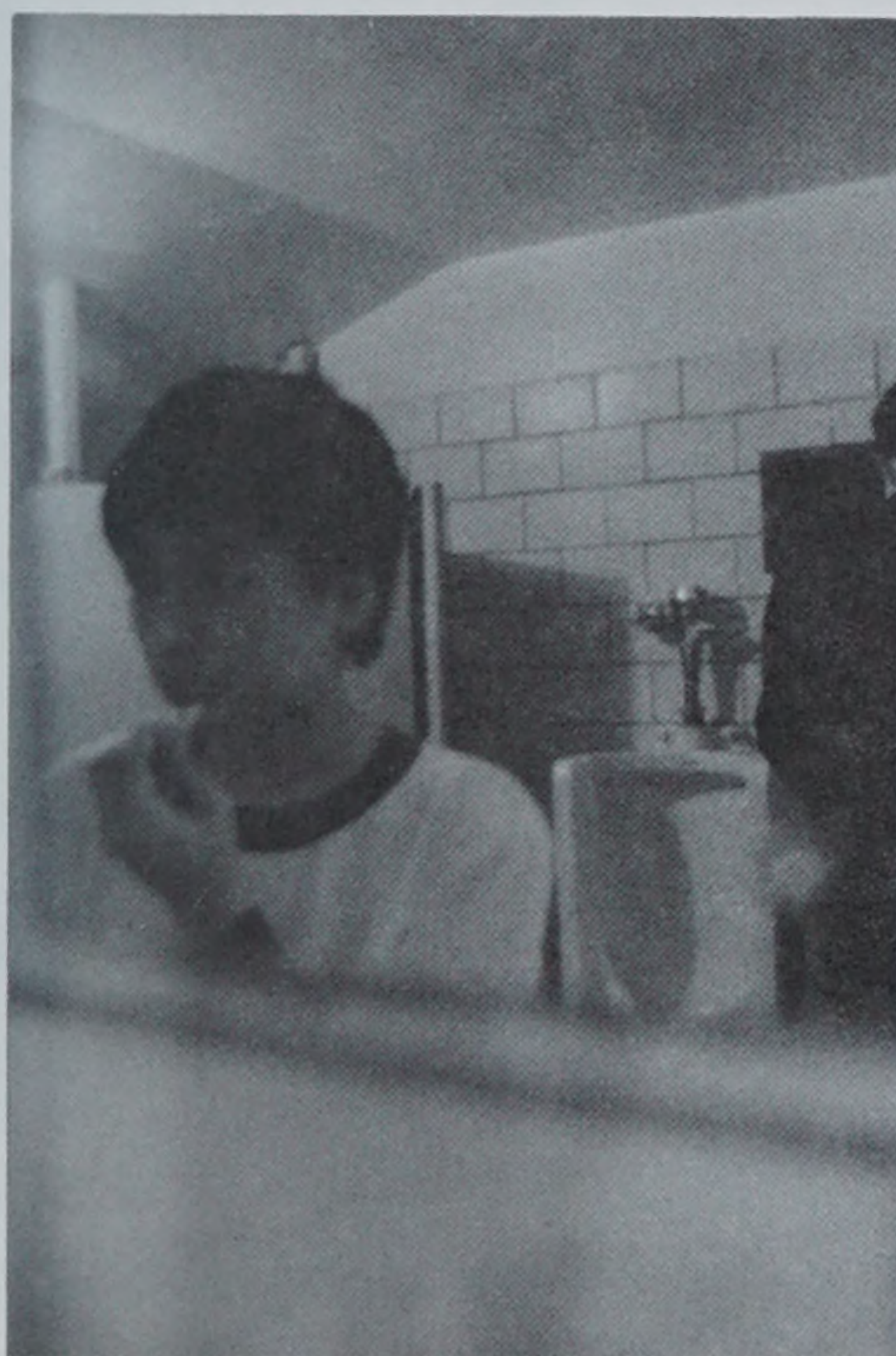


Astrid  
Staff, Metcalf Store  
9 Orchard Avenue  
Greenville, RI 02828

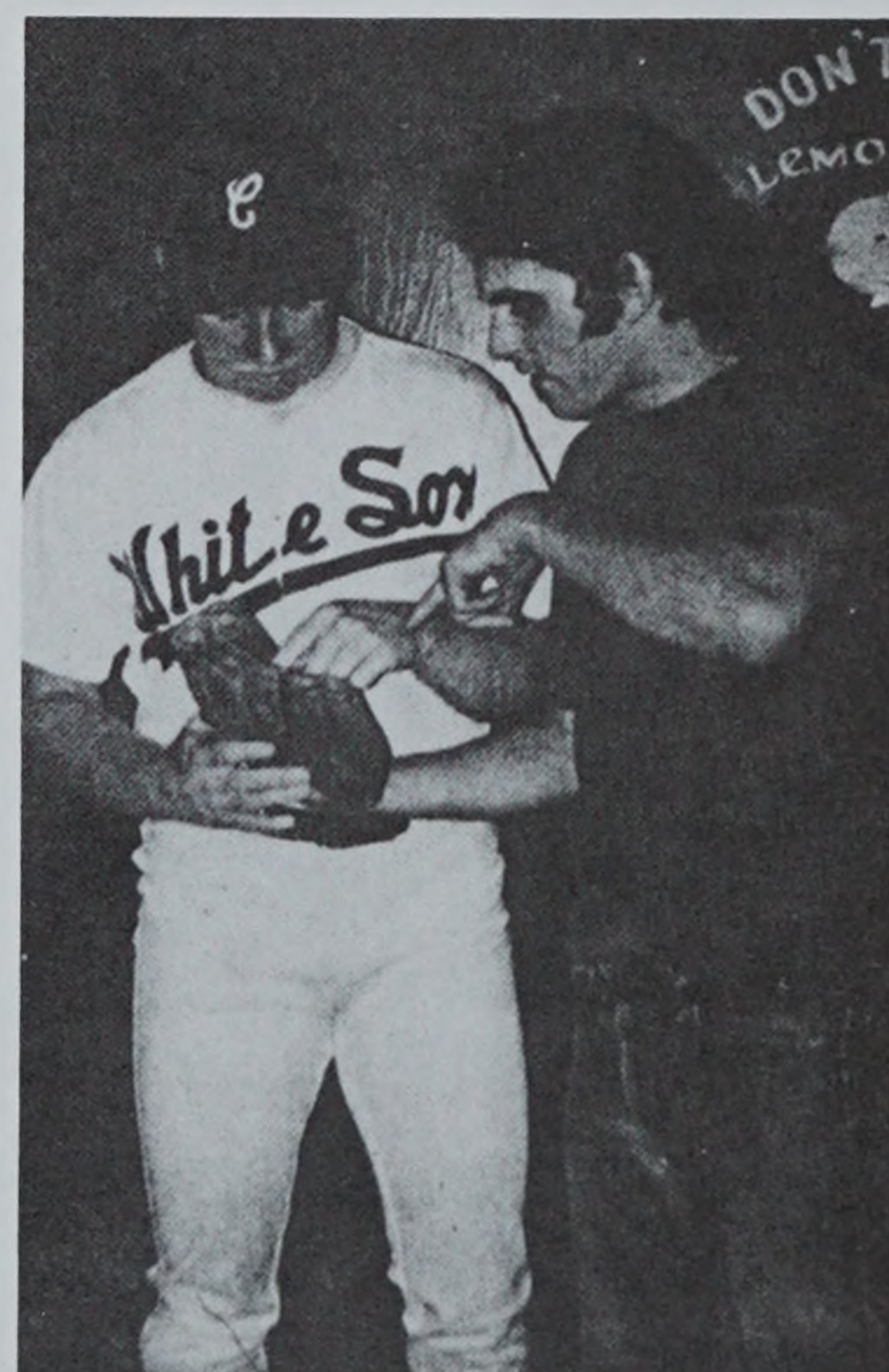


Rafael Attias  
Graphic Design  
395 Benefit Street, 3  
Providence, RI 02903  
9.5.66



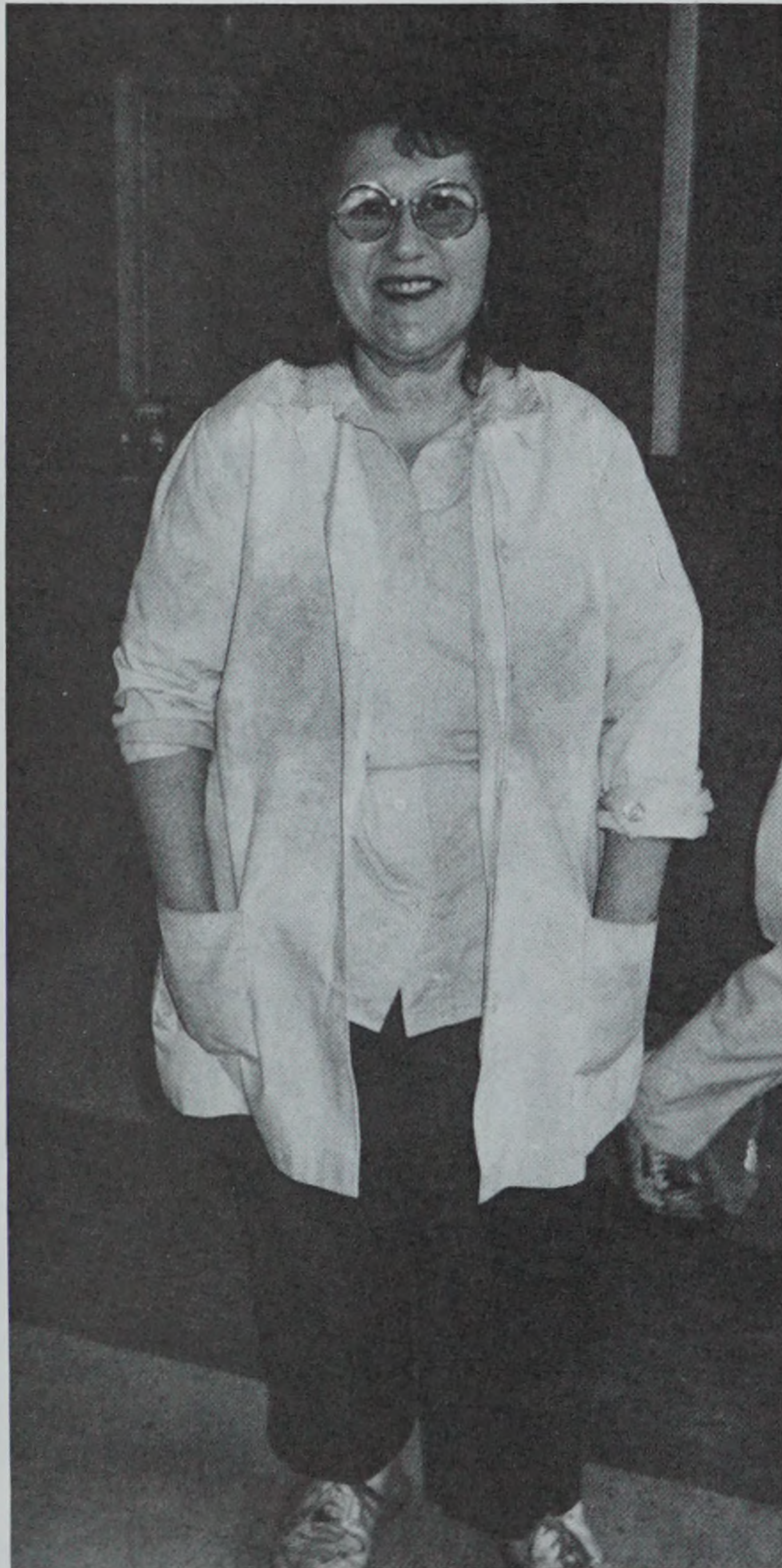


Hae Ruh  
Graphic Design  
6603 Harwood Place  
Springfield, VA 22152  
11.27.68



Jake Rusten  
6926 S. Constance  
Chicago, IL 60649  
3.31.69







# SAO Happenings

SAO Happenings is a weekly publication of the Rhode Island School of Design Student Activities Office 331-3511 extension 280, or 421-0454

## THE SAO HAPPENINGS

is a Student Activities publication, sponsored by the Student Board. The week begins on Wednesday and ends on the following Tuesday. Anyone wanting information printed in the Happenings please stop by the Student Activities Office with your information.

## THURSDAY

4/ 18

**OPENINGS**  
**ROBERT ODEGARD**  
Graphic Design in the Sol Koffler Gallery from 6:00 to 8:00pm.  
**SCULPTURE**  
In the Woods-Gerry Gallery from 8:00 to 9:30pm.

## FRIDAY

4/ 19  
**TAKE-A-BREAK WEEKEND**

**Talent Show.**  
Sign up in SAO for Audition time on Sat. April 13th, 10am to 3pm or April 15th from 7pm to 10pm.

## AIDS BENEFIT BALL

At the Biltmore Hotel from 8:00 to 1:00am. Get your tickets in SAO for \$15.00

**JOIN THE GLAD BAG-A-THON**  
REAP an Keep Providence Beautiful will be cleaning up College Hill. Breakfast and Sign up at 9:30am on the RISD Beach. The Cleanup takes place from 10:00 to 12:00. Thank You.

## MULTICULTURAL FAIR !!

Come join us in our multicultural celebration from 11:30 to 4:00pm in the Upper Refectory. Enjoy food, crafts, cultural performances, music & free admission to a dance that night.\$2 at the door.

## SUNDAY

4/ 21  
**STUDENT SALE!!!**

The sale will be held on Sunday April 21st from 10:00am to 4:00pm. Sign up in SAO for a table. \$10.00.

## MONDAY

4/ 22  
**JESUS JONES CONCERT**

\$5.00 to Students W/ID after April 16, tickets are \$8 W/ID. General Public can purchase tickets on April 18 & 19

only. They are \$10 at the door. Show starts at 8:00pm.

**The Heartland Shuttle** will run every Monday night. It leaves from Metcalf lot at 6:30pm(or when full) and returns at approx. 8:30pm. Go and get your groceries or go to any of the other stores such as Lechmere,SofroFabrics, CVS and many other stores. The shuttle is free to students on a first come basis.

## TUESDAY

4/ 23  
**Student Board**  
Meets today in the Upper Refectory Room -A. All Welcome!!!

## F.Y.I.

**The College Hill Independent** is looking for writers, illustrators, photographers, designers, and other people who want to do great things for the world. Contact RISD box 1980 or the SAO.

**1990 PORTFOLIO** may be purchased in SAO for \$2.00. Get them while they last.

**TO All SENIORS:**  
If you have not already filled out your cap and gown form for Graduation, please stop by the Student Activities Office. This is free and will only take a few minutes of your time. Thank You

## COMING UP SOON:

**BLOOD DRIVE**  
The next blood drive is scheduled for Friday April 26th in the Upper Refectory - Room C 11:00am to 4:00pm. Please stop by and donate.

**It's Back for the 6th year in a Row.**  
The one spring event not to be missed. Dressup your cars, dress up yourselves and get lost on the Roads of New England. Awards ceremony with Burgers and dogs at the finish line. For more info, write Road Rally, RISD Box 154 or call 508-992-6886.

SAO Happenings will print announcements received in the SAO before 4pm Tuesday, we will also print messages on the texlite.

We encourage all organizations, departments and activities to utilize SAO Happenings, as we improve communications in the RISD Community.



fishbone



THE LONIOUS  
MONSTER

• masters of funk tour.  
9 p.m. • April 23 •  
place: R.I.S.D. auditorium  
tickets: free w/R.I.S.D. id  
starting April 20 in SAO

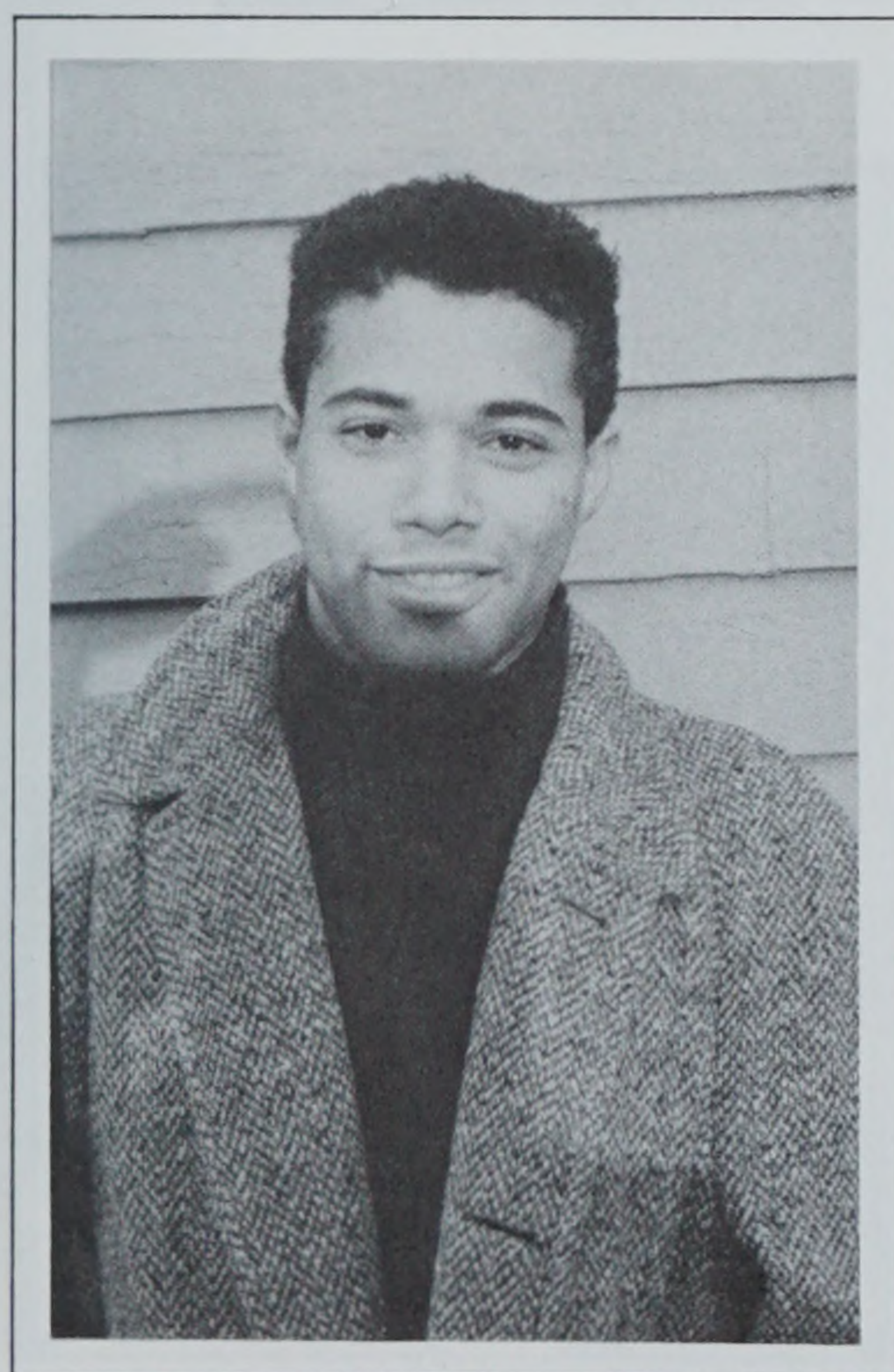




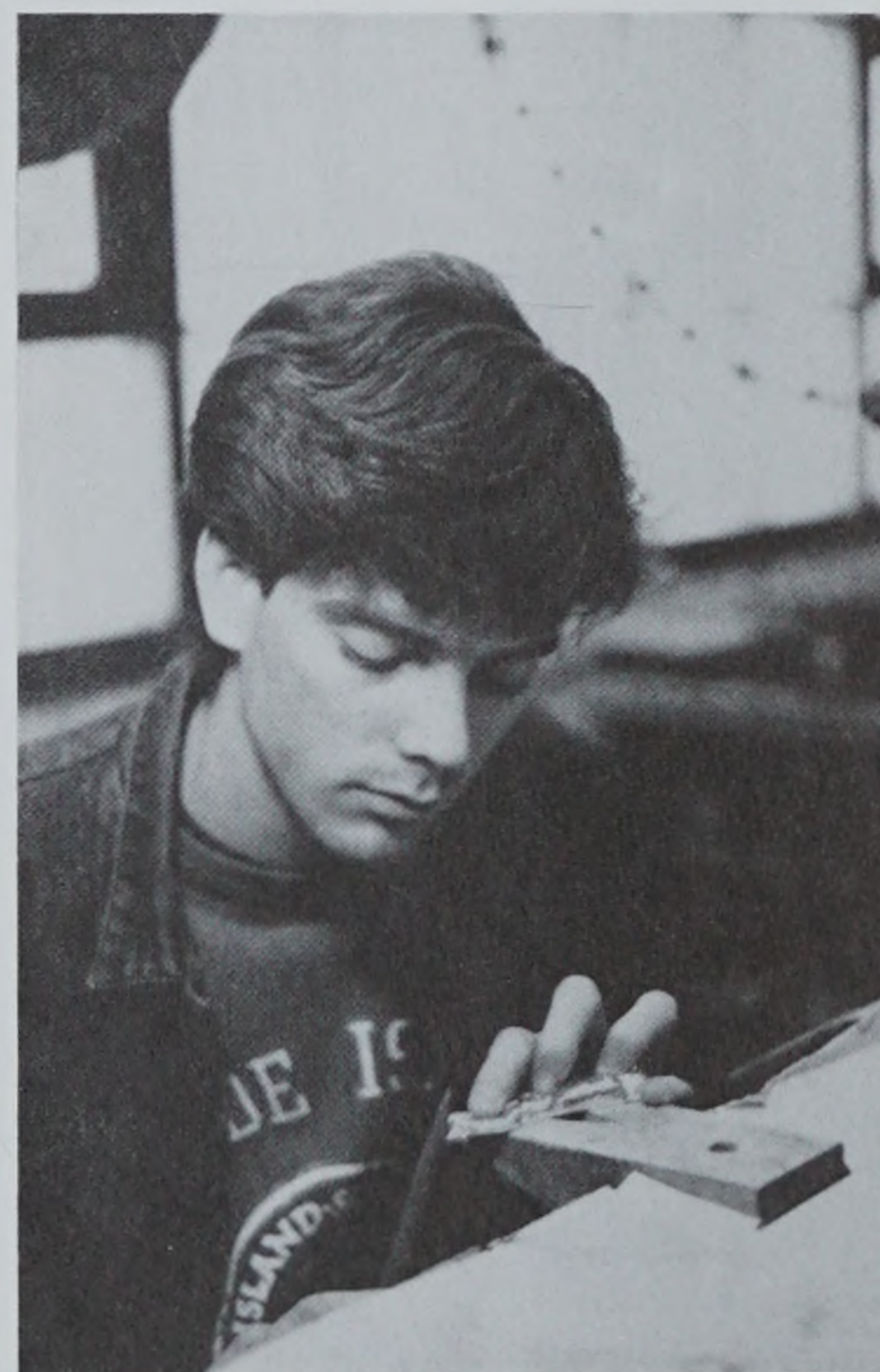


*Bitch of the day*





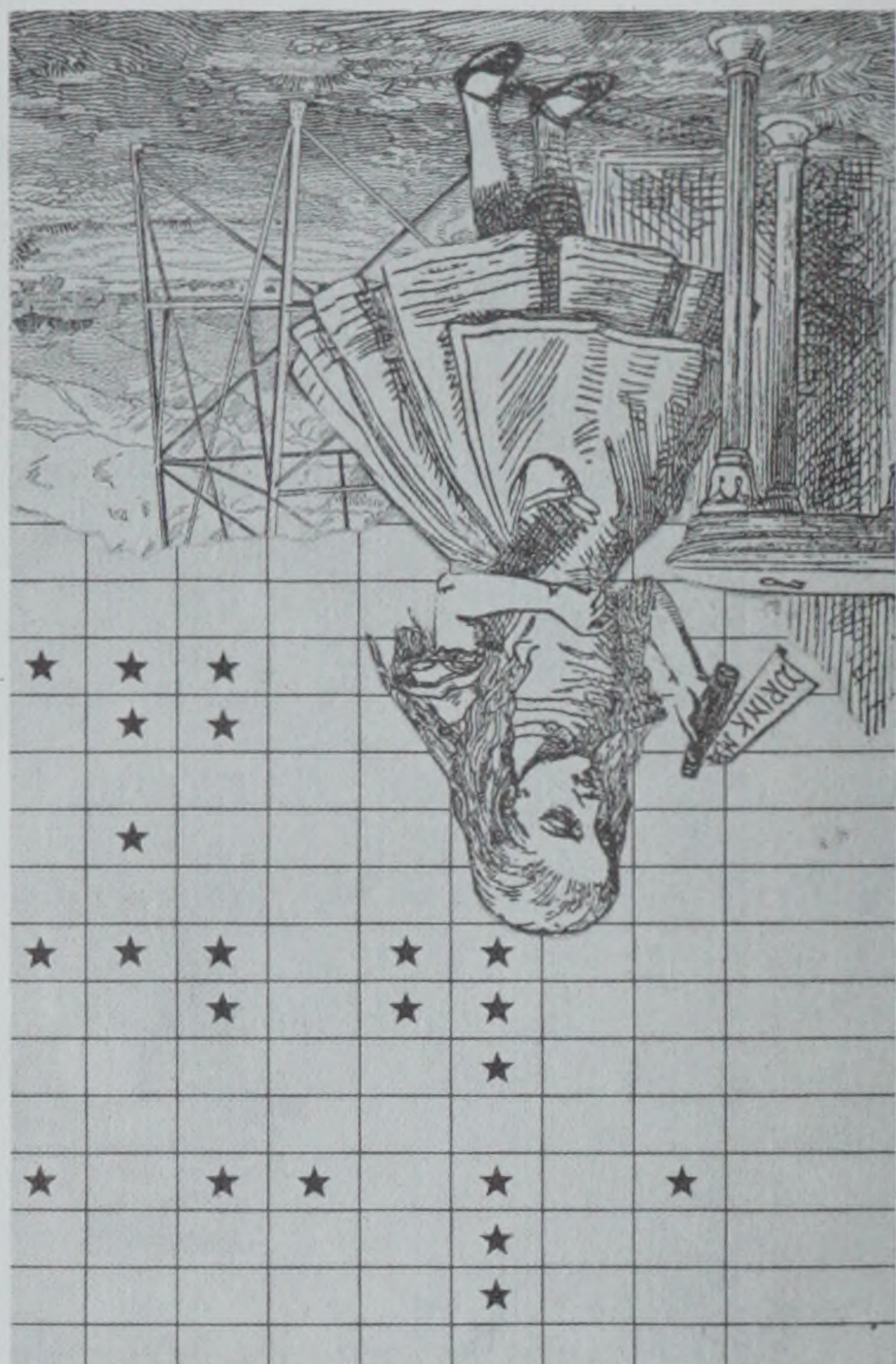
Dominic R'Yant  
Illustration  
24 Vinnicum Road  
Swansea, MA 02777  
8.17.67



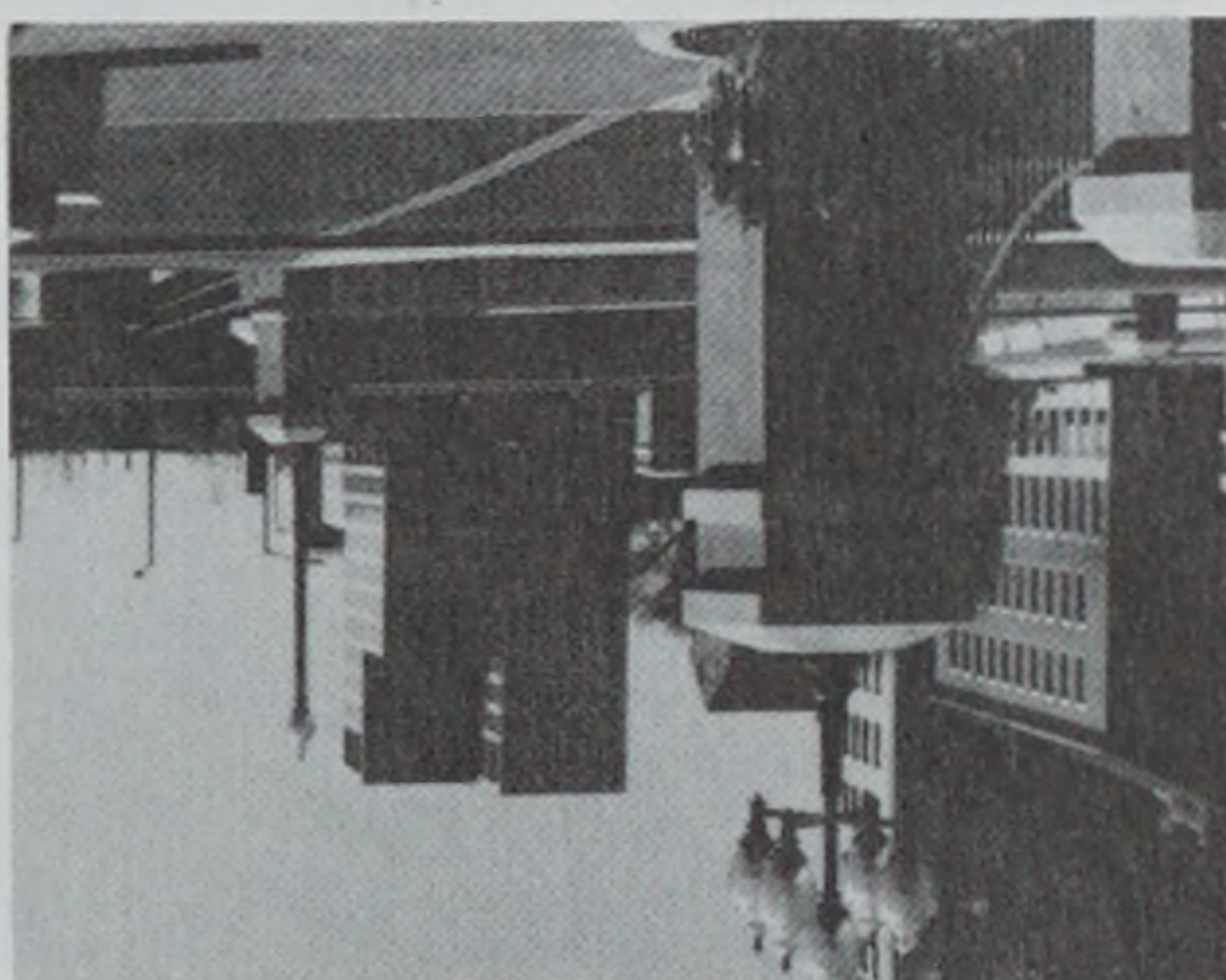
Peter Ayomin  
Jewelry Light Metals  
114 8th Terr. Dillido Island  
Miami Beach, FL 33139  
4.13.68



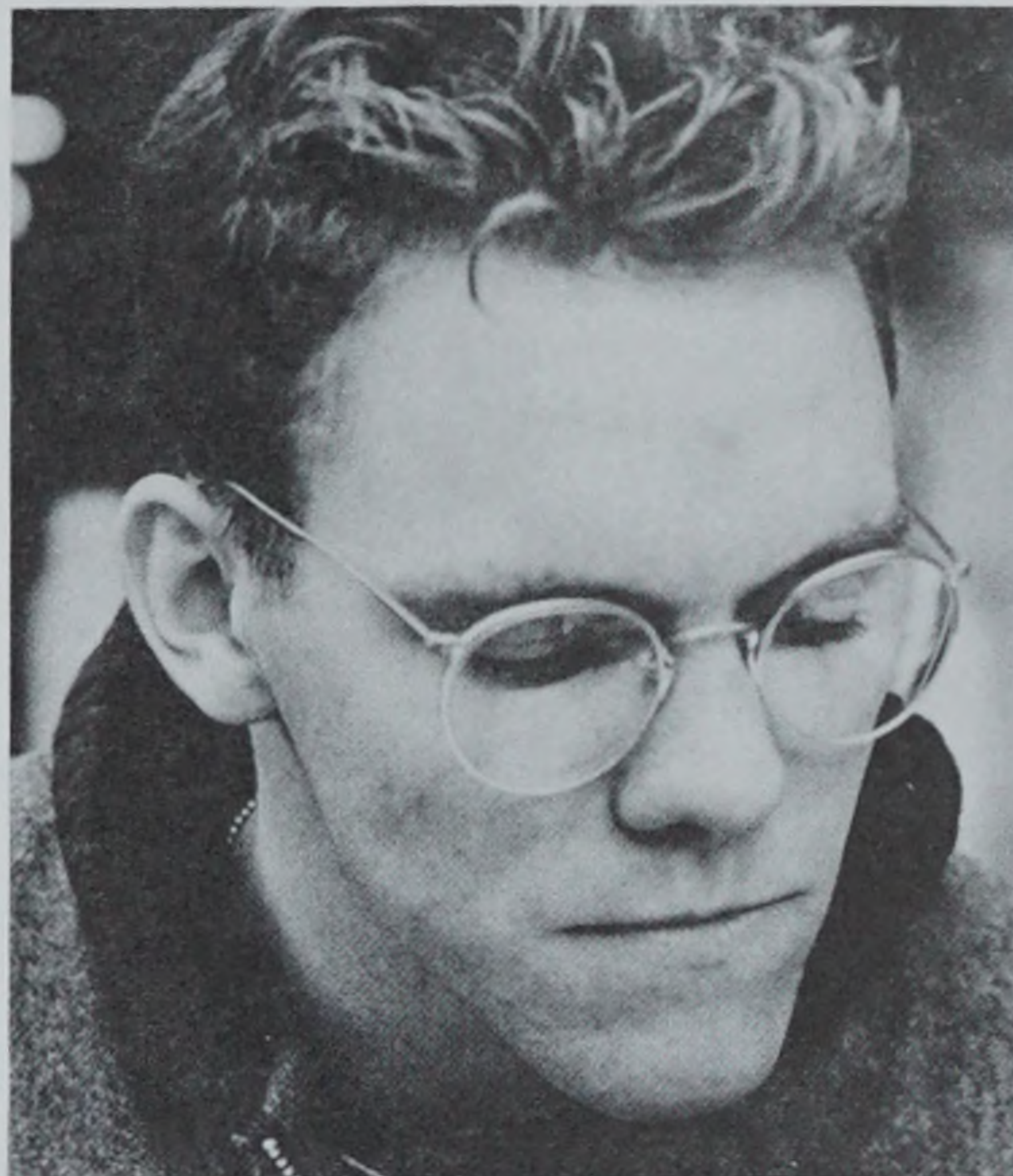
Sean Baily  
Painting  
771 Santa Victoria  
Solana Beach, CA 92075  
10.16.67



Jane Stuart Ball  
Graphic Design  
2630 Bayonne Street  
Sullivan's Island, SC 29402  
3.23.68







Kristen Leah Bannister  
Graphic Design  
3403 Goshen Road  
Newtown Square, PA USA  
6.14.69



Deborah Barkow  
Painting  
305 W. 13th Street  
New York, NY 07043  
8.4.69



## Cabaret and Liberal Arts at RISD

There have been four cabarets sponsored by the Liberal Arts Division, and each program has brought new ideas, talents, and individuals to focus on a particular point of view, place, or time in the history of our culture.

The cabaret has some unique and profound educational goals. It is not a normal Liberal Arts course, but is really a new form of learning at RISD. Each year, over fifty students have participated in the recreation of a moment in history; and by performing in original text or translated versions, become the actors and creators of that historic milieu. The Russian, German, Austrian, and French avant-garde of the early decades of this century have come alive at RISD through the work of the cabaret in a way that could not happen passively in the classroom. It is the direct involvement of students, either as actors, designers, or audience, that gives life and meaning to the cabaret material as it is selected, edited, and performed. And these RISD cabarets have transformed us into that past, placing us for an instant in another environment; as participant observers, enriched and opened to the culture of the day or the folly of the moment.

The depth of the learning experience is demonstrated by the intensity and quality of the performance. As the cabaret distills for us the historic nuances, events, and movements of an epoch, the music hall replaces the lecture hall.

Yet at the same time, and precisely because of their participation in the cabaret, the performers, researchers, technicians, and audience share in the best and most personal manner, the study of the Liberal Arts at RISD.

Edward Dwyer

Chairman, Division of Liberal Arts





9:00 -10:00 am  
**College Work Study (CWS) Meeting**  
 Refectory, Room A  
 Freshmen/Transfer/Graduate Students  
 Only for those students eligible for CWS. Information on jobs available and general guidelines will be provided.

10:00 am-Noon  
**Freshmen/Transfer/Graduate Students Convocation**  
 Auditorium  
 An official welcome to academia for new students and faculty.

Noon-1:30 pm  
**President's Luncheon**  
 Refectory/Quad  
 Freshmen/New Transfer and Graduate Students  
 Students on the Meal Plan and faculty are invited by President Thomas Schutte to enjoy an informal lunch together.

1:00 -8:00 pm  
**Newport Trip**  
 Transfer Students  
 Join friends for an enjoyable afternoon in historical Newport. Interesting architecture, New England beaches, the famous Cliff walk, quaint shops, and a variety of restaurants present something for everyone. Buses leave at 1:00 pm from the Metcalf lot on South Main St.

1:00 -2:30 pm  
**Academic Advising**  
 Graduate Students  
 For all graduate students who have questions about their academic programs.

1:00 -4:00 pm  
**Registration for Classes**  
 Bank Building  
 Graduate Students

2:00 -5:00 pm  
**Information Sessions**  
 Waterman Bldg., Room 31  
 Refectory, College Bldg. Room 412  
 Freshmen  
 An afternoon to meet many important people at RISD. You will participate in three sessions: Inside the Studio, hosted by the chairman and faculty of Freshman Foundation; Making the Transition to RISD, presented by the Student Affairs Staff; and the UCLA Survey, required for all freshmen (not a test!). Details will be available when you arrive.

4:00 -6:00 pm  
**Graduate Student Welcome Reception**  
 President's Patio, Bowen St.  
 New graduate students are invited to meet with RISD President, Vice Presidents, faculty, and staff. This will be an opportunity to become acquainted with each other. Refectory, Room A, if rain.



- |  |                      |
|--|----------------------|
| 2 Woods-Gerry House                                    | 10 Waterman Building |
| 3 Residence Hall<br>A. Homer Hall<br>B. Nickerson Hall | 11 Carr House        |
| 4 Illustration Studies Building                        | 12 Museum of Art     |
| 5 RISD Bookstore                                       | 13 Bank Building     |
| 6 Design Center  | 14 Memorial Hall     |
| 7 Auditorium Building                                  | 15 College Building  |
| 8 Market House   | 17 Ewing Building    |
| 9 Metcalf Building                                     | P Parking Areas      |
|  | ▲ Entrance           |

*Freshmen*

*Transfer*

*Graduate*



Student Orientation  
 1987



**Saturday, September 12, 1987**

**Freshmen**

9:00 am-2:00 pm

**Check-In for Resident and Commuting Students**

55 Angell St.

Health forms must be submitted and bills paid before this check-in process can be started. ID photos will be taken for all freshmen. Keys will be distributed to students living in RISD housing. Please call (401-331-3511, ext. 215) or write prior to Labor Day, if you cannot arrive by 2 pm.

10:00 am-6:00 pm

**Bookstore open**

Design Center

11:30 am-1:15 pm

**Lunch Buffet**

Refectory

This cold buffet luncheon is free for all freshmen. The charge for parents and guests is \$4.00.

2:15 pm and 3:30 pm

**"For Parents Only" Information Session**

Woods-Gerry House, 62 Prospect Street.

During this session, with the Vice-President for Student Affairs as host, parents will have an opportunity to learn more about RISD academics from the chairman of Freshman Foundation, residence life from the director of the Residence Life Program, and student government from the president of the Student Board. You will have an opportunity to ask questions. (Repeated at 3:30 pm).

2:15 pm and 3:15 pm

**Museum of Art Tours**

Museum of Art, 224 Benefit Street.

The Director of the Museum of Art will host a tour through the Museum providing opportunity to view many museum collections, as well as special exhibits. (Repeated at 3:15 pm).

The Museum of Art will be open throughout the day.

2:30-4:00 pm

**Campus Tours**

Benefit Street (Memorial Hall)

The tours will be leaving on the half hour from the Information Booth on Benefit St. Participants will visit the freshmen academic buildings and the general campus.

3:00 -4:00 pm

**Students Only**

Auditorium (Canal Street at Market Square)

A chance to meet briefly with the Campus Contact Volunteer who wrote to you earlier in the summer, and also to meet a representative from the Student Board.

4:30 -5:30 pm

**Farewell to Parents**

This time is set aside to make sure you have all your belongings from the car, have said goodbye to your parents, and are ready to participate in the experience that is RISD.

6:00 pm

**Dinner**

Tonight's dinner is especially prepared for you by the RISD Chef. Commuters are welcome, at no cost. You will have an opportunity to meet the RISD President and Vice-Presidents, as well as faculty and staff. The meal plan now begins for all freshmen living in campus housing.

7:30 pm

**Hall Resident Floor Meetings**

Residence Halls

These required meetings will be held on individual hall floors, with Resident Assistants. Questions will be answered, concerns addressed, and guidelines for living in housing discussed.

7:30 pm

**Meeting for Commuting Students**

Refectory, Room A

This comprehensive meeting is required for all freshmen commuters. Here you'll have all questions answered and get tips on commuting to RISD.

10:00 pm

**Social Event**

Refectory

Enjoy music and fun with a D.J. in an entertaining atmosphere. An opportunity to meet new friends. Commuters invited.

**Sunday, September 13, 1987**

**Freshmen, New Transfer and Graduate Students**

8:00-10:00 am

**Continental Breakfast**

Refectory

Students on the Meal Plan

10:00 am-3:00 pm

**Check-In for Resident Students**

55 Angell St.

Transfer Students

New students living in RISD housing may pick up residence keys at this time. Health forms should be submitted and bills paid before this check-in process is begun. Please call or write the Housing and Residence Life Office prior to Labor Day if you cannot check-in before 3:00 pm. PLEASE NOTE: First meal for those on meal plan is Sunday dinner.

F

T

G

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11:30 am-4:00 pm

**Freshmen Picnic**

Tillinghast Farm

For all freshmen residents and commuters. Free buses to the RISD Farm will leave from the Metcalf parking lot (across from the Auditorium) at 11:30 am sharp. Bring a jacket and sunscreen. A barbecue will be provided at 12:30 pm. No lunch in the Refectory today. Buses will leave the Farm at approximately 3:30 pm. If it rains, meet in the Refectory for alternate plans.

3:00 pm

**Campus Tour**

Benefit Street (Memorial Hall)

Transfer/Graduate Students

An hour-long walking tour will leave from the Information Booth, on Benefit St. If you wish to become familiar with the territory, this will be a good way to learn the RISD campus.

4:00 -6:00 pm

**Transfer Student Welcome Reception**

President's Patio

Bowen Street, corner of Prospect Street

New transfer students are invited to meet with RISD President, Vice Presidents, faculty, and staff. This will also be an opportunity to become acquainted with one another. In case of rain, Refectory, Room A.

5:00 -6:30 pm

**Dinner**

Refectory

Students on Meal Plan.

8:00 pm

**Social**

Freshmen/Transfer/Graduate Students

Residence Quad, Waterman Street.

**Monday, September 14, 1987**

7:15 -8:30 am

**Breakfast**

Refectory

Students on the Meal Plan

8:00 -10:00 am

**International Students' English Placement Exam**

College Building, Room 412

Required for all new international students: freshman, transfer, and graduate.

9:00 am-4:00 pm

**ID Photos**

College Building, 1st Floor

Transfer/Graduate Students

In order to receive your RISD photo ID, please bring your registration form as proof of tuition payment.

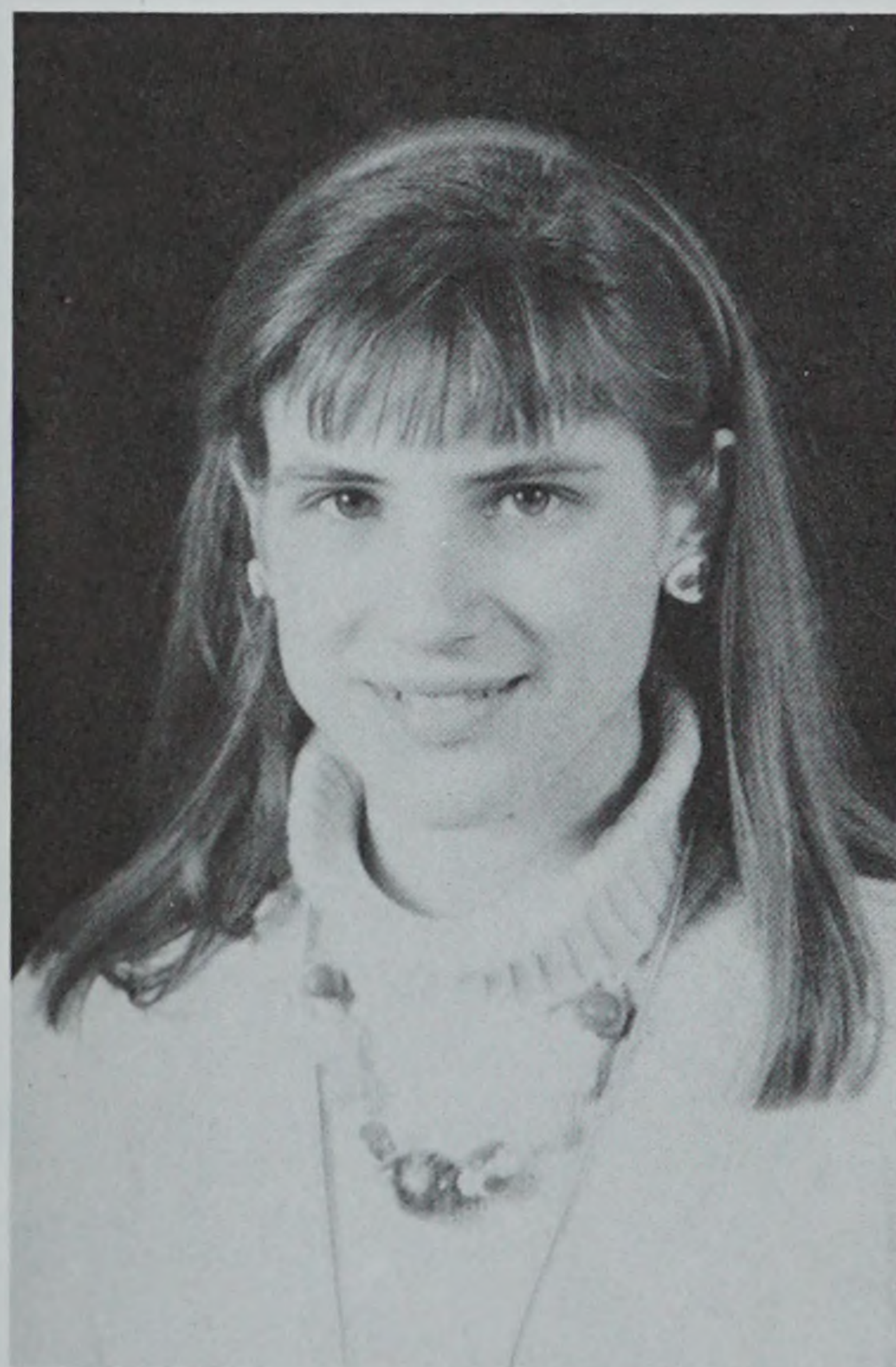




Ann Barnard  
Ceramics  
9 East Transit Street  
Providence, RI  
7.30.57

Marc Baron  
Staff, Graphic Design  
30 Mattity Road  
N. Smithfield, RI  
6.4.56



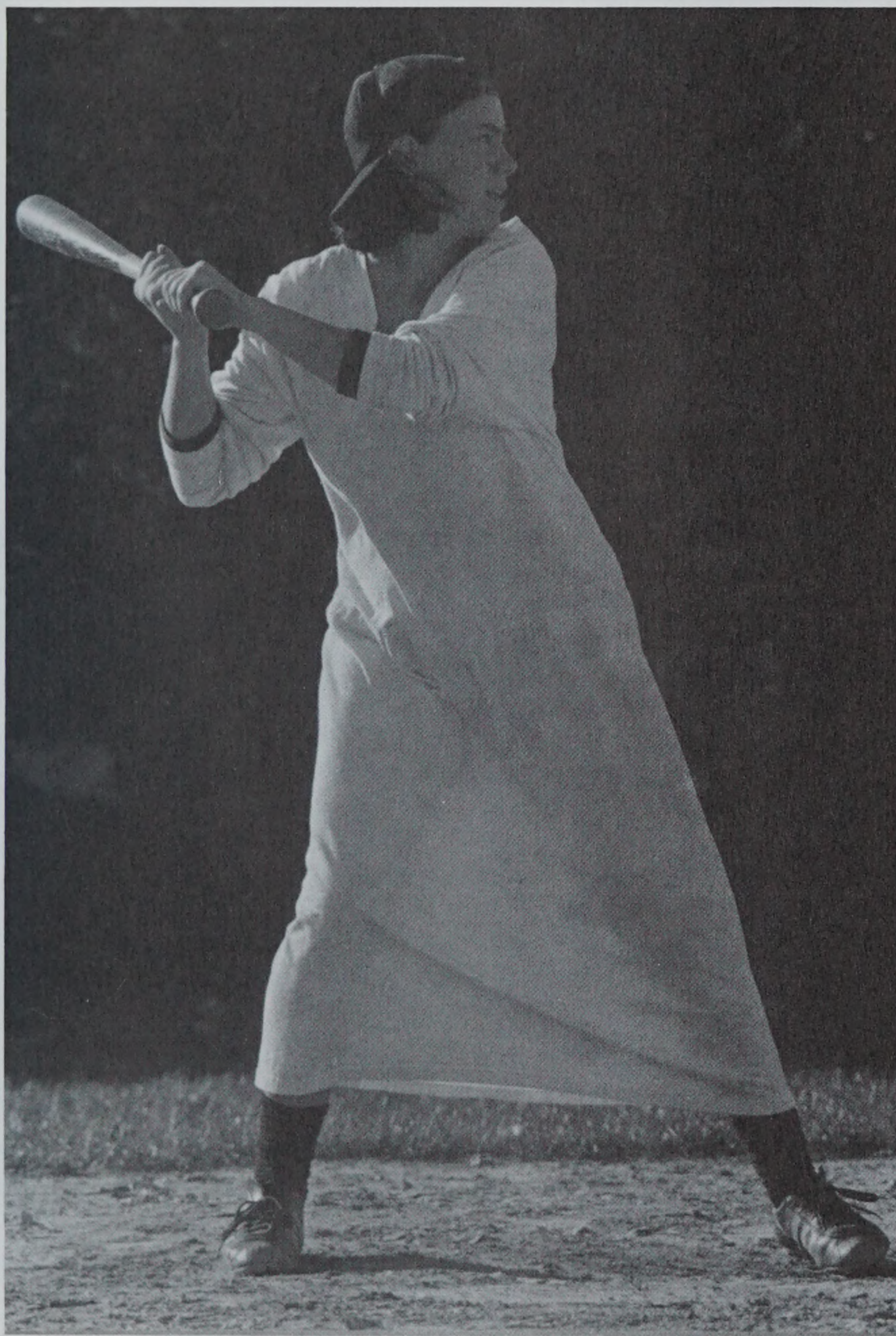


Alecia Barry  
Staff, Picture Collection

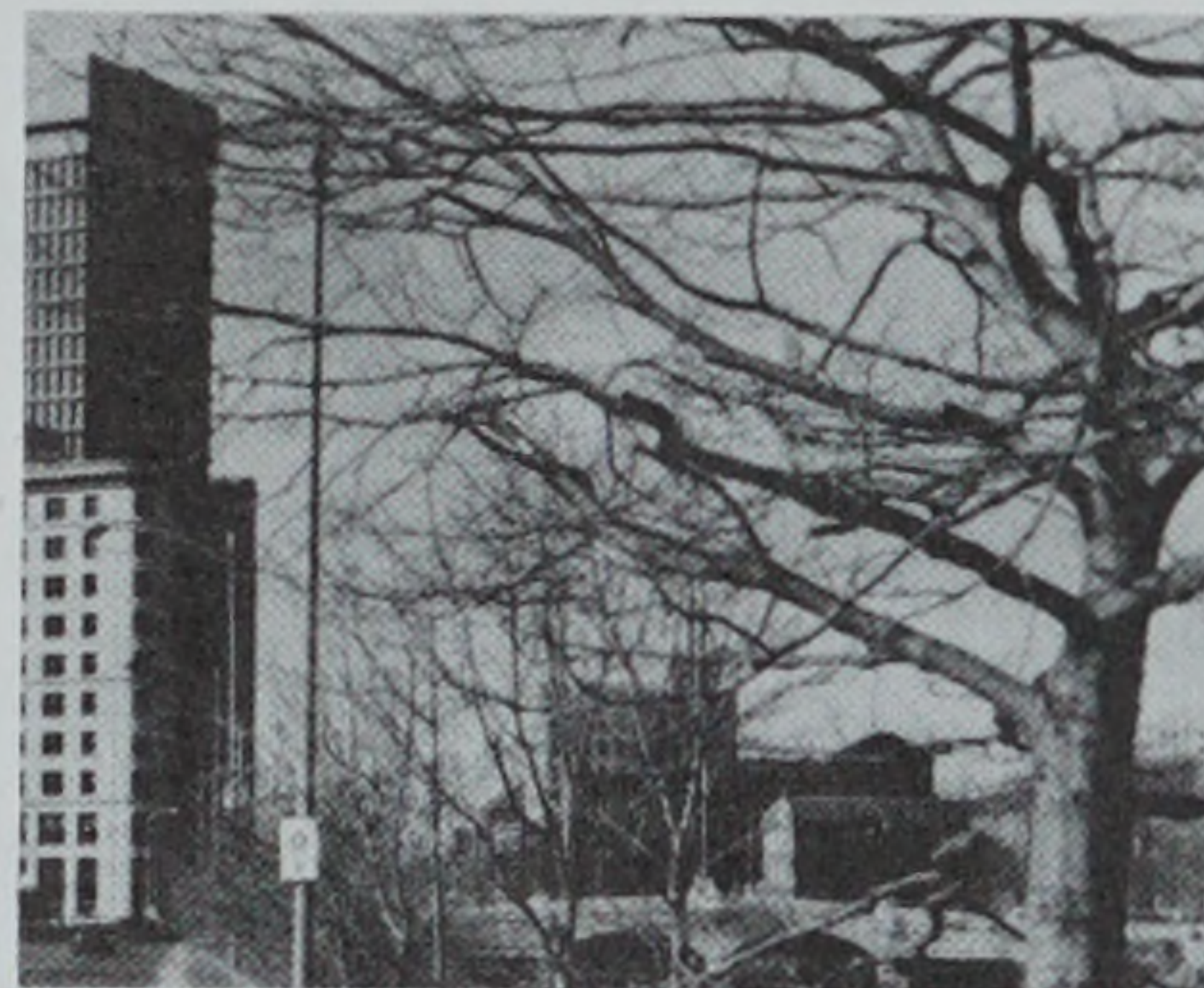


Leila Battle  
Architecture  
1295 Amsterdam Avenue 8B  
New York, NY 10027  
7.19.69







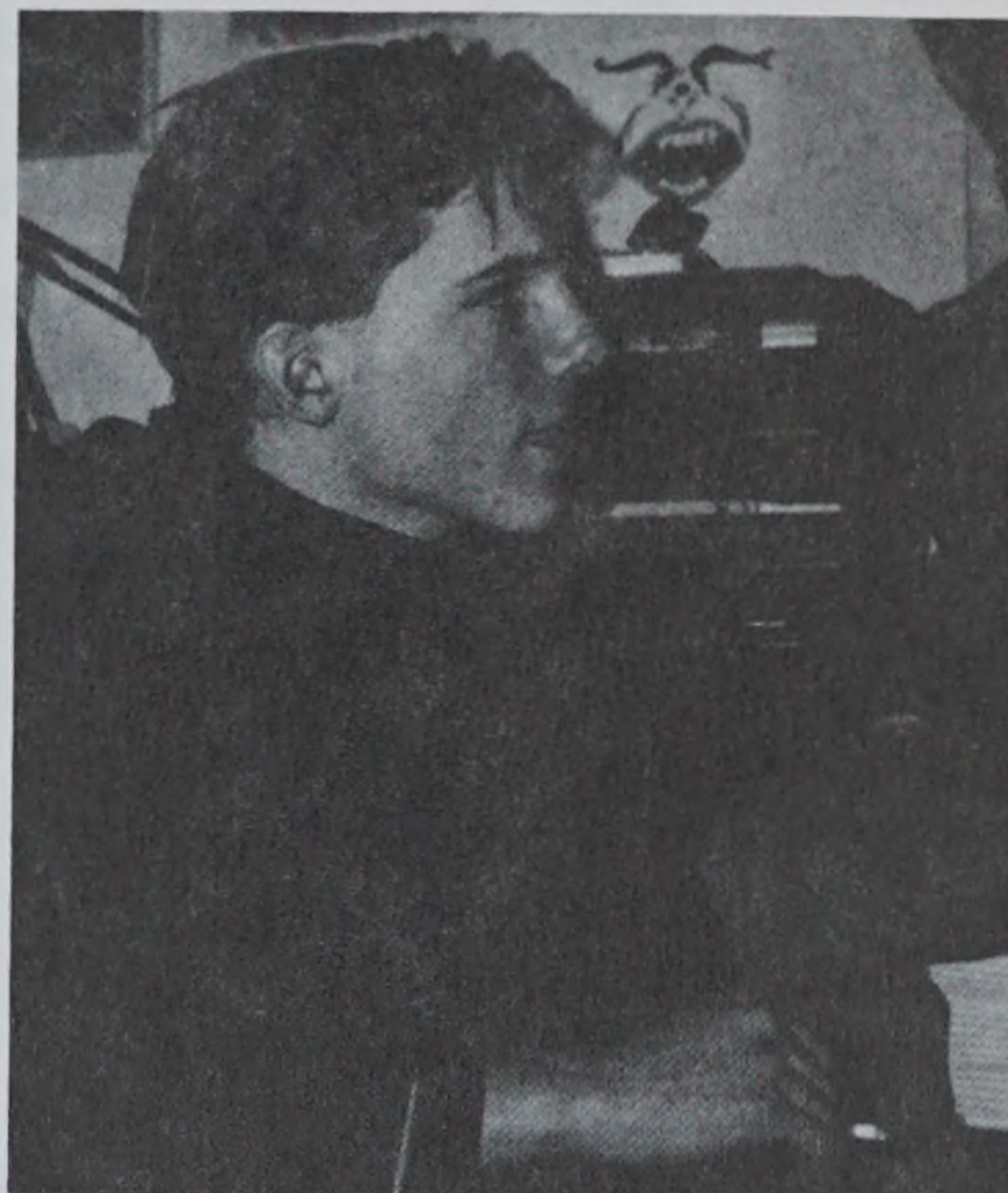


Alicia Sterling Beach  
 Painting  
 6319 N. 8th Avenue  
 Phoenix, AZ 85013  
 9.17.69



Norman Paul Bellemore  
 Architecture  
 29 Whipple Road  
 Esmond, RI 02917  
 7.7.68





Dionne M.R.C. Benjamin  
Graphic Design  
P.O. Box 01405  
Nassau, Bahamas  
7.22.70

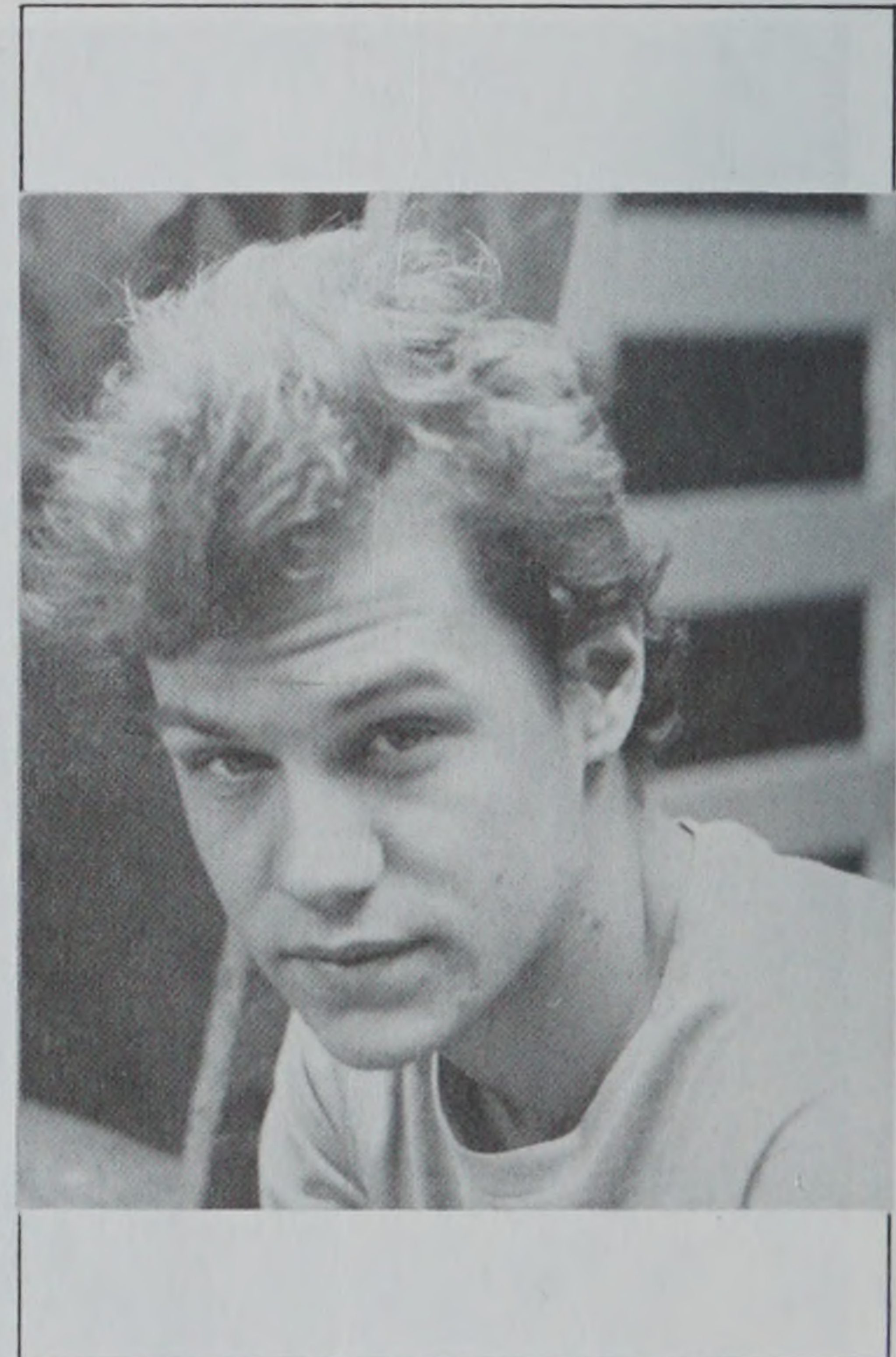


Gregory Benton  
Illustration  
475 Tenefly Road  
Englewood, NJ 07631  
8.4.69





Virginia T. Beringer  
Painting  
RFD 1 Box 1064  
Mt. Crescent Road  
Randolph, NH 03570  
7.17.61



Oliver Bohlander a.k.a. "Bo" Berkman  
Sculpture  
870 Carroll Street  
Brooklyn, NY 11215  
9.24.69



• **YOU ARE TRESPASSING** •  
**ON PRIVATE PROPERTY**

# **WARNING**

**Note Has Been Made Of Your**

**License Plate Number**

**Next Time Your Car Will Be**

**TOWED AWAY  
AT YOUR OWN EXPENSE**



**YOU ARE TRESPASSING  
ON PRIVATE PROPERTY  
WARNING**

**Note Has Been Made Of Your  
License Plate Number  
Next Time Your Car Will Be  
TOWED AWAY  
AT YOUR OWN EXPENSE**

• • •



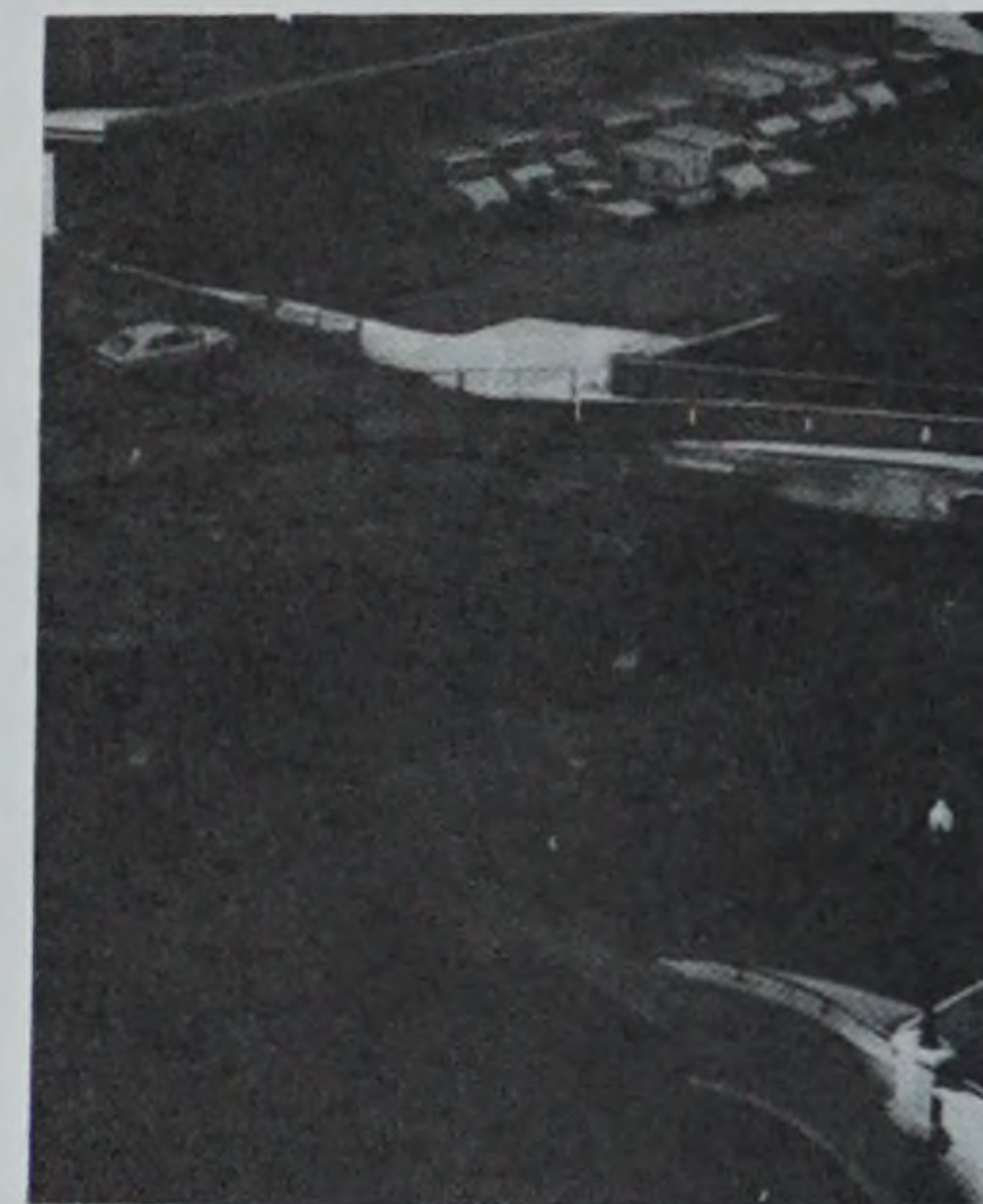


H. Gail Bernard  
Architecture  
21 Patricks Plain  
Oxford, MD 21654  
4.4.67



Elizabeth Lind Berry  
Masters of Art in Teaching  
130 Mayflower Street  
East Providence, RI 02914  
1.19.58



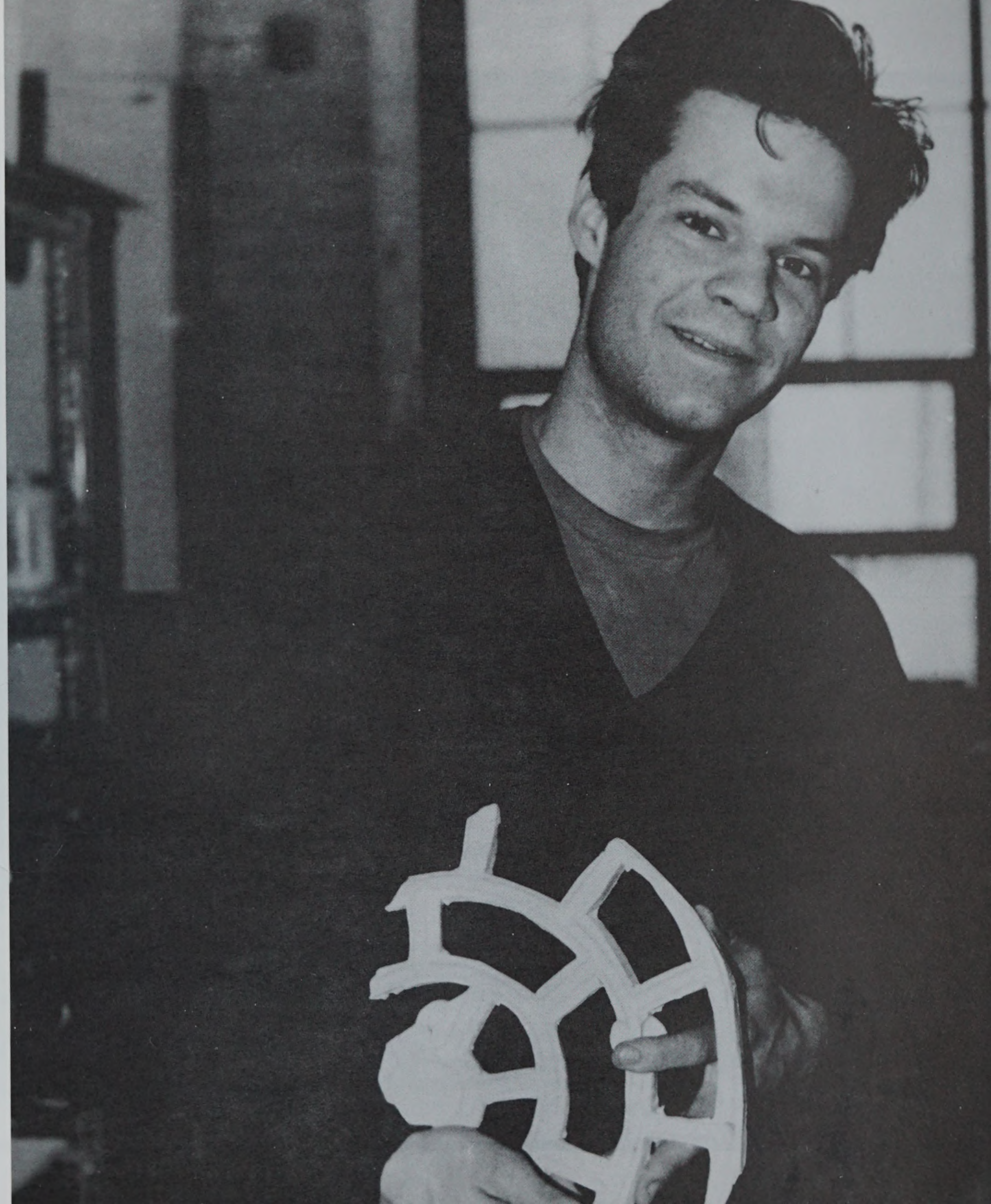


Jacki Berry  
Industrial Design  
29 Kingsbury Place  
St. Louis, MO 63112  
9.30.60



Christina Bertoni  
Faculty, Graduate Studies  
The same day as my brothers and M.L.H.









JOIN  
THE  
POSSE

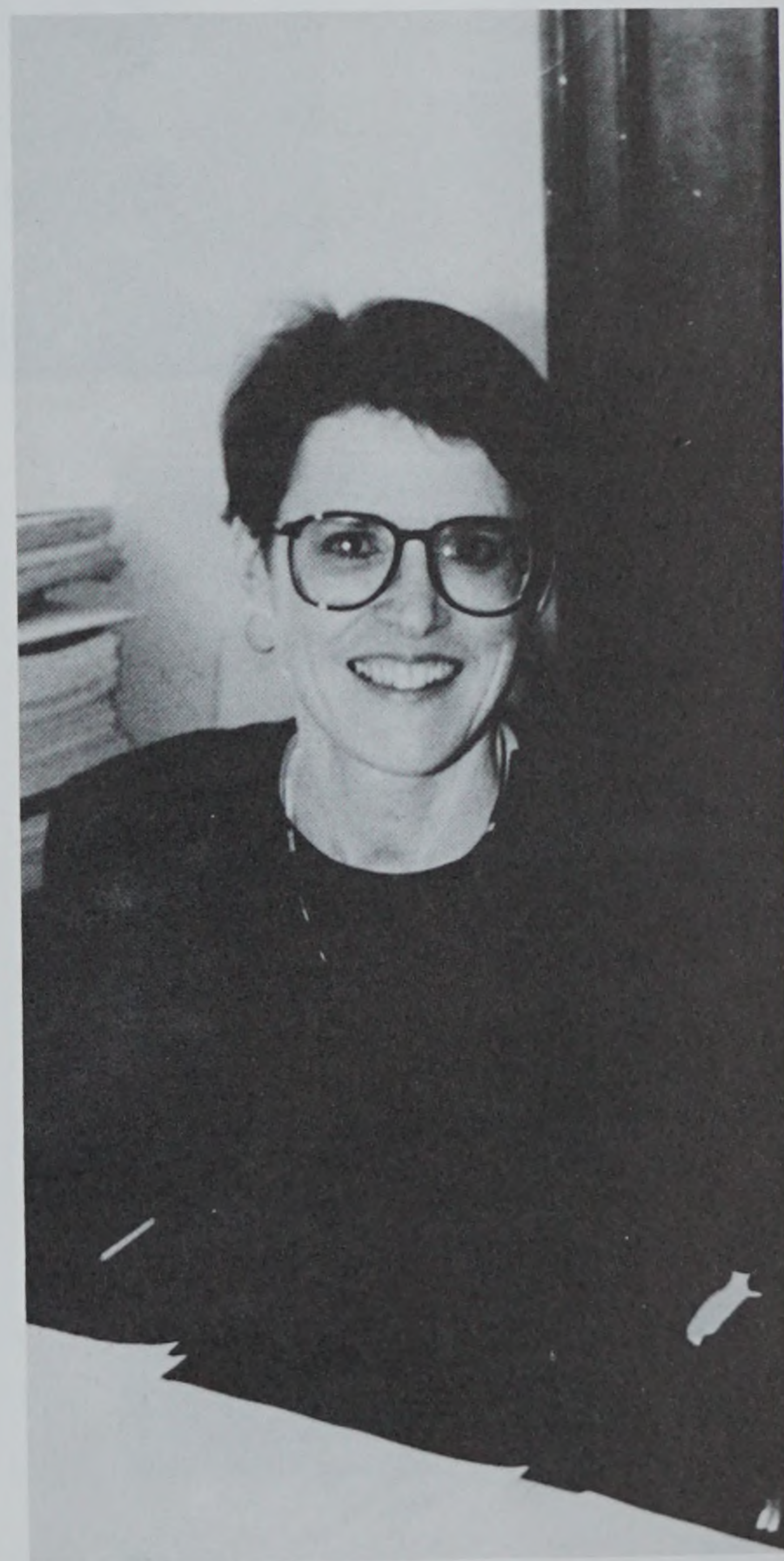
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520LB

ELECT  
**CIANCI**  
MAYOR

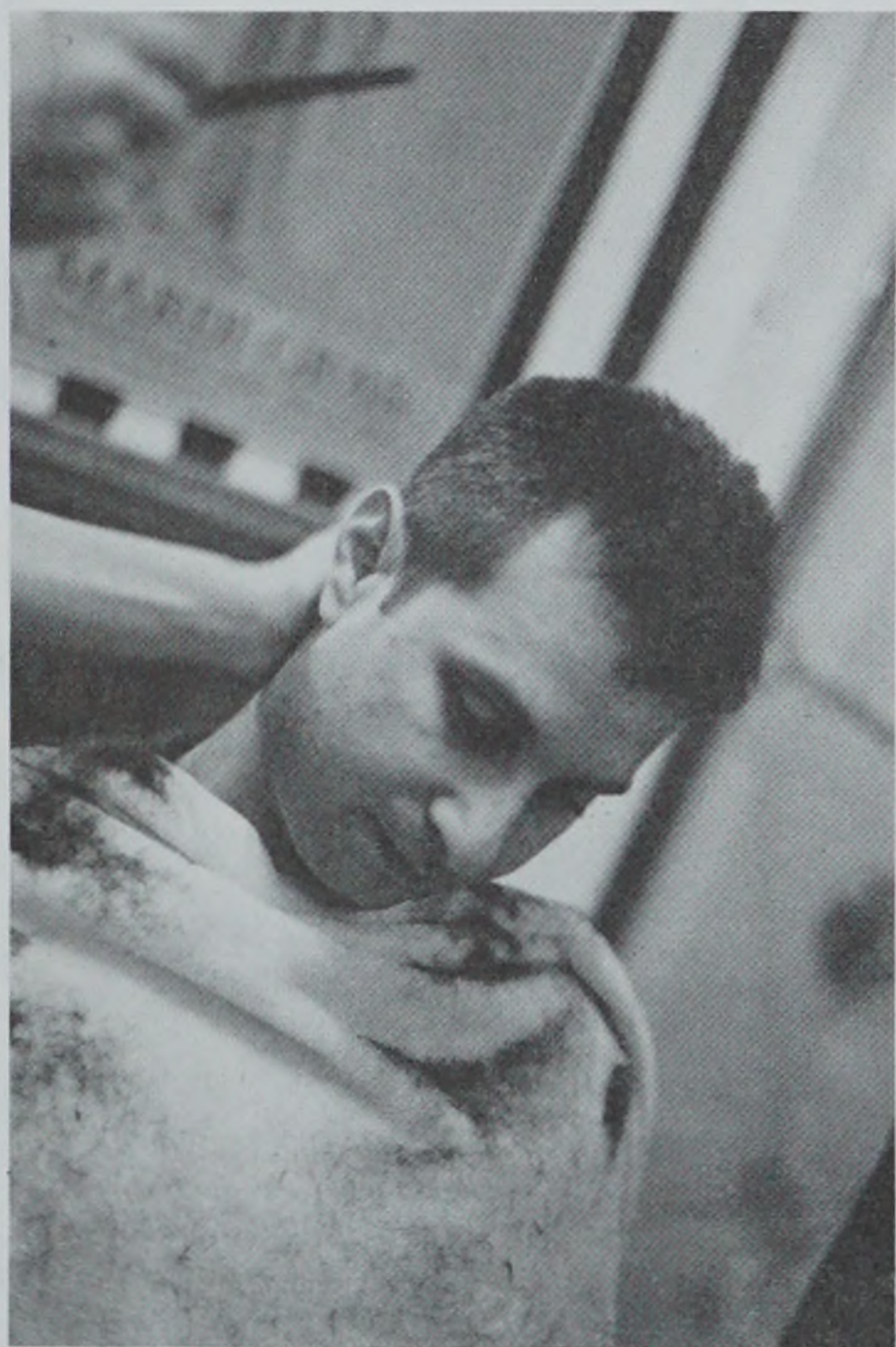
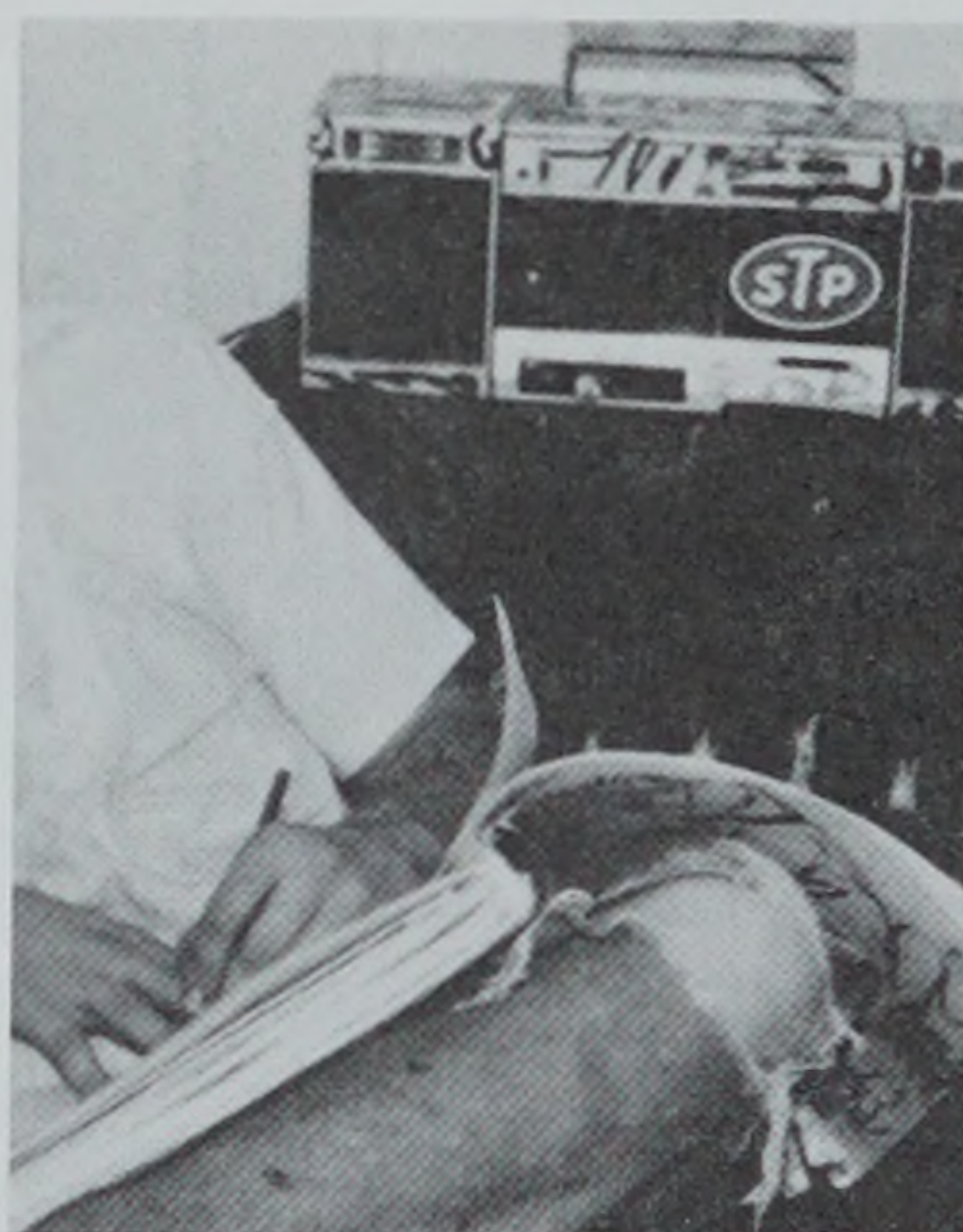
ANDRE never stopped caring about Providence.

UNITED

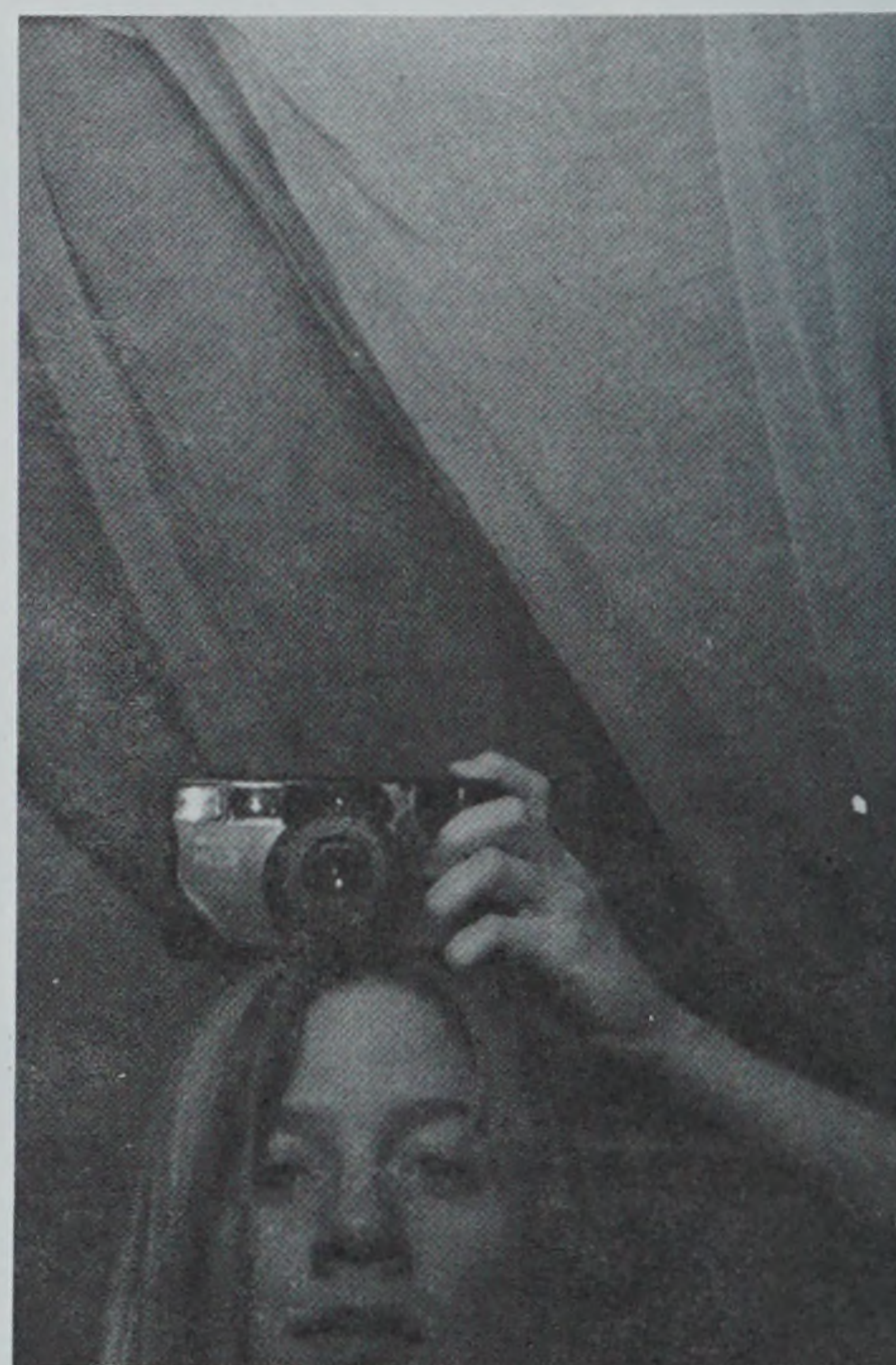






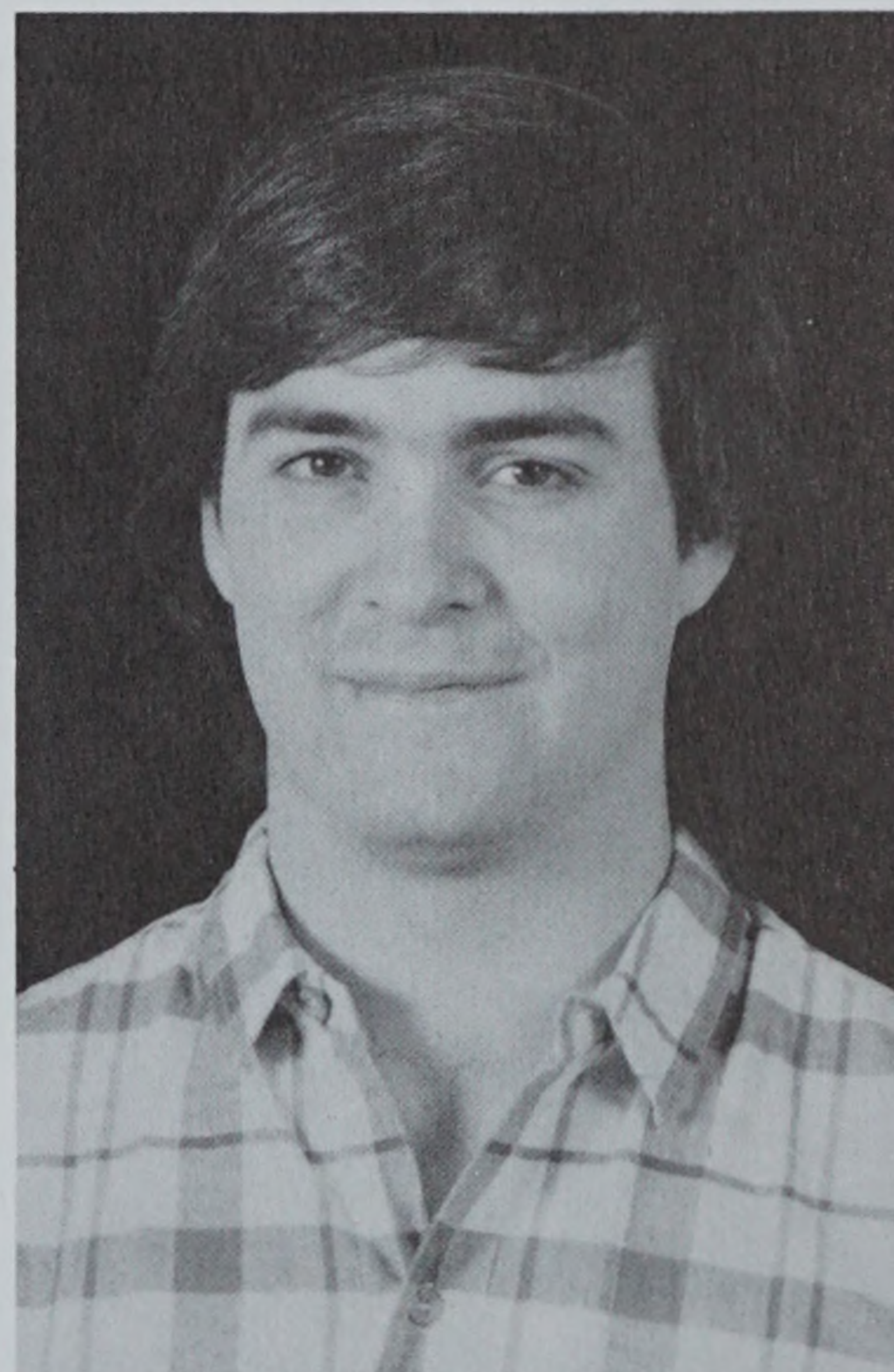


Joel Bielawski  
Architecture  
63 Princeton Avenue  
Providence, RI 02907  
8.8.57



Alice Byers-Bierhorst  
Illustration  
Box 10  
West Shokan, NY 12494  
2.12.69





Miss Jennifer E. Bloom  
 Painting  
 121 Palisade Avenue  
 Cresskill, NJ 07626  
 9.26.69

Michael Bobo  
 Industrial Design  
 7604 Grenlock Drive  
 Sylvania, OH 43560  
 2.21.69





Jennifer Bilsbury  
Graphic Design  
45 Prospect Street  
Topsfield, MA 01983  
2.14.69



Thomas Birtwistle  
Photography  
280 Main Street  
Amherst, MA 01002  
1.10.65



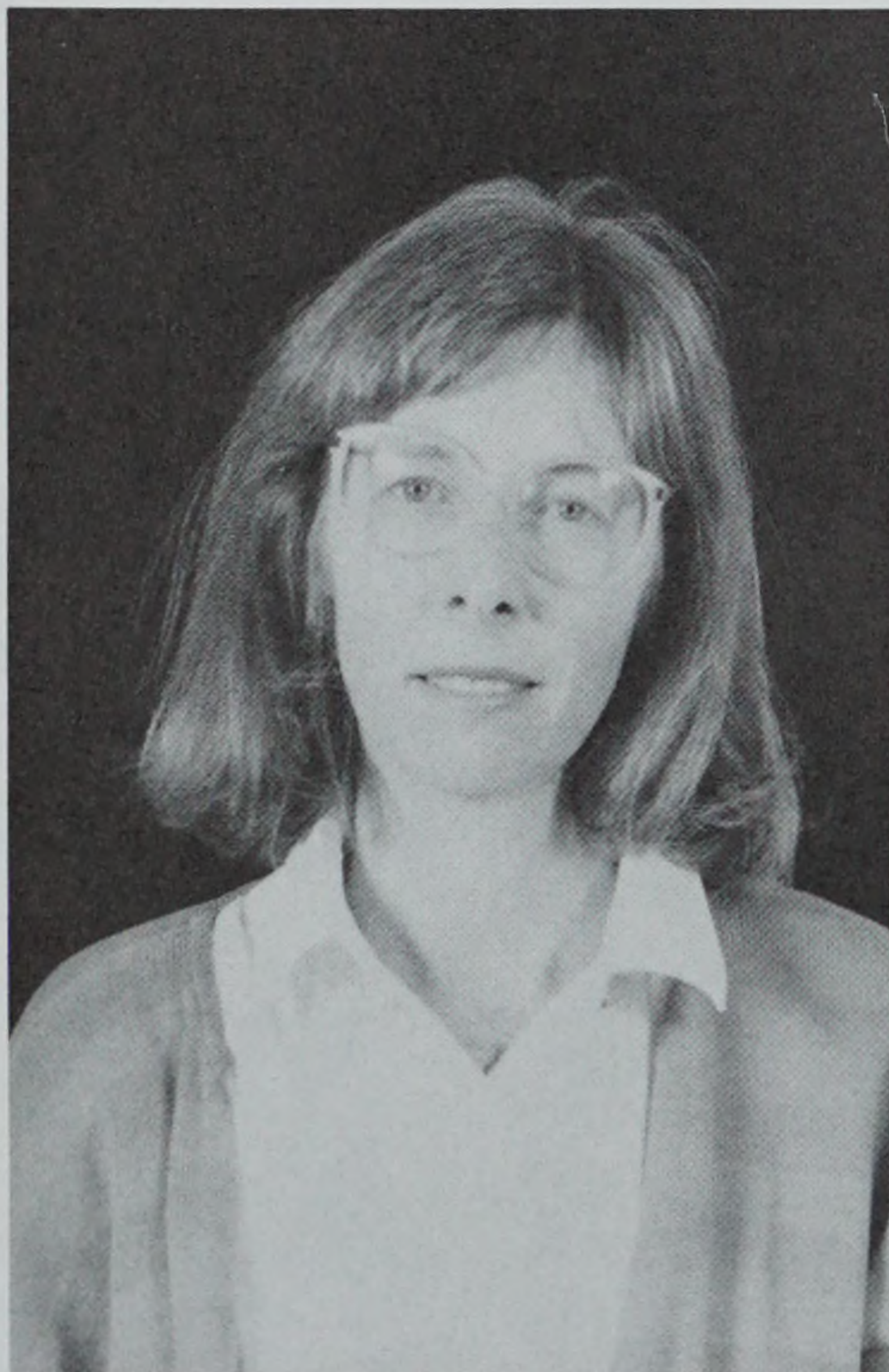


Szymon Bojko  
with Dolly Warszawa  
Visiting Lecturer, Poland



Helly Booth  
Graphic Design  
3677 Oakmore Court  
Ann Arbor, MI 48103  
1.11.69





Caroline Boyle-Turner  
Faculty, Liberal Arts  
S.18



Stuart A. Boynton  
Graphic Design  
1075 Leigh Mill Road  
Great Falls, VA 22066  
1.29.67











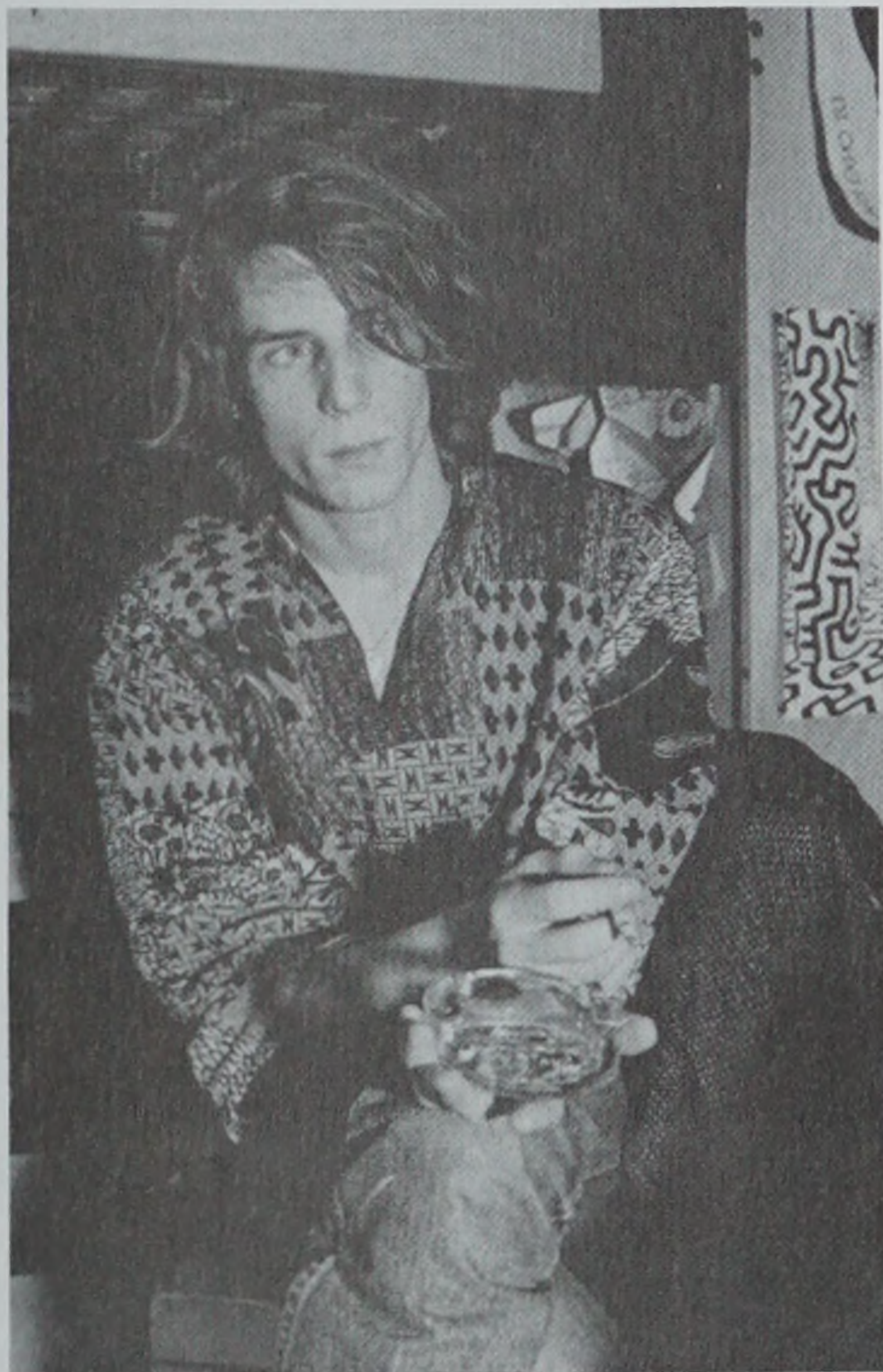


Lisa Brandes  
Textiles  
309 Evanston Drive  
E. Windsor, NJ 08520  
12.18.69



Christy Brennand  
Graphic Design  
Rt. 19 Box 90-A-2  
Santa Fe, NM 87505  
4.7.69



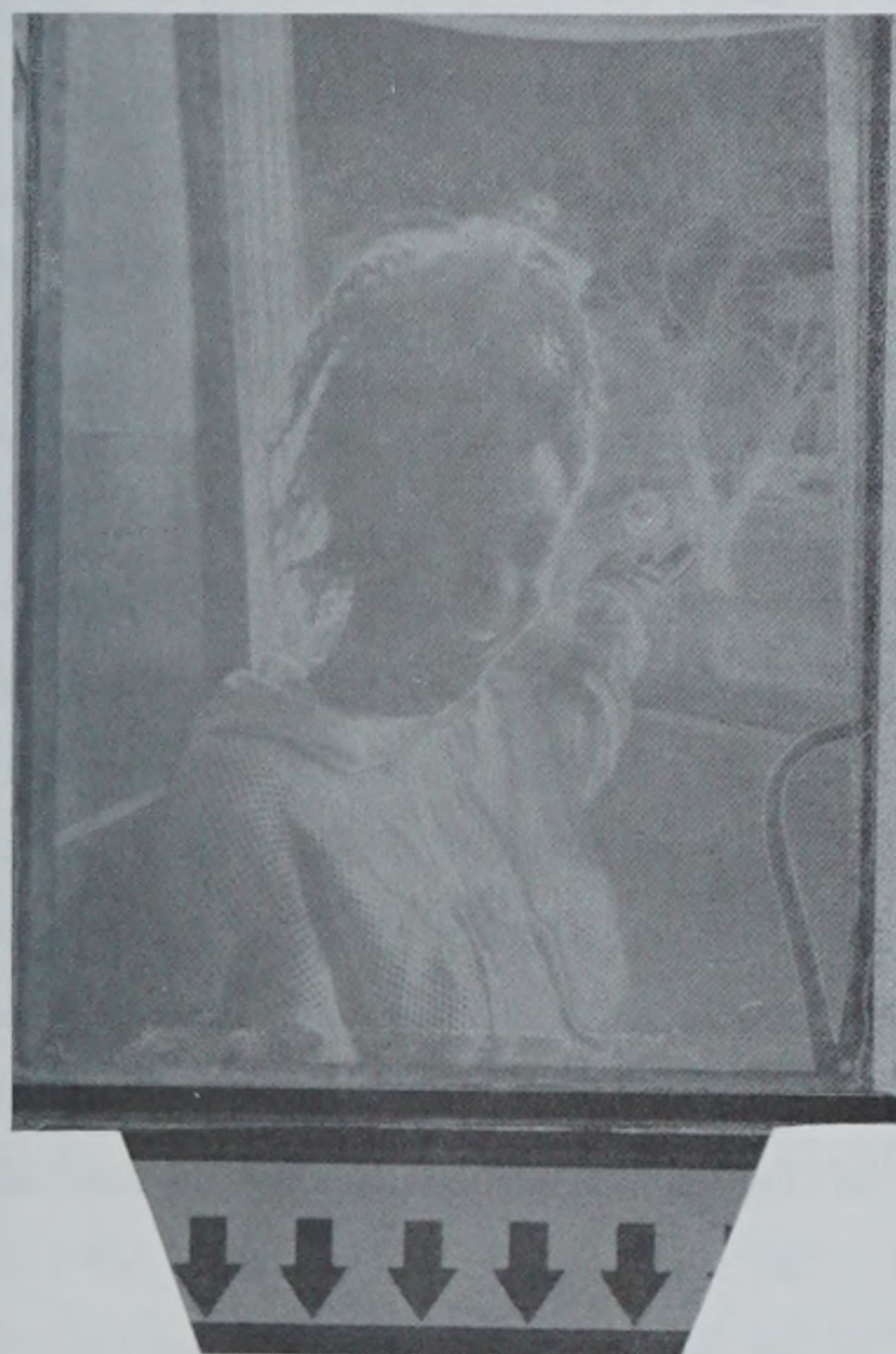


Erik Bright  
 Ceramics  
 c/o Robert Bright Department of State-Pretoria  
 Washington, D.C. 20520-9300  
 1.15.69

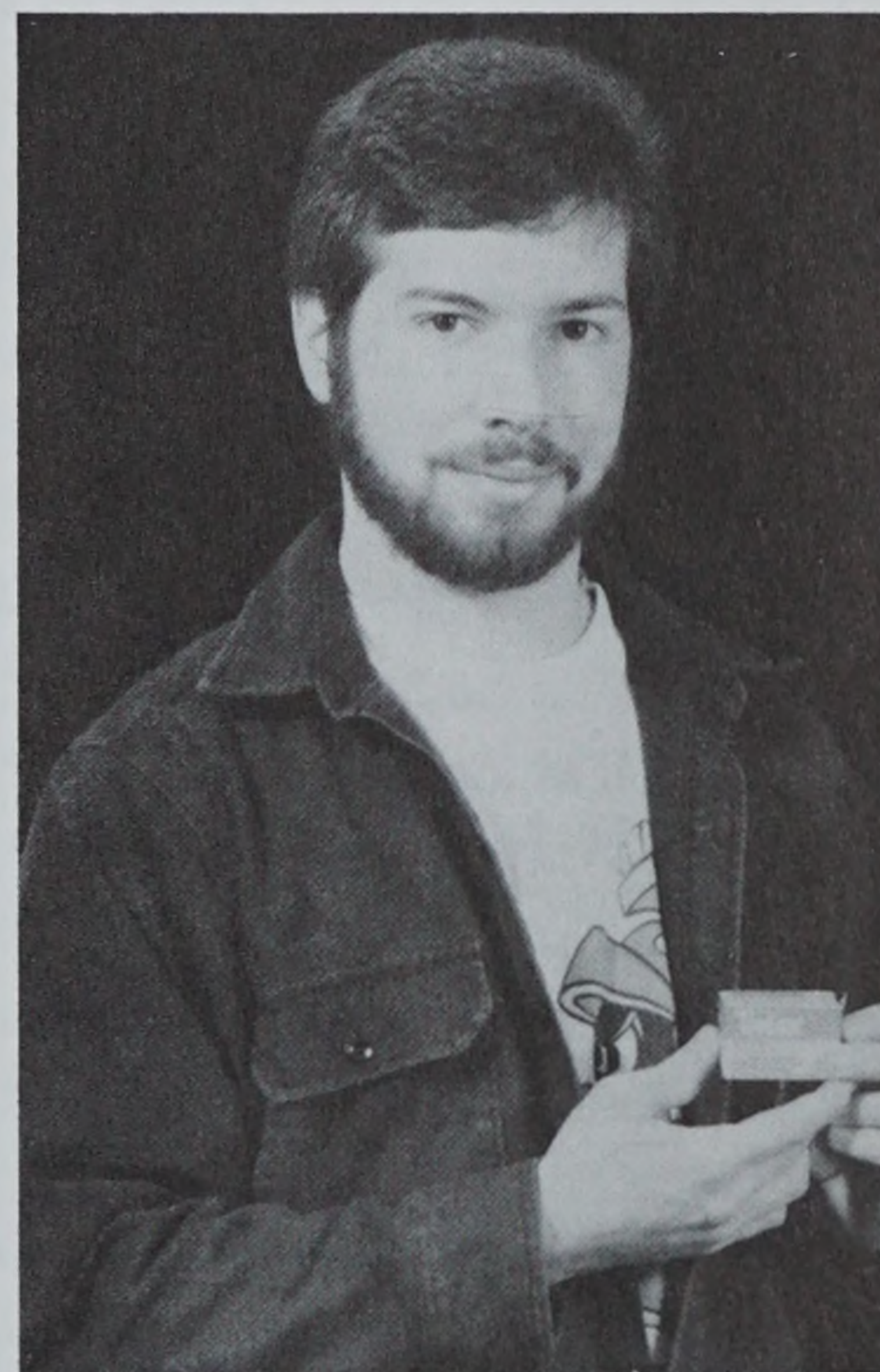


Adam M. Brown  
 Sculpture  
 541 Broadway  
 New York, NY 10012  
 2.24.65





Elizabeth A. Brown  
Illustration  
4719 Washington Blvd.  
Cleveland, OH 44118  
1.15.69



Roland Bruno  
Staff, RISD Store  
9.10.66



*[The page contains multiple rows of faint, illegible text, likely bleed-through from the reverse side.]*



*[The page contains faint, repeating patterns of dots forming a grid-like texture.]*



*tap*











### Information and Reservation Telephone Numbers

Albany-Rensselaer, NY	(518) 465-9971	Newark, NJ	(201) 643-1770
Baltimore, MD	(301) 539-2112	Philadelphia, PA	(215) 824-1600
Boston, MA	(617) 482-3660	Pittsburgh, PA	(412) 621-4850
Bridgeport, CT	(203) 367-8002	Princeton, NJ	(609) 921-8527
Harrisburg, PA	(717) 232-3916	Providence, RI	(401) 751-5416
Hartford, CT	(203) 525-4580	Richmond, VA	(804) 358-4936
Lancaster, PA	(717) 392-6717	Rochester, NY	(716) 546-2260
New Brunswick, NJ	(201) 246-1970	Stamford, CT	(203) 964-1345
New Haven, CT	(203) 777-4002	Syracuse, NY	(315) 422-8055
New London, CT	(203) 442-5910	Trenton, NJ	(609) 921-8527
New York City, NY		Washington, DC	(202) 484-7540
(all 5 boroughs)	(212) 736-4545	Wilmington, DE	(302) 658-1575

For reservations and information at all other points nationwide, call toll-free:

**1-800-USA-RAIL**  
**1-800-872-7245**

## Metrophone

For Metroliner Service reservations and information only. (Use telephone numbers above for all other Amtrak service.)

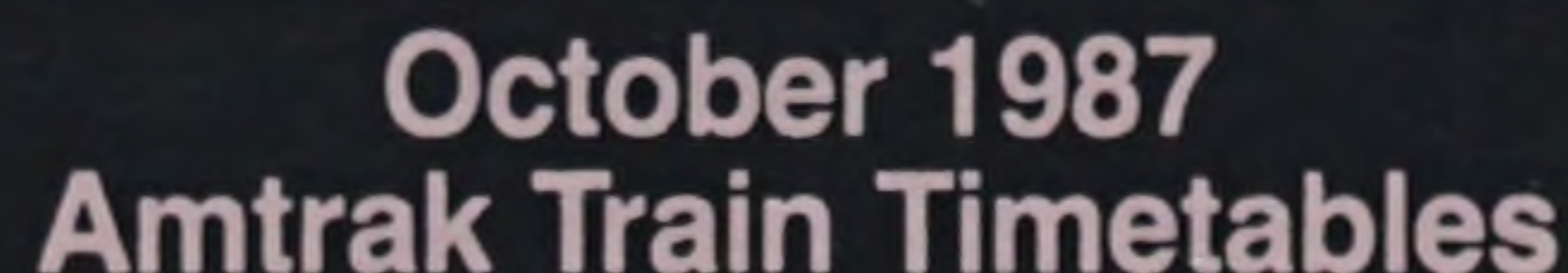
New York City .....	(212) 736-3967
Philadelphia .....	(215) 824-4224
Washington, DC .....	(202) 484-5580
States of Connecticut, Massachusetts, New Hampshire, Rhode Island, Vermont, Virginia, West Virginia .....	1-800-523-8760
States of Delaware, Maryland, New Jersey, New York (except Area Code 716) .....	1-800-523-8720
Pennsylvania only .....	1-800-562-6990

### Special Teletypewriter Service for Deaf Persons

Deal persons with access to a teletypewriter may call the following toll-free 800 numbers between 8:30 AM and 8:00 PM EST, Monday thru Friday, to communicate with Amtrak's special teletypewriter service to receive information and make reservations for travel:

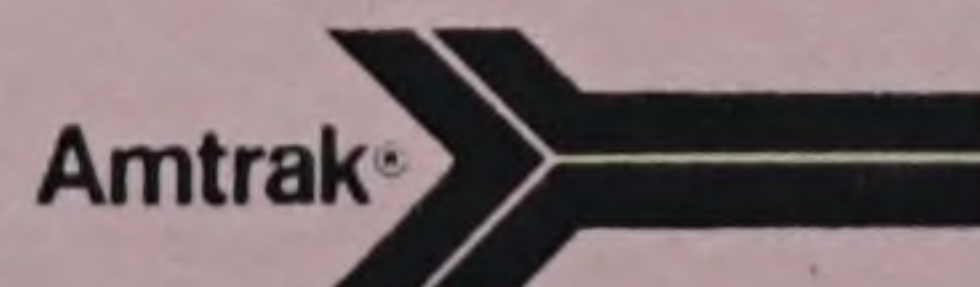
ationwide (except Pennsylvania)	1-800 523 6590
Pennsylvania only	1-800 562 6960

**See your Travel Agent or Amtrak**

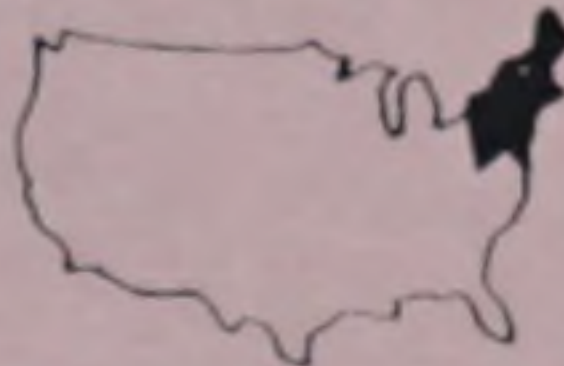
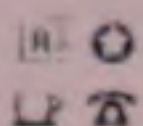
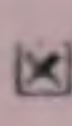
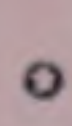
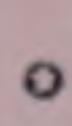





















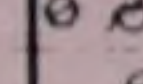
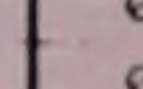

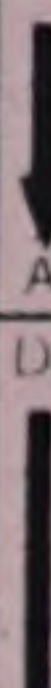








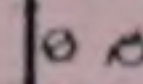
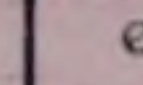
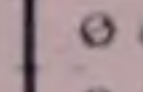





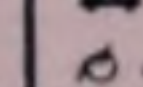


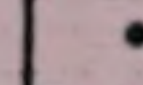


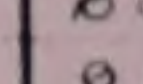





Effective October 25, 1987 through April 9, 1988

**Boston-Providence-Springfield-  
Hartford-New Haven-New York-  
Newark-Philadelphia-Wilmington-  
Baltimore-Washington**



**Boston**...Hartford...New York...  
Philadelphia...Baltimore...**Washington**

Train Name ▶			Metroliner Service	The Colonial	The Colonial	Metroliner Service
Train Number ▶			113	495	95	
Days of Operation ▶			ThExSa	Daily	Daily	
Train Service ▶						
(Amtrak)	Symbol					
Boston, MA - South Sta. (EST)		Dep				7 25A
Boston, MA - Back Bay Sta.						R 7 30A
Route 128, MA						7 41A
Providence, RI						8 10A
East Greenwich, RI						
Kingston, RI						8 31A
Westerly, RI						
Mystic, CT (Mystic Seaport)						
New London, CT						9 06A
Old Saybrook, CT (Valley Railroad)						
Via Inland Route						
Framingham, MA						
Worcester, MA						
Springfield, MA					8 37A	
Windsor Locks, CT					8 57A	
Windsor, CT						
Hartford, CT					9 08A	
Berlin, CT (New Britain)					9 21A	
Meriden, CT					9 29A	
Wallingford, CT					9 38A	
New Haven, CT			Ar		9 56A	10 00A
New Haven, CT		Dep		10 15A	10 15A	
Bridgeport, CT				 10 38A	 10 38A	
Stamford, CT				 11 05A	 11 05A	
New Rochelle, NY				 11 23A	 11 23A	
New York, NY - Penn. Sta.			Ar	12 00N	12 00N	
New York, NY - Penn. Sta.			Dep	12 00N	12 25P	12 25P
Newark, NJ (World Trade Ctr. via PATH)				R 12 12P	12 39P	12 39P
Metropark, NJ (Iselin)						
New Brunswick, NJ						
Princeton Jct., NJ (Princeton  )						
Trenton, NJ						1 16P
North Philadelphia, PA						
Philadelphia, PA - 30th St. Sta.				1 11P	1 47P	1 47P
Wilmington, DE				1 33P	2 15P	2 15P
Newark, DE						
Aberdeen, MD						
Baltimore, MD - Penn. Sta.		Dep	2 17P	3 02P	3 02P	
BWI Airport Rail Sta., MD						
New Carrollton, MD (Beltway)			D 2 40P	3 30P	3 30P	
Washington, DC (EST)			2 50P	3 41P	3 41P	

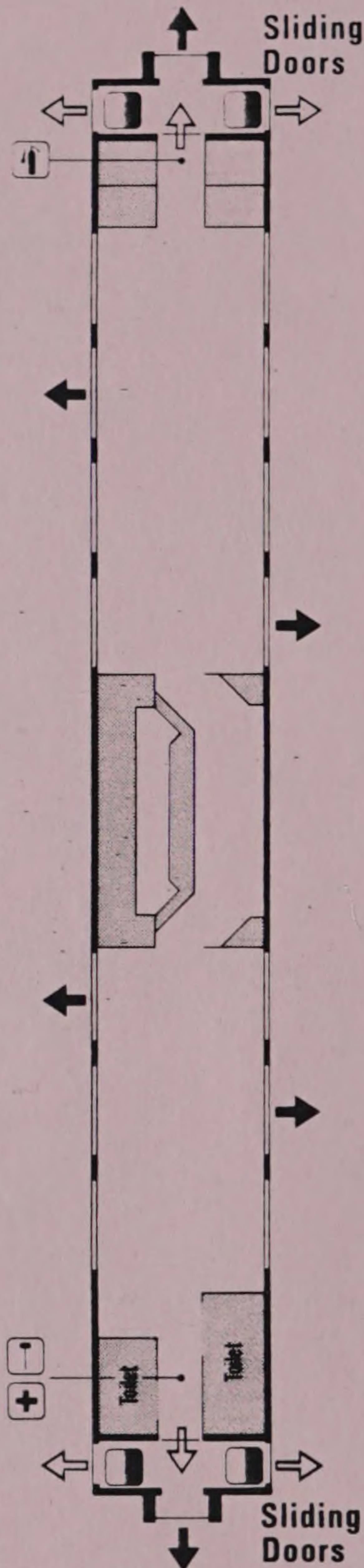
4

**Reference Marks:** See page 15  
**Services:** See page 14

**Symbols: See page**



# AMFLEET FOOD SERVICE ATTENTION PASSENGERS



## Emergency Equipment Signs

**Emergency Exit**



On emergency equipment box.

**Fire Extinguisher**

**Emergency Equipment**

**DANGER**  
Emergency Use Only To Unlock Door  
Pull Handle

Above sliding side doors.

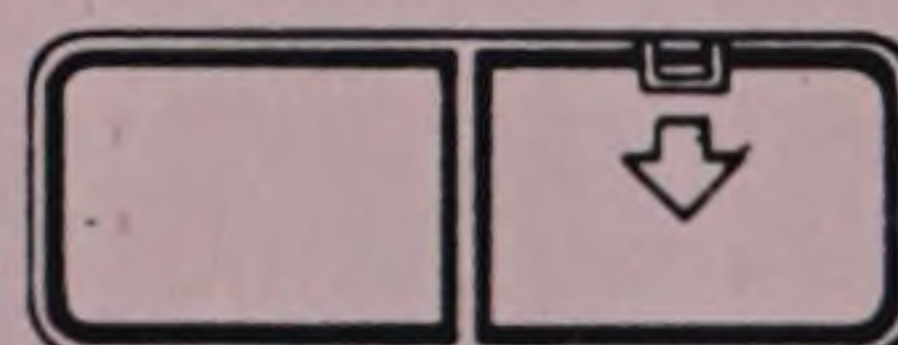
## Emergency Door Exit Instructions

In the event the end doors lose power, push the door hard right to left to open.

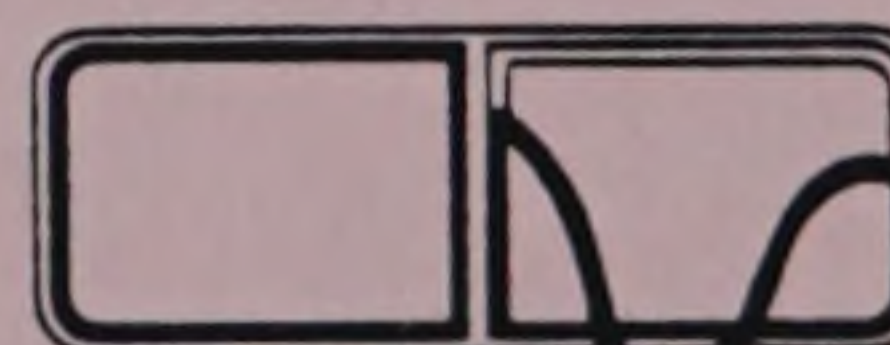
## Emergency Window Exit Instructions

In the event of an accident, normal exits may be blocked or inaccessible. In such cases, passengers should use the specially marked, removable windows to leave the car. The location of these windows is indicated by red arrows on the car floor plan.

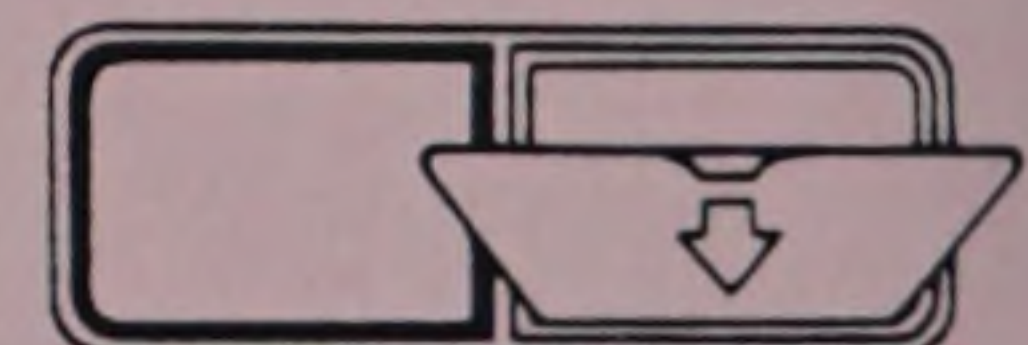
To remove one of the specially marked windows, please follow the directions below.



1 Locate red plastic handle on window and pull

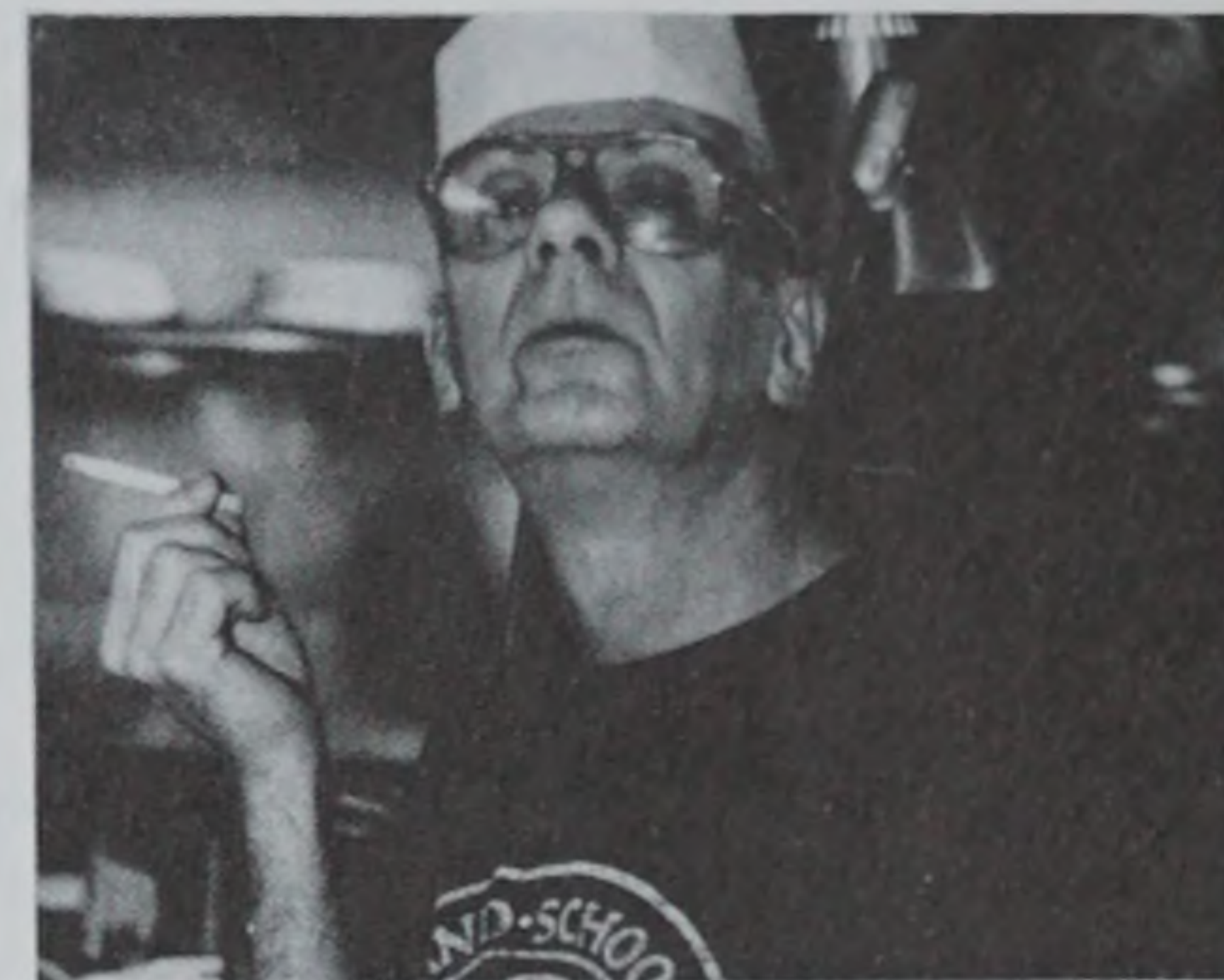


2 Use red handle to strip away



3 Locate metal handle on window and pull towards





Jessica Bryan  
Photography  
12 Shore Hill Road  
Gloucester, MA 01930  
9.9.69

Miggy Buck (Margaret)  
Industrial Design  
11727 Wood Lane  
Houston, TX 77024  
5.6.69

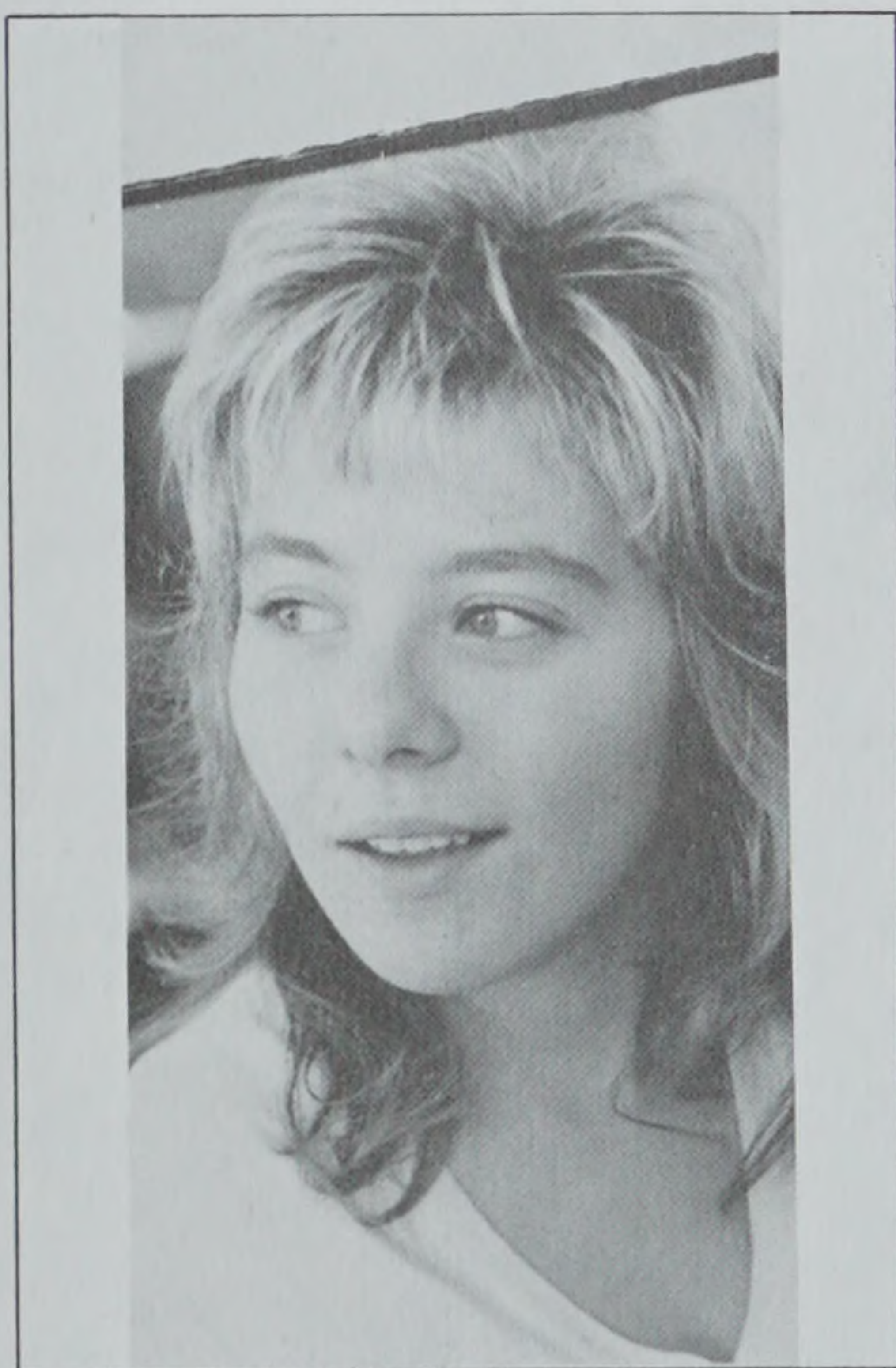


# PICTURE COLLECT

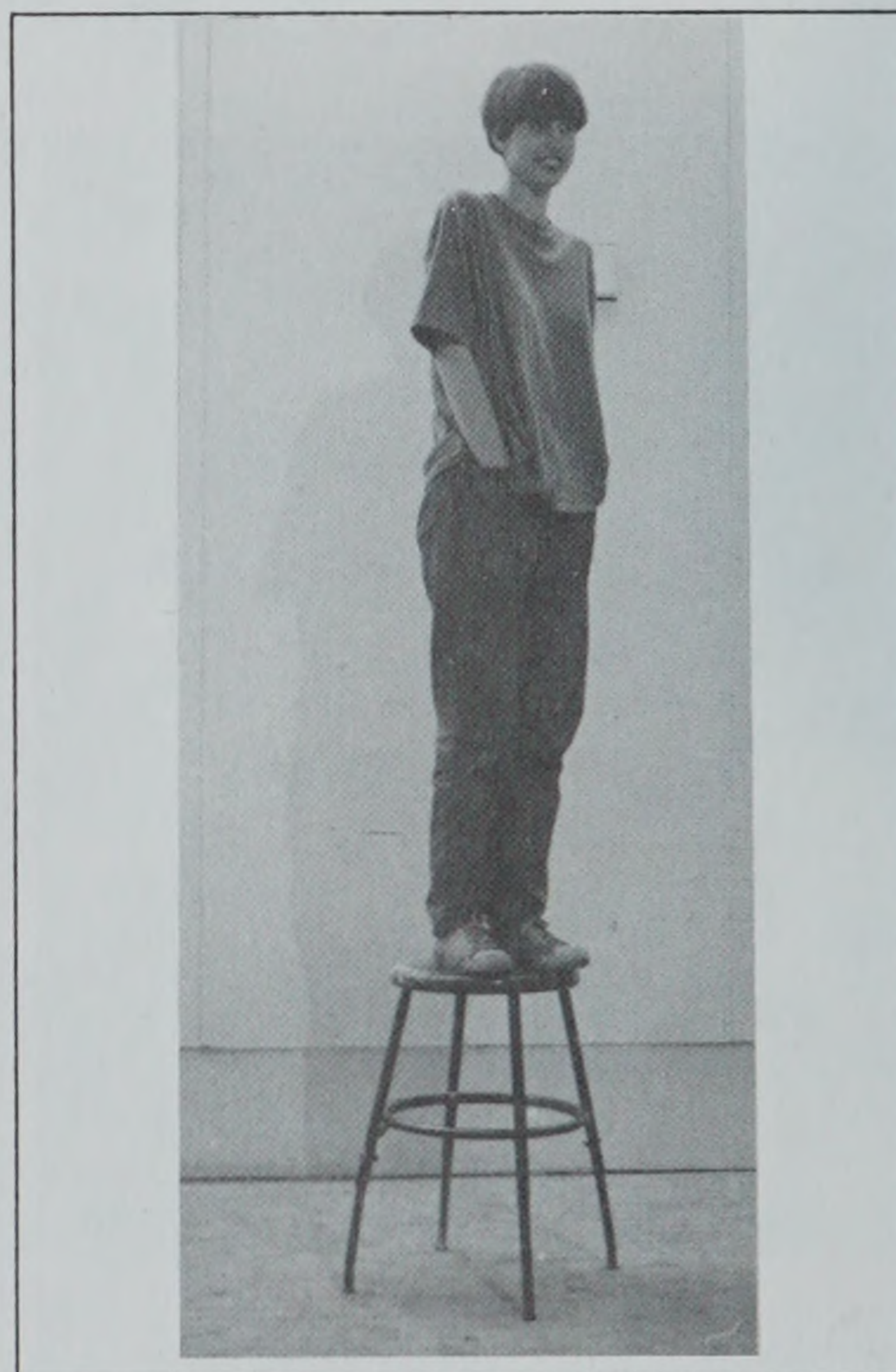
**HOURS:**

8:30 - 4:30

MONDAY THRU FRIDAY



Linda Burgio  
Illustration  
18 Seneca Road  
Plainville, CT 06062  
4.20.66

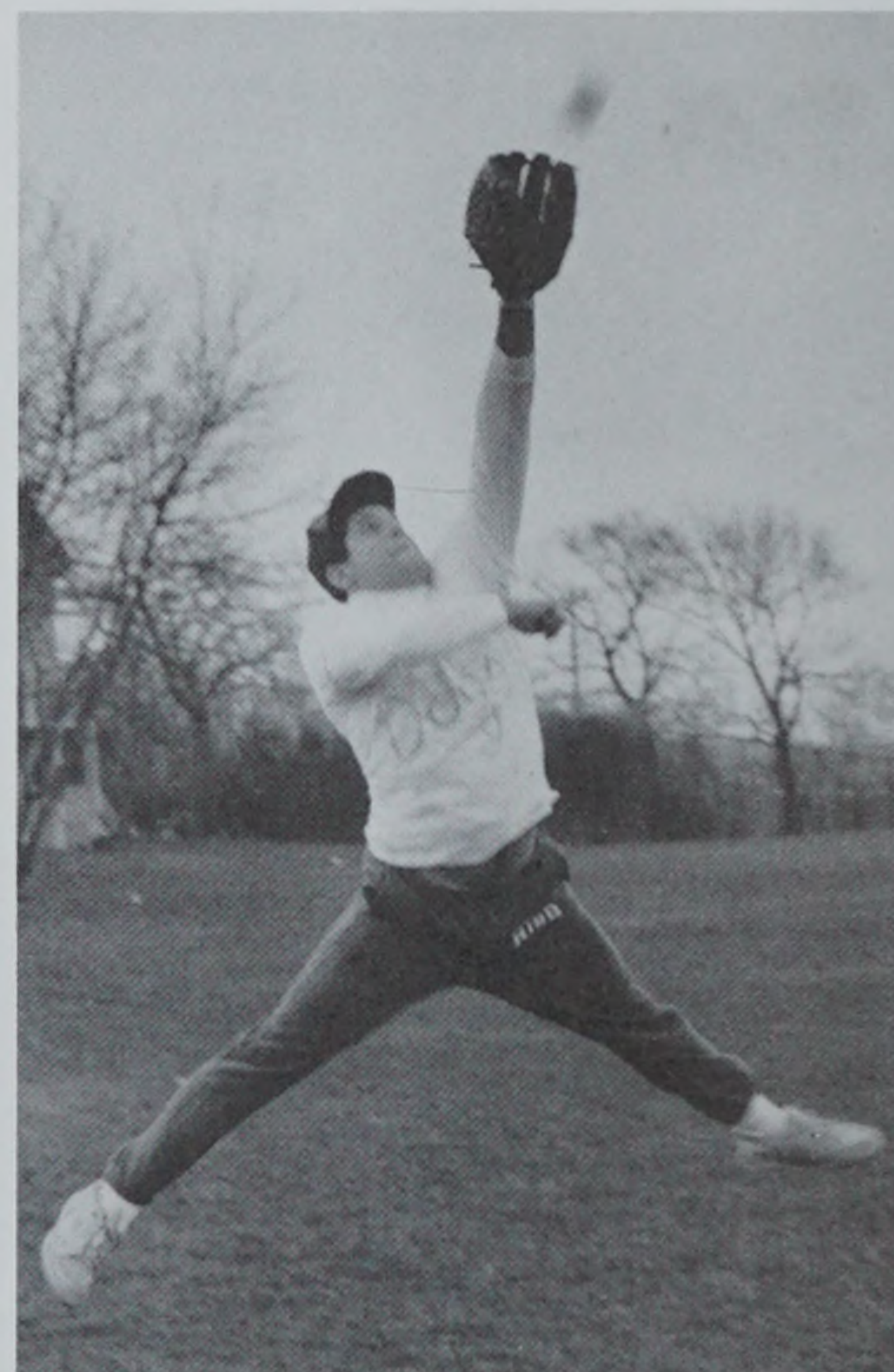


Martha Cory Bush  
Sculpture  
12 Hillcrest Drive  
Painted Post, NY 14870  
5.29.69



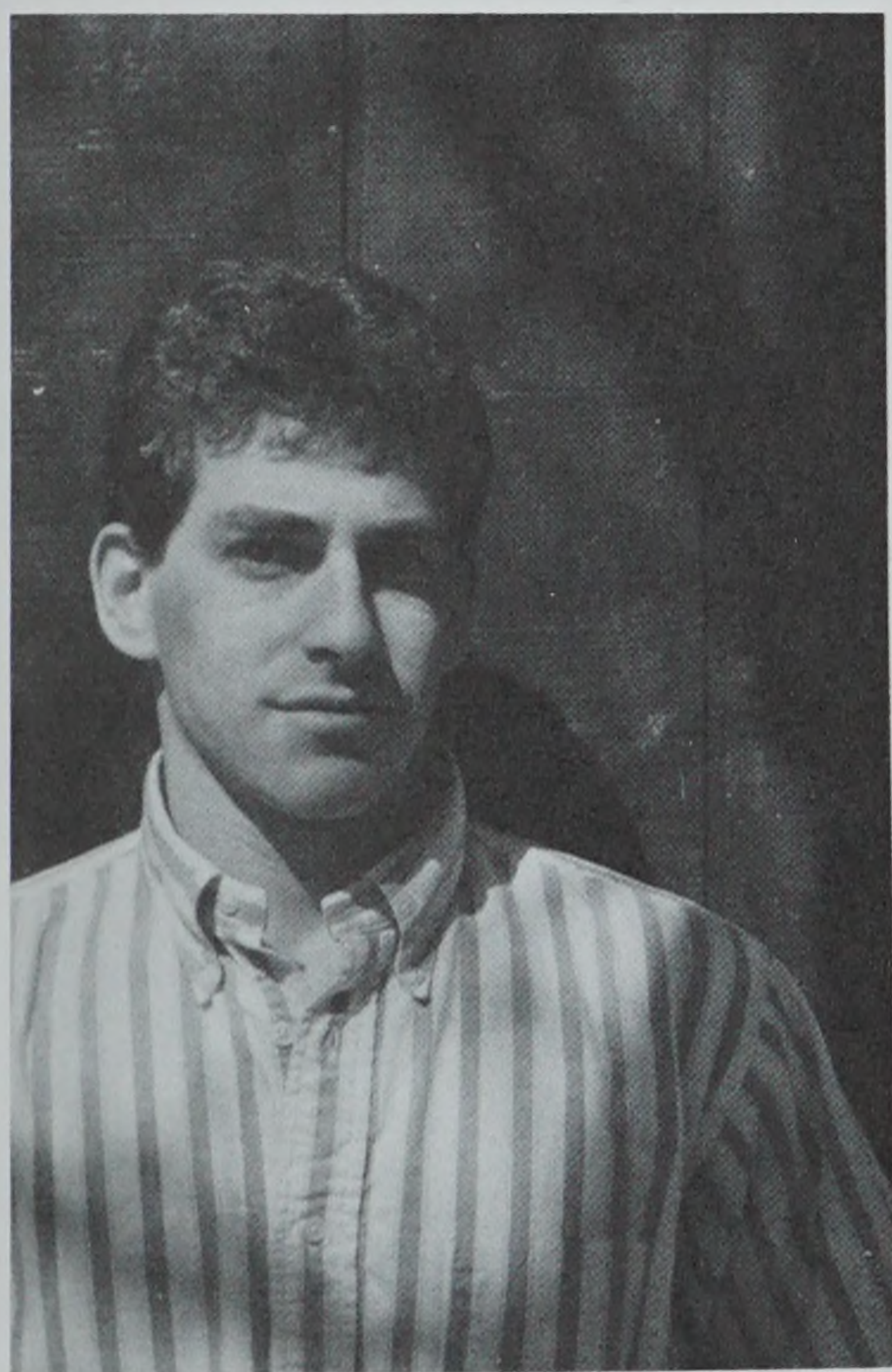


Amédée V. Butt  
Architecture  
83 Joshuatown Road  
Lyme, CT 06371  
9.7.68

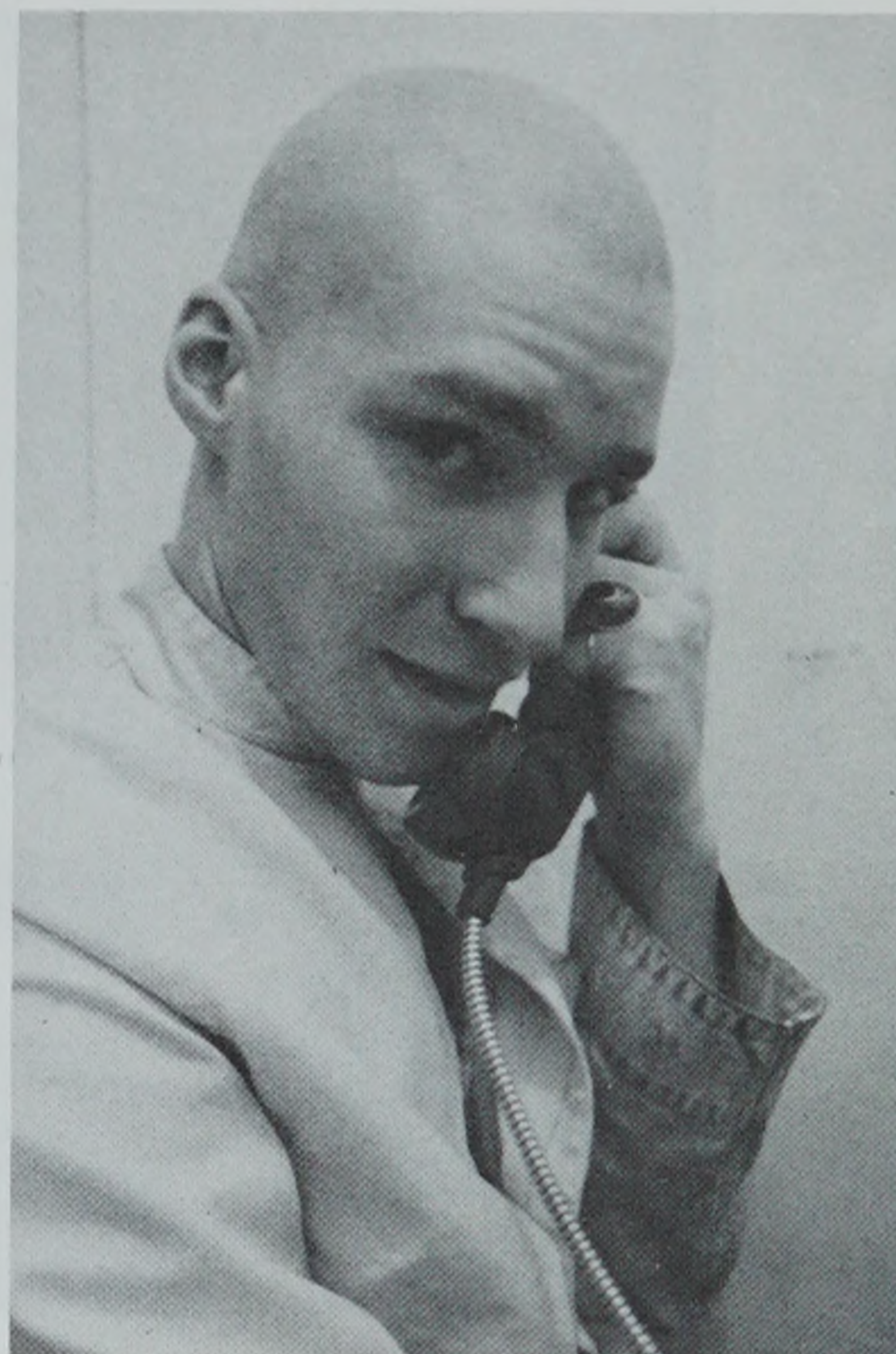


Alphonse Camera  
Illustration  
43 Forbes Place  
East Haven, CT 06512  
8.10.69





Noah Caney  
Architecture  
85 Indian Hill  
Carlisle, MA 01741  
6.8.69



Kristen Carlberg  
Jewelry Light Metals  
109 Elmgrove Avenue  
Providence, RI 02906  
12.4.64







daniel "catfish" kraft

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critter die



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MAMA

he "holy ghost"!  
rmance starts at 8 →



michael doucet and "beausoleil"

is a Louisiana hybrid, a blend  
influences with an identity  
dian maker and musician Mark Savoy  
describes in culinary terms:  
end of ingredients, like a gumbo  
different spices and flavors  
make a new taste. "Indeed, like  
ing and culture in general,  
c blends American Indian, Scots-Irish,  
erman, Anglo-American  
ibbean influences with a base  
French folk tradition.

Fouasse Point

graphic designers  
having fun

"WANNA SEE  
MY PIROGUE?"

Breous Bridge

home of the annual  
"crawfish festival"

"tu honky-tonk ici, tu honk-tonk là-ba'l"

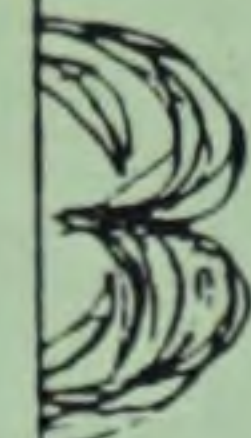
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they contain all sorts of easily combustible materials. To minimize the risk of fire, please adhere to the following:

1. Fire ignition sources (ash trays, hi-intensity lamps, hair dryers, etc.) should be kept away from any combustible material. Additionally, the room's heating unit must be kept clear of combustible material.
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3. Absolutely no cloth, paper or other flammable material (including lightshades) can be hung from the ceiling, as it poses too great of a hazard.
4. Because of the obvious danger, candles, oil lamps, fireworks, blow torches or any source of open flame are not allowed in student rooms or public areas of housing. Each student is encouraged to keep a flashlight rather than a candle in his/her room, to use in case of power failure.
5. All chemicals, paints, solvents, cements and any other such flammable materials should be kept in the container in which they are distributed or closed metal containers (available at the bookstore). Take extra care when using these materials. Never mix volatile materials and do not smoke in a room where they are in use. Take all flammables directly to the dumpster to dispose of them.
6. Student rooms should be kept reasonably free of clutter. Nature drawing materials such as twigs and branches, as well as newspaper, cardboard, etc., should not be allowed to accumulate. Furniture should be in good condition and limited to a reasonable amount. (see last paragraph, p. 24).



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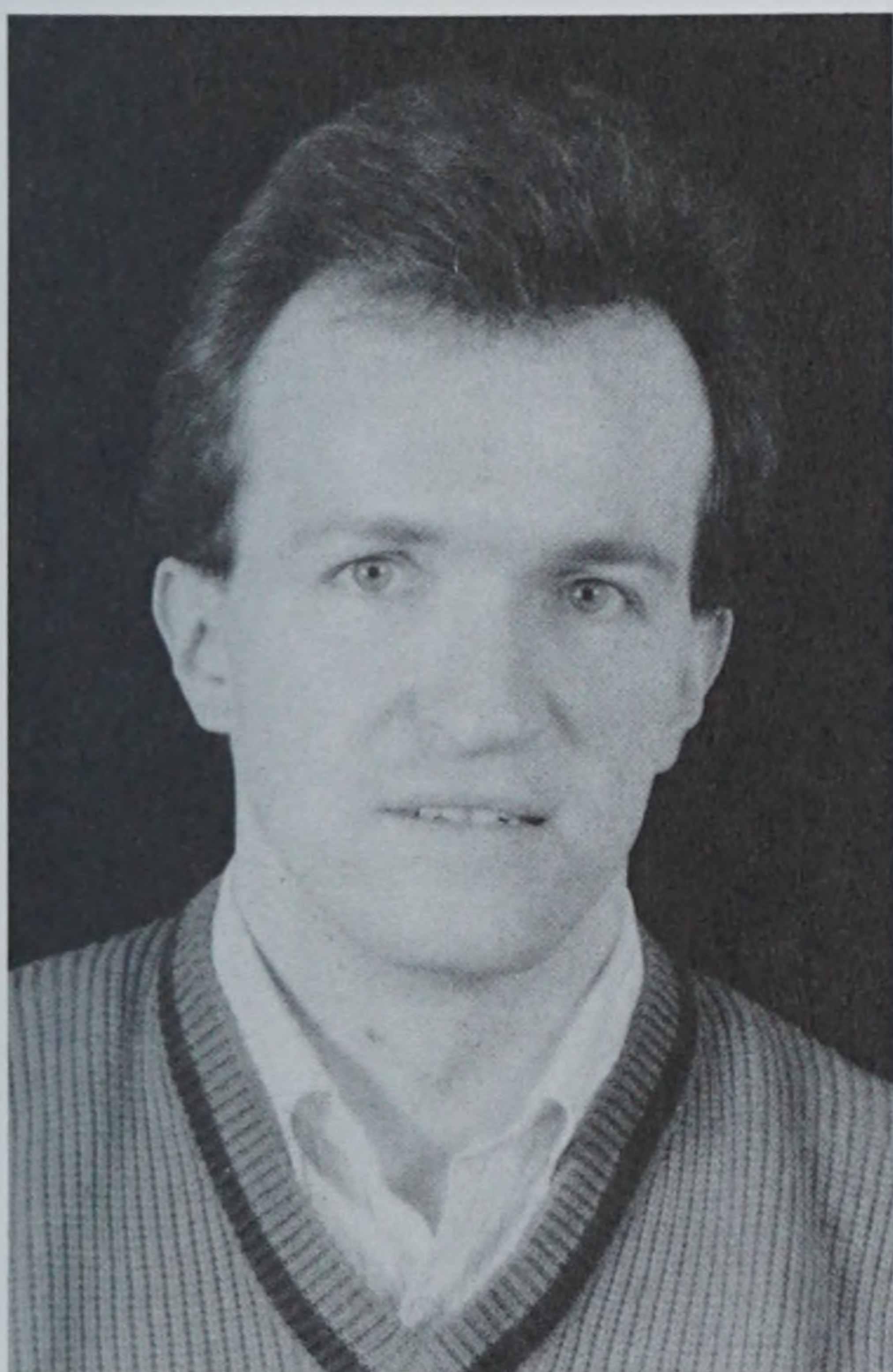
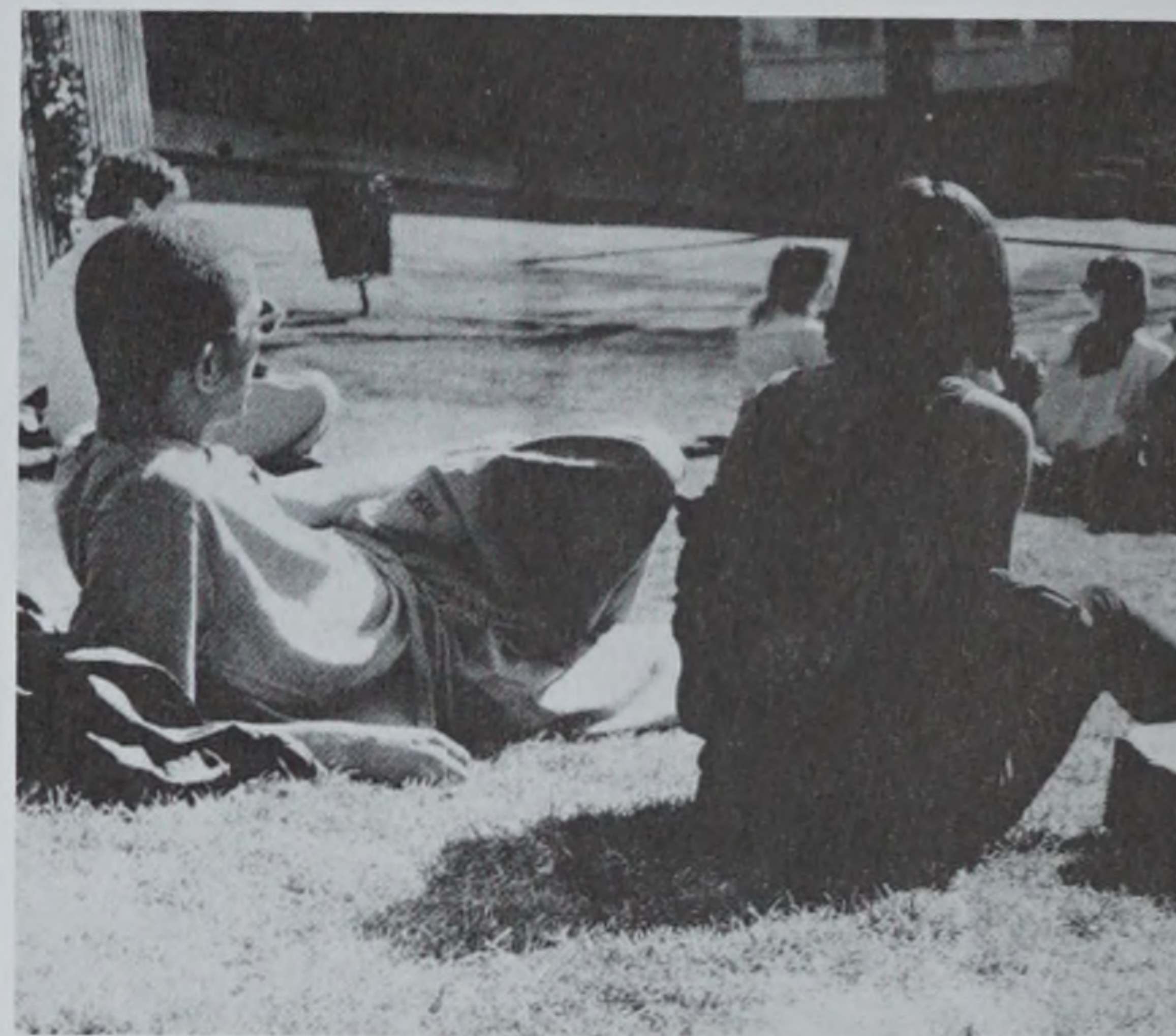
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Milano 20129, Italy  
5.18.62



Robert Carpenter  
Architecture  
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Boulder, CO 80302  
5.15.67

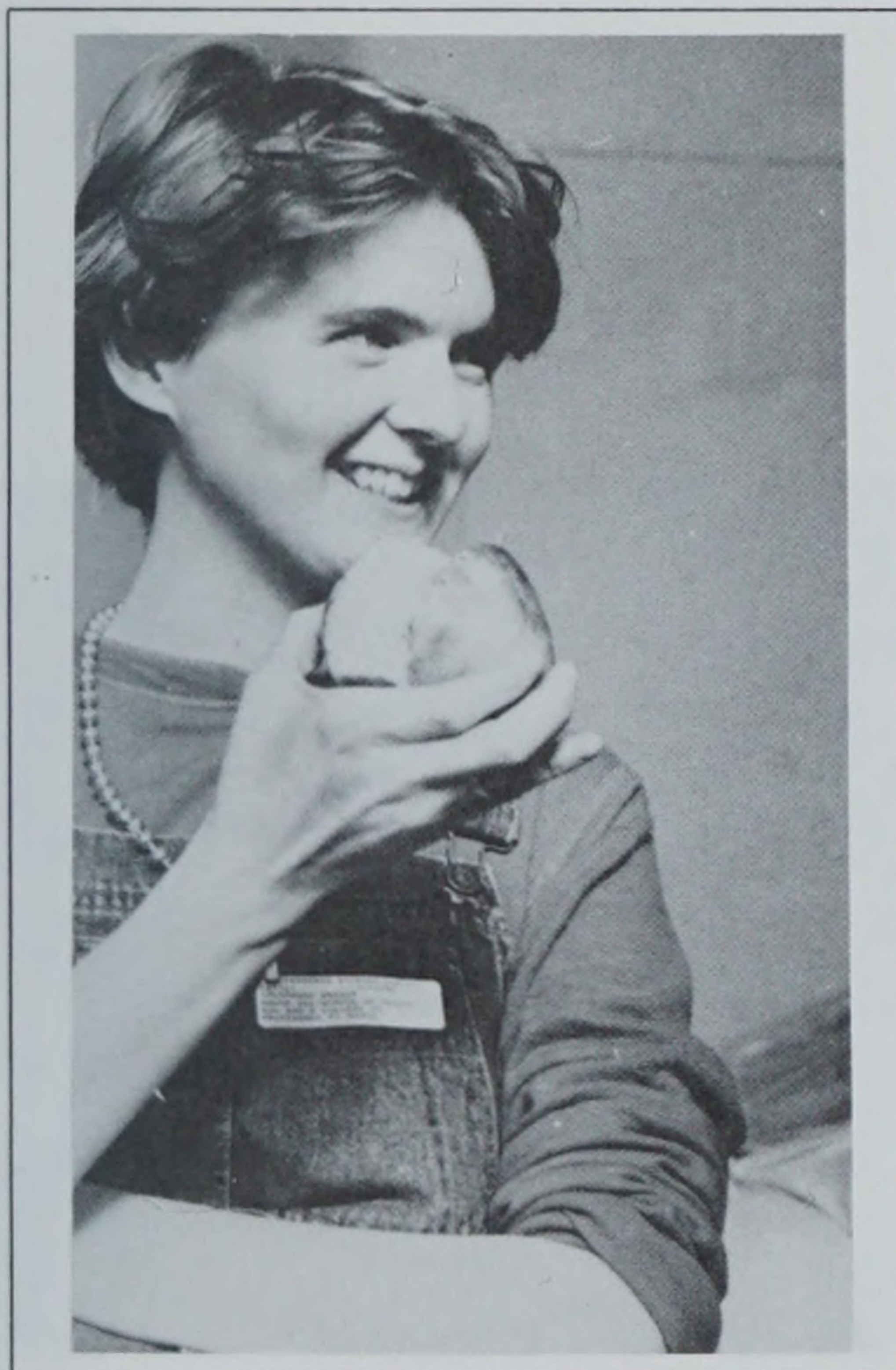




Bernadette Carr  
Illustration  
65 Plymouth Avenue  
Milton, MA 02186  
3.29.69

Tom Carr  
Staff, Security





Hatey Carter  
Sculpture  
4354 N. Honeysuckle Lane  
Jackson, MS 39211  
9.11.69

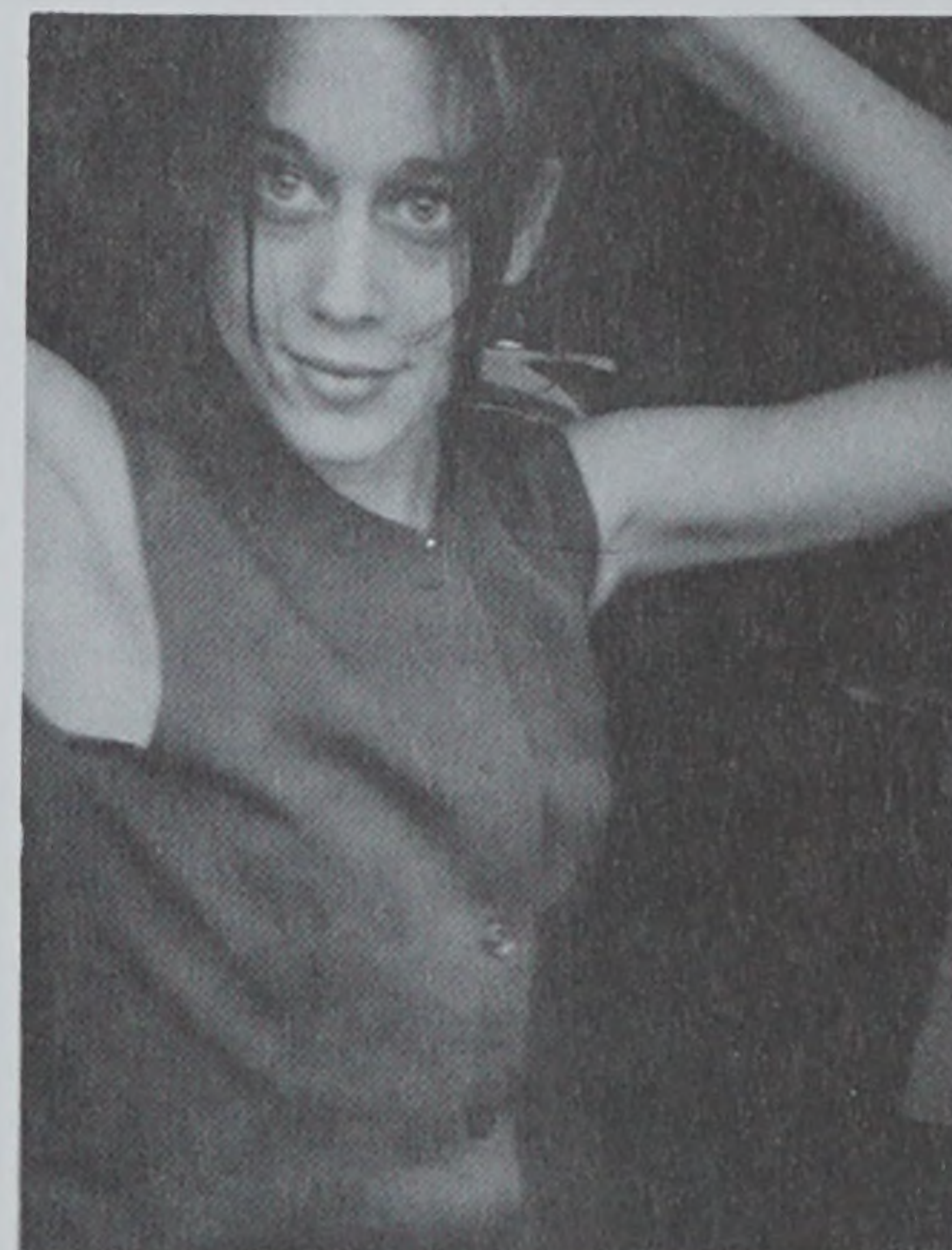
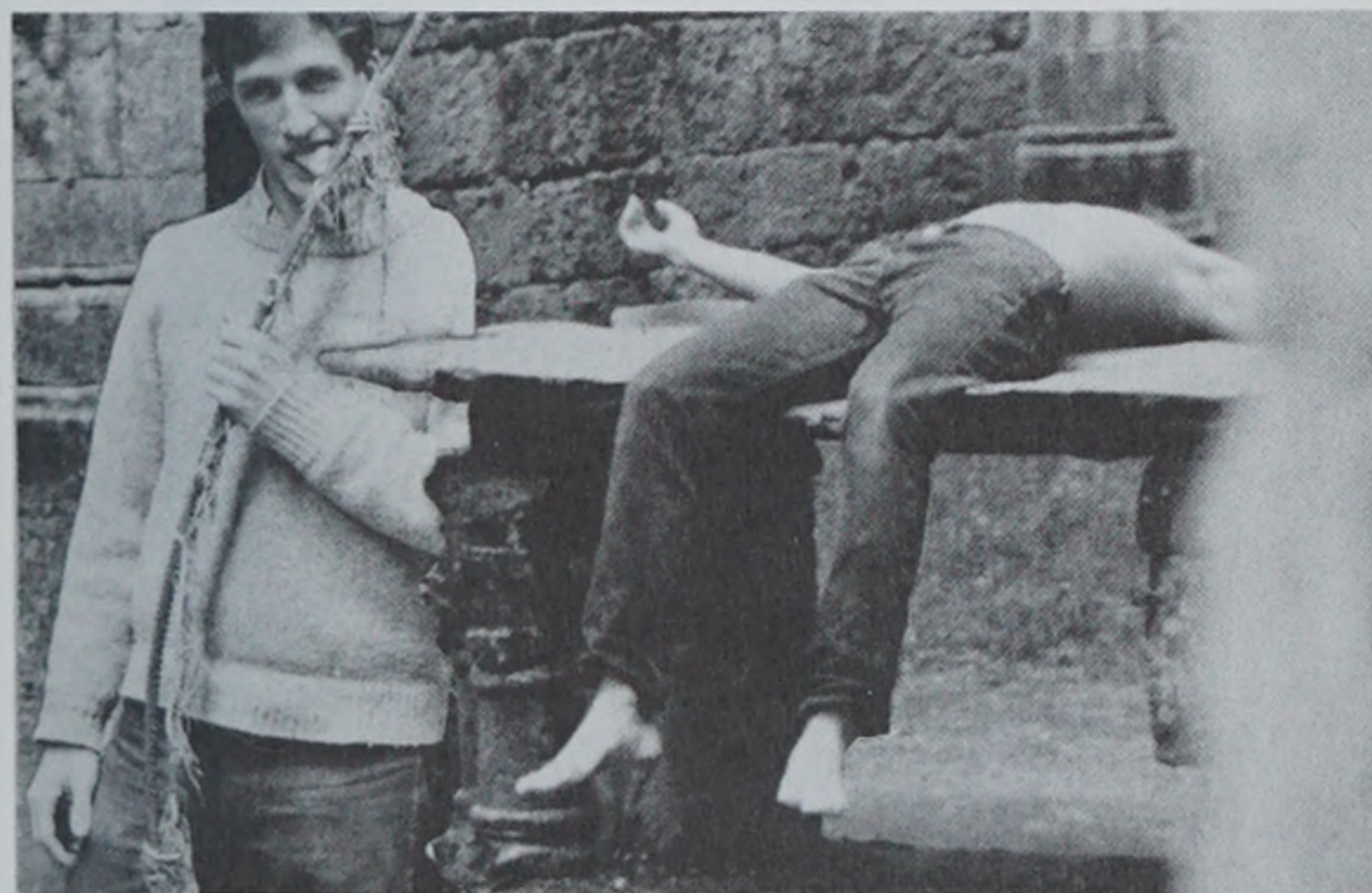


Jaime Casaldue  
Architecture  
Union Q-1, Garden Hills  
Guaynabo, Puerto Rico 00657  
3.21.67



*all nighter*





Eric Chadwick  
Illustration  
3324 Wycliffe Drive  
Modesto, CA 95355  
S.S. 67

Rebecca Chamberlain  
Apparel  
2994 Eastburn Avenue  
Broomall, PA 19008  
2.14.70





Tong-Mei Chang  
Graphic Design  
149 Beaconsfield Road 3A  
Brookline, MA 02146  
2.20.69

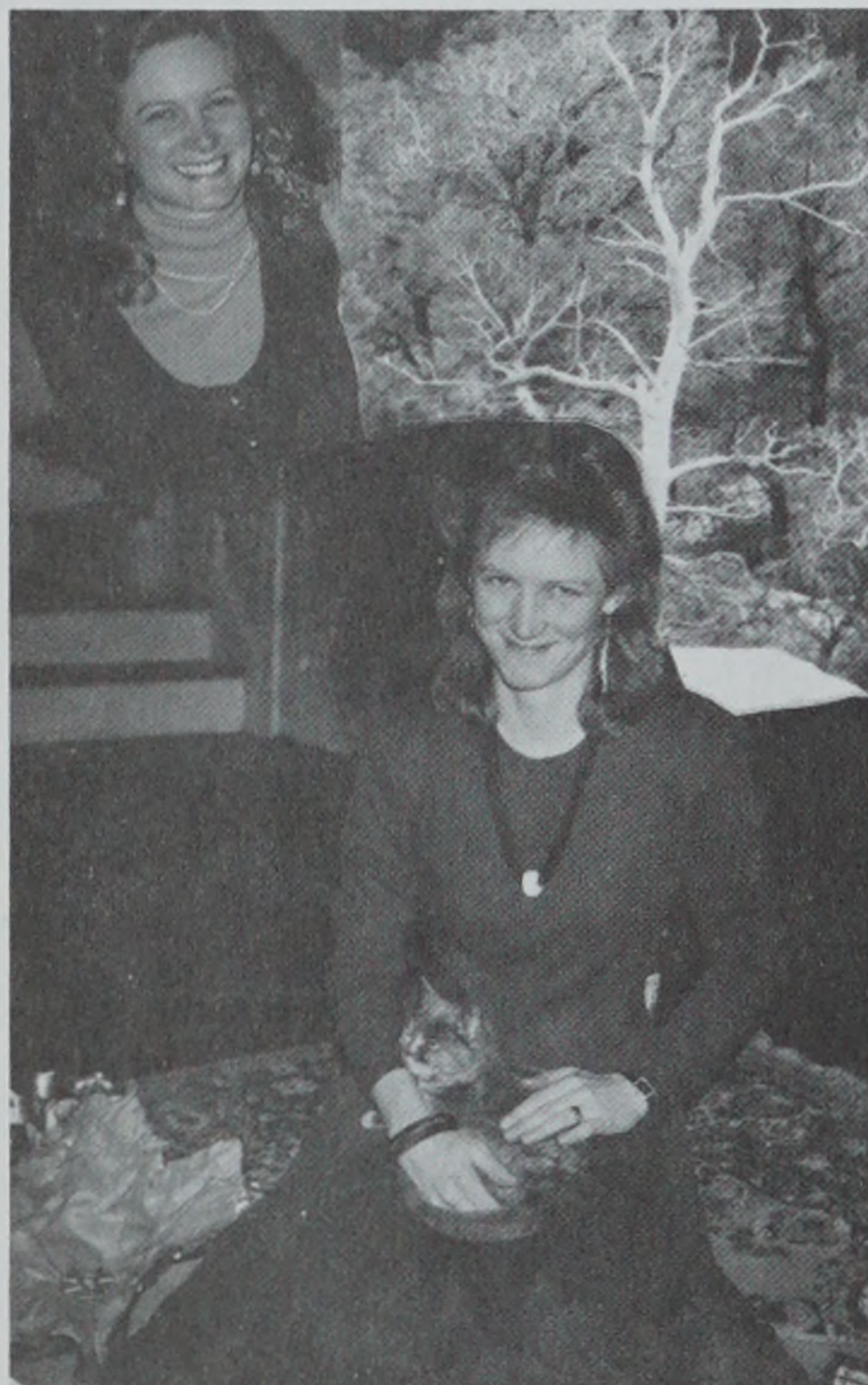


Pansy May Cheng  
Architecture  
68 Macdonnell Road 85  
Mid-levels, Hong Kong  
9.20.68









Alexandra Childs (Sasha)  
Graphic Design  
12 Jones Road  
Weston, MA 02193  
5.7.61



Frank Chow  
Landscape Architecture  
Undecided Address  
4.8.69





Amber Lucas Circiello  
Apparel  
1232 Harvard Blvd.  
Dayton, OH 45406  
6.13.70



Dave Clark  
Industrial Design  
1180 Crestmont Drive  
Angwin, CA 94508  
20th century





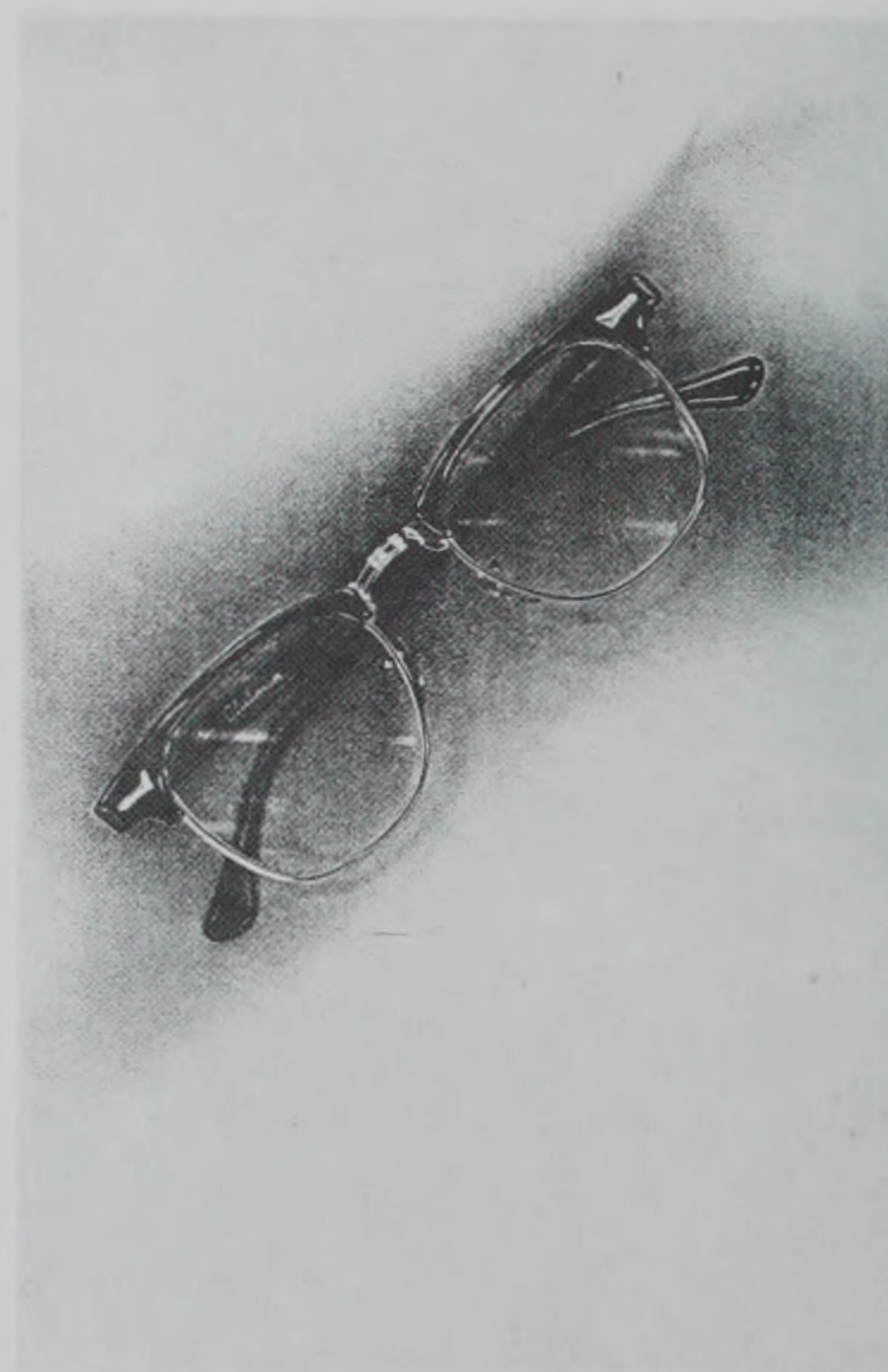
Julie Clendenen

Textiles

348 Ocean Road

Narragansett, RI 02882

10.13.69



Joseph Coates

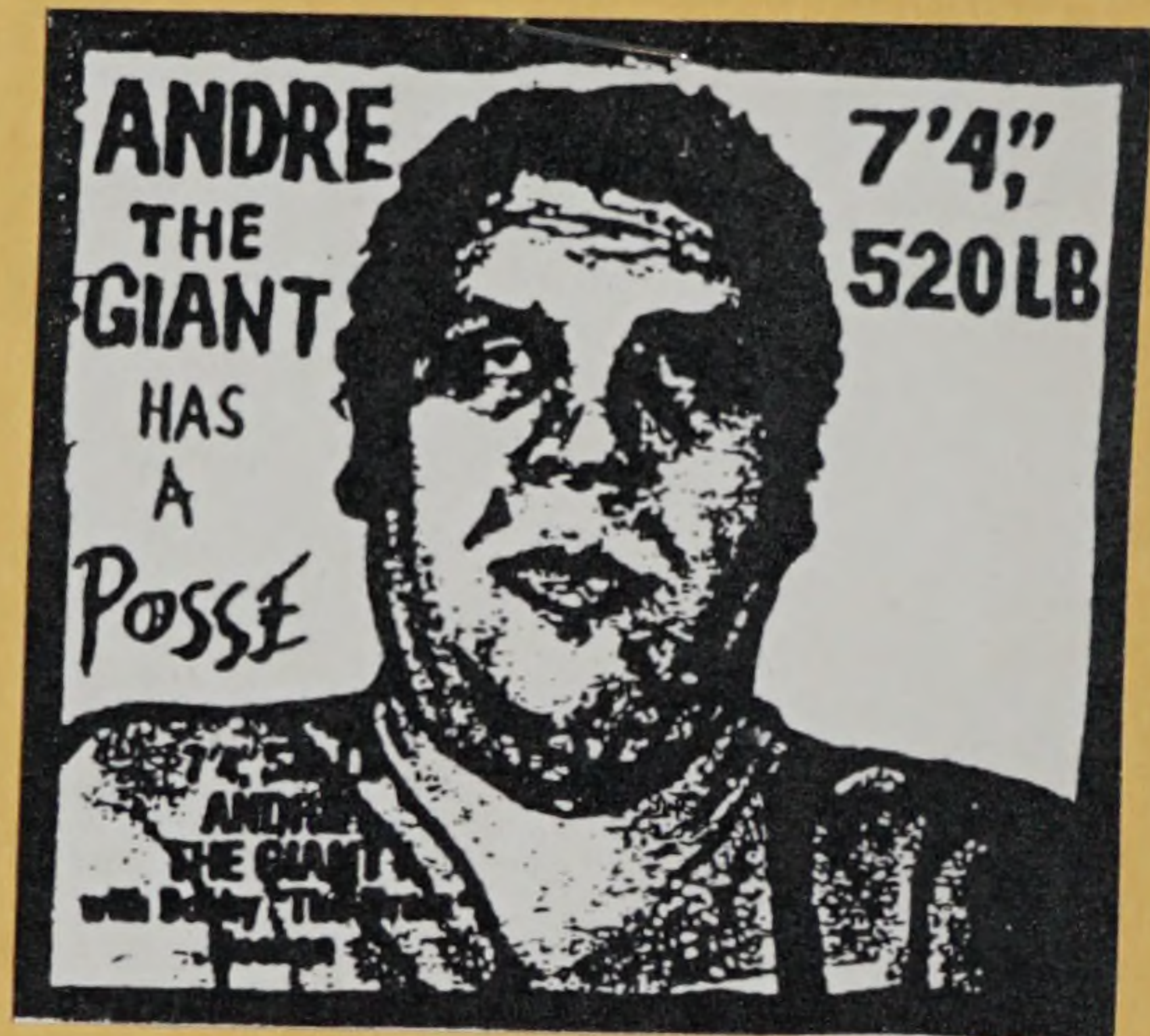
Graphic Design

35 Partridge Lane

Madison, CT 06443

12.15.64

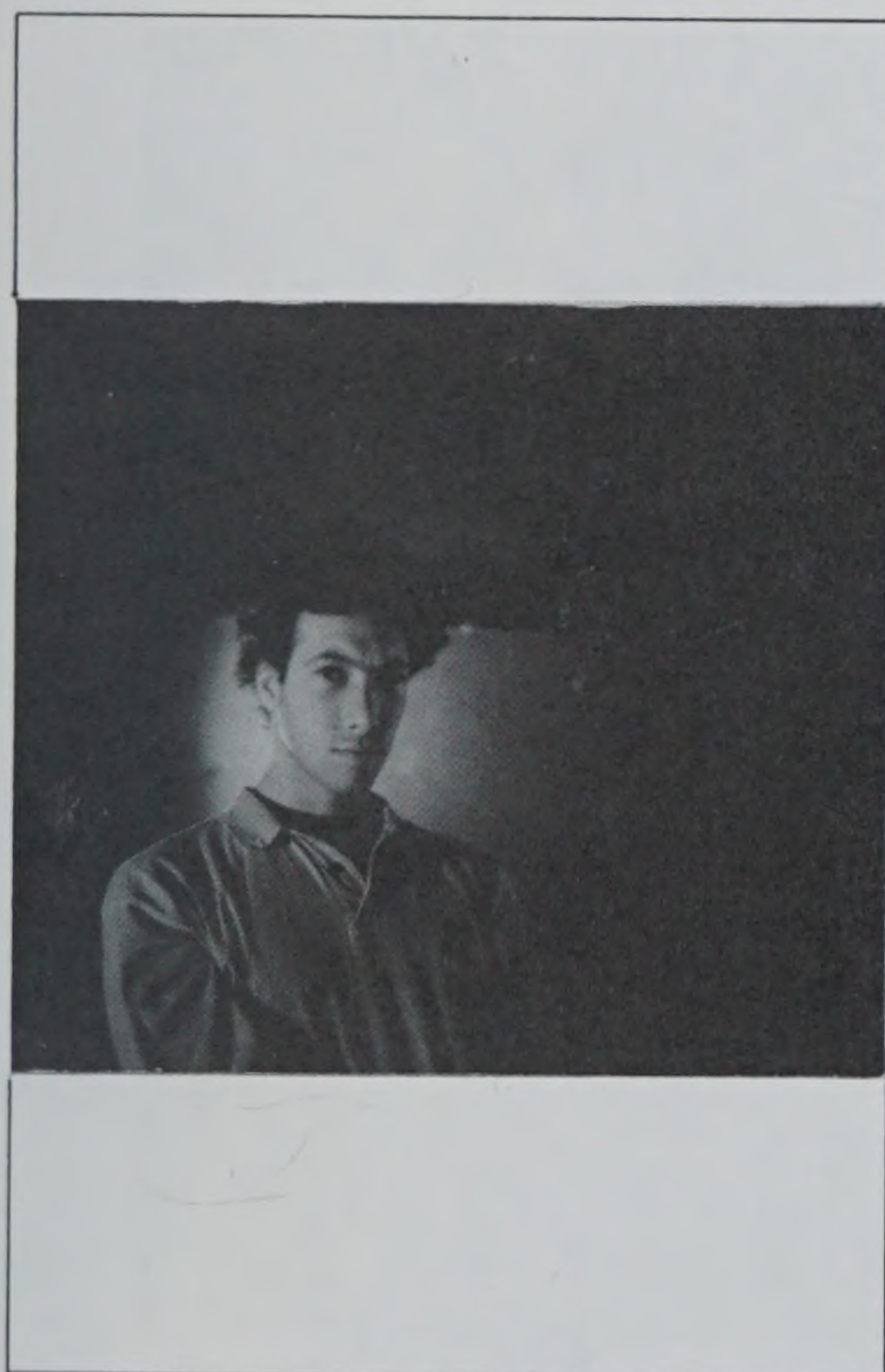




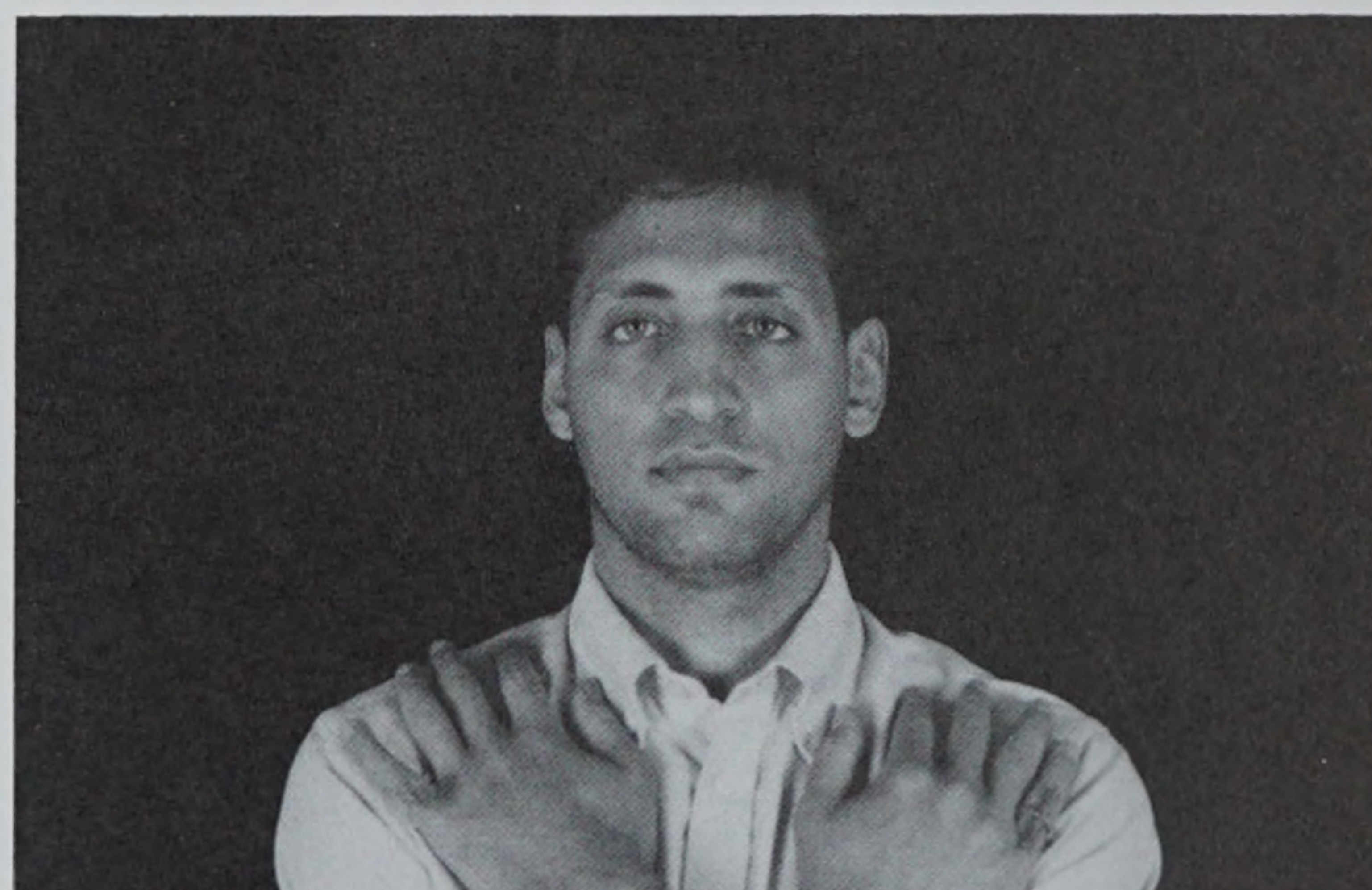
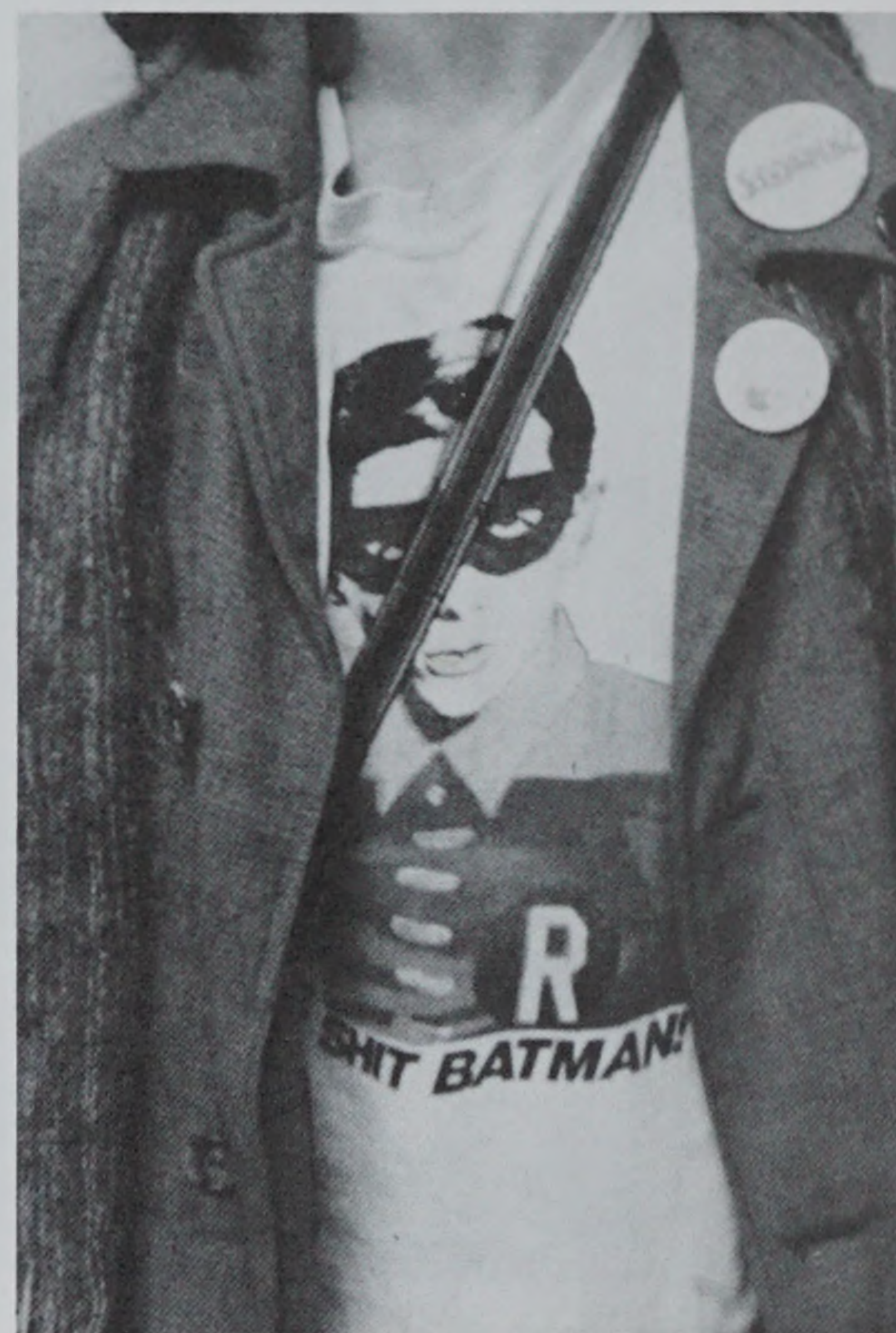


7  
2





Malcolm Coelho  
 Architecture  
 Apartado Postal 41-659  
 Mexico D.F. 11000, Mexico  
 9.24.67

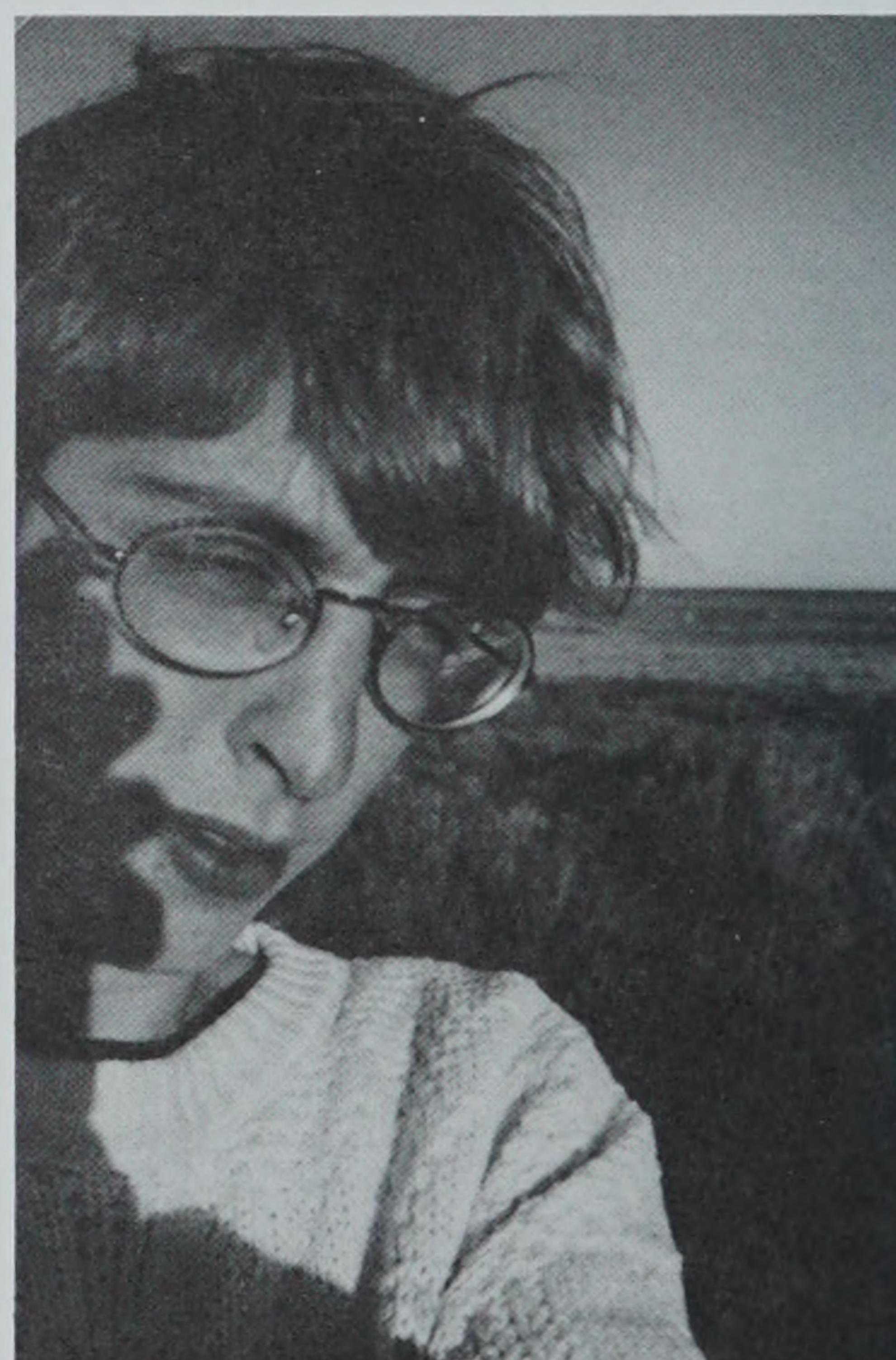


Adrian Cohan  
 Industrial Design  
 Gaspar Campos 1350  
 PCIA. BS. AS Argentina  
 10.14.62



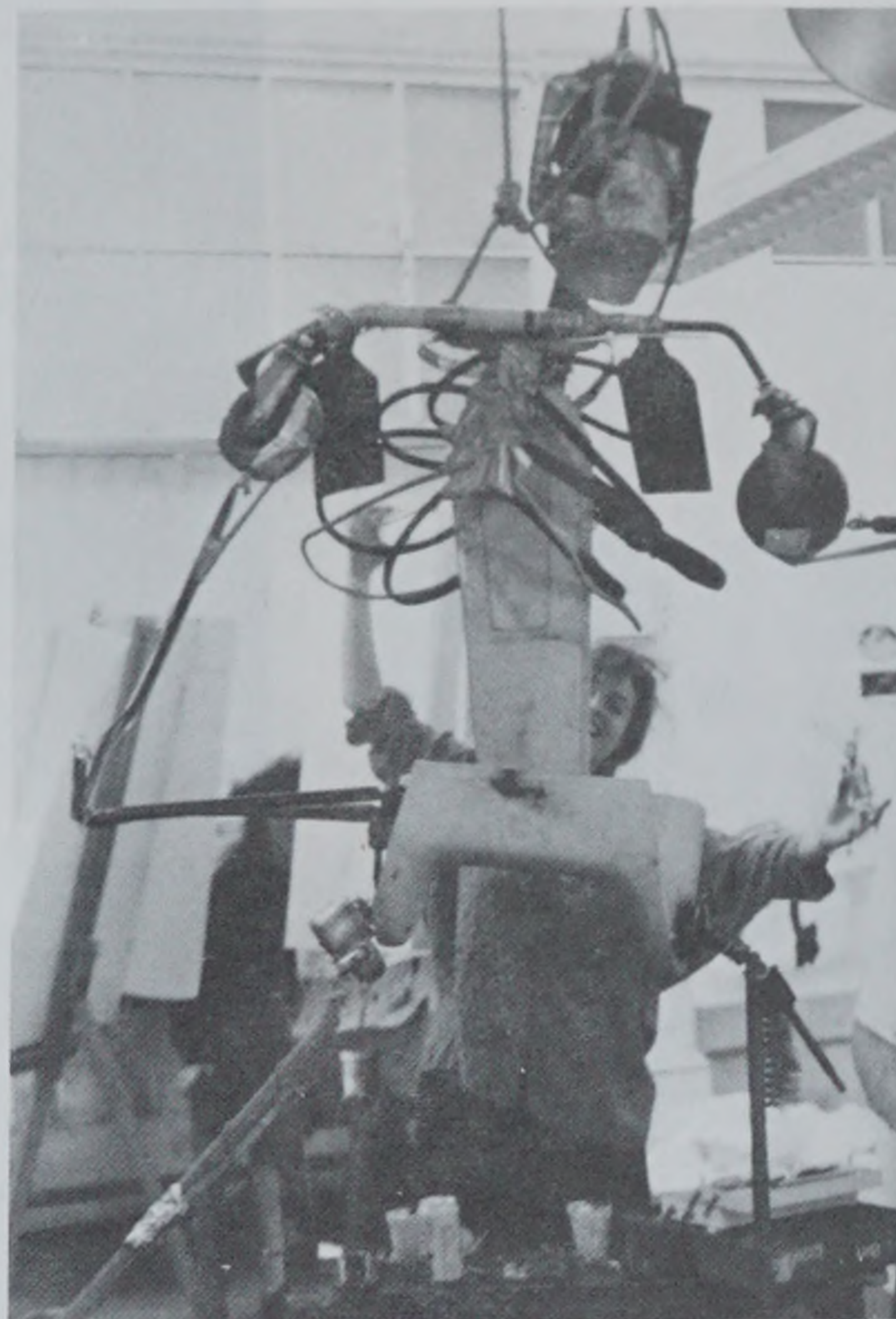


Elizabeth Cohen  
Sculpture  
72 Hope Street  
Providence, RI 02906



Monica Cohen  
Illustration  
233 Glen Road  
Weston, MA 02193  
4.14.67





Donna Cohn  
Industrial Design  
26 Winoka Drive  
Huntington, NY 11746  
6.20.59



Lisa Cohn  
Graphic Design  
3101 Centennial Lane  
Highland Park, IL 60035-1019  
1.28.69



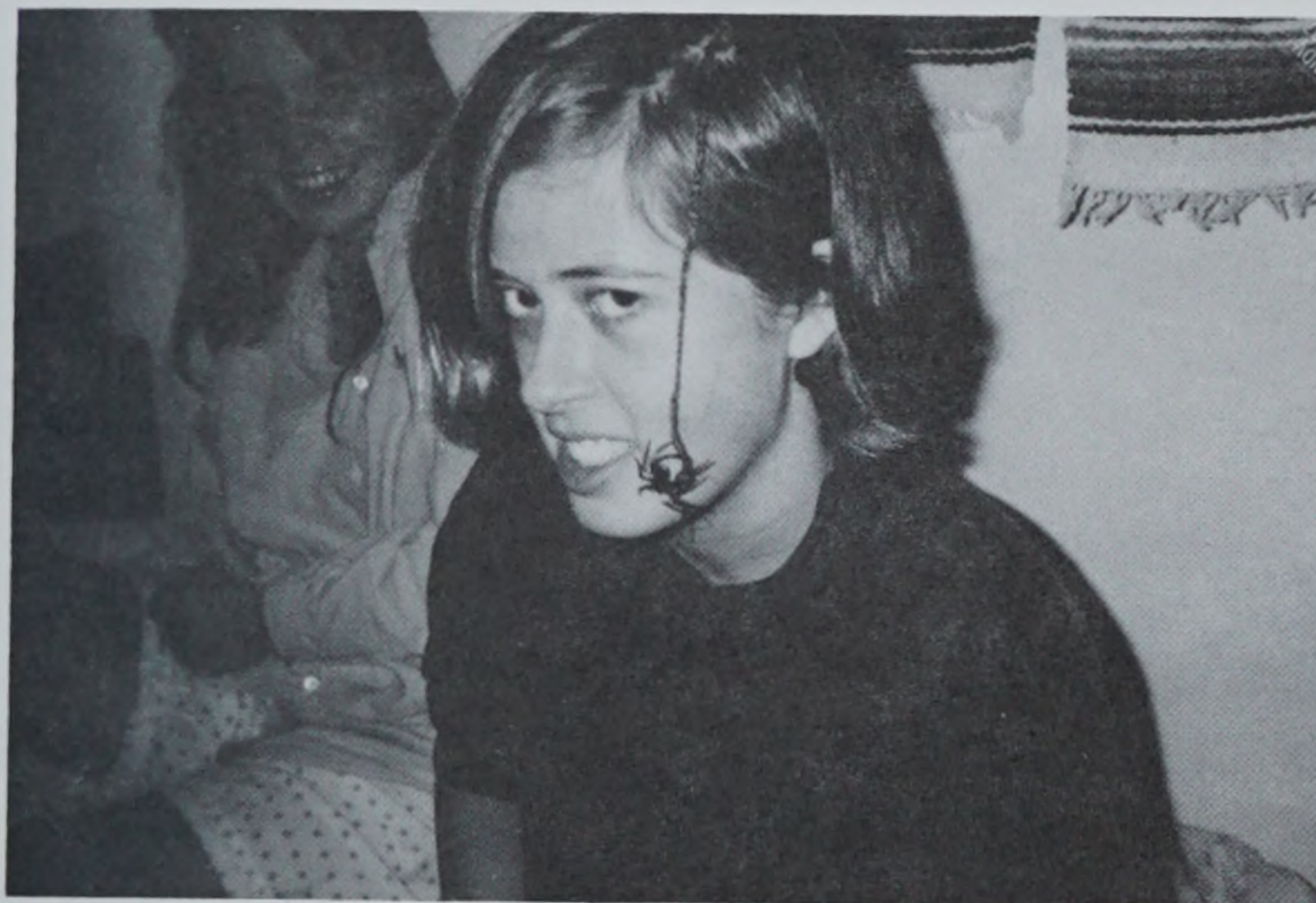


Liz Collins  
Textiles  
6506 Blvd. View A2  
Alexandria, VA 22307  
7.24.68



David Colvin  
Staff, Graphic Design  
30 Winthrop Avenue  
Providence, RI 02908  
1.28.55





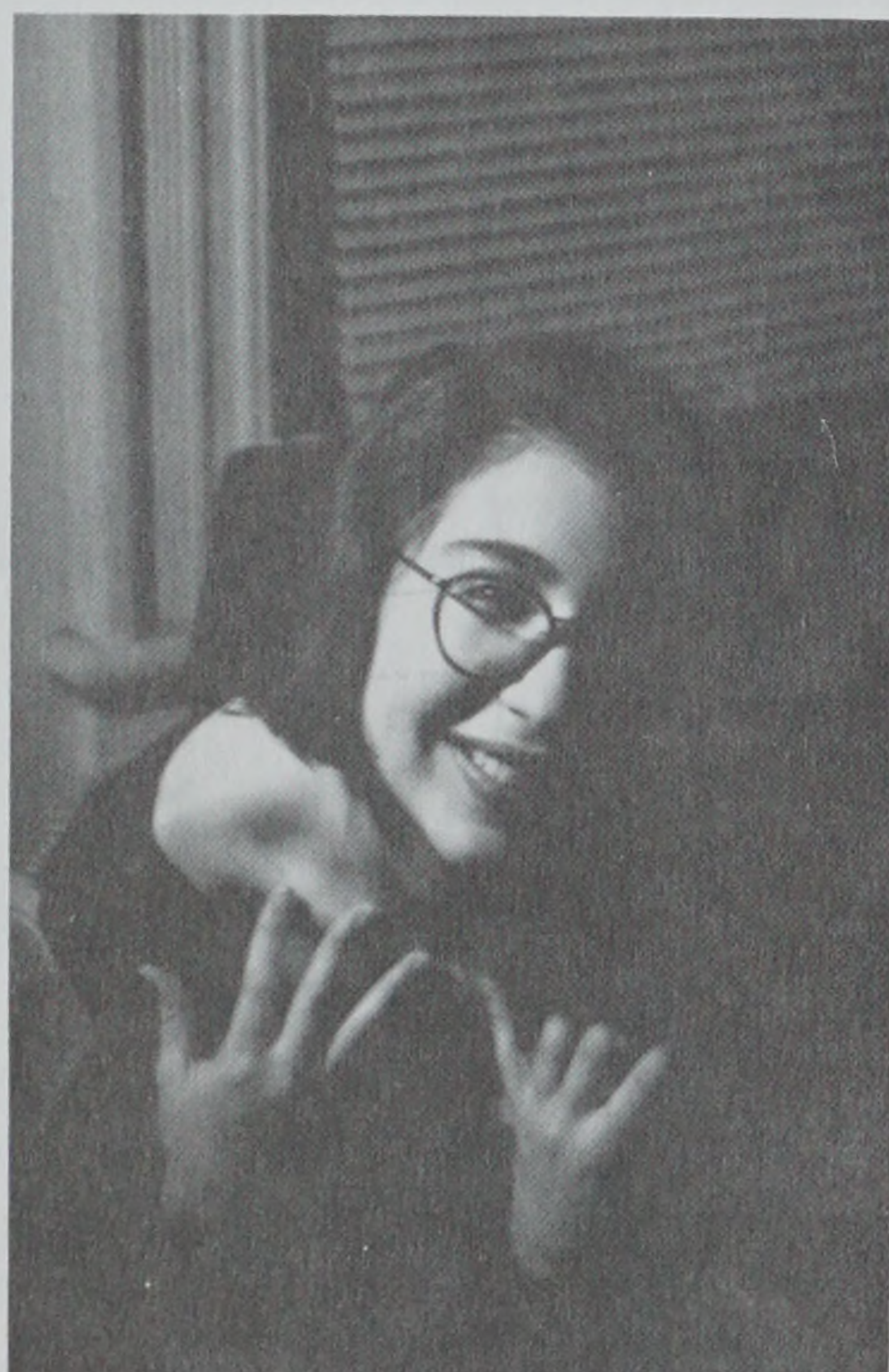


*senior night*

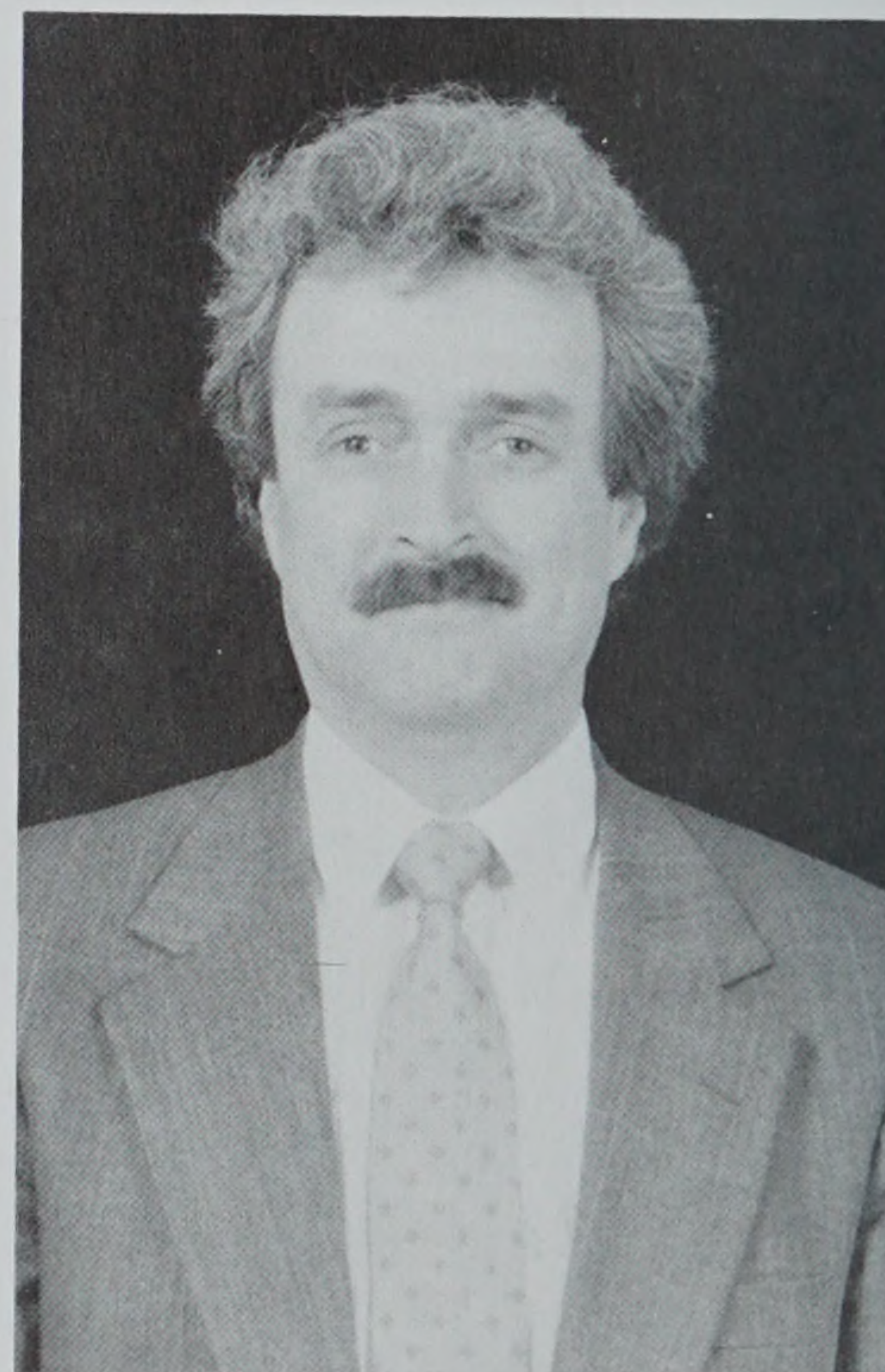


*senior Later*





Jennifer L. Comar  
Apparel  
30 Prospect Street  
Bloomfield, CT 06002  
6.29.69



Don Condrey  
Staff, RISD Store  
1.22.47





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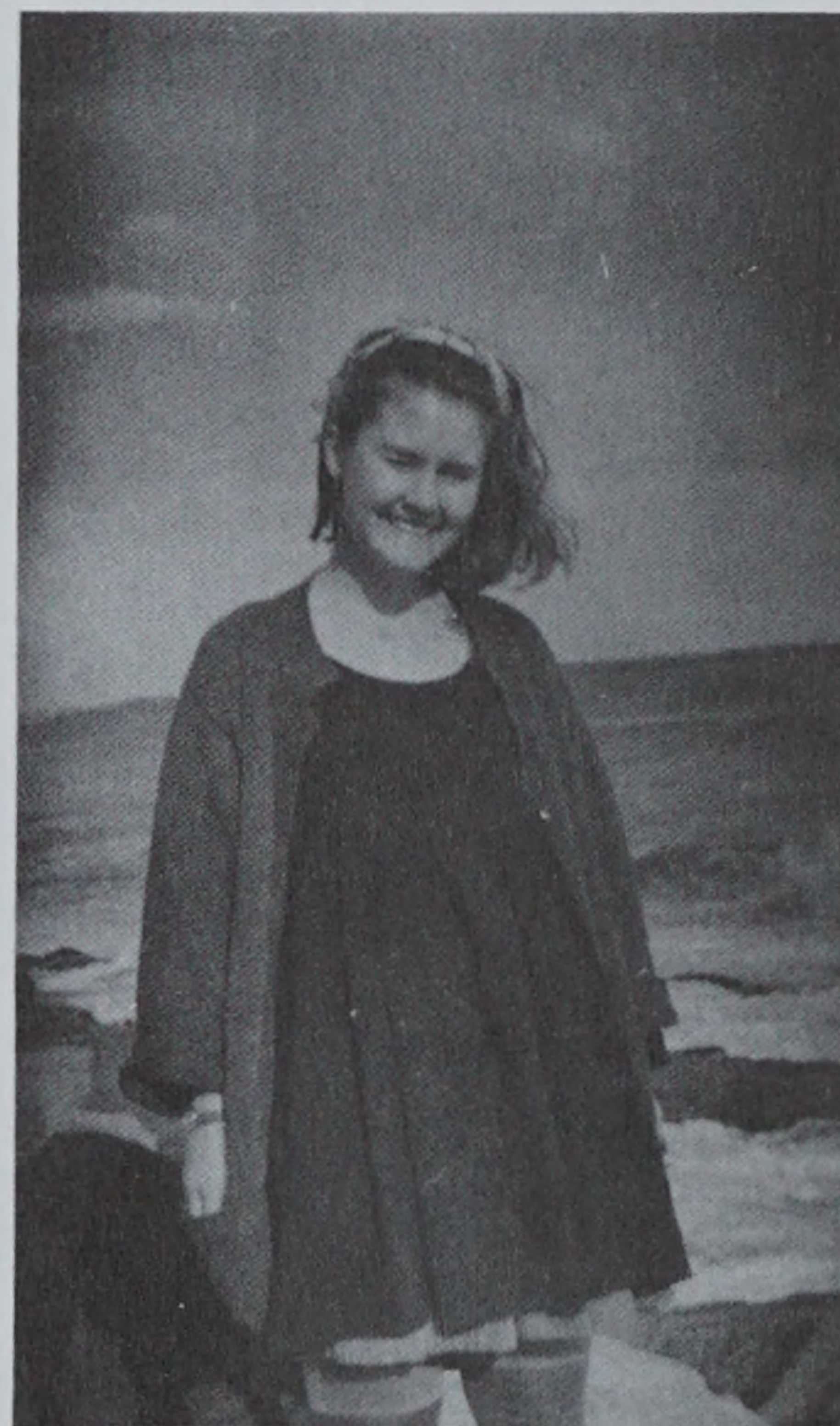
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DECEMBER						
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Pamela Congdon  
 Ceramics  
 234 1/2 Power Street  
 Providence, RI 02906  
 10.8.59



Melissa Anne Conroy  
 Painting  
 P.O. Box 146  
 Decatur, GA 30031  
 4.9.69



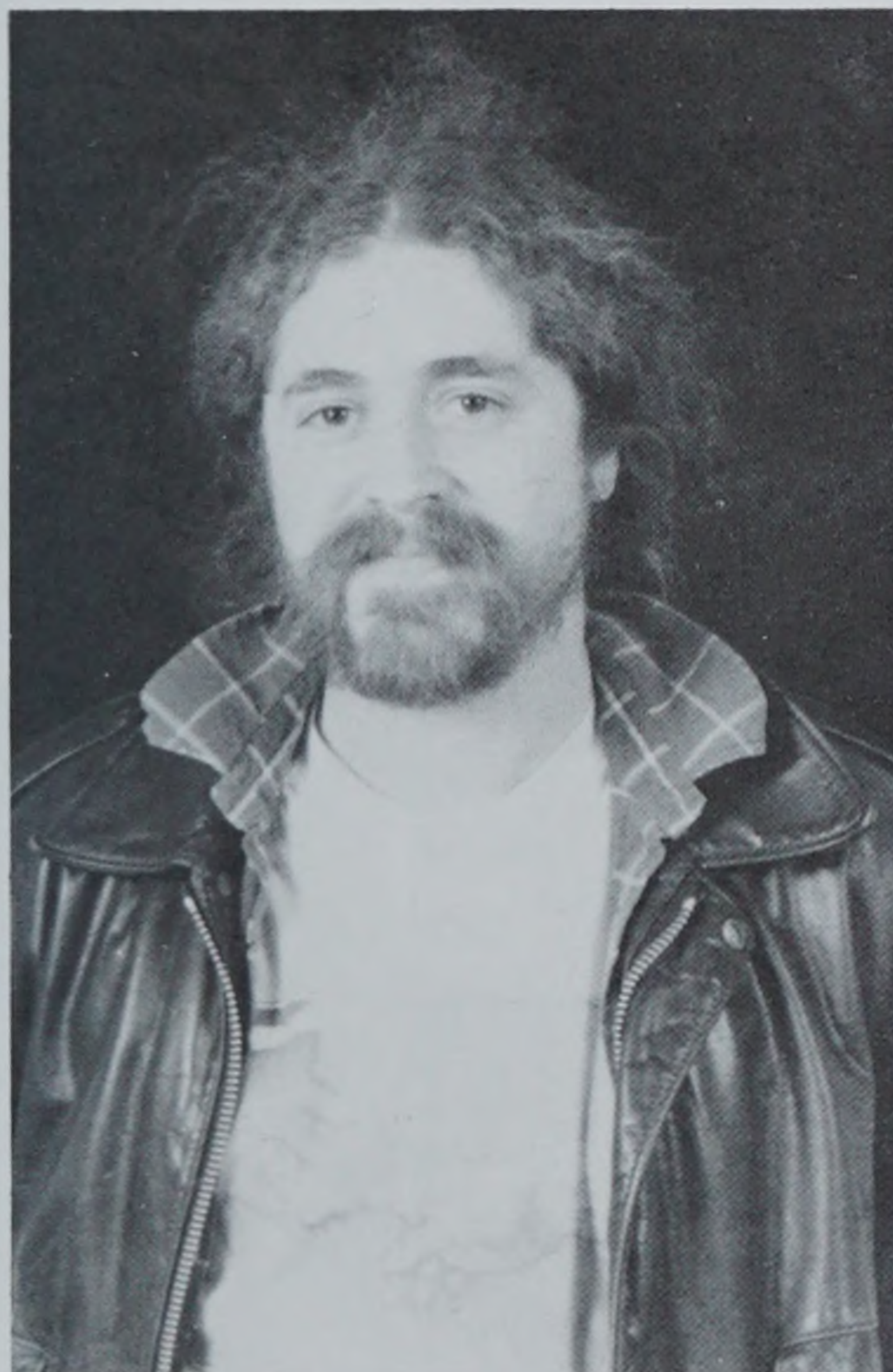


Scott Cook  
Faculty, Liberal Arts  
Worship the ground he walks



Jay Cookson  
Sirius  
10 billion years ago in the bursting center of a  
dying star



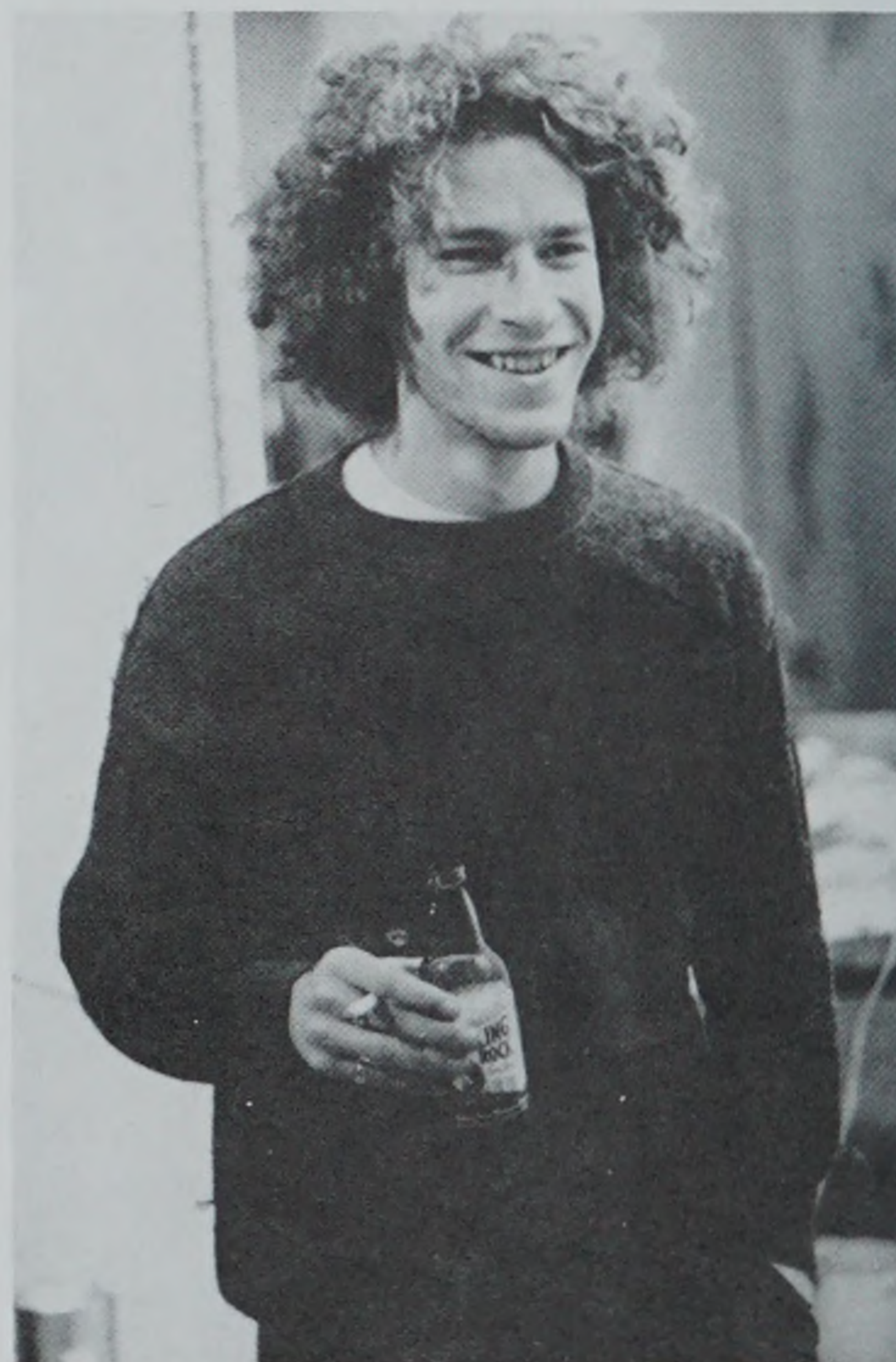


Stephen Copel  
Staff, Media Resources  
9 Spears Path  
Foster, RI



Claudia Constantino  
Graphic Design  
10 Cedar Drive  
West Warwick, RI 02893  
1.21.69

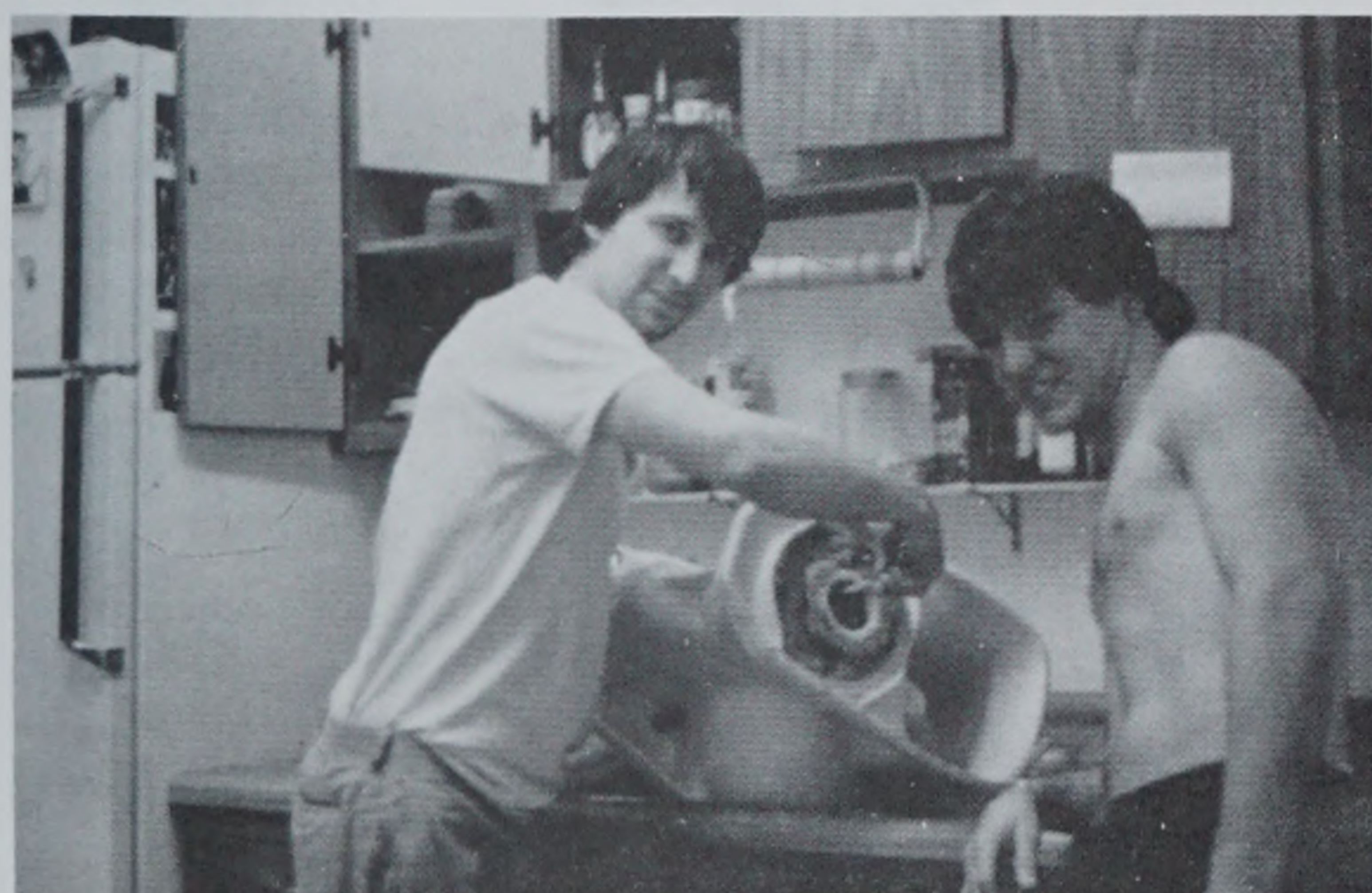
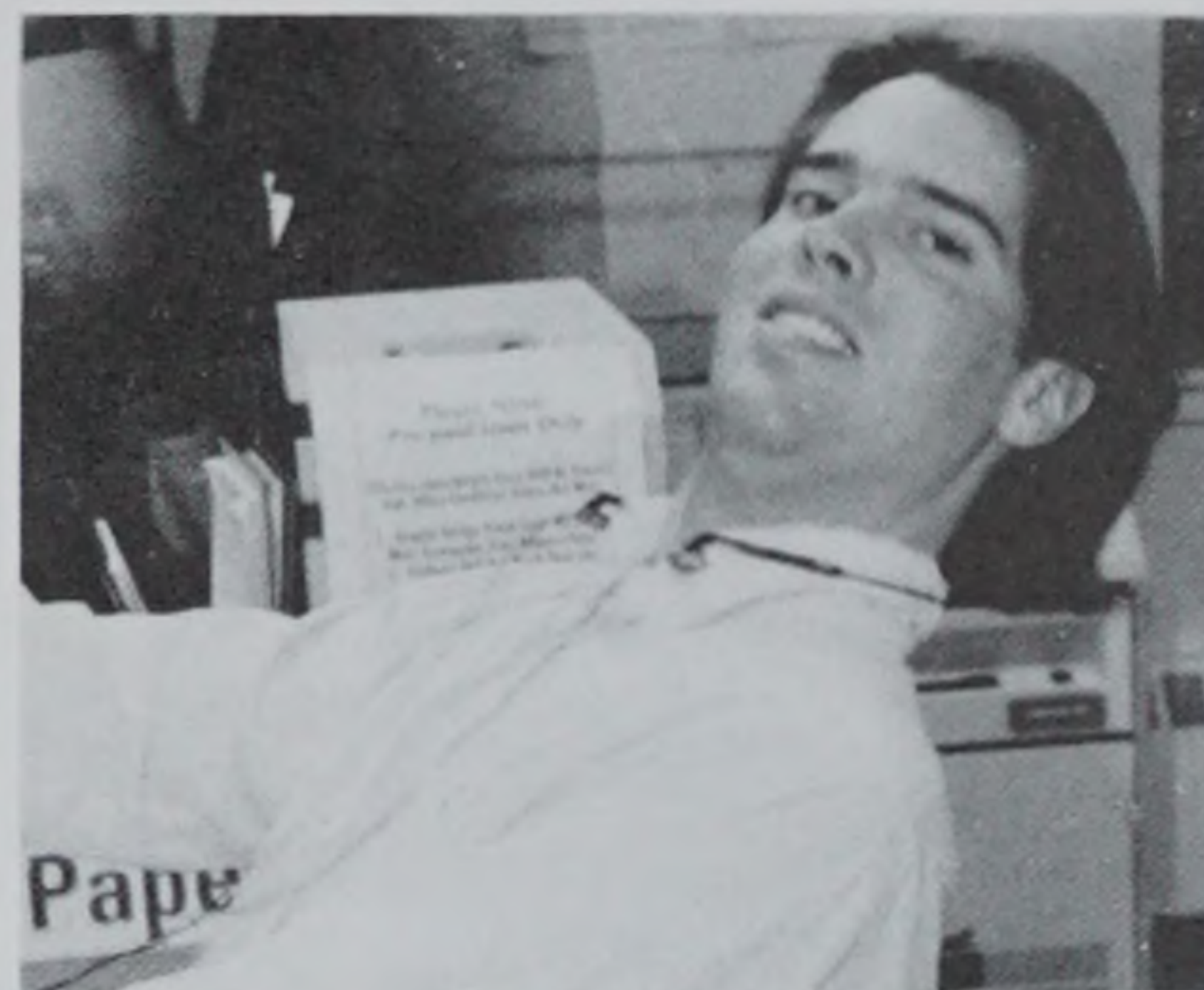




Bernadette Couto  
Printmaking  
148 Grove Avenue  
East Providence, RI 02914  
3.3.69

Benji Craig  
Painting  
42 Rue Pierre Guerin  
75016 Paris, France  
7.7.69





David Crandall  
Architecture  
620 Edgemere Drive  
Rochester, NY 14612  
7.31.69

Jeff Crasco  
Sculpture  
256 Appleton Street  
Arlington, MA 02175  
10.21.68



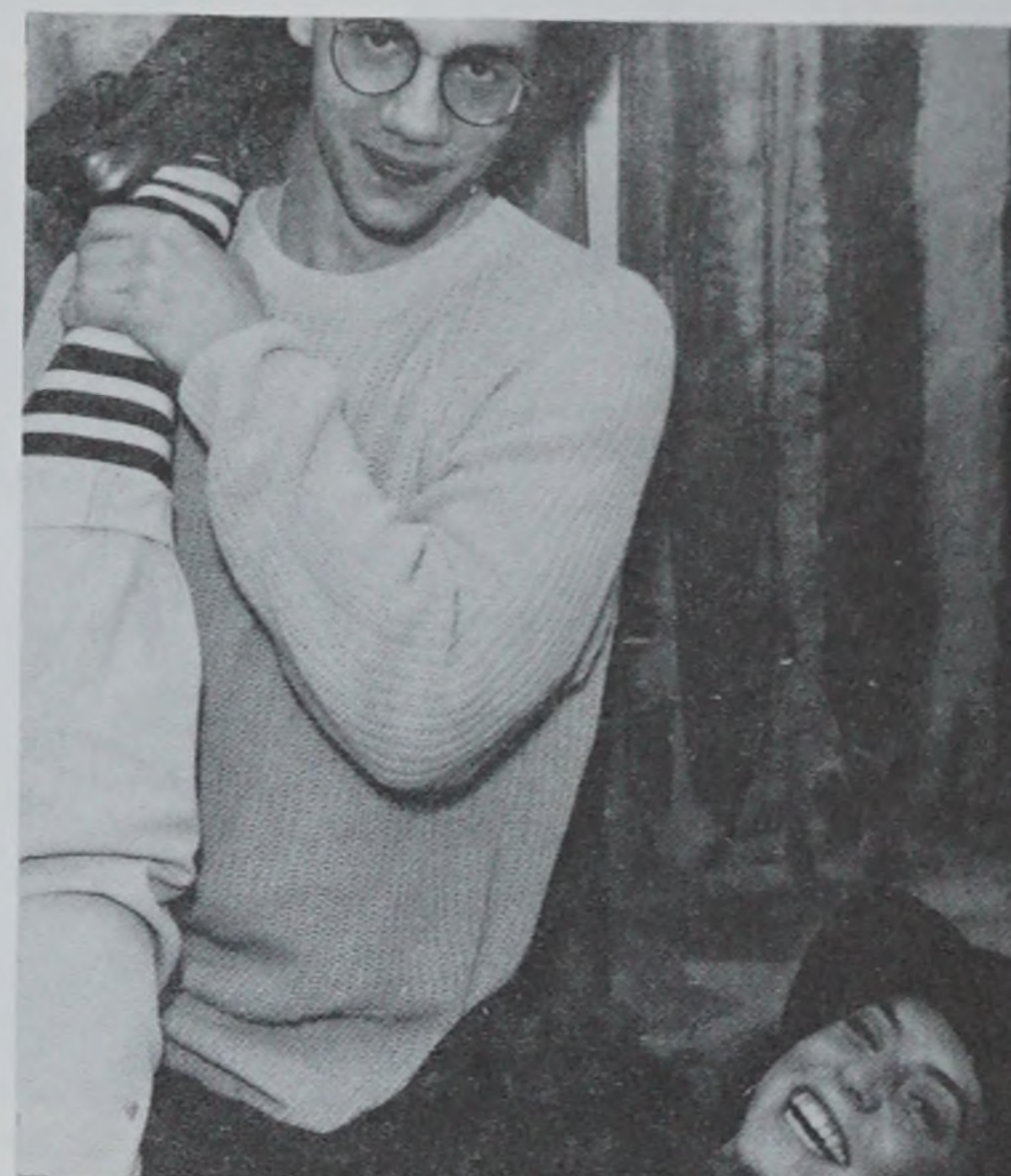


Lisa Cruz  
Architecture  
13 Cherry Hill Road  
Holmdel, NJ 07733  
8.29.69



Catherine Cummings  
Jewelry Light Metals  
1114 Little Meadow Road  
Guilford, CT 06437  
7.2.68





Maximilian Cutler  
Illustration  
30 Warren Street  
Brookline, MA 02146  
12.1.68

Katherine Daniels  
Painting  
916 11th Avenue  
Huntington, WV 25701  
8.14.69



# Providence Journal-Bulletin

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METRO

SATURDAY, MARCH 30, 1991/50 CENTS/\$1.80 PER WEEK BY CARRIER

## Student unearths lost thesis at landfill

By JOHN HILL

Journal-Bulletin Staff Writer

Bill Hinson stood atop the Central Landfill in the driving rain, believing he had literally thrown away his future.

He was 47, and he had chucked more than 20 years in the marketing business to chase his dream of becoming a graphic artist. He had been working for a year on his master's thesis. All his hand-drawn sketches, every note, every idea he'd had he crammed in a black, three-ring notebook a couple of inches thick.

And it was there, buried in the 6 tons of trash spread out before him.

It was the morning of March 2 — 10 weeks before his final presentation — and Hinson was trying to undo the mistake of three days before, when he'd left his notebook on a trash can in his of-

Turn to LOST, Page A-4



— Journal-Bulletin Photo by BOB BREIDENBACH

BILL HINSON, a Rhode Island School of Design graduate student, clutches his battered thesis notebook.



## Lost

Continued from Page One

fice and it had been bagged, compacted and dumped with the rest of the trash from the Rhode Island School of Design.

He stood there in Johnston, soaked and smelly on a 500-foot pile of trash, dressed in a bright yellow slicker, his shoulders sagging, his short-cut, graying brown hair matted against his forehead by the rain. After three hours of searching, he gave up.

"I decided I didn't need a master of fine arts," he said. "I'm wondering what am I going to do? I'm up to here in trash. I was a defeated man."

But about a half-hour later, John Petrone got off his bulldozer and plucked Hinson's needle from the Central Landfill haystack — the notebook, battered but complete, with all of Hinson's notes.

Hinson can laugh now. But on the morning of Feb. 27, it wasn't funny. He was in the Rhode Island School of Design print shop, working on his thesis, "The Spirit of the Hand," which would examine how to keep the human element in graphics in an age of increasing computerization.

Because he needed something in his notebook, he went up to his seventh-floor office to get it. It wasn't there. He checked his apartment; it wasn't there. He looked in the refectory; not there either.

However, he was able to remember the last time he saw it. The night before, he had used the wastebasket by his drafting table as an ersatz end table and had left the notebook across its mouth.

"Then I started to get that sinking feeling," he said. "In your mind, you can picture it, and I saw it and I knew immediately that it had been thrown out. There's a rule here: If it's on a trash can, it goes."

It had been picked up Wednesday morning, crushed in a trash compactor and tossed in a dumpster outside. Robert Dorgan, the manager of T & J Container Systems, RISD's trash hauler, told Hinson he could tag along when the dumpster went to the landfill that Saturday morning, but he wasn't encouraging.

"I thought the trash would never stop," Hinson said as he recalled watching the dumpster unload. "I figured it would be a spring day, the birds would be chirping and a few bags would tumble out."

Dorgan said the load was 42 cubic yards — compacted. Uncompressed, it would have been 168 cubic yards.

James Doorley manages the landfill, and he said about a half-dozen people a month will ask to go through trash. People come looking for jewelry or boxes of money they have mistakenly thrown out. Most of the time, they go home empty-handed.

Petrone came in with his bulldozer after Hinson and his party had given up. He said that at first, he went gingerly — or as gingerly as you can on a bulldozer — but decided he had to get going to finish before the noon closing time.

As he started to spread the trash out a little more, a bag burst, and he spotted the notebook.

It took a beating. The cover is nearly detached, spattered with dirt and split along the side. The plastic page guard inside is bent and cracked. But Hinson said he won't replace it.

"Absolutely not," he said, without hesitating. "It's going to stay like this forever."

The committee that will judge his thesis has insisted on one accommodation for computer technology, Hinson said.

"They asked that I put the text on computer."

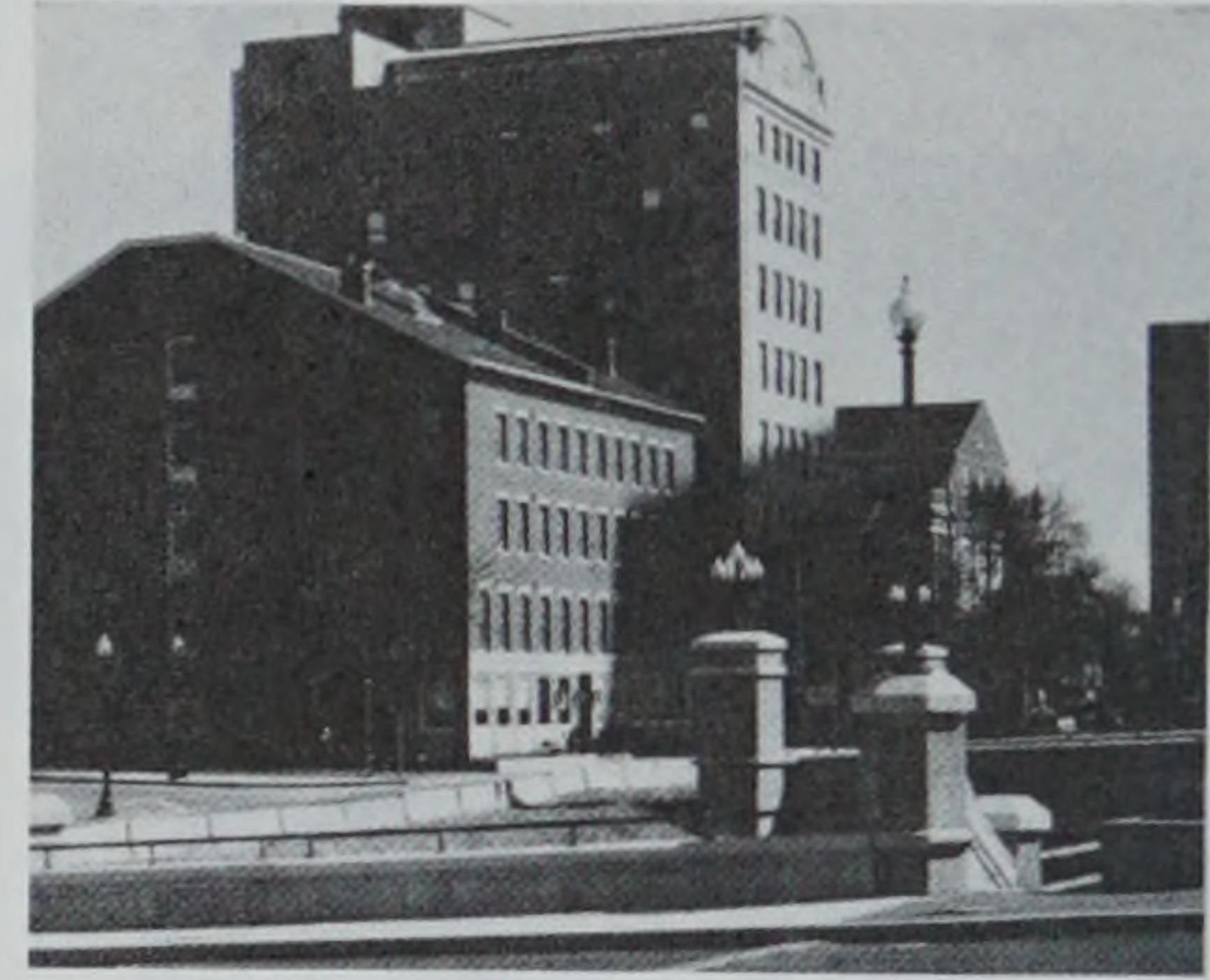


CARRIE



HATUS



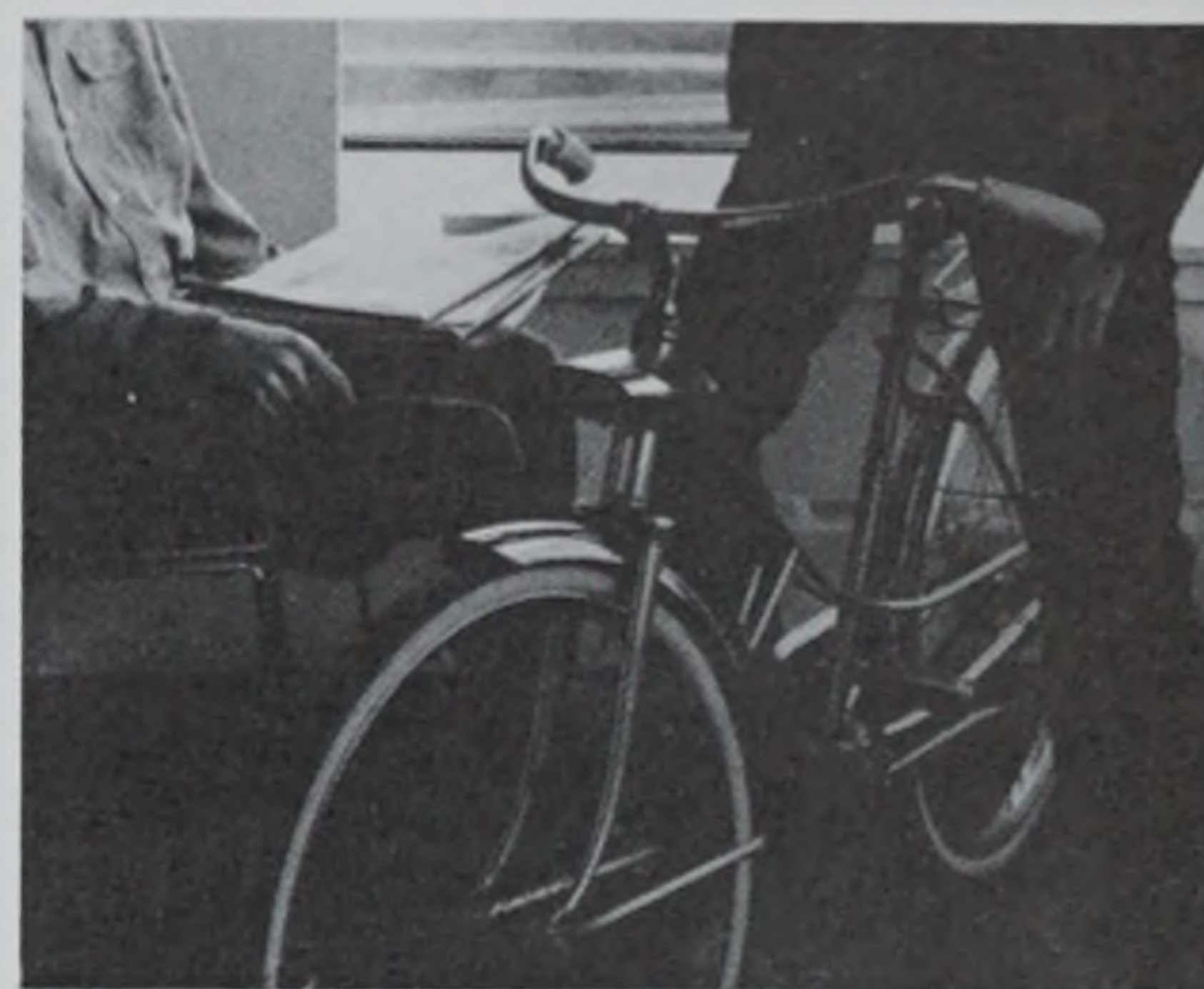


Lara C.W. Davis  
Interior Architecture  
Proctor's Hall Road  
Sewanee, TN 37375  
2.2.69



Himena de la Piedra  
Illustration  
P.O. Box 4782  
Lima, Peru  
6.21.67





Jonathan del Fierro  
Architecture  
16 Haran Circle  
Millburn, NJ 07041  
9.13.68

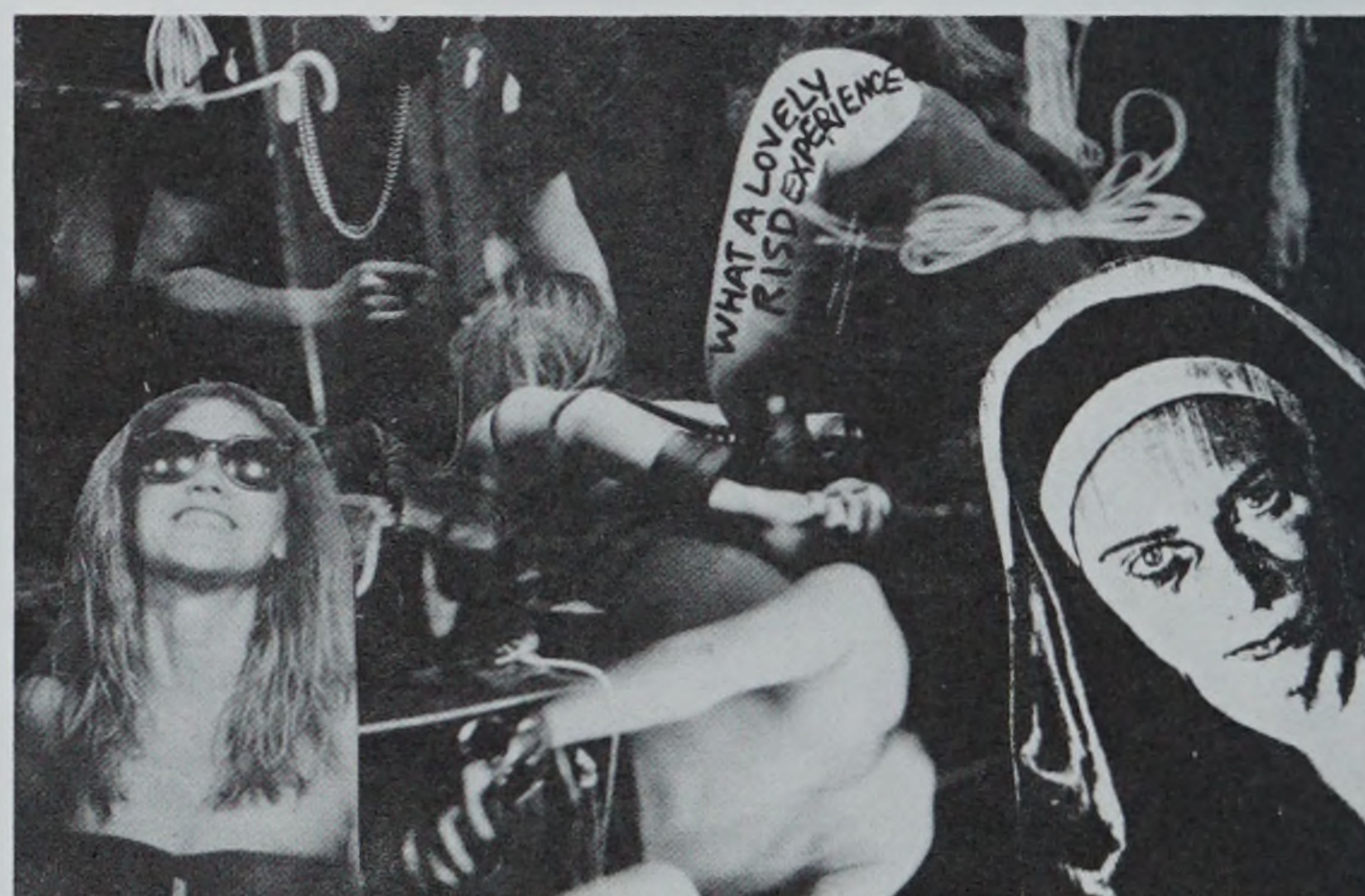


Nicole DePolo  
Illustration  
1001 Sheffield Road  
Shavertown, PA 18708  
7.15.69





BLAIR DE ST. CROIX  
Staff, Student Activities

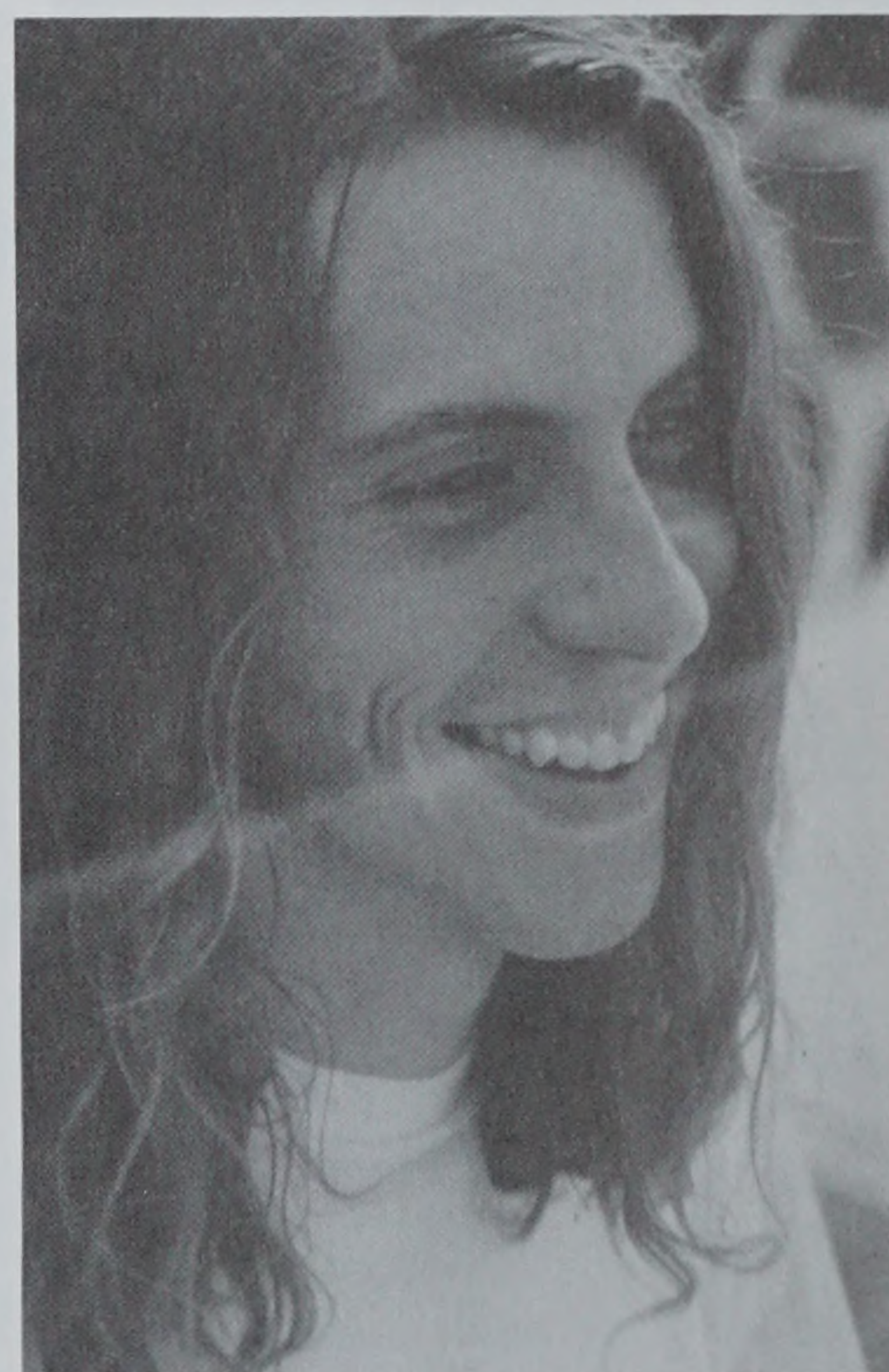


Sandra Desmond  
Film Video  
104 Walter Drive  
Media, PA 19063  
7.3.67





Christina Dewitt  
Textiles  
223 Dubois Road  
New Paltz, NY 12561  
12.10.68



James Dieter  
Industrial Design  
9926 Petersburg Road  
Evansville, IN 47711  
12.4.68





Matthew Dimock  
Illustration  
43 Deepwoods Drive  
Amherst, MA 01002  
S.17.69



Suzanne Disalvo  
Architecture  
57 White Birch Road  
Ridgefield, CT 06877



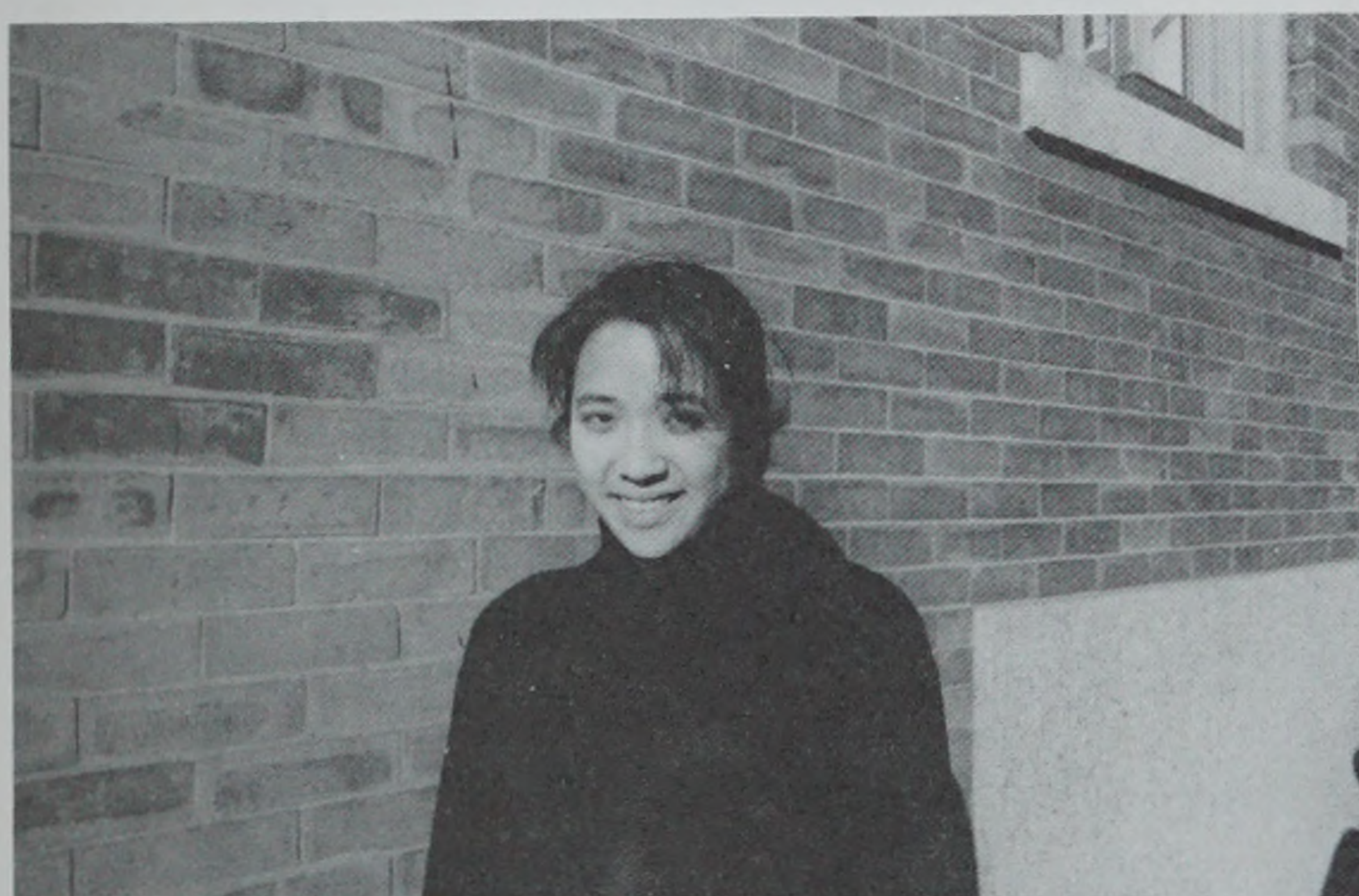
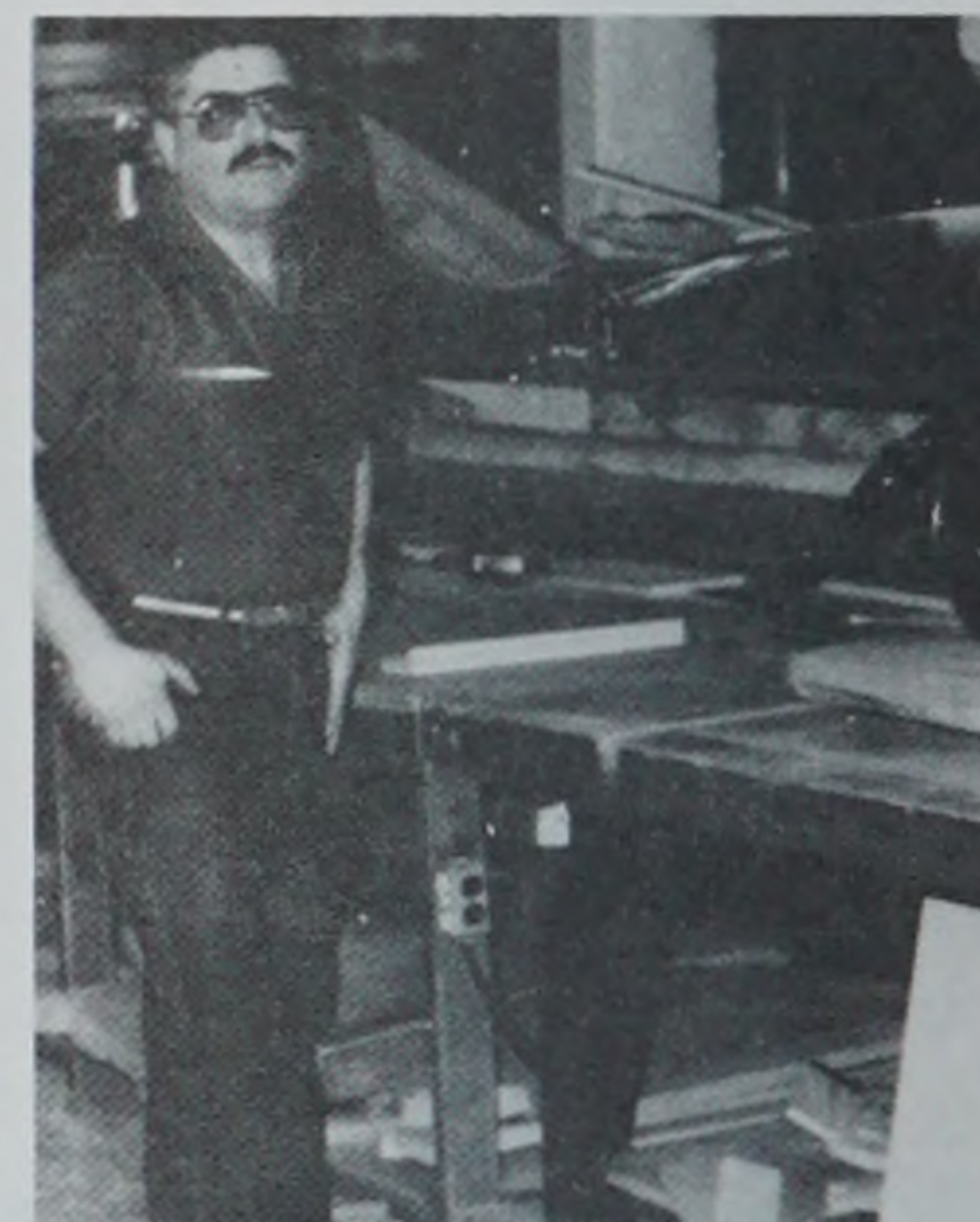


John H. Dodelson  
Sculpture  
327 W. 12th Street  
New York, NY 10014  
2.17.69



Dorene J. Dohler  
Architecture  
4920 Winnequah Road  
Monona, WI 53716  
4.5.68



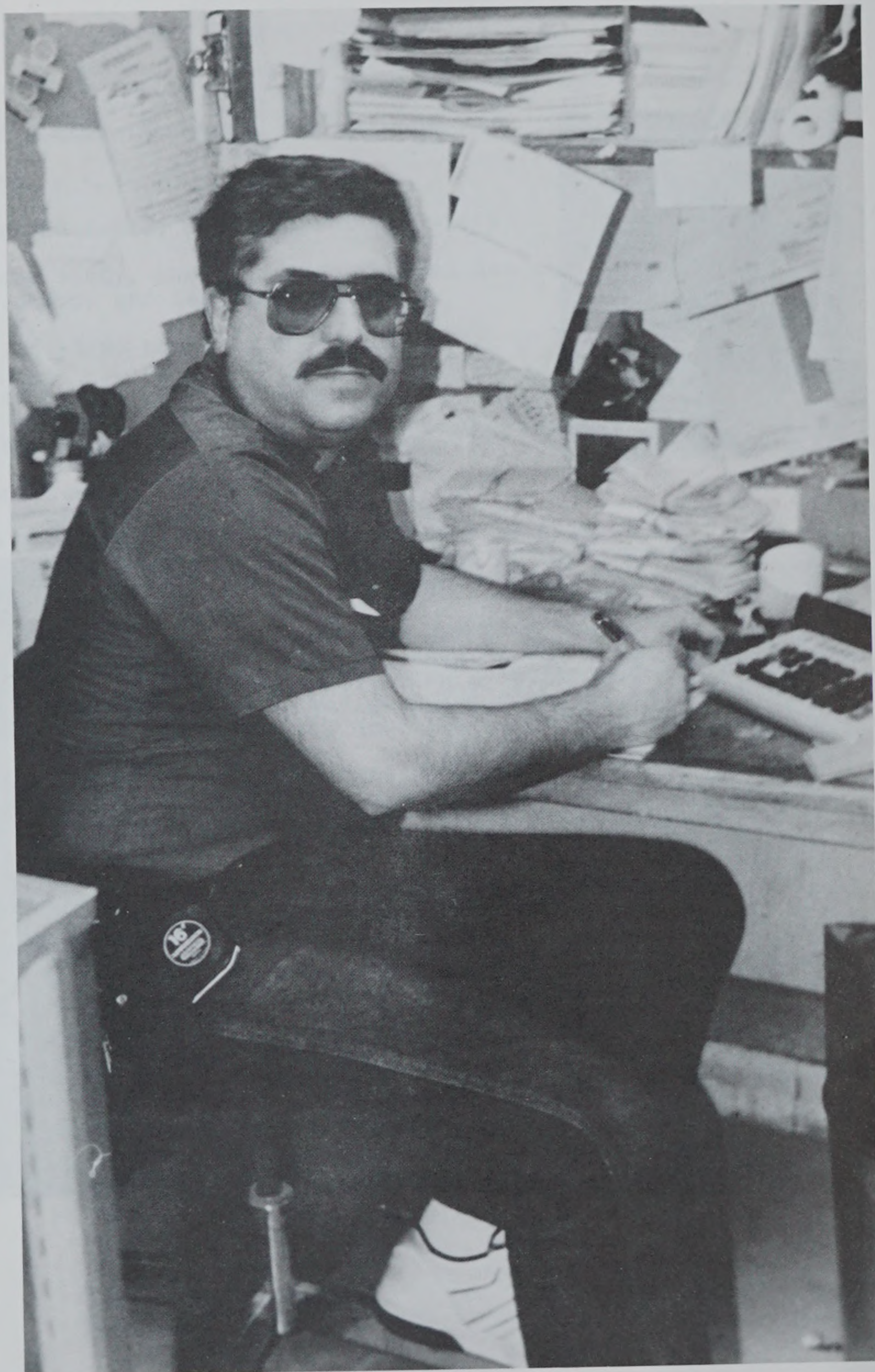


Lauren Anne Don  
Architecture  
21 Alokele Place  
Pukalani, HI 96768-8201  
S. 17.68



Heather Donaldson  
Ceramics  
609 Summit Avenue  
Mill Valley, CA 94941  
S. 27.69









Tara Donnelly  
 Illustration  
 3 Regis Place  
 Shoreham, NY 11786  
 8.11.69



John Dooley  
 Sculpture  
 228 Medway Street  
 Providence, RI 02906  
 11.19.56



# RHODE ISLAND SCHOOL OF DESIGN

TWO COLLEGE STREET PROVIDENCE, RHODE ISLAND 02903 TELEPHONE 401-331-3511

DATE: March 25, 1987

TO: RISD Students, Prospective Students, and Parents

FROM: Thomas F. Schutte

SUBJECT: Tuition, Room and Board, and Fees for 1987-1988

After careful review and study, the Board of Trustees has established the tuition, room and board, and fees for 1987-1988.

The new schedule for 1987-1988 costs is as follows:

Tuition	\$10,360.
Room and Board	\$ 4,440.
Student Fees	\$ 70.

Tuition will increase 7.5% from 1986-1987 to 1987-1988 or \$725. from \$9,635. to \$10,360. Room and board will increase 7.5% or \$310. from \$4130. to \$4,440. Student fees will remain the same at \$70.

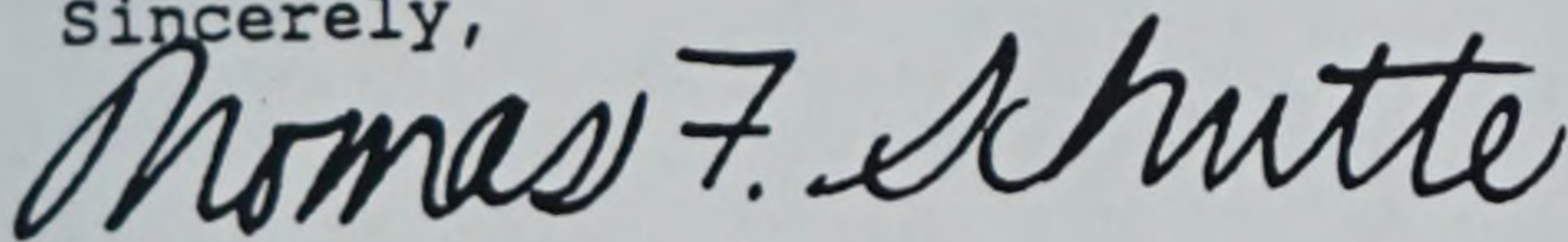
We have worked very diligently at RISD to provide the very finest education possible and remain within a balanced budget. For 1987-1988 tuition revenue will represent 64% of RISD's operating budget. About 36% of RISD's operating budget revenues are derived from endowment income, gifts and grants, and donations.

Our special emphasis for next year involves providing special and increased resources for the instructional and academic areas, student financial aid, and the completion of the student center.

In addition, RISD will continue to raise gifts and donations for the continued development and expansion of its educational and housing facilities needed for the current student body. As you know, we have raised a significant amount of outside funds for the development and completion of the new Design Center and the expanded housing and refectory quadrangle.

I assure you that we will continue to maintain and further the extraordinary reputation, quality, and resources of Rhode Island School of Design.

Sincerely,



Thomas F. Schutte  
President





You must take a number of steps to reserve your place in the incoming class, and materials are included here to assist you with this process.

OUR OFFER OF ADMISSION IS  
SUBJECT TO THE FOLLOWING  
CONDITIONS:

I.

✓ That you satisfactorily complete your secondary school education. Please arrange to have your final official transcript for this year sent to the Admissions Office by July 1.

2.

That you arrange to have returned to the appropriate office by the indicated deadline all of the following items:

✓ A. A check or money order for \$400 made out to Rhode Island School of Design must be returned in the enclosed envelope addressed to the Admissions Office on or before May 1. This sum includes the following:

✓ I. \$300 represents the matriculation fee which holds a place for you in the entering class, and is applied as the first tuition payment. This fee is not refundable.

✓ II. \$100 represents the room deposit fee to reserve a room for you in the residence halls. Students who plan to commute are not required to pay this fee. Not refundable after June 1.

B. The enclosed Billing Address Form should be included with your check.

C. The following documents must be returned in the envelope addressed to the Residence Life Office by May 1.

- ✓ I. The white copy of the Residence Halls/Food Service Contract
- II. The Freshman Background Information and Residence Hall Questionnaire forms.
- ✓ The information that you provide on these forms will be used to match you with an appropriate roommate.

If you plan to be a commuting student, you should notify the Residence Life Office by May 1, so they may take you off of the resident student list.

D. The Health Form must be completed by you and your physician and returned in the enclosed envelope addressed to the Health Service by August 1. All female students should pay particular attention to the requirements of the Rhode Island state law concerning Rubella (German Measles) immunity.

PLEASE PAY CAREFUL ATTENTION  
TO THE FOREGOING ITEMS AND  
THE DEADLINES.

First Semester 1987-88

*Saturday, September 12*

Residence Halls open

*Sunday, September 13*

Orientation begins

*Wednesday, September 16*

Classes begin

*Friday, December 18*

Classes and Evaluations end

The Student Affairs Office will send detailed registration and orientation schedules and materials to you later in the summer.

Change of Address

If you move during the summer, please notify us of your new address by sending us the enclosed card. That way we can keep our records up-to-date and you will be sure of receiving all necessary information this summer.

If you have any questions or need further assistance, please call the Admissions Office at 401 331-3511. We hope you will be with us in the fall, and look forward to our association. Thank you again for your cooperation.





PLEASE CALL AT MAILROOM WINDOW

\_\_\_\_ PACKAGE

\_\_\_\_ INSURED

\_\_\_\_ LETTER

\_\_\_\_ REGISTERED

\_\_\_\_ POSTAGE DUE

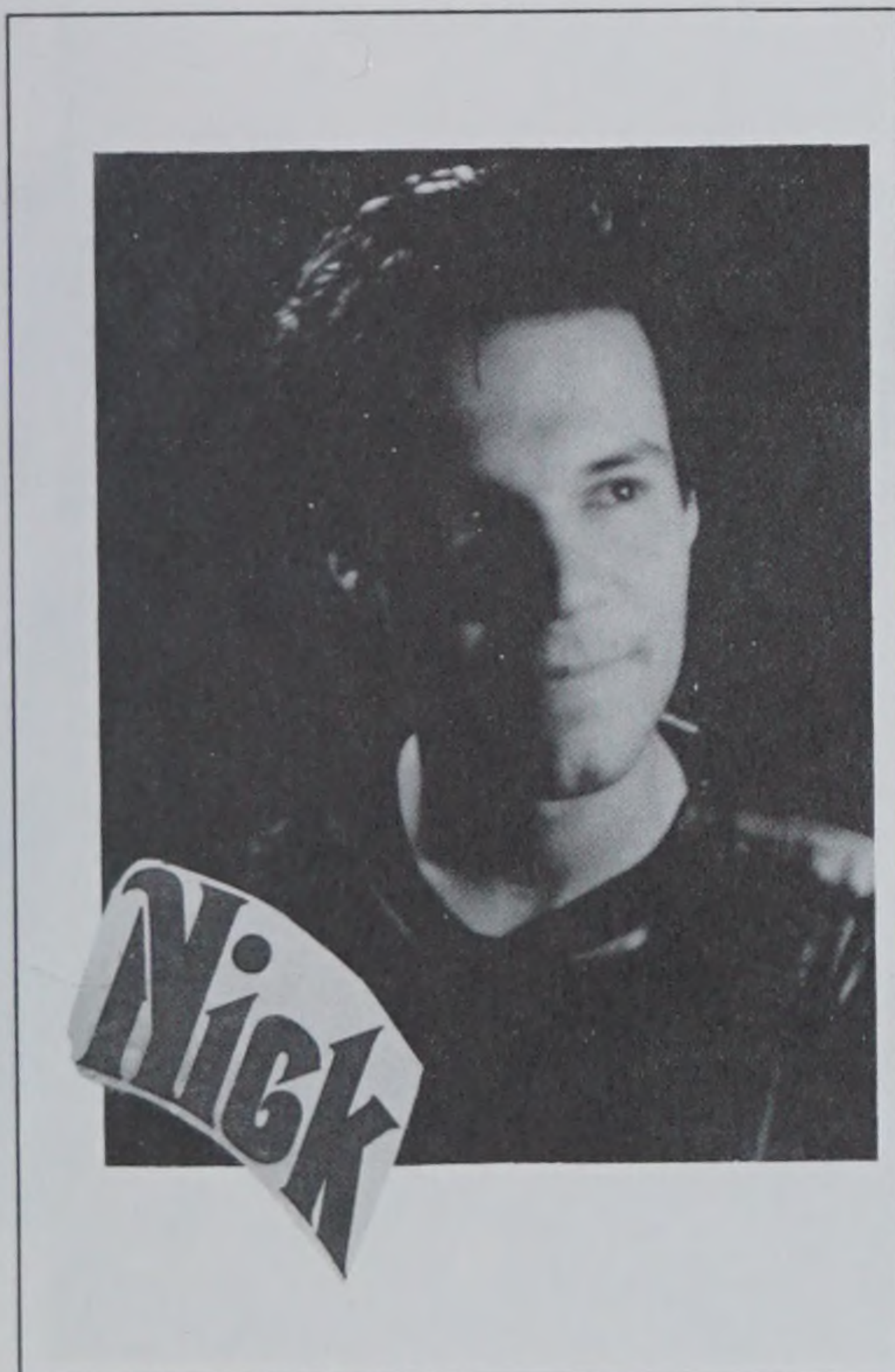
\_\_\_\_ CERTIFIED

EXPRESS MAIL-----  
\_\_\_\_\_

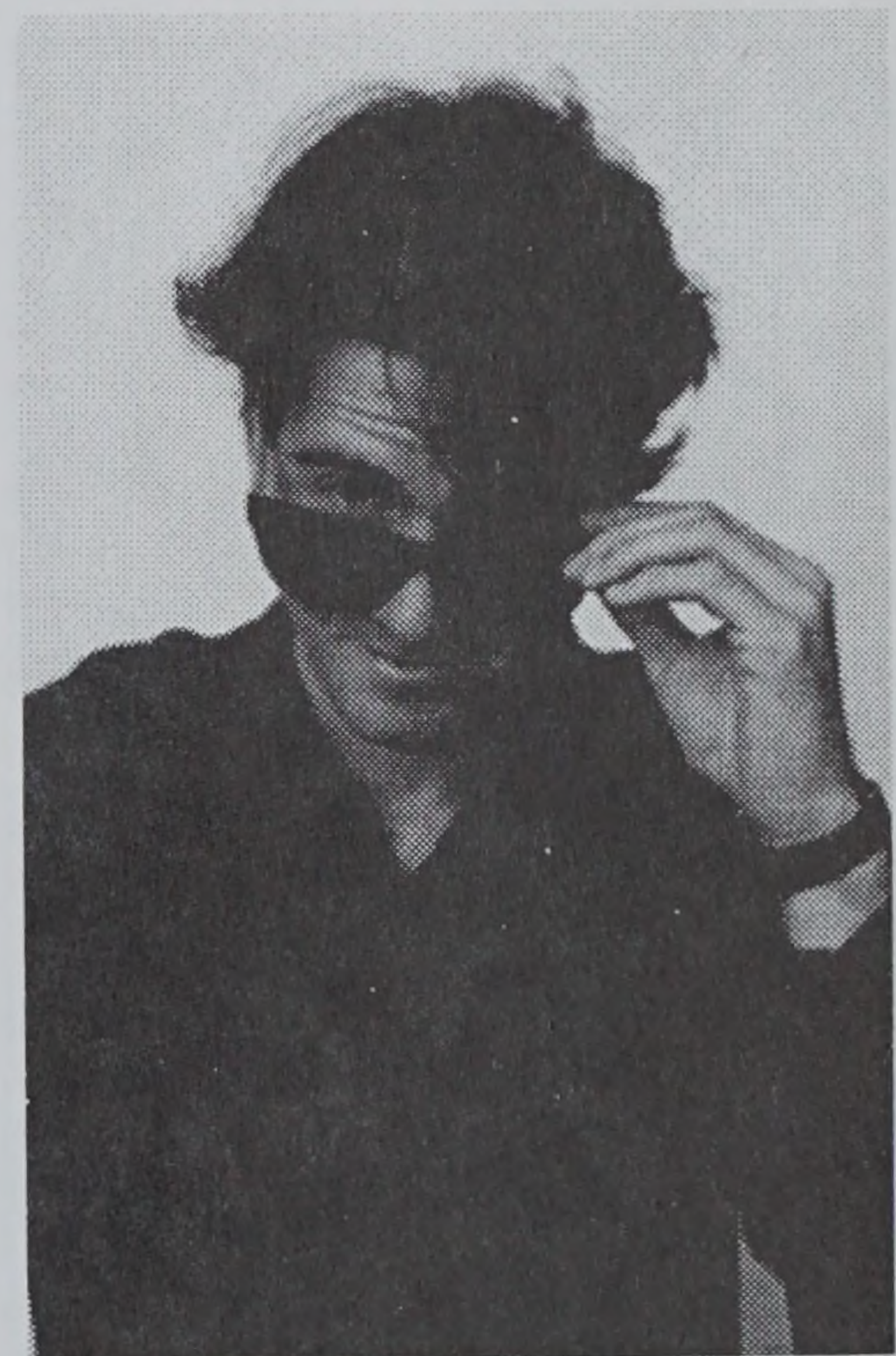






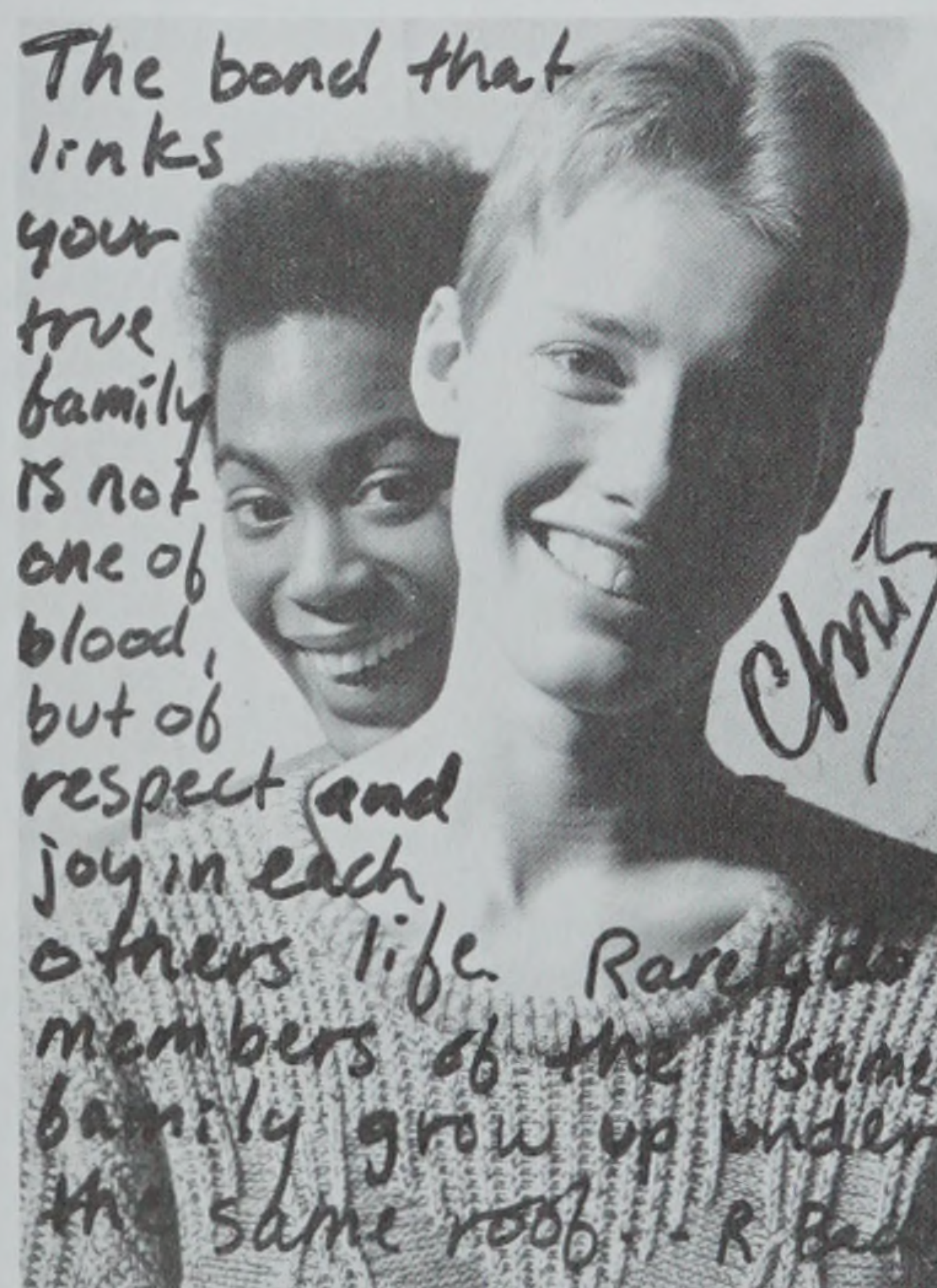


J. Nicholas Dougher  
Ceramics  
2840 Alta-Vista Court  
Eugene, OR USA  
6.30.69 A.D.



Geoffrey Eames  
Graphic Design  
36 Wondy Way  
Danbury, CT 06811  
4.16.68





To Farnum + Friends with Love.

Chris Eboch  
Photography  
1736 Wesley  
El Cerrito, CA 94530  
8.1.69



Mario Miguel Echevarria  
Illustration  
2201 Vassar Avenue  
Fort Collins, CO 80525  
1.18.67





Elizabeth S. Enck  
Textiles  
1872 N. Clyburn Avenue  
Chicago, IL 60614  
4.24.68

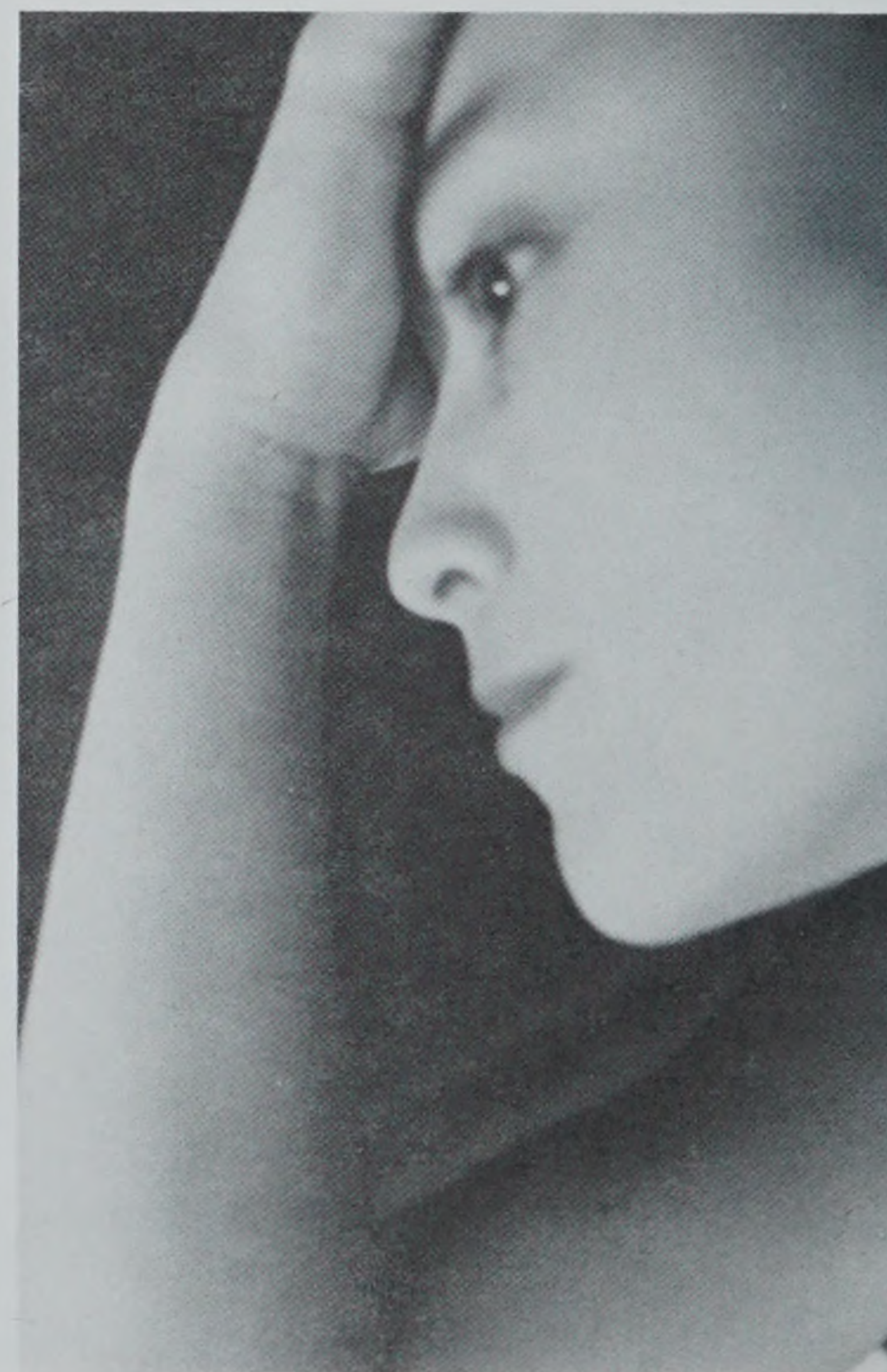


Rase Erickson  
Illustration  
1204 E. Bethany Home Road SA  
Phoenix, AZ 85014  
1.20.70





Elizabeth Ernst  
 Painting  
 Harvesthuderweg 17  
 2000 Hamburg 13, Germany  
 12.1.67



Teresa Francie Escardo Cuglievan  
 Illustration  
 Coronel Portillo 661  
 Lima 27, Peru  
 7.5.65

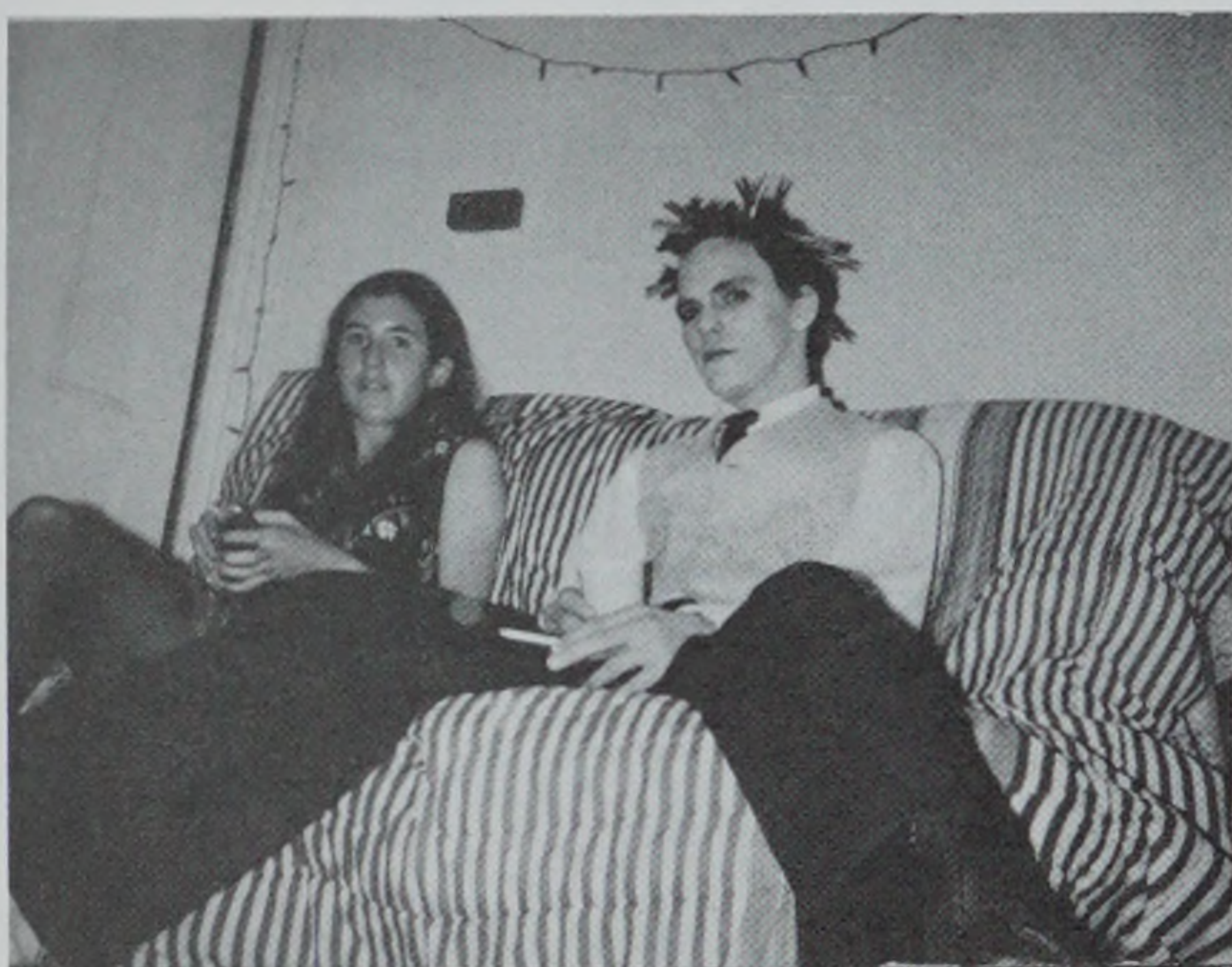




Michael Esordi  
Graphic Design  
19619 Parke Lane  
Grosse Ile, MI 48138  
12.30.67

Maria Espinosa  
Interior Architecture  
6714 Winterberry Drive  
Austin, TX 78750  
11.8.66





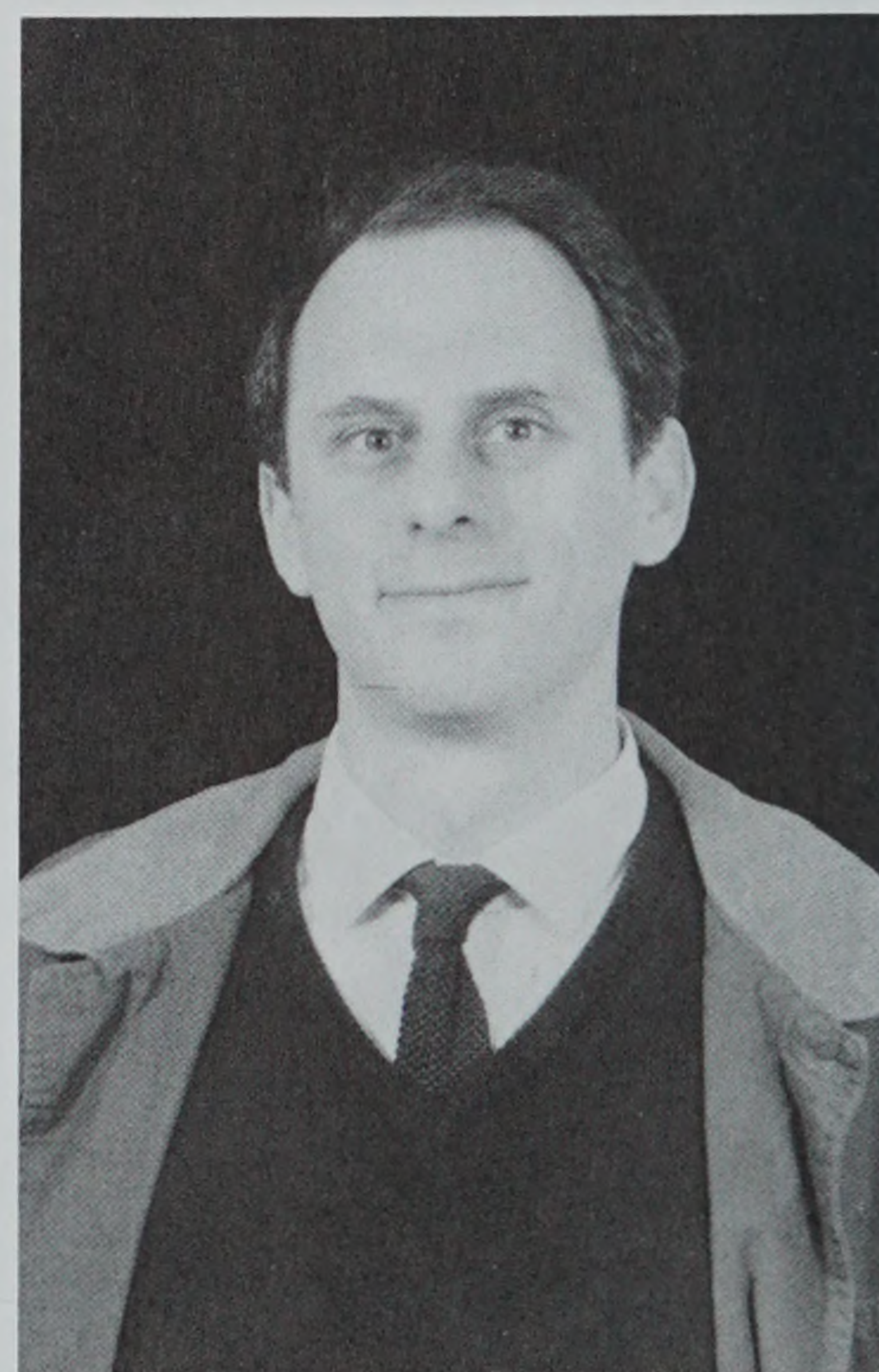








Thomas Ewens  
Faculty, Liberal Arts

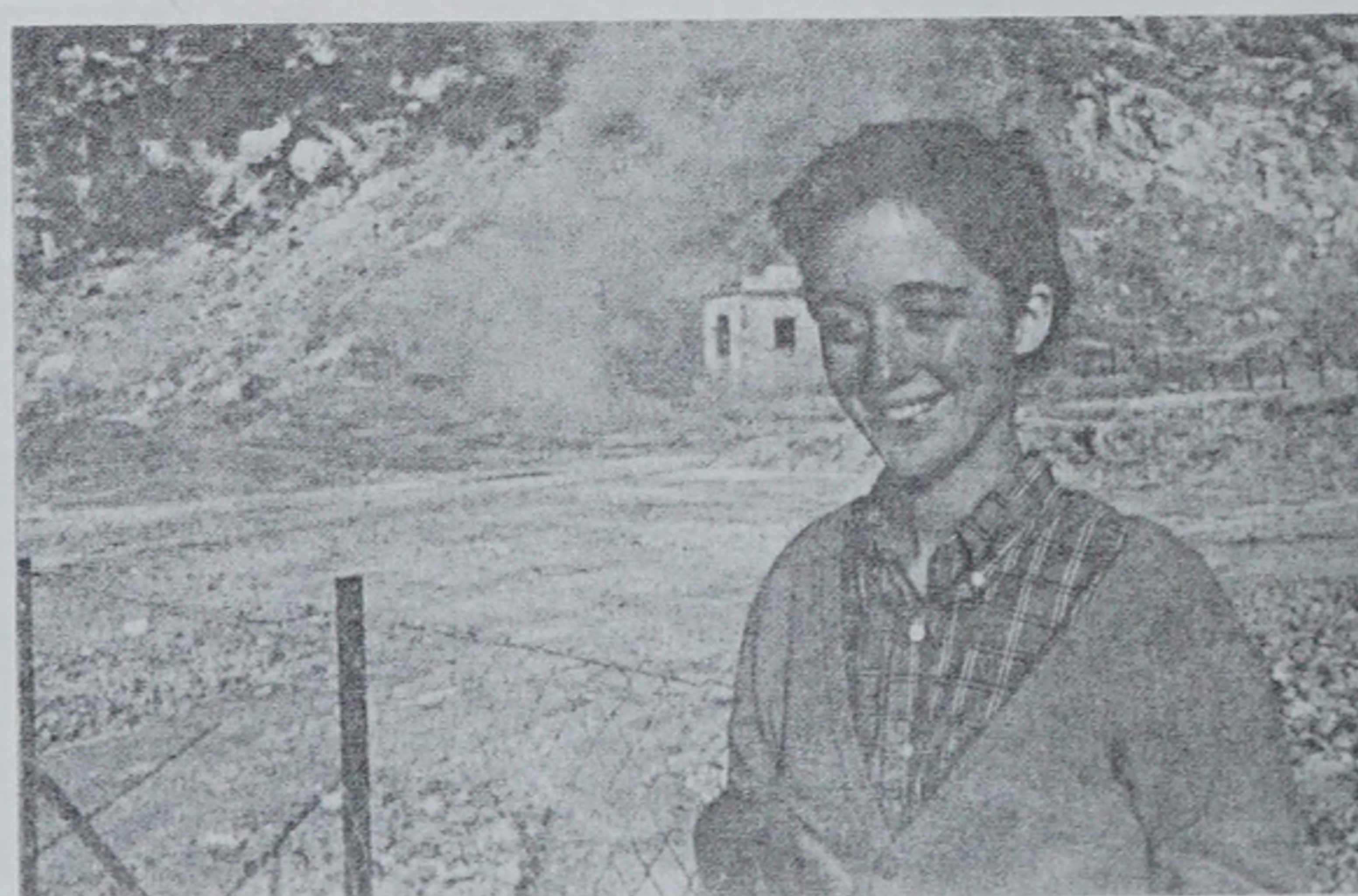
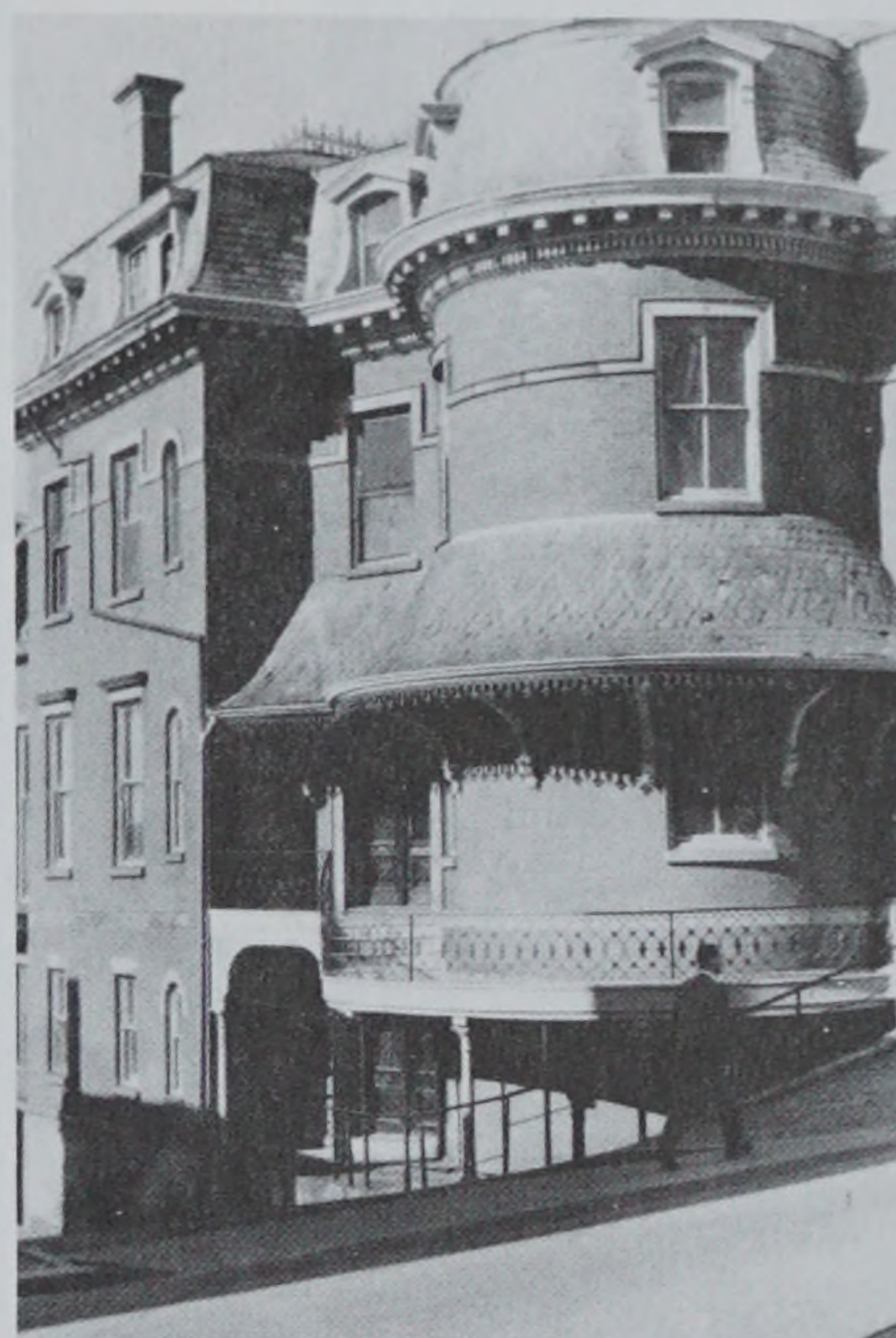


Gabriel C. Feld  
Faculty, Architecture  
b S.28.57



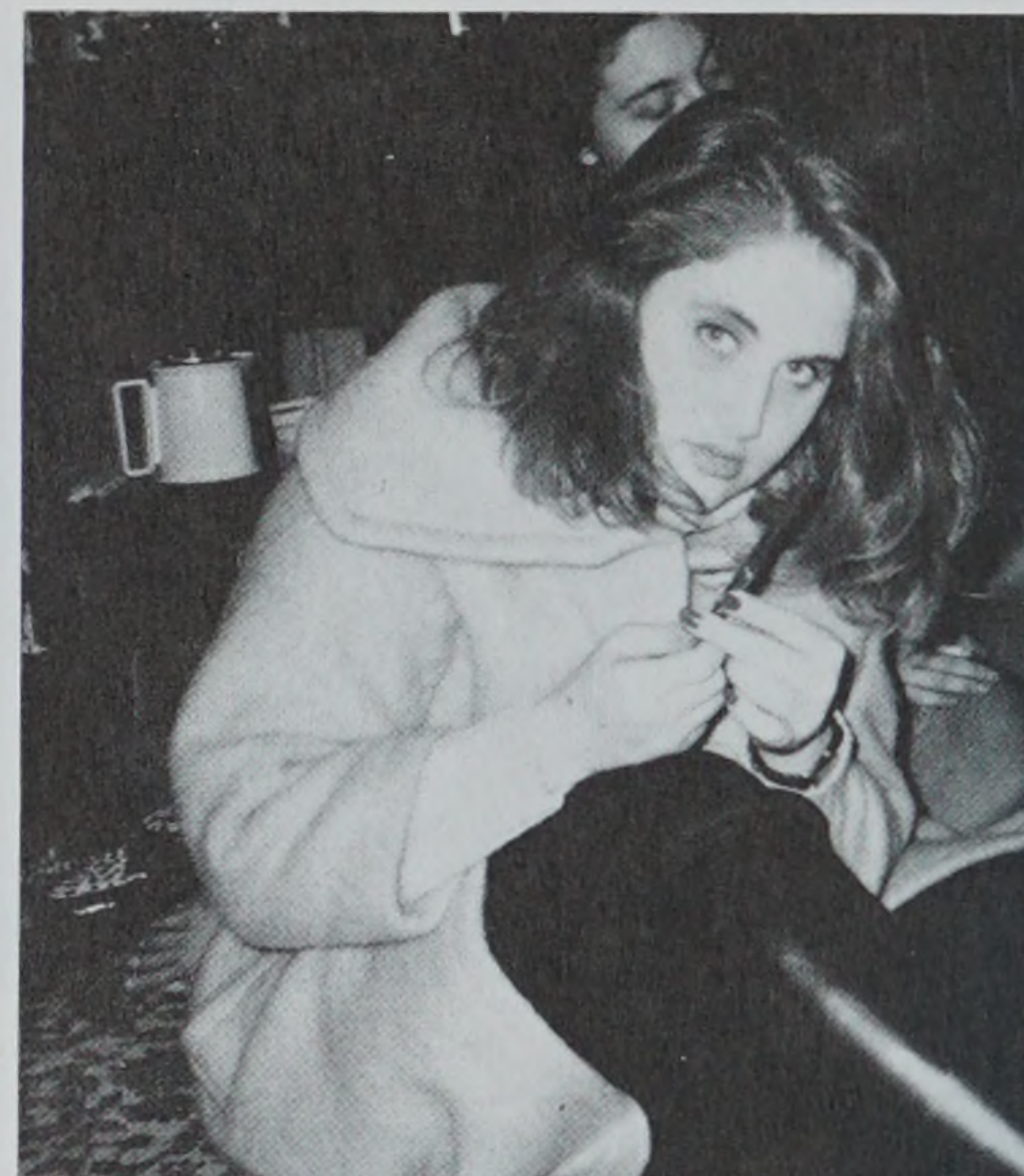


Annette Lise Ferdinandsen  
Jewelry Light Metals  
5010 Stern Avenue  
Sherman Oaks, CA 91423  
4.11.69



Deborah Field  
Painting  
75 Cliff Avenue  
Portsmouth, RI 02871  
1.5.68

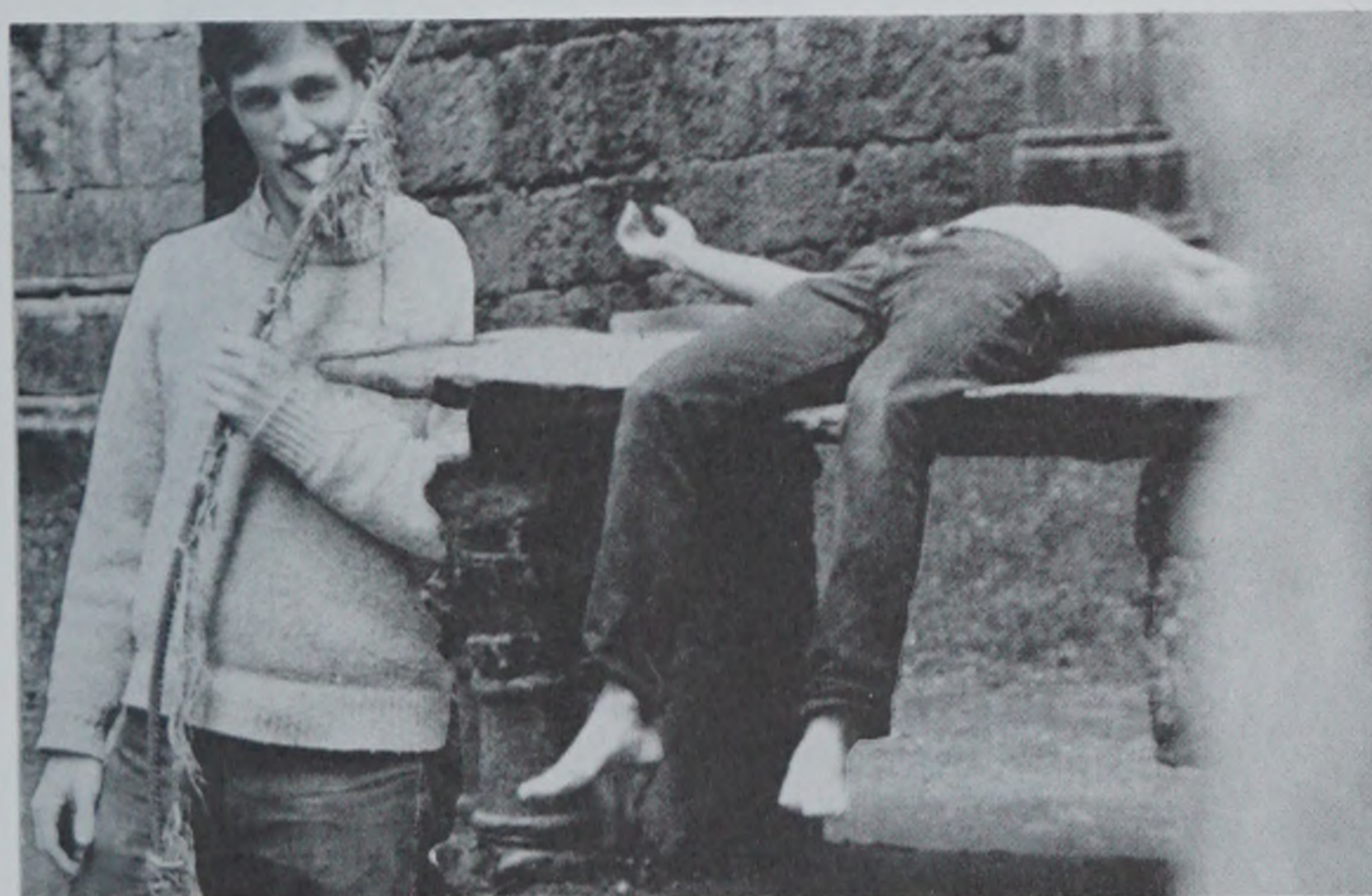




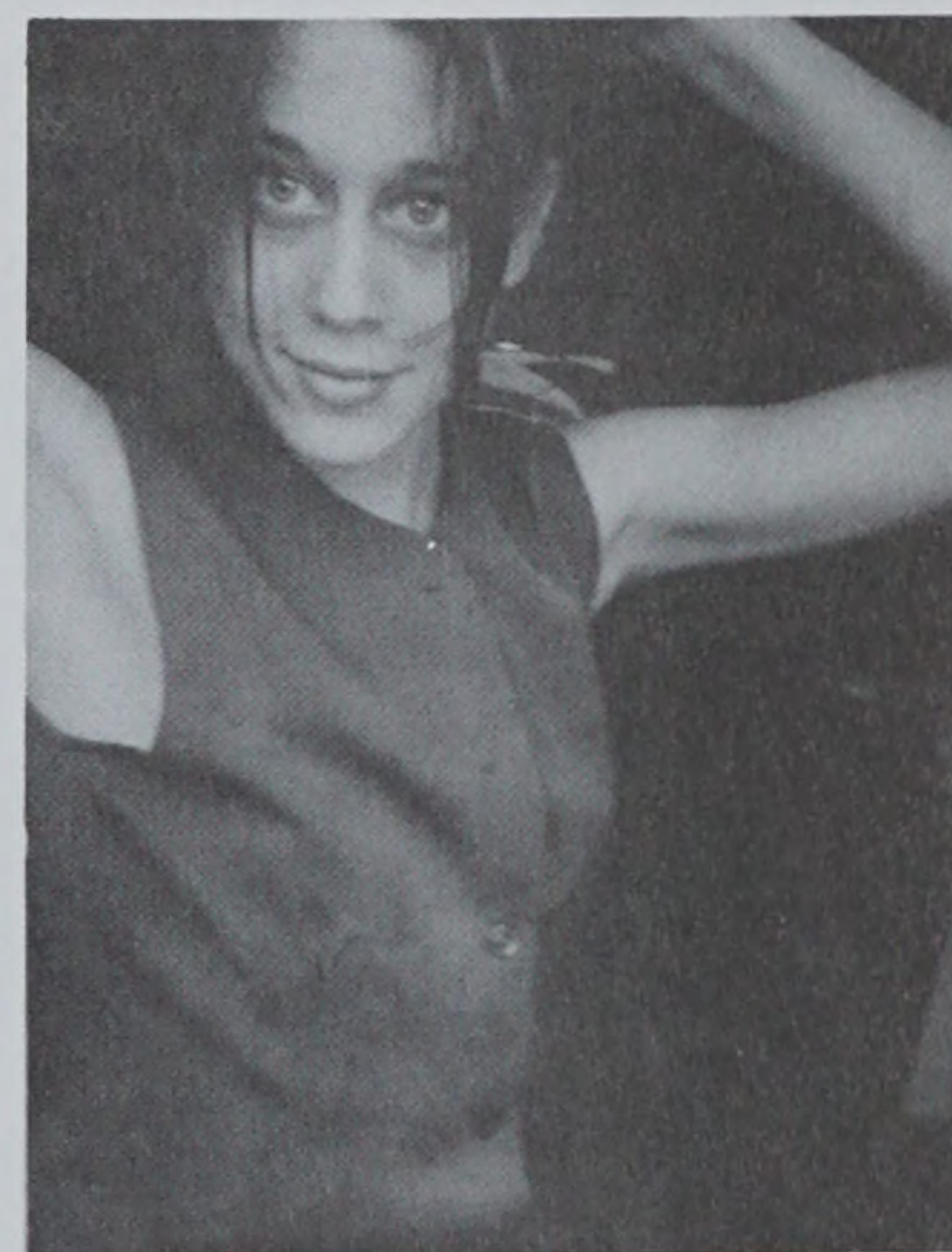
Patricia Figueroa  
Printmaking  
2 Baltimore Street  
Providence, RI 02909  
12.1.68

Alessandra Files  
Architecture  
RISD Box 517  
2 College Street  
Providence, RI 02903  
4.21.70





Eric Chadwick  
Illustration  
3324 Wycliffe Drive  
Modesto, CA 95355  
5.5.67



Rebecca Chamberlain  
Apparel  
2994 Eastburn Avenue  
Broomall, PA 19008  
2.14.70





Tong-Mei Chang  
Graphic Design  
149 Beaconsfield Road 3A  
Brookline, MA 02146  
2.20.69

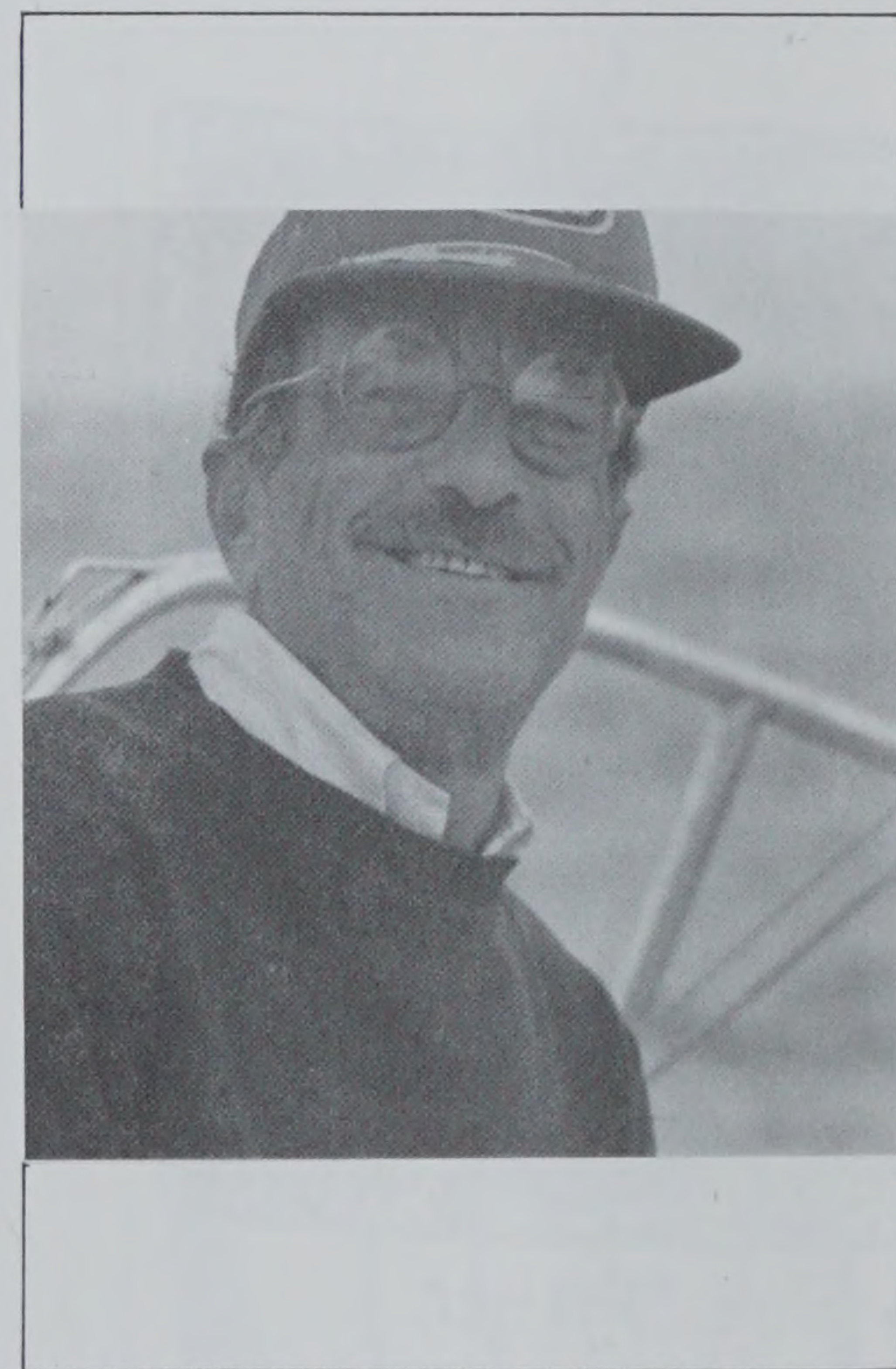


Pansy May Cheng  
Architecture  
68 Macdonnell Road 85  
Mid-levels, Hong Kong  
9.20.68





Matthew Finger  
Illustration  
323 Cresent Lane  
Thiensville, WI 53092  
11.24.68



Charles Fink  
Faculty, Architecture





Joe Fisher

Joe Fisher  
Film Video  
P.O. Box 66  
Newfields, NH 03856  
2.6.66



Bryon Fitzpatrick  
Visiting Professor, Industrial Design  
2.10.31



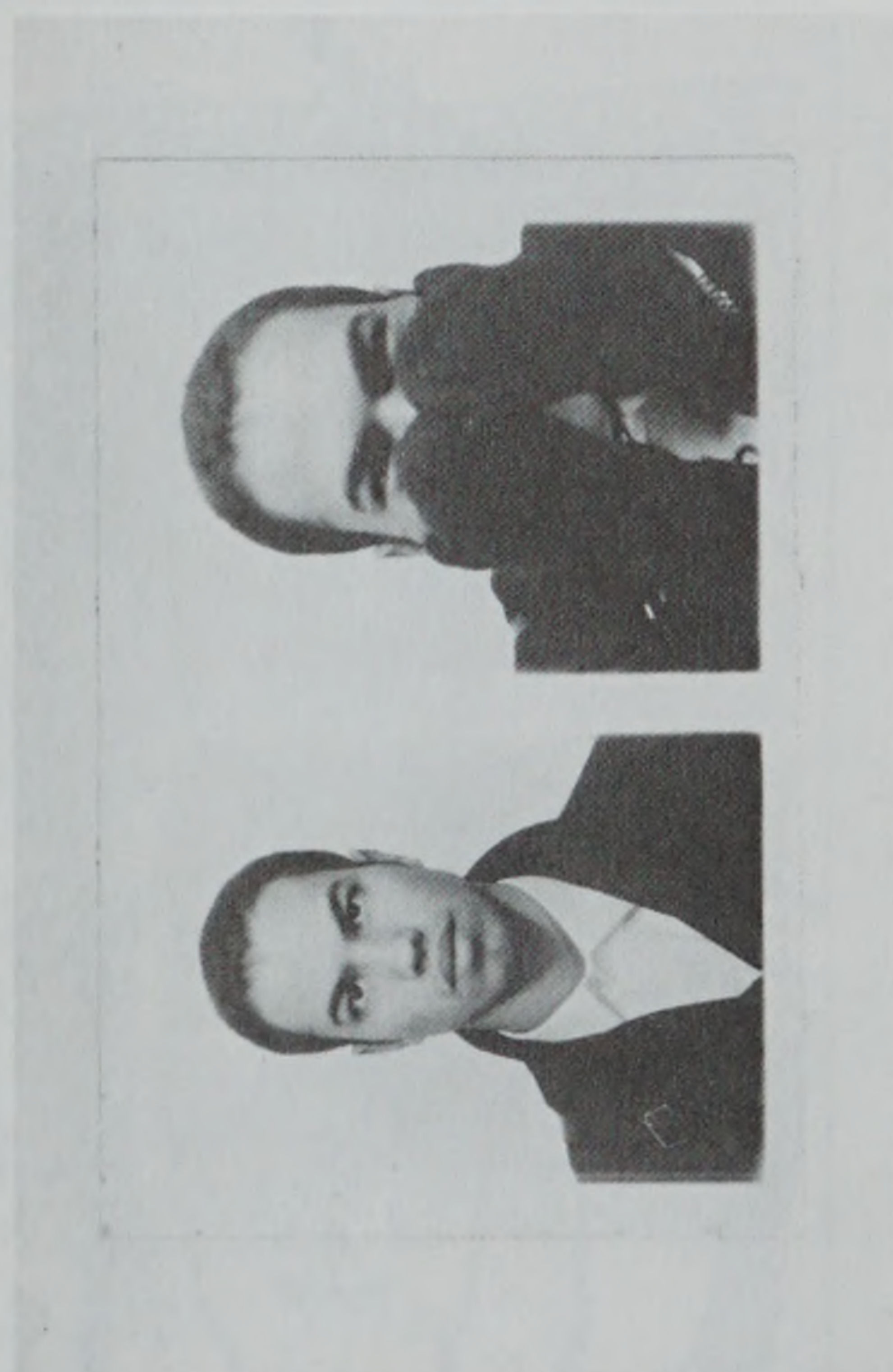
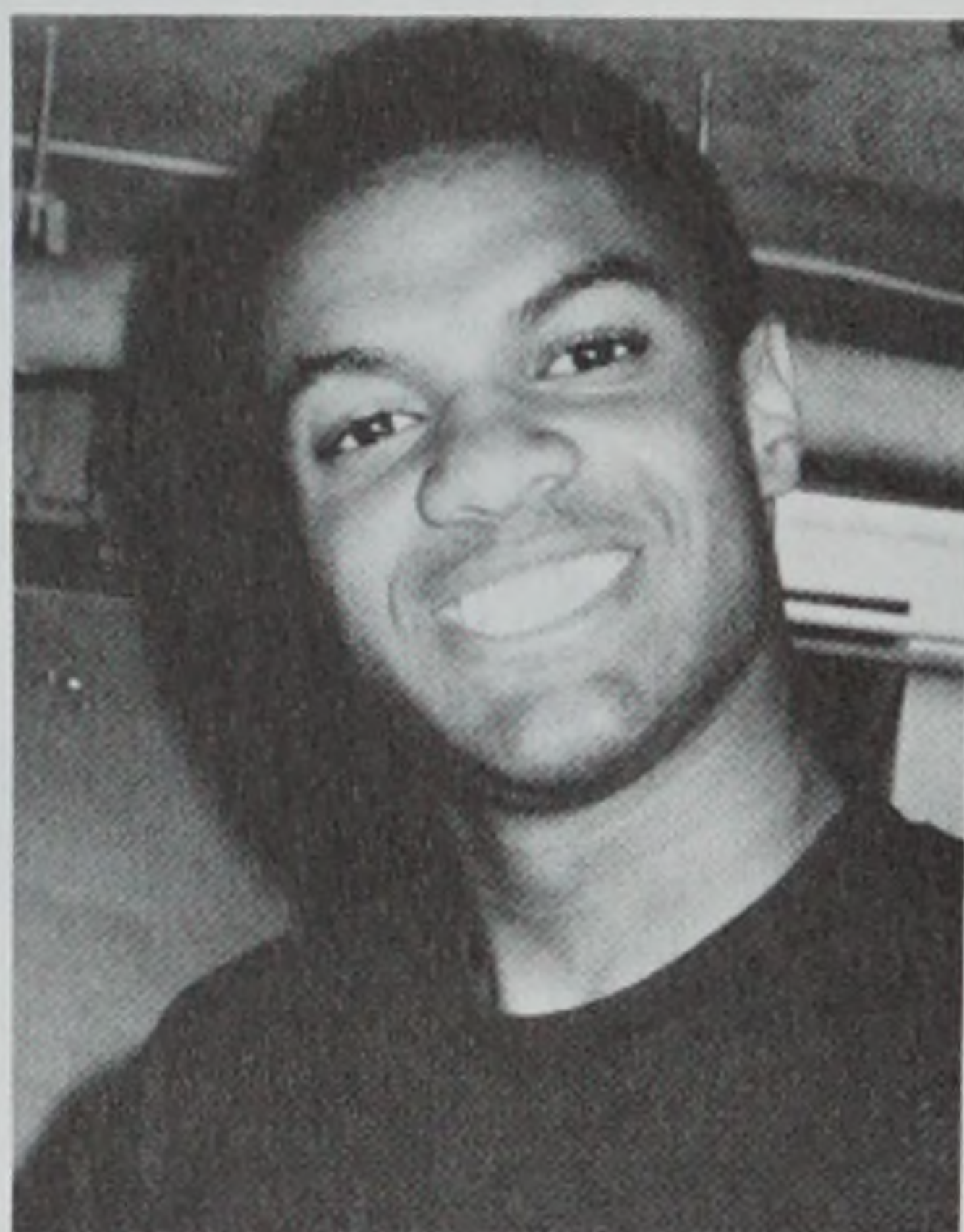


Julie Flynn  
Jewelry Light Metals  
290 Locust Grove Road  
Greenfield Ctr., NY 12833  
10.1.69



Jeffrey Fohl  
Illustration  
681 South Street  
Carlisle, MA 01741  
7.1.67



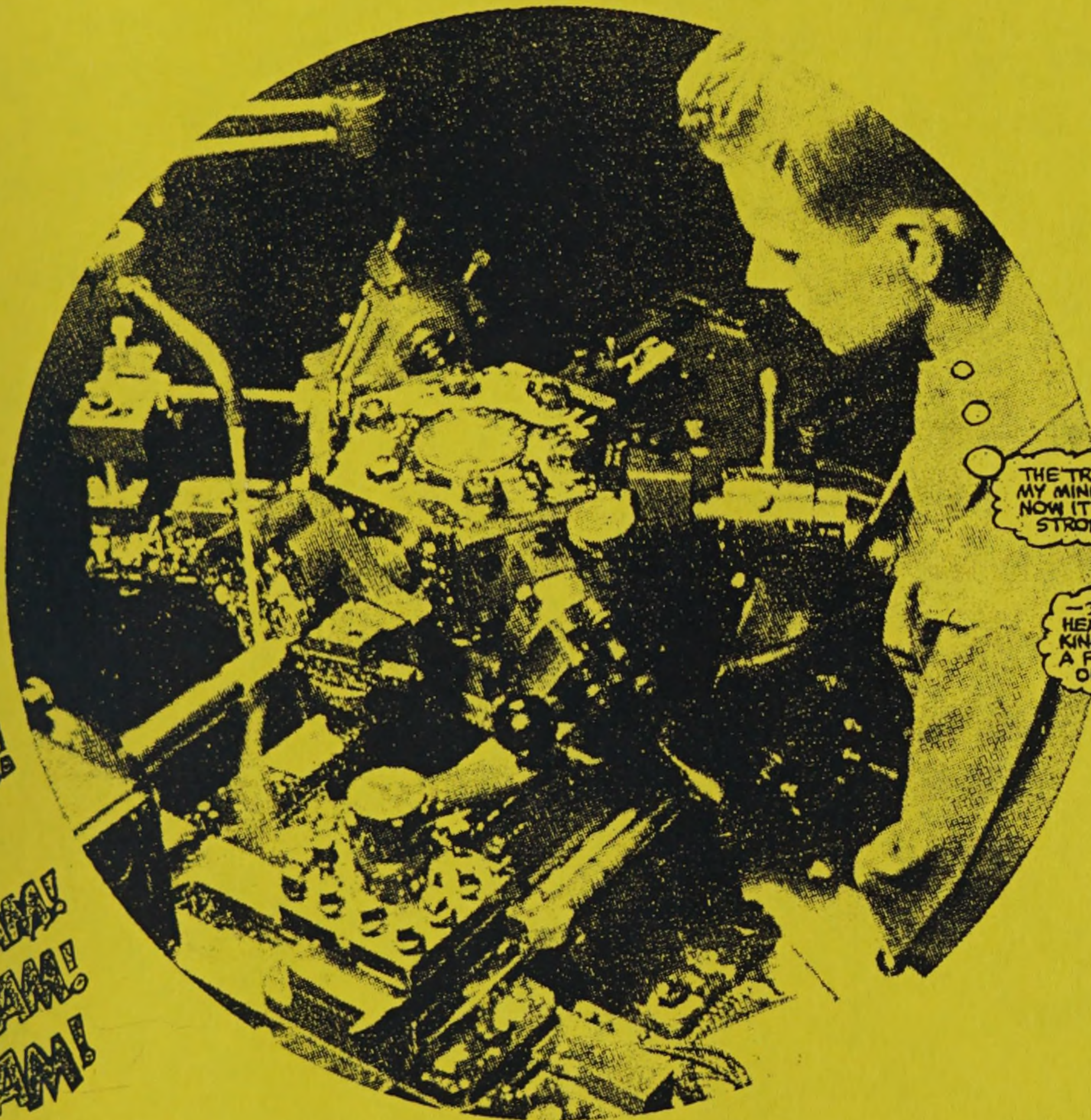


Gregory Edward Foley  
Apparel  
3509 Woodrow Street  
Austin, TX 78705  
1.30.69

Anna C. Foote  
Ceramics  
310 Winthrop Road  
Deep River, CT 06417  
7.30.68



S T E A D Y   S T A T E



THE TRAUMA MADE ME LOSE  
MY MIND FOR A WHILE, BUT  
NOW IT'S BACK, AND I FEEL  
STRONGER THAN EVER.

I'M GOING TO EASE  
BACK INTO MY LIFE--

--I HAVE A BROKEN  
HEART TO FIX, A  
KINGPIN TO TOPPLE,  
A FEW OTHER BITS  
OF BUSINESS.

BUT  
FIRST, I HAVE  
A LITTLE FUN.

BLAM!  
BLAM!

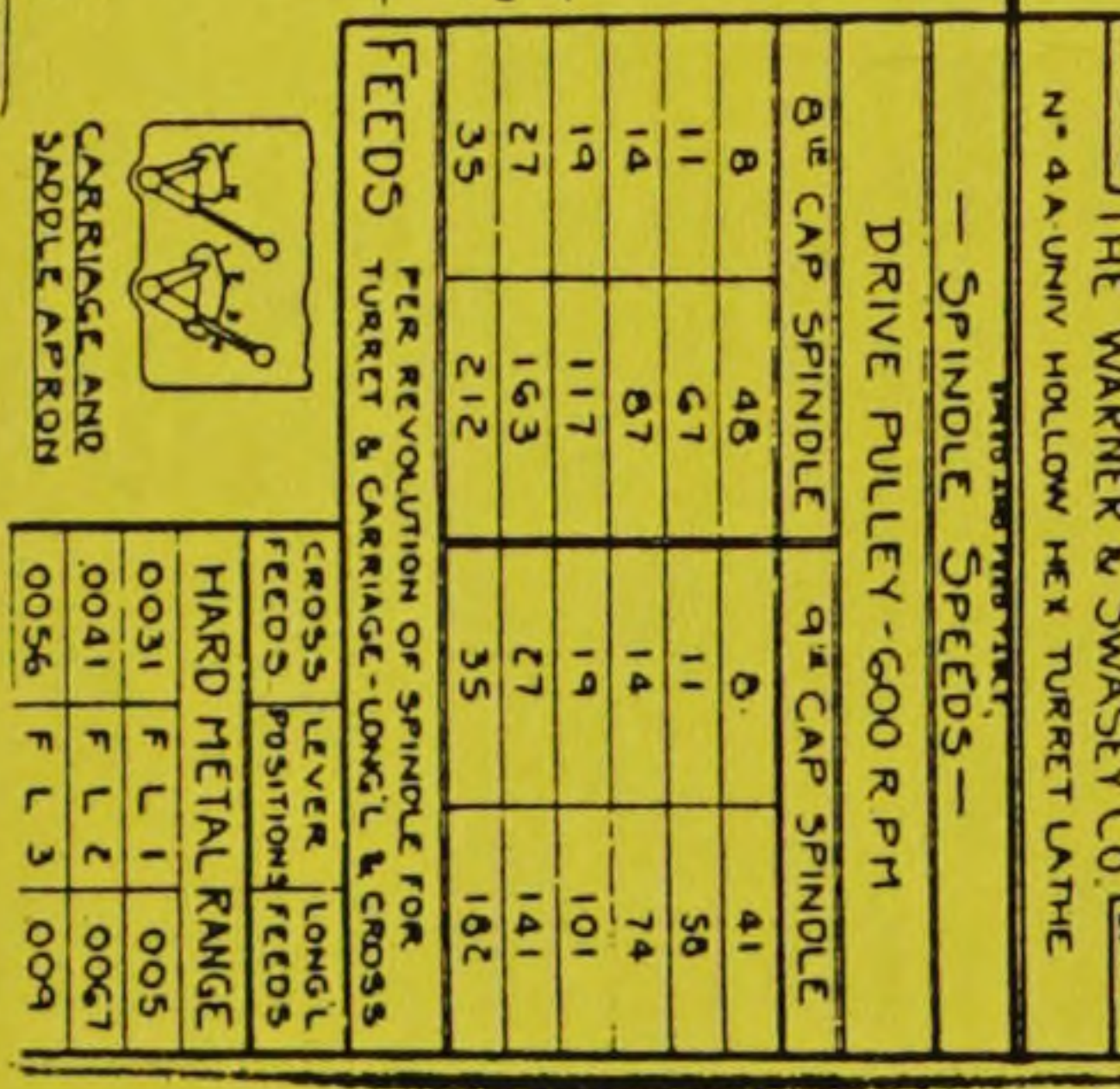
BLAM!  
BLAM!  
BLAM!

mind over machine

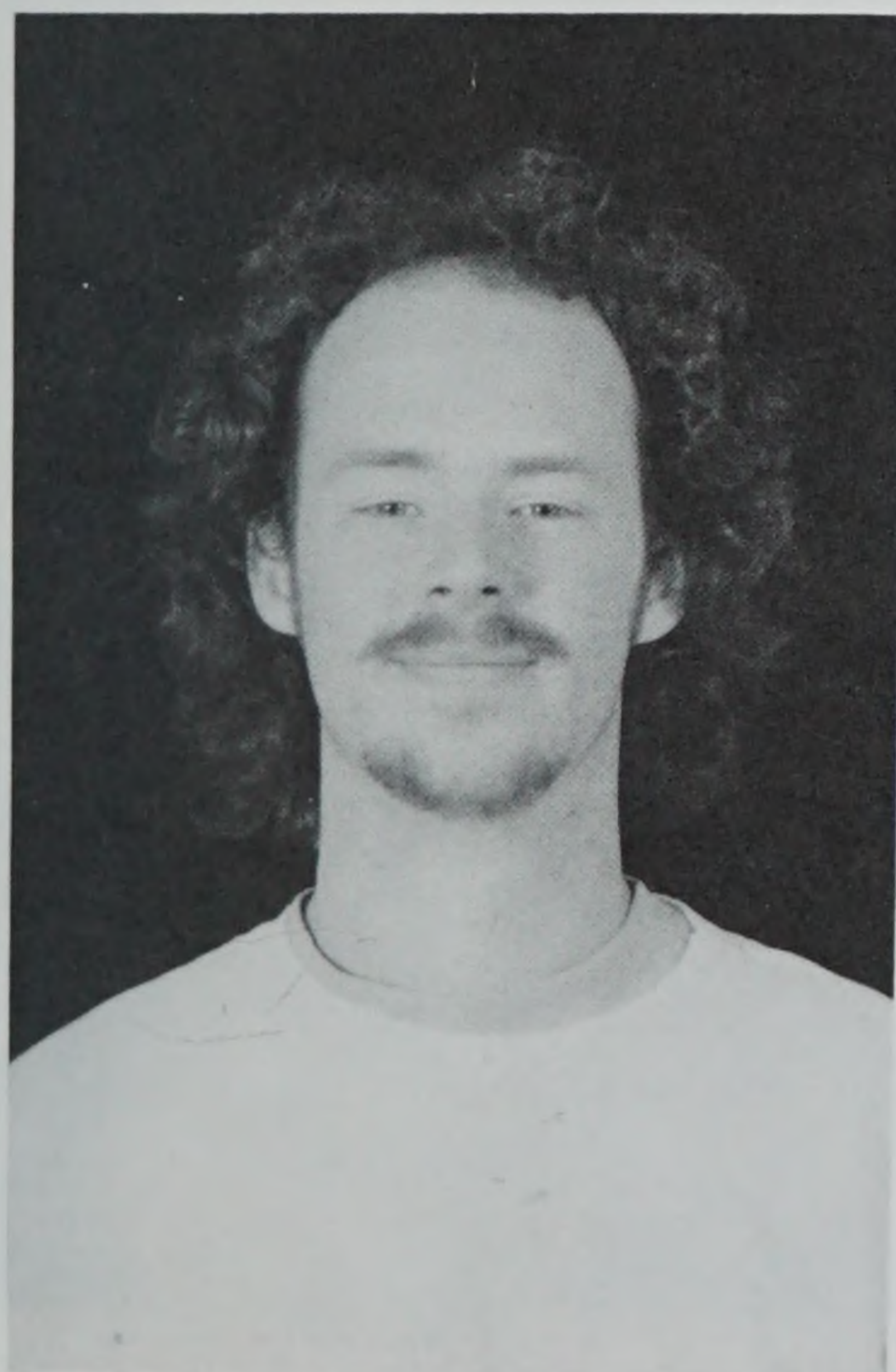


365 Canal St., No. 5   NY NY 10013   212.226.0786







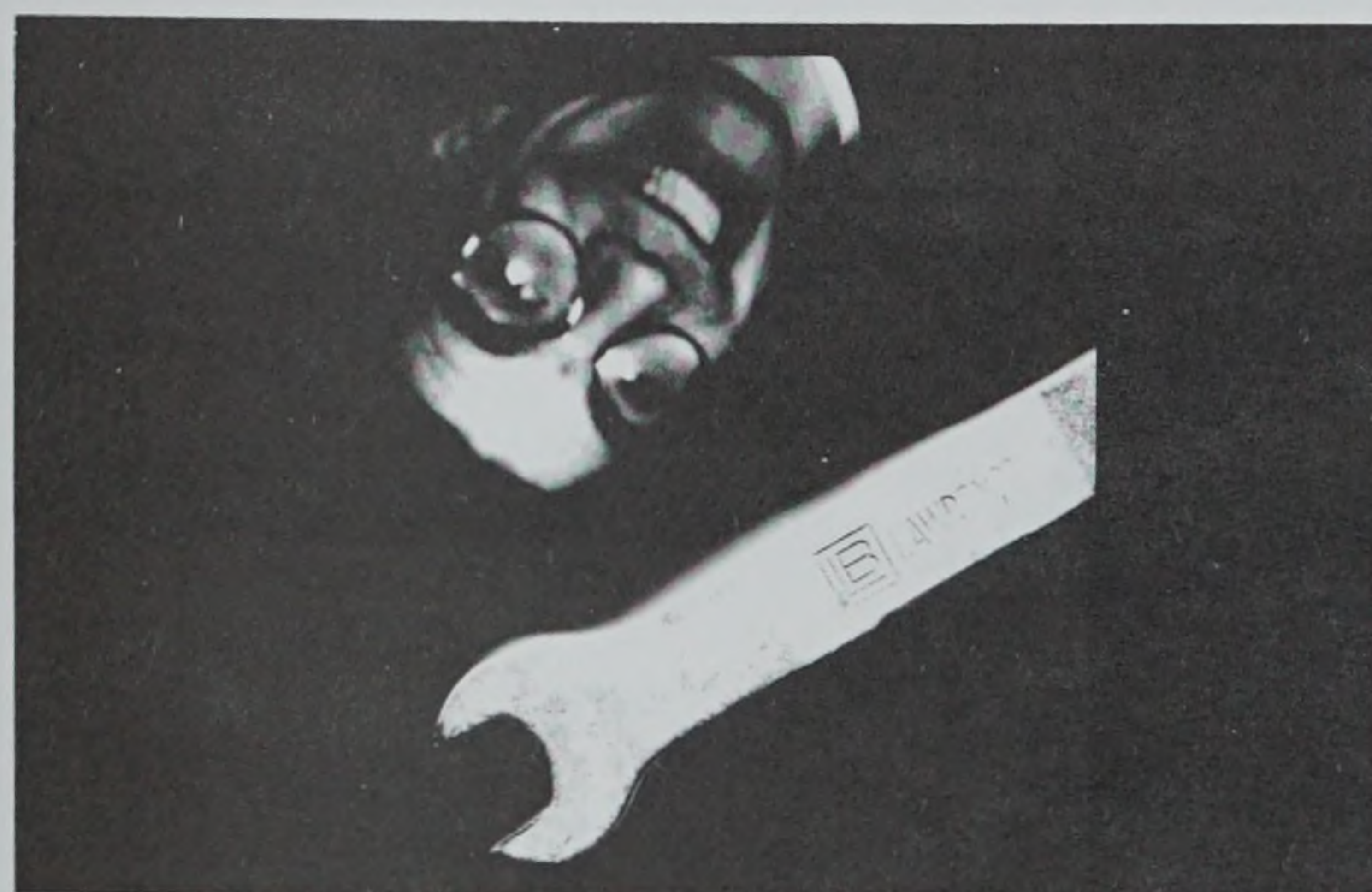
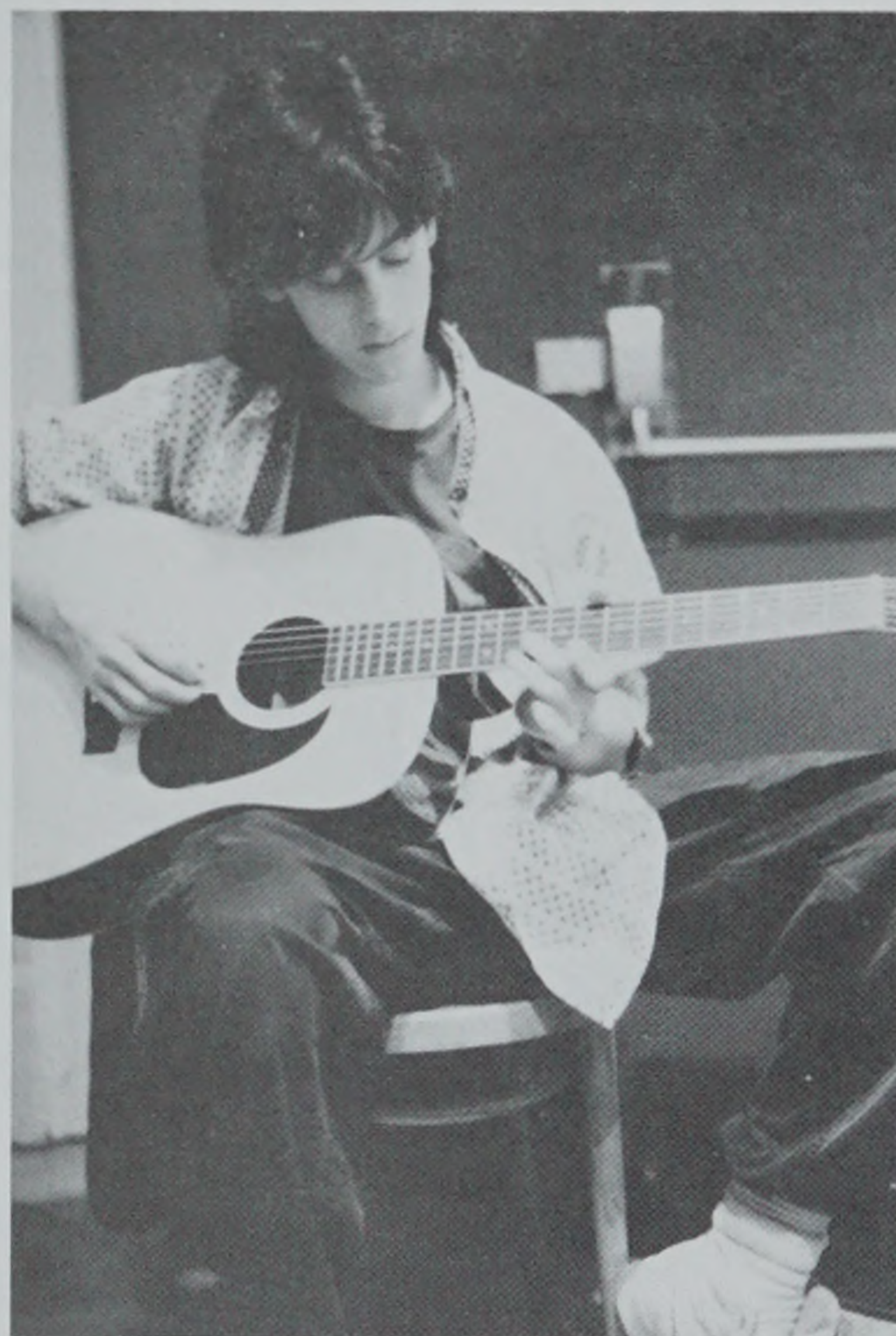


Mike Foran  
Illustration  
78 Transit Street  
Providence, RI 02903  
11.25.68



Peter Frantz  
Film Video  
P.O. Box 82085  
College, RH 99708  
6.4.58





Tobias Frère-Jones  
Graphic Design (Junior)  
28 Old Fulton Street  
Brooklyn, NY 11201  
8.28.70



Florence Friedman  
Faculty, Liberal Arts





Chuck Furoy (Ski Mask)  
Film Video  
46 Henrietta Street  
Niagra Falls, NY 14207  
Now or later



Lisa Gaede  
Film Video  
413 Brenda Lane  
Franklin, MA 02038  
12.14.68



## RISD Campus

- |  |  |   |  |
|--|--|---|--|
| <b>1 What Cheer Garage</b><br>Central Stores<br>Physical Plant Shops<br>Purchasing Office  | <b>22 East Hall</b><br>Residence   | <b>29 Metcalf Building</b><br>Ceramics Program<br>Foundry—Sculpture Studios<br>Glass Program<br>Industrial Design Studios<br>and Shops<br>Jewelry and Light Metals<br>Program<br>Supply Store | <b>35 College Building</b><br>Academic Affairs Office<br>Business Office<br>Finance Office<br>Financial Aid Office<br>Fine Arts Office<br>Liberal Arts Department<br>Library<br>Painting Studios<br>Registrar's Office<br>Teacher Education Office<br>Textile Design |
| <b>2 188 Benefit Street</b><br>Administrative Services<br>Human Relations Office<br>Public Relations Office<br>Publications Office<br>Physical Plant Office<br>Security Office | <b>23 Collins House</b><br>Residence   | <b>30 Waterman Building</b><br>Drawing<br>Foundation Design Studios<br>Freshman Foundation Office<br>Nature Laboratory  | <b>36 Benson Hall</b><br>Printmaking   |
| <b>3 173 Benefit Street</b><br>Business Services   | <b>24 Allen House</b><br>Residence   | <b>31 Carr House</b><br>Coffee House<br>Student Affairs Office  | <b>37 Bayard-Ewing Building</b><br>Architectural Studios<br>Division of Architectural<br>Studies Office<br>Industrial Design Studios<br>Interior Architecture Studios<br>Landscape Architecture<br>Studios   |
| <b>4 Colonial Apartments</b><br>Apartments   | <b>25 ISB</b><br>Illustration  | <b>32 Museum of Art</b>   | <b>38 Woods-Gerry Sculpture<br/>Garden</b>   |
| <b>5 187 Benefit Street</b><br>Residence   | <b>26 Design Center</b><br>Academic Computer Center<br>Continuing Education Office<br>Graphic Design<br>Graduate Studies Office<br>Peaberry's Cafe<br>Photography<br>RISD Store<br>Sol Koffler Graduate<br>Student Gallery<br>Typeshop | <b>33 Bank Building</b><br>Industrial Design<br>Painting Office<br>Painting Studios   | <b>39 Homer Terrace</b>  |
| <b>6 191-197 Benefit Street</b><br>Apartments  | <b>27 Auditorium Building</b><br>Apparel Design<br>Auditorium<br>Film/Video Studios  | <b>34 Memorial Hall</b><br>Foundation Design Studios<br>Painting Studios<br>Post Office<br>RISD Tap<br>Snack Bar<br>Textile Design  | <b>40 Nickerson Green</b>  |
| <b>7 Farnum Hall</b><br>Residence  | <b>28 Market House</b><br>Academic Computers<br>Architectural Studies Studios  |   | <b>41 Frazier Terrace</b>  |
| <b>8 Angell House</b><br>Residence   |  |   | <b>P Parking Areas (Restricted)</b>  |
| <b>9 Congdon House</b><br>Residence  |  |   |  |
| <b>10 9 Thomas Street</b><br>Career Services Office<br>Faculty Lounge  |  |   |  |
| <b>11 One Congdon Street</b><br>Residence (under renovation)   |  |   |  |
| <b>12 Providence-Washington<br/>Building</b><br>(future expansion)   |  |   |  |
| <b>13 Pardon Miller House</b><br>(under renovation)  |  |   |  |
| <b>14 Alumni House</b><br>Guest Suite<br>Alumni Relations Office   |  |   |  |
| <b>15 Woods-Gerry House</b><br>Admissions Office<br>Development Office<br>Exhibition Galleries<br>Information Systems<br>Institutional Research Office<br>President's Office   |  |   |  |
| <b>16 Prospect House</b><br>Residence  |  |   |  |
| <b>17 Homer Hall</b><br>Residence  |  |   |  |
| <b>18 South Hall</b><br>Residence Life Office<br>Residence Quad Security<br>Residence  |  |   |  |
| <b>19 Winston Clock Tower</b><br>Gallery   |  |   |  |
| <b>20 Metcalf Refectory</b><br>Dining Hall<br>Seminar Rooms<br>Student Center  |  |   |  |
| <b>21 Nickerson Hall</b><br>Residence  |  |   |  |





# Seychelles

50°

Bird Is.  
Silhouette Is.  
Praslin Is.  
La Digue  
Mahé



INDIAN

Amirante Is.  
des Roches Islands

Platte Is.

Alphonse Is.

Coetivy Is.

Aldabra Is.

Providence Is.

OCEAN

Assumption Is.

B Cerf Is.

Farquhar Group

10°

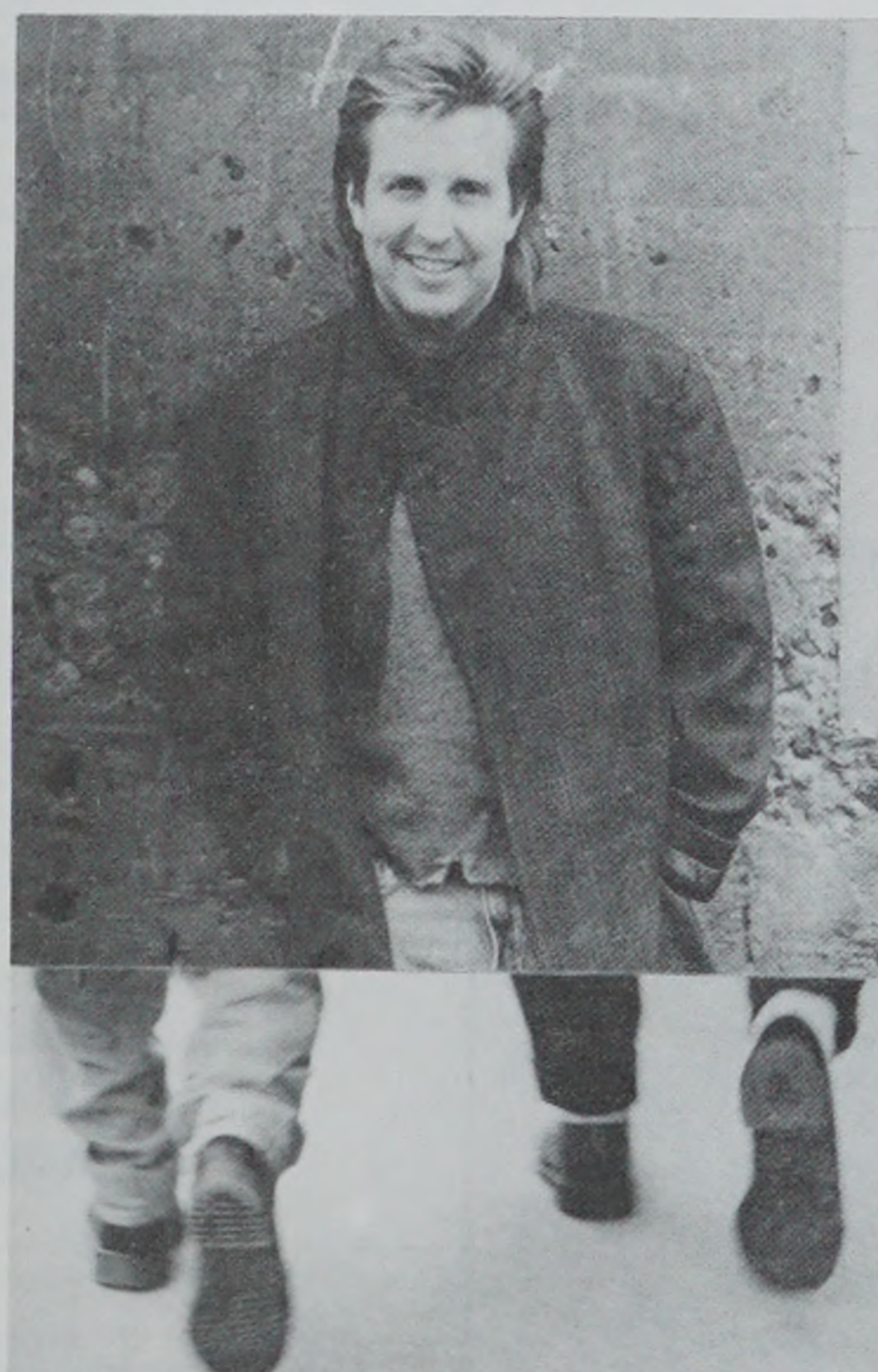
Agalega Islands  
(Mauritius)



MADAGASCAR

55°



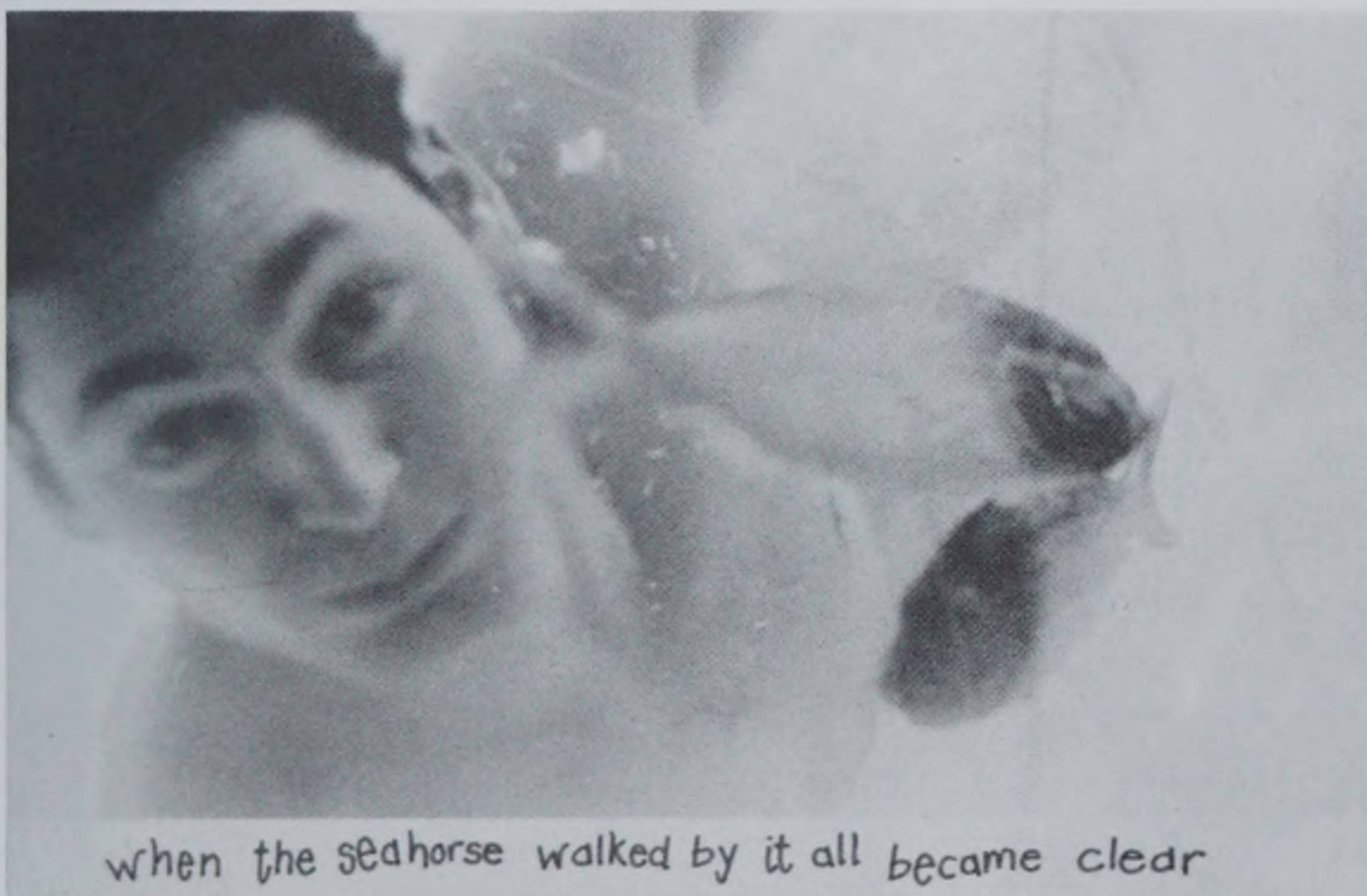


Hyle Clifford Gaffney  
Architecture  
6209 127th Avenue SE  
Bellevue, WA 98006  
3.6.58



M. Fran Gaitanaros  
Illustration  
469 Palisade Blvd.  
Fort Lee, NJ 07024  
5.17.69





when the seahorse walked by it all became clear



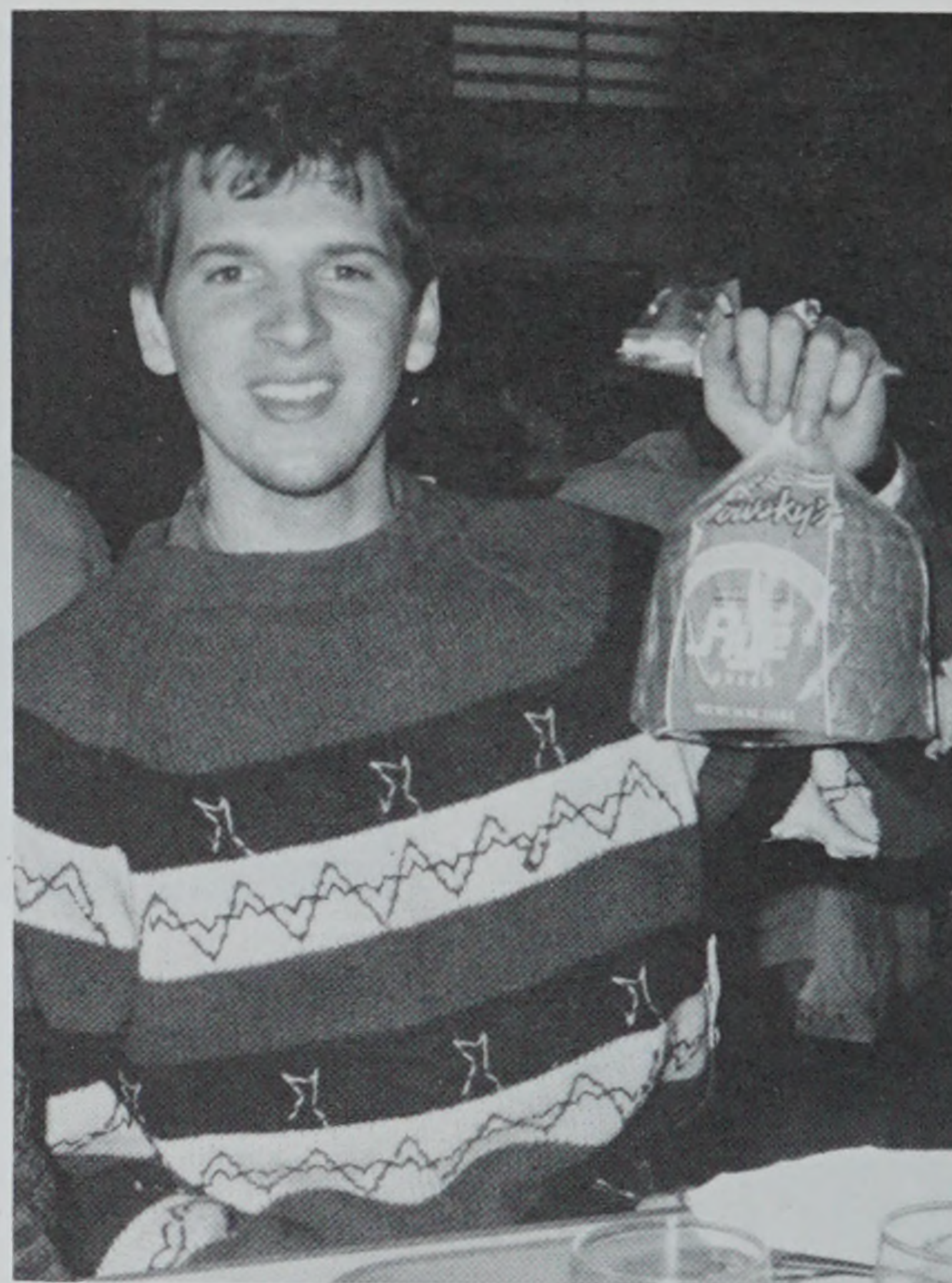
Thomas Gastel  
Architecture  
100 Trevor Court Road  
Rochester, NY 14610  
8.17.68

Jennifer Gates  
Illustration  
965 Main Street 3  
Holden, MA 01520  
8.9.68





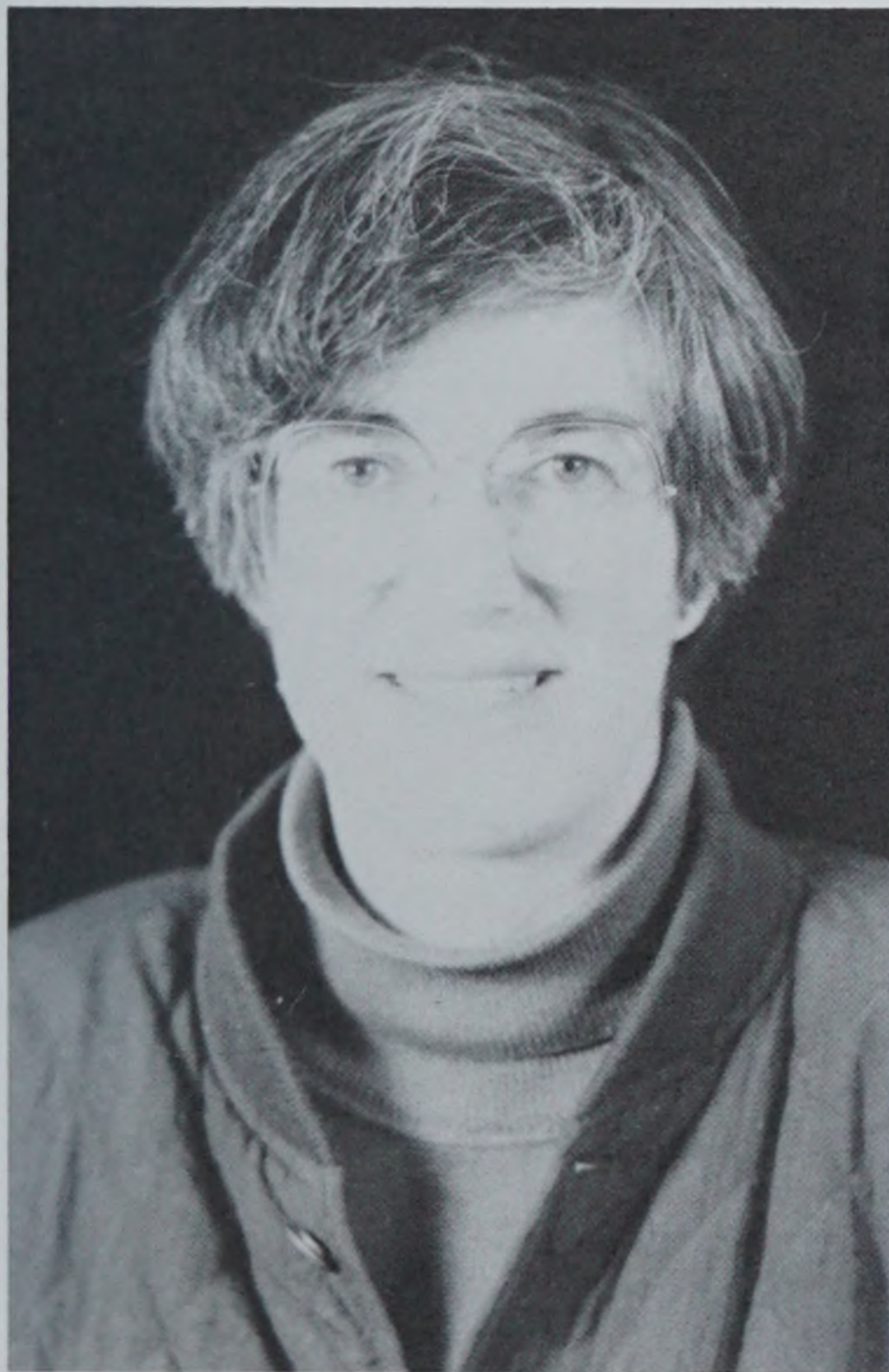
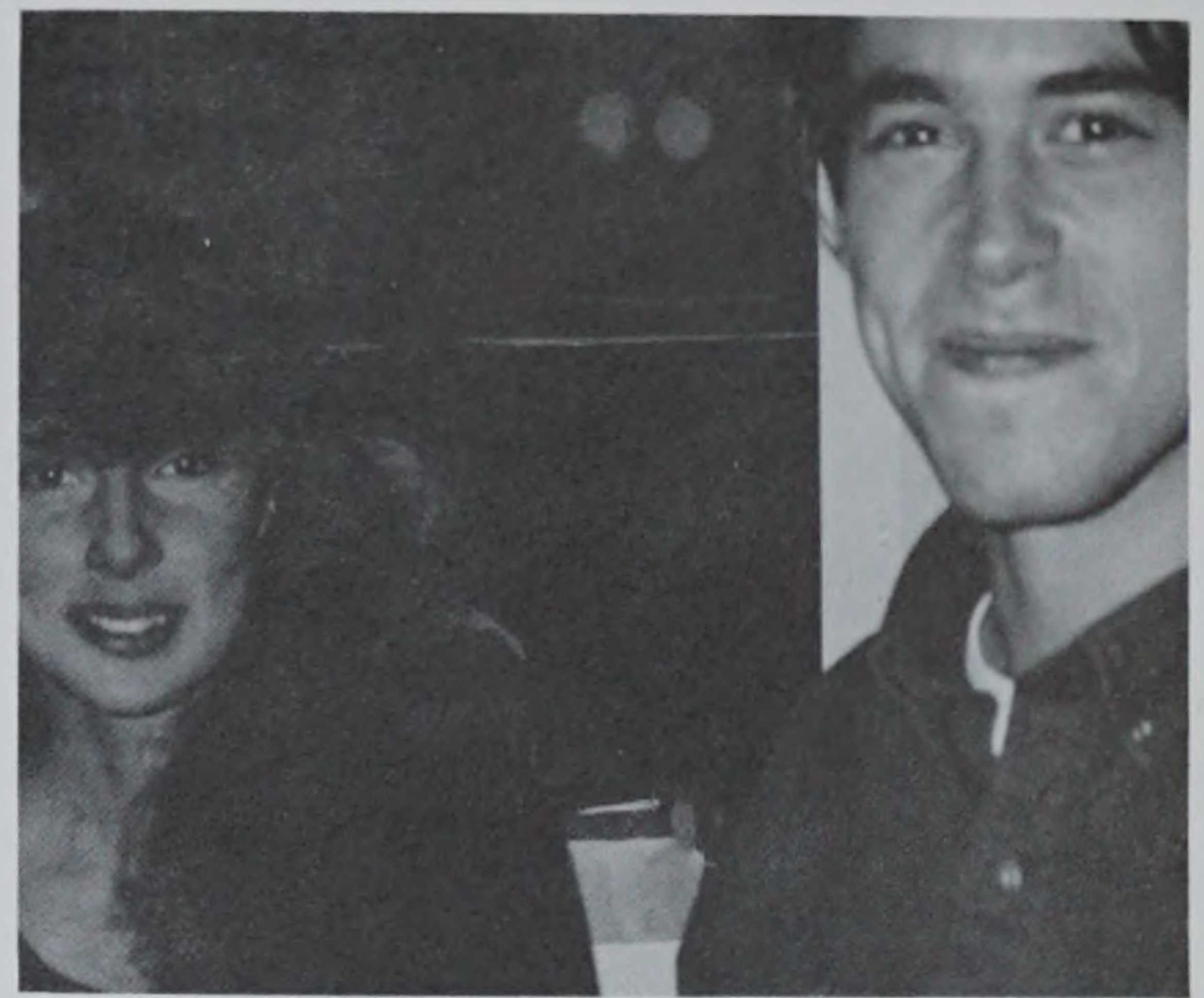
Carlos M. Gaudier  
Illustration  
278 Miramar Ensanche Ramirez  
Mayaguez, Puerto Rico 00708  
1.17.69



Sara Gavin  
Interior Architecture  
5252 Glenburn Drive  
Pittsburgh, PA 15236  
8.1.69







Judy Gelles  
Photography  
155 Stonehenge Road  
Hingston, RI 02881  
7.31



Eileen Geremia  
Staff, Graphic Design  
48 Knowles Drive  
Warwick, RI  
11.1.45





Tanya Ghanous  
Apparel  
435 Simcoe Town of Mount-Royal  
Quebec H3P1K4, Canada  
3.16.69



Rachel Gibbs  
Interior Architecture  
"Cococs" 3 Adams Castle  
Wothing P.O. Barbados  
10.20.68



June 19, 1987

Dear Freshman,

As you enter the Rhode Island School of Design this Fall you begin a year of study in the Freshman Foundation program.

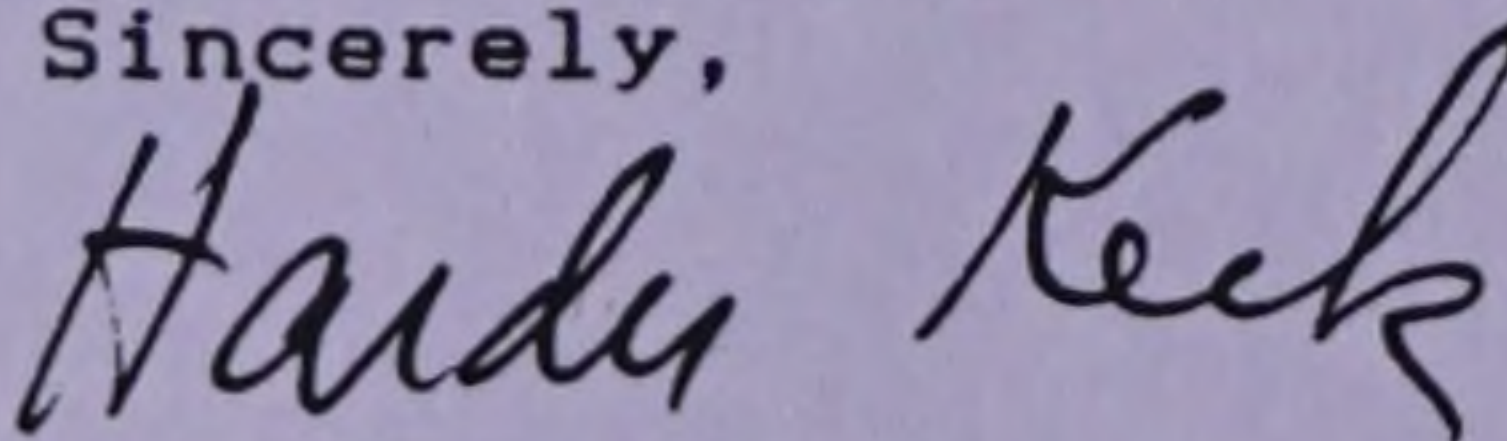
The freshman year is a time of exploration and reflection. Both Fall and Spring semesters are devoted to the learning of visual language in three studios--drawing, two-dimensional design, and three-dimensional design. Your faculty will guide you to understand the visual vocabulary that all art shares. Your instructors are artists and designers themselves, representing nearly every design discipline. As painters and sculptors, architects, ceramists, graphic designers and illustrators, they are professionally engaged in their own work and know the needs of potential artists and designers.

In September you will also begin your Liberal Arts program--the study of English composition, and the History of Art and Architecture. Verbal literacy and familiarity with past art is as important to the education of the designer as is visual literacy. Only the education of the whole person can hope to achieve the goal of responsible and creative growth.

During the year you will be introduced to the departments of the College and the major you can elect for your degree program that begins your sophomore year. With the help of your advisors, you should choose carefully the discipline that best suits your talents and aspirations.

I look forward to meeting you personally in the Fall. In the meantime I wish you a productive and enjoyable summer.

Sincerely,



Hardu Keck  
Chairman  
Freshman Foundation Division

HK/db





# Recommendation

Regarding.....  
APPLICANT

*For the Applicant*

All rights of access to this statement/letter of recommendation as conferred by the Family Educational Rights and Privacy Act of 1974, as amended, are hereby voluntarily waived.

.....  
APPLICANT'S SIGNATURE

.....  
DATE

*To the Teacher*

If the student has signed the above waiver, your recommendation will be held confidential to the extent permitted by law; if not, the student, if admitted and enrolled at Rhode Island School of Design, may inspect it on request.

Rhode Island School of Design does not discriminate on the basis of handicap in the recruitment and admission of students. Those providing letters of recommendation are, therefore, strongly discouraged from referring directly or indirectly to an applicant's handicap.

.....  
NAME

.....  
POSITION

.....  
RELATIONSHIP TO APPLICANT

.....  
SCHOOL OR ORGANIZATION

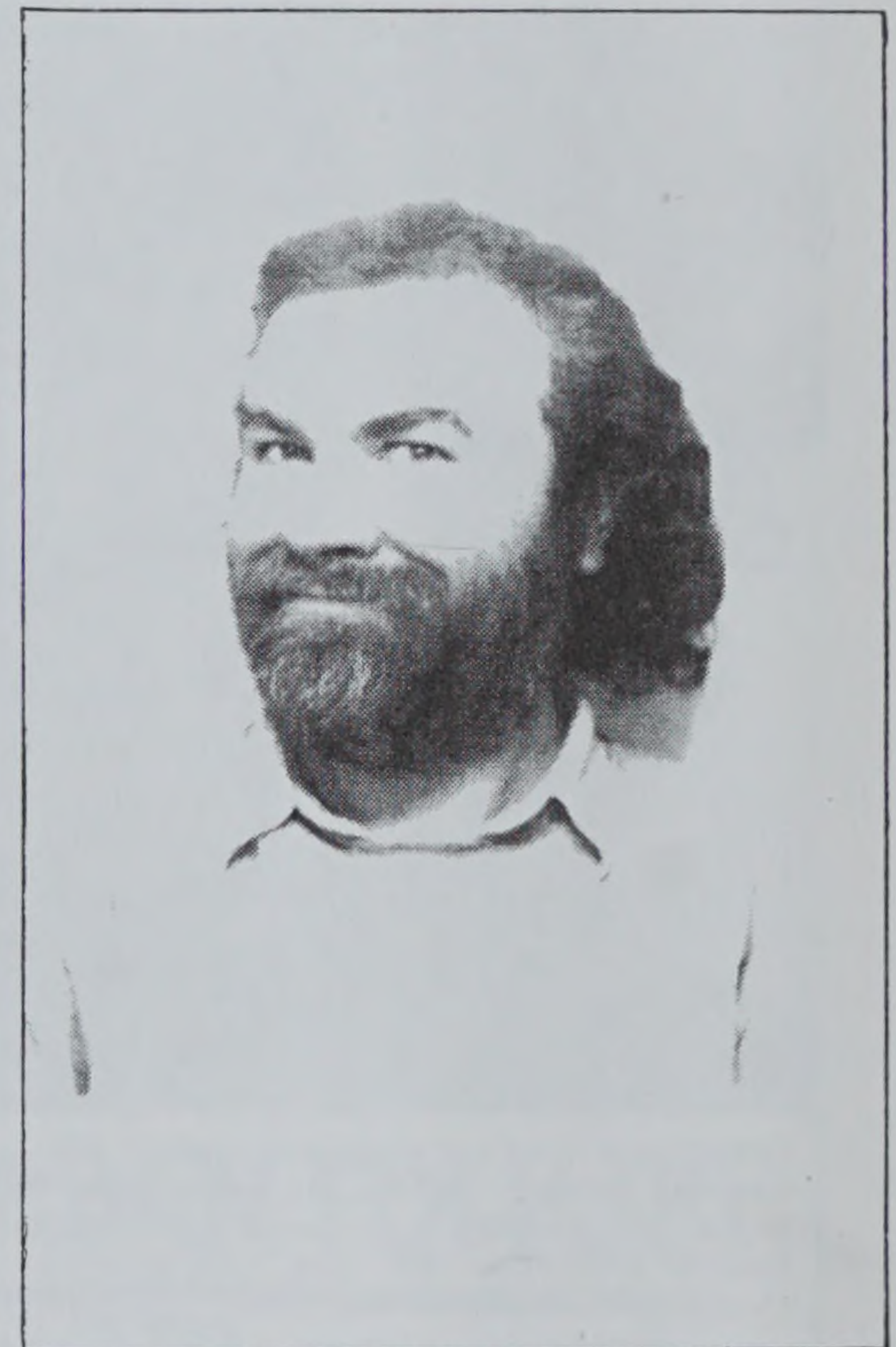
RETURN TO: Admissions Office Rhode Island School of Design 2 College Street Providence, RI 02905







Louise B. Girling  
Graphic Design  
800 Briarwood Road  
Newtown Square, PA 19073  
1.2.65



Marcin Gizycki  
Faculty, Liberal Arts





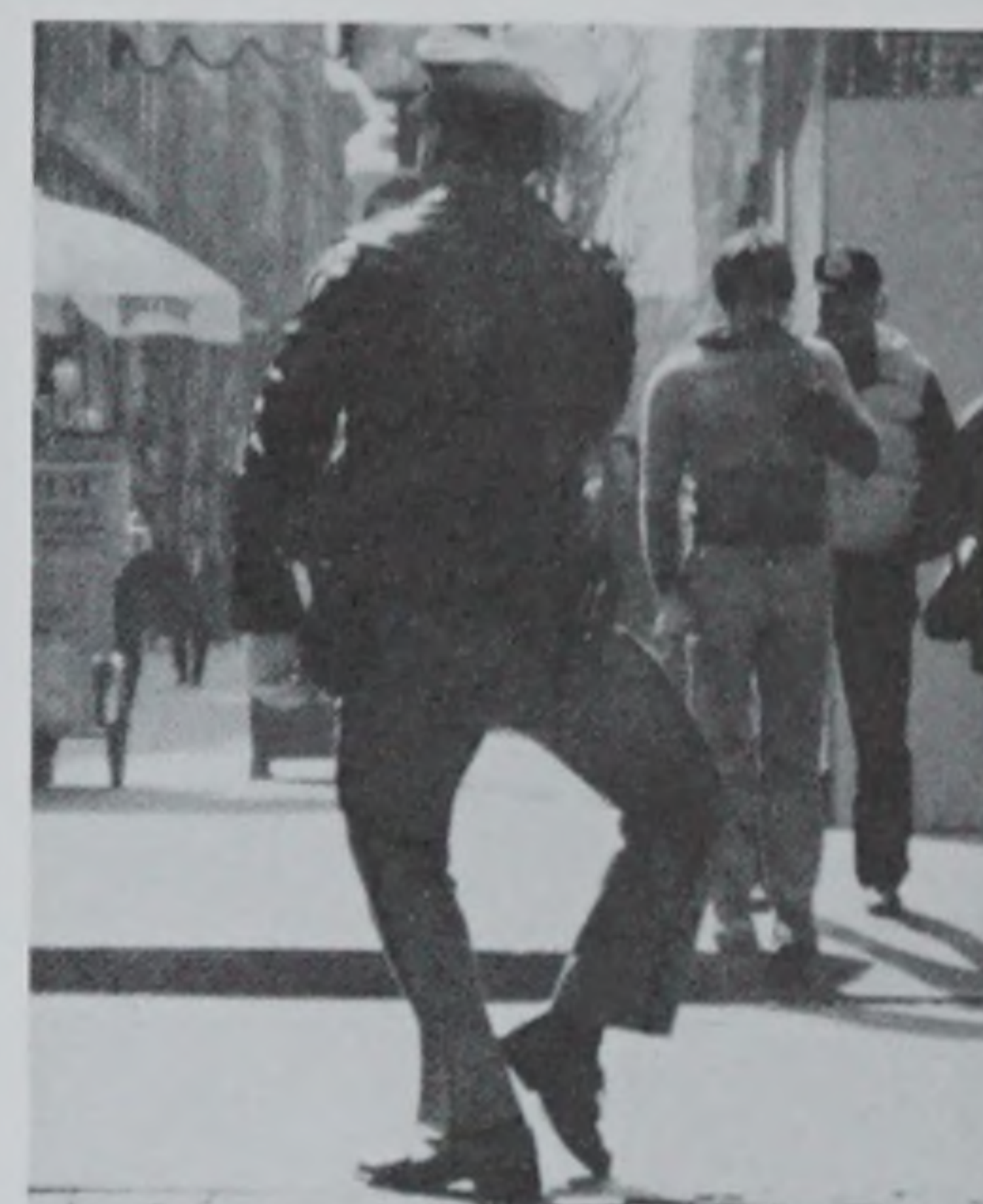
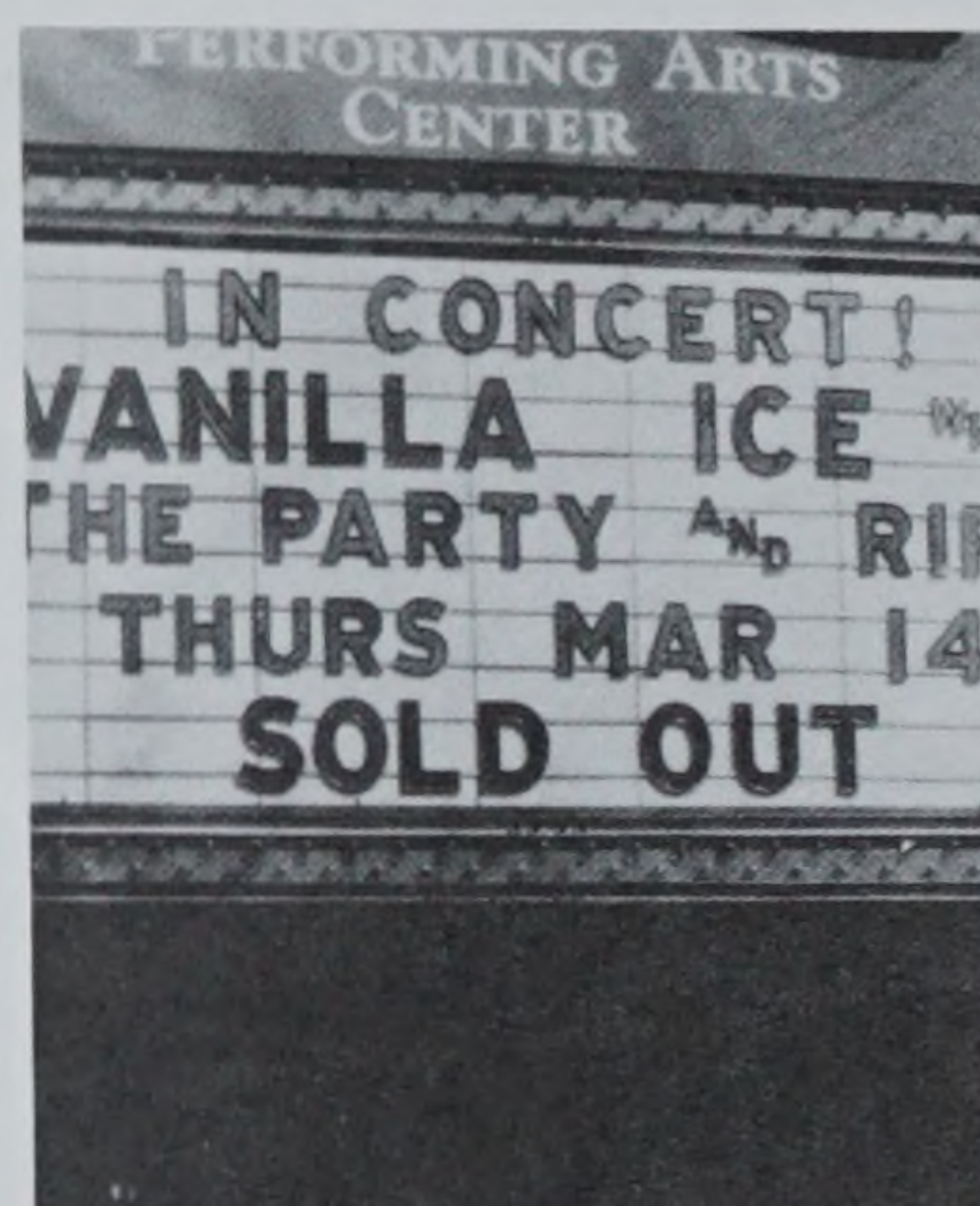
Thanks to all the **real** people who made of RISD a wonderful place !! \* Juliana you are the best !! \* "not a dull moment" \* Squeezee\* "ay, ay, ay" \*Charlie B.\*Summer '89\* Lara \*JDB\*Nina\*Thuy\* Steeple St.\*Vanilla Scent Stop Bath...  
LOVE YAT!

Marie Astrid Gonzalez  
Photography  
17 De Diego Oeste  
Mayagüez, Puerto Rico 00709  
12.7.68



Ethan Goodman  
Architecture  
7 Harav Chen Street  
Jerusalem 92514, Israel  
8.5.63





Elizabeth Goodnow  
Painting  
327 Laws Brook Road  
Concord, MA 01742  
6.12.69



**URBAN FOLKART**

Max Adam Gould  
Illustration  
40 Tompkins Place  
Brooklyn, NY 11231  
12.18.69





Katherine Gray  
Glass  
RR2 Campbellcroft  
Ontario L0A 1B0, Canada  
4.4.65



Malcom Gear  
Faculty, Graphic Design  
6.12.31



*x-acto*



*Tuesday May 14*

*Wednesday May 15*

*Thursday May 16*

*8:30 p.m.*

Auditorium

2 Canal Street

P



1991

## AVON REPERTORY CINEMA

JUNE 1991

To Entertain and Inform with Continuous Excellence

Once again the best film entertainment in town is being screened at **The AVON**. As promised, this month we'll bring you *Iron and Silk*, *My 20th Century*, *Rosencrantz and Guildenstern*, and *Citizen Kane*. Coming Soon: *1900*, *Baxter*, and *Journey of Hope*. Treat yourself to a movie this week, at **The AVON**.

DAY - MONDAY - TUESDAY

WEDNESDAY - THURSDAY

FRIDAY - SATURDAY

FRIDAY - SATURDAY

JUNE 1 - 4

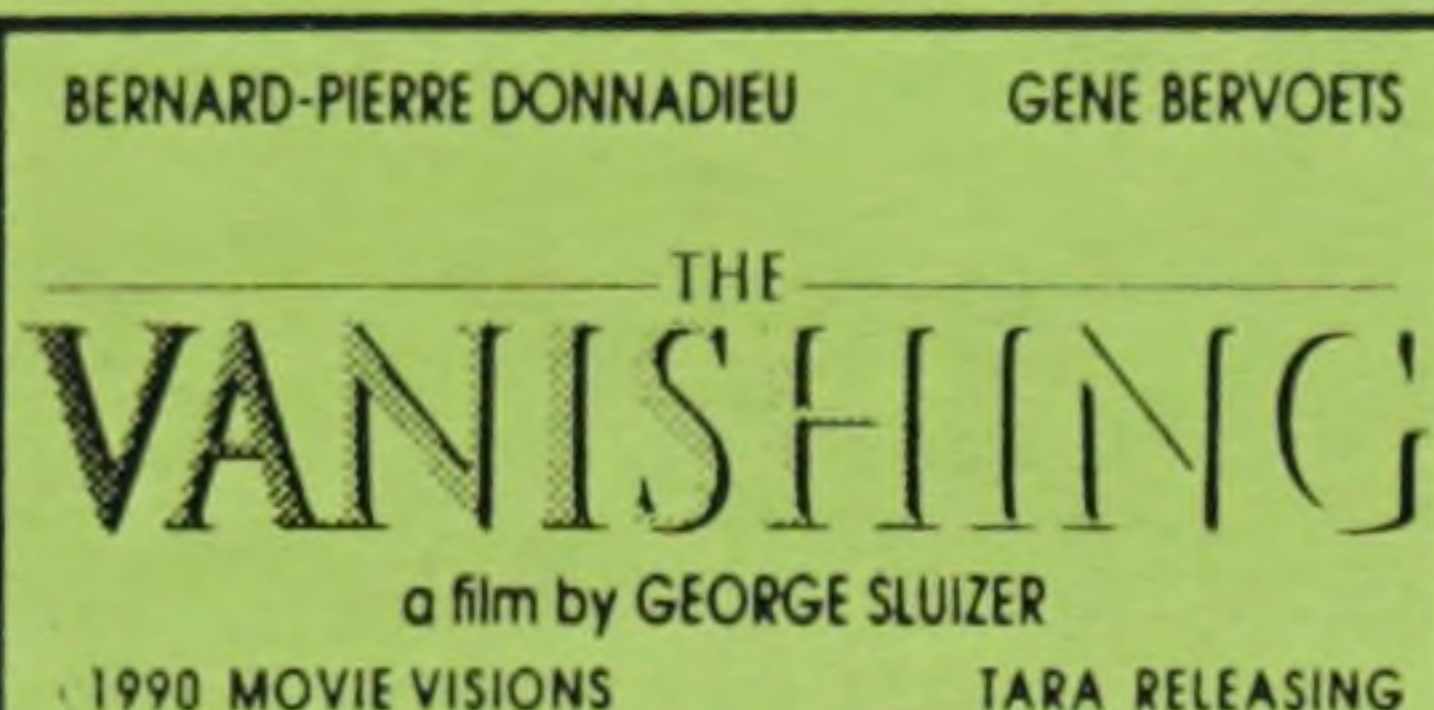
## MISTER JOHNSON

7:15 PM &amp; 9:30 PM

Sun. Matinees at 1:00 PM &amp; 3:15 PM)

Bruce Beresford's marvelous follow-up to his winning *Driving Miss Daisy* is a literate and adaptation of Joyce Cary's novel about a black 1920's Africa who aspires to be more 'British' than British overseers. Both witty and tragic, actor Eziashi won the Best Actor Award at this year's Cannes Festival for his portrayal of the title role. *Mister Johnson* is a trenchant study of how colonialism affects both masters and their servants. (USA 1991) PROVIDENCE PREMIERE Running time: 102 minutes

JUNE 5 - 6



7:00 PM &amp; 9:30 PM

This French-Dutch co-production directed by George Sluizer is a powerful, gripping psychological thriller that has become the first true ' sleeper' of 1991. A radiantly beautiful young woman disappears at a roadside rest area and her fiancée's obsessive search for her leads to a villain of unparalleled evil and an ending that will leave you breathless. In Dutch and French with subtitles. (France/Holland 1990)

JUNE 7 - 8



9:30 PM (Saturday Matinee at 3:15 PM)

*Superstar* is a glossy, highly entertaining look at the life and scandalous times of artist Andy Warhol, who like Oscar Wilde, put much of his art into the living of his life. This film is a colorful canvas of Warhol and his beautiful hangers-on, looking for their fifteen minutes of fame. Not rated but definitely for adults. (USA 1991) A PROVIDENCE PREMIERE - Running time: 87 minutes SEPARATE ADMISSION REQUIRED



7:15 PM (Saturday Matinee at 1:00 PM)

A charming couple devoted to luxury and to indulging their mildly kinky sex urges find themselves broke amid the stolid splendors of a posh London hotel. They decide to fake the theft of their own Henry Moore statuette — their 'Object of Beauty' — and then the fun begins! Rated R (USA/UK 1991) A COLLEGE HILL PREMIERE SEPARATE ADMISSION REQUIRED

JUNE 7 - 8

## THE COOK, THE THIEF, HIS WIFE &amp; HER LOVER

LATE SHOW

12:00 MIDNIGHT

SEPARATE ADMISSION

The most talked about, most scandalous, most adventurous and original film of the year! Peter Greenaway's devastating black comedy is laced with sexual high jinks and biting wit. His story of a boorish gangster, his abused wife and her bookish lover who dine and copulate each night in a restaurant spawned in hell is not for the squeamish! (UK 1990) Rated NC-17 - Running time: 124 minutes



JUNE 9 - 13



"MY TWENTIETH CENTURY" IS  
A NUMBER OF WONDROUS THINGS.  
WIT, INVENTION, COMMON SENSE AND LUNACY."  
—Vincent Canby, THE NEW YORK TIMES

## MY TWENTIETH CENTURY



AN ENCHANTINGLY SENSUAL TALE

Directed by István Fenyvői



AN ARIES FILM RELEASE

7:15 PM &amp; 9:30 PM

(Sunday Matinees at 1:00 PM &amp; 3:00 PM)

of the 1989 Cannes Camera d'Or (best first feature) and a hit at the 1990 New Directors' New Films series in New York (where it placed on N.Y. Times' Vincent Canby's 10 Best List of 1990) this ravishingly beautiful black and white film comes laden with film critics and international film festivals. Do not be intimidated — *My 20th Century* is a funny and very sexy story of two sisters and their bizarre adventures that define 'the turn of the century'. Mixing fantasy, reality and eroticism, this is one of the original films. (Hungary 1989) Hungarian with subtitles. Not rated but definitely for adults only! Running time: 104 minutes

"A TREASURE  
OF TICKLISH  
EROTICISM."  
—Marcia Pally, PENTHOUSE

"THE MOST  
ORIGINAL, ONE OF  
A KIND, FILM OF  
THE YEAR."  
—Daphne Davis,  
AMERICAN WOMAN

JUNE 14 - 18



7:30 PM &amp; 9:30 PM

(Sat. &amp; Sun. Matinees at 1:00 PM &amp; 3:00 PM)

Based on Mark Salzman's autobiographical account of his pilgrimage to China, this inspiring film also stars Salzman in his screen acting debut. This 1977 summa cum laude Yale grad is a fresh screen personality and he is the innocent abroad reveling in the beauty and culture of China (he also co-wrote the script) in director Shirley Sun's handsome screen adaptation. Not rated but suitable for the entire family. (USA 1991)

A PROVIDENCE PREMIERE Running time: 90 minutes

JUNE 14 - 15



LATE SHOW

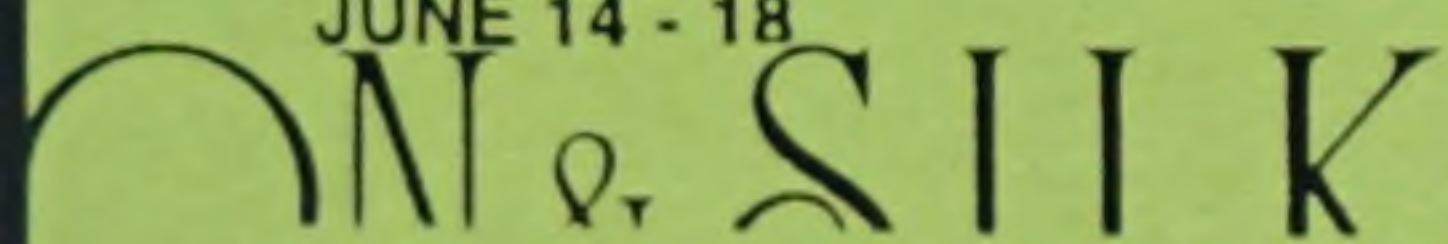
12:00 MIDNIGHT

SEPARATE ADMISSION

Playwright-director David Hare's most assured and most satisfying film is a romantic story of love and betrayal combined with an unsentimental view of an independent woman (Blair Brown) confronting issues of class and sex in today's London. If you ever thought romance and feminism couldn't co-exist see Blair Brown and Bridget Fonda as two sexy and powerful sisters who come out on top. With Bruno Ganz. (UK 1989) Running time: 100 minutes



JUNE 14 - 18

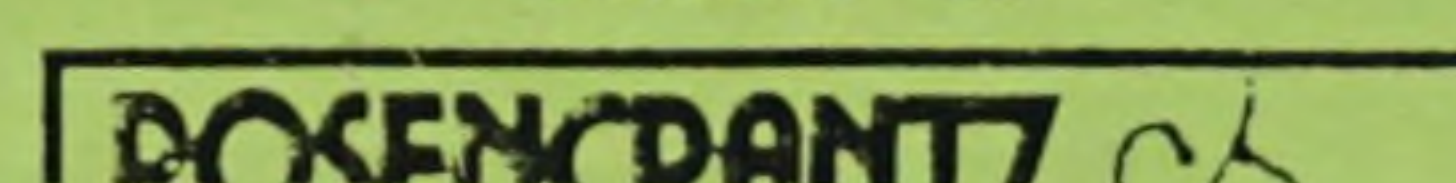


JUNE 19 - 20

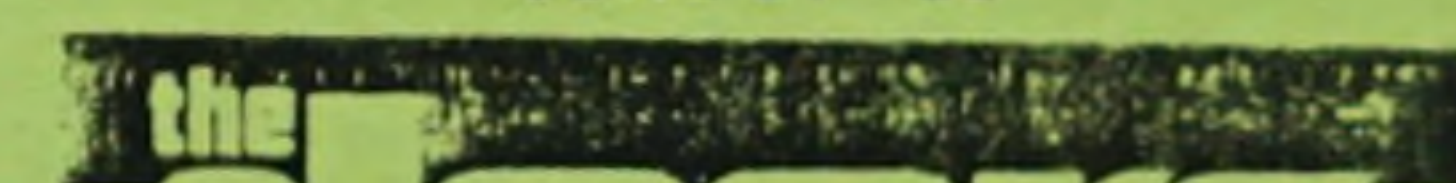


CARMEN MAURA

JUNE 21 - 25



JUNE 21 - 22





A FILM BY SHIRLEY SUN

AS A STUDENT  
CA, HE SEARCHED FOR  
WISDOM. AS A TEACHER  
HE LEARNED TO FIND IT  
THIN HIMSELF.



Oldman JUNE 21 - 25  
with  
d Dreyfuss

SENCRANTZ  
LDENSTERN  
ARE DEAD  
A Tom Stoppard Film



DOLBY STEREO  
Cinecom



7:15 PM & 9:30 PM

Carlos Saura's brilliant and powerful story of vaudeville entertainers who tour the battle-grounds during the Spanish Civil War starring the wonderful Carmen Maura in a witty, sensual performance. This is a rare appearance for Carmen Maura in a non Almodovar film and it is an unqualified triumph. *Ay, Carmela!* was Spain's nominee for Best Foreign Film Oscar this year, don't miss it! Not rated but definitely for adults. (Spain 1991) Subtitles A PROVIDENCE PREMIERE Running time: 105 minutes

JUNE 26 - 27

*Henry & June*

9:00 PM

No one has ever captured the Paris of the thirties as Philip Kaufman does in this film about the romantic triangle of Henry Miller (Fred Ward) Anaïs Nin (Maria de Medeiros) and Miller's wife (Uma Thurman). Gorgeously photographed, this graceful and intelligent film is "the most intellectually sexy movie since *Last Tango In Paris*" — Jack Mathews, Los Angeles Times. Rated NC-17 (USA 1990) Running time: 136 minutes

*Tropic of Cancer*

7:15 PM

Ellen Burstyn and Rip Torn star in this very funny and very bawdy account of an expatriate poet and freeloader (Henry Miller?) on the loose in Paris. Although *Tropic of Cancer* is over twenty years old we believe it is truer to Miller's credo of sexual anarchy than the recent, more discreet *Henry and June*. Directed by Joseph Strick. (USA 1970) Rated X -Running time: 84 minutes



7:00 PM & 9:30 PM

(Sat. & Sun. Matinees at 1:00 PM & 3:15 PM)  
Playwright Tom Stoppard adapts his 1967 play to the screen and also makes his film directing debut in this metaphysical funfest that dazzles both the mind and the eye. Tom Roth and Gary Oldman are the hilarious duo who bumble about the castle puzzling over the events in Hamlet's life with Richard Dreyfuss as the player king. Winner Best Film — Venice Film Festival (USA 1990) Running time: 118 minutes

JUNE 28 - JULY 4

ORSON WELLES

*CITIZEN KANE*

7:00 PM & 9:30 PM

(Sat. & Sun. Matinees at 1:00 PM & 3:15 PM)  
'More fun than any other great film I can think of' — Pauline Kael. The greatest American film of all time, the film that appears on more all time Ten Best Lists than any other film, has been gloriously resurrected in a new 35mm print. Even the new owner of the film, Ted Turner, didn't dare colorize this one, starring Orson Welles at the peak of his powers as actor, writer and director. See this all time classic the only way it should be seen, in a classic movie theatre — **The AVON Cinema!** (USA 1941) A PROVIDENCE RE-RELEASE PREMIERE. Running time: 120 minutes



LATE SHOW

12:00 MIDNIGHT

SEPARATE ADMISSION

Oliver Stone's impressively mounted biopic of the magnetic pop idol Jim Morrison features an uncanny lead performance by Val Kilmer and marvelous evocation of the extravagant sixties. Rated R (USA 1991) Running time: 135 minutes



JUNE 28 - 29  
NINE ANIMATORS  
ONE VISION

ROBOT  
CARNIVAL



LATE SHOW

12:00 MIDNIGHT

SEPARATE ADMISSION

The Animation Event of The Year! Showcasing the work of nine world-class animators, *Robot Carnival* is a fantasy fan's dream come true! Included in this all new festival are *Franken's Gear*, *A Tale of Two Robots* and futuristic *Fantasia-like Nightmare*. In English (Japan 1991) A PROVIDENCE PREMIERE



10TH ANNIVERSARY

JUNE 28 -  
JULY 4

*It's Terrific!*

ORSON  
WELLES  
*CITIZEN  
KANE*

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Everett Sloane  
George Coulouris  
Paul Stewart  
Erskine Sanford

Dorothy Comingore  
Ray Collins  
Agnes Moorehead  
Ruth Warrick  
William Alland



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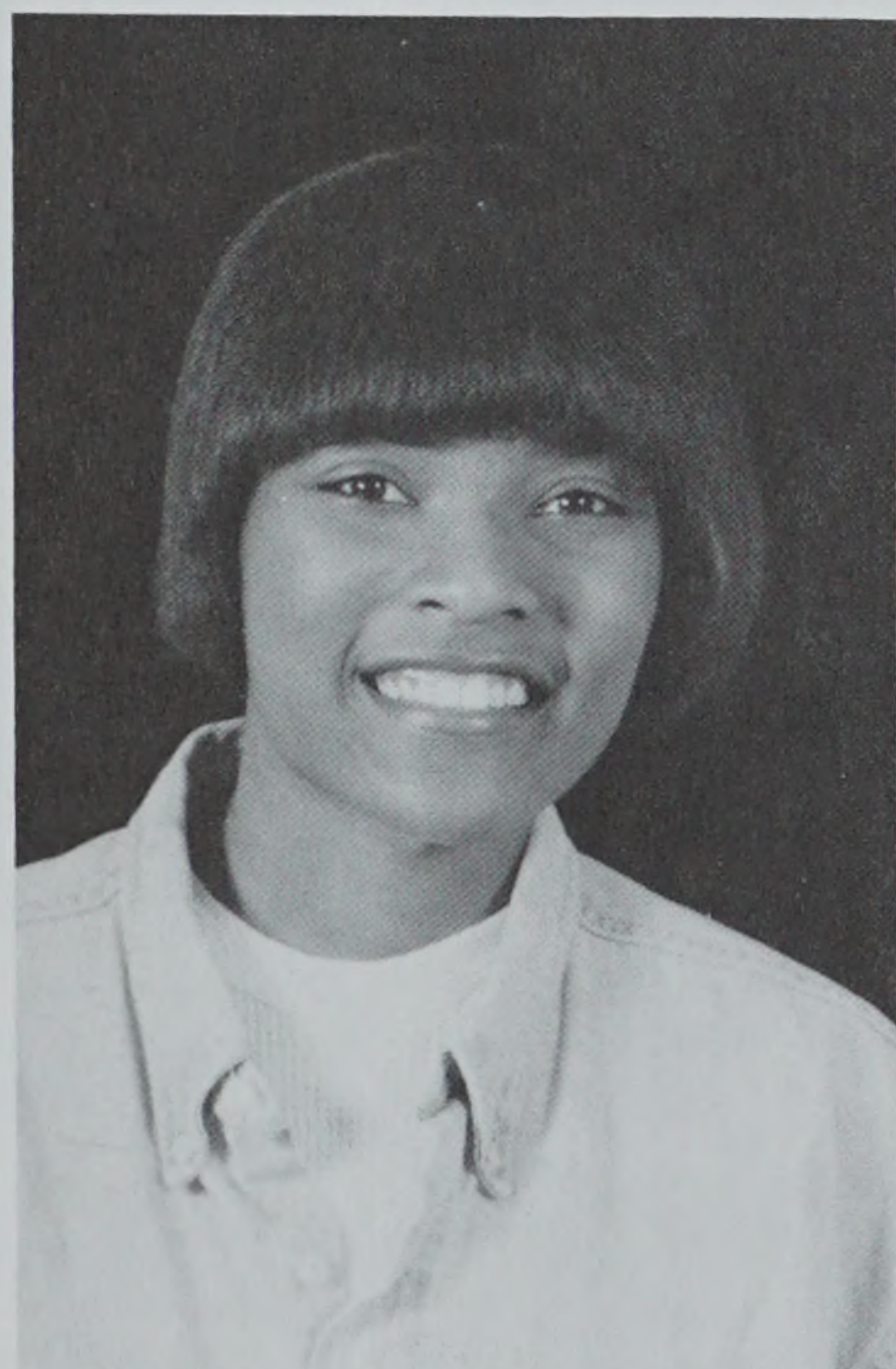
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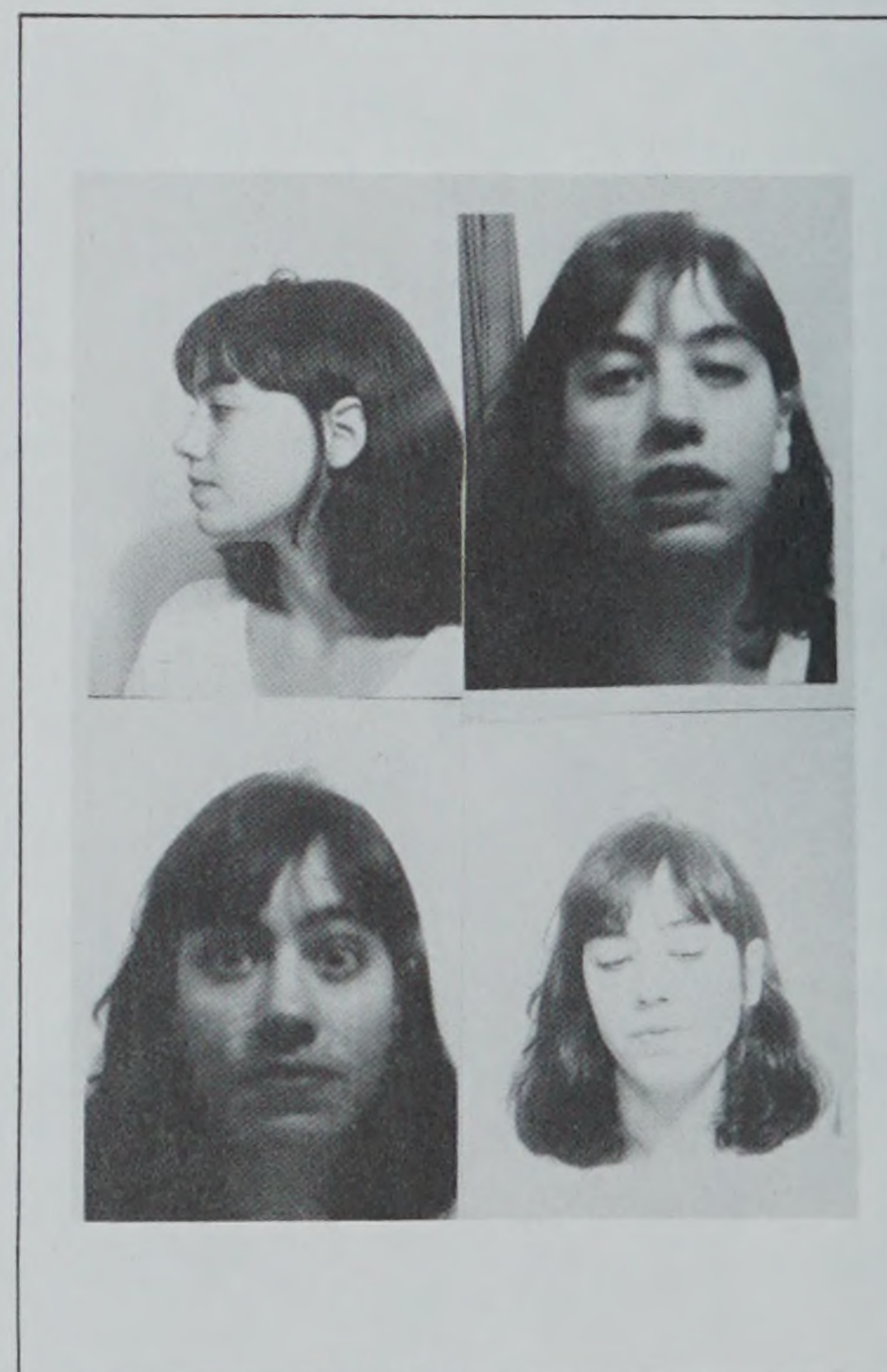








Lacheryl Greene (Cherie)  
 Architecture  
 1821 Shepard Street NE  
 Washington, D.C. 20018  
 1.8.69

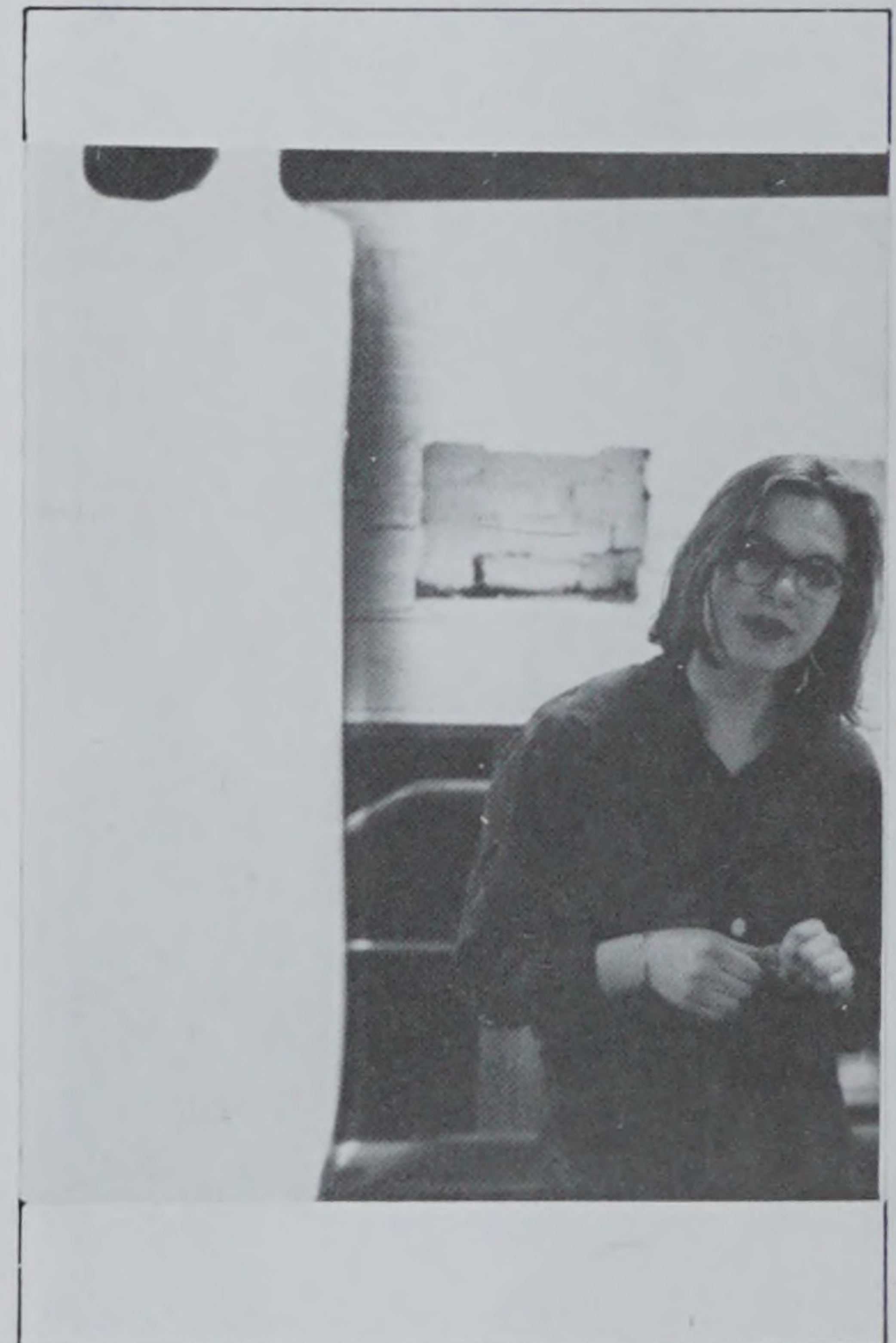


Regina Gregorio  
 Textiles  
 27 West Mill Road  
 Flourtown, PA 19031



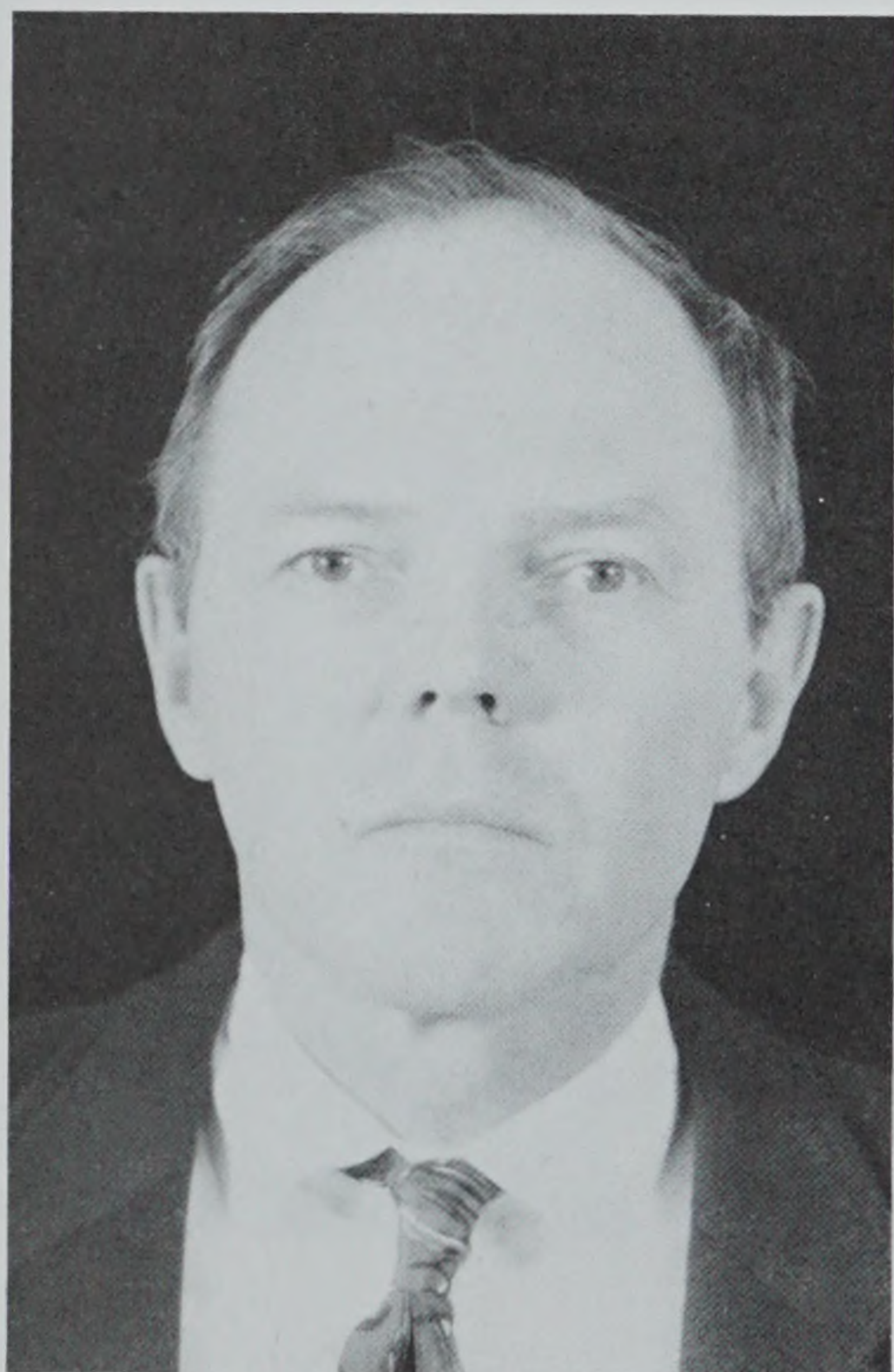


Elizabeth Grossman  
Faculty, Liberal Arts  
130 Transit Street  
Providence, RI 02906  
8.3.40

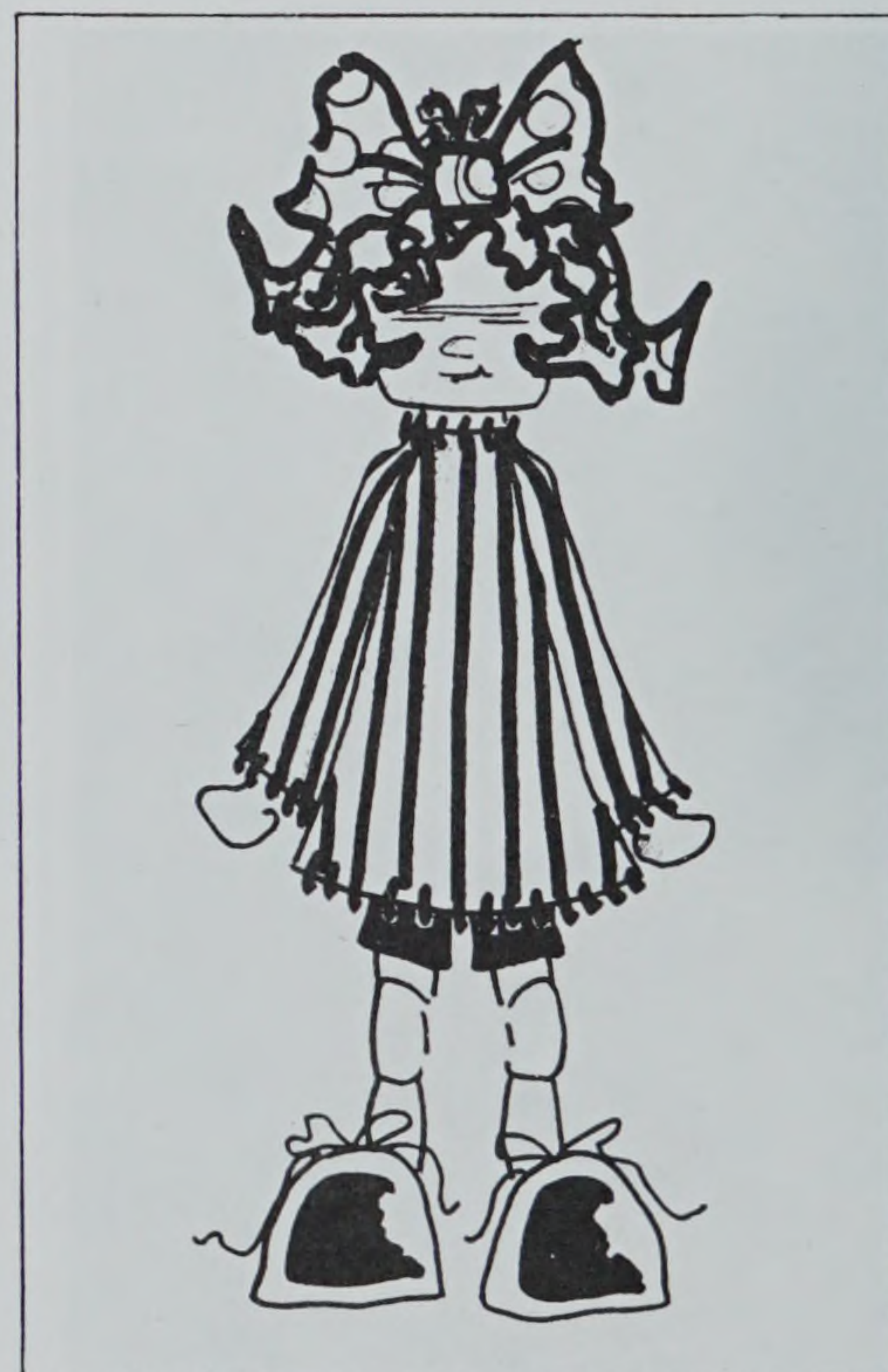


Rebecca Guarda  
Architecture  
5711 Potomac Avenue  
Washington, D.C.  
5.25.69



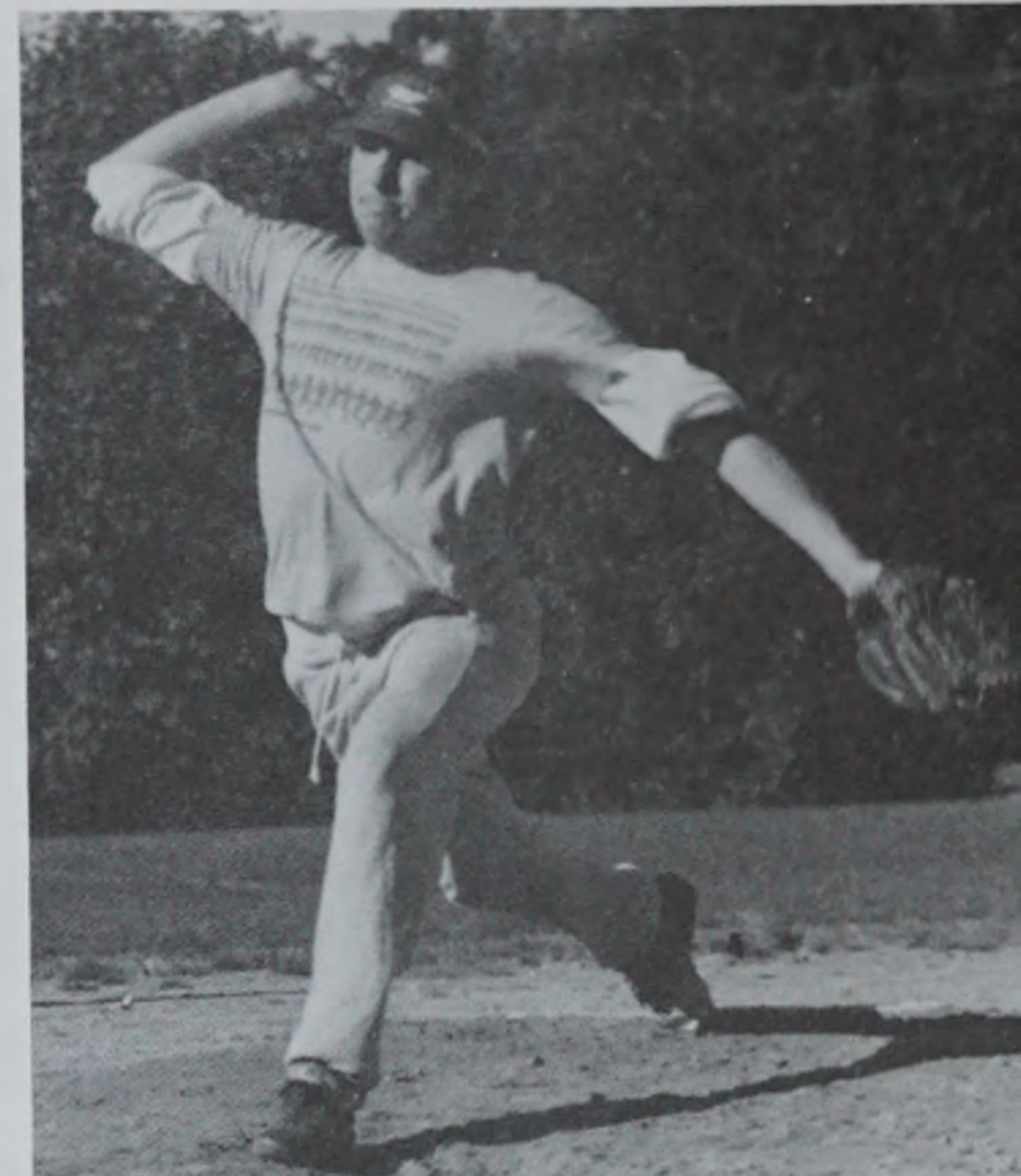


Peter Guimond  
Faculty, Architecture  
195 John Rezza Drive  
North Attleboro, MA  
4.28.40



Suzy Haber  
Apparel  
2519 Wildwood Drive  
Montgomery, AL 36111  
9.29.69





James Brayton Hall  
Staff, Exhibitions / Woods-Gerry  
265 Benefit Street  
2.12.61



Sasha Hall  
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60 Woodside Avenue  
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7.27.69





Shari Halpern  
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Terre Haute, IN 47803  
1.8.69

Catherine Danielle Hamilton  
Illustration  
2269 Midwick Drive  
Altadena, CA 91001  
2.10.69





Catherine Marie Hand  
Illustration  
150 E. Foxboro Street  
Sharon, MA 02067  
5.5.69



Denise Hankinson  
Apparel  
10 Patriot Circle  
Foxboro, MA 02035  
1.14.69





State Seal of Rhode Island



# JOHN BACON SALON

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# JOHN BACON SALON

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## Hair Cutting

- geometric cutting
- parametric cutting
- clipper cutting

## Hair Coloring

- foil highlighting
- baliage
- line-lighting
- marblizing
- dimensional color
- corrective color

## Permanent Waving

- root perm
  - drop perm
  - spiral perm
  - wave perm
  - directional perm
-



# JOHN BACON SALON

---

## Nail Care

- manicure
- silk wrapping
- nail tips
- sculptured nails
- pedicure
- parrafin moisturizing treatment

## Make Up and Skin Care

- make up application
- skin care consultation

## Products

- Redken • Framesi
- Sebastian • OPI
- Systema • Colour Grow
- Peau de Pêche

## Hair Accessories and Jewelry

## Gift Certificates

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343 South Main Street  
Providence, Rhode Island  
02903  
(401) 421-1005



# JOHN BACON SALON

## Salon Hours:

Tuesday: 11:00 am-7:00 pm

Wednesday: 9:00 am-7:00 pm

Thursday: 9:00 am-7:00 pm

Friday: 9:00 am-6:00 pm

Saturday: 9:00 am-5:00 pm

Look for our work in the *Rhode Island Monthly Magazine*, the *Providence Journal*, the *East Side Monthly* and at local fashion events. You will see how far apart we stand from the rest.

## Salon Policy

1. Please give us 24 hours notice to cancel an appointment.
2. If you are more than 20 minutes late for your appointment, please reschedule so your stylist can be on time for their next client.
3. We love children too, however, it is important that they be supervised when they are in the salon. We ask that they only be here when they have an appointment.
4. Please wait in our reception area when you are not being serviced by a stylist.
5. Products purchased which have been opened may not be returned.
6. Our goal is to serve you as best we can, we will perfect any service with which you are dissatisfied.
7. No cash refunds, credit only.











# JOHN BACON SALON

---

We are a salon for a specific kind of person. Not everybody. Maybe you, maybe not — you be the judge. John Bacon Salon is for you if you can't leave your house before you look complete. We are for you if you consider your hairstyle as important as the style of your clothes. Fashion conscious men and women in search of classic style will soon find their way to John Bacon Salon.

Our intensive training program, superior management and over-whelming concern for professionalism, cleanliness and efficiency add value to our already high quality services.

---



# JOHN BACON SALON

---

Where Hair is Art

---

343 South Main Street  
Providence, Rhode Island  
02903  
(401) 421-1005



# Information Highlights

**Location:** Northeastern state, in New England, bordered on the west by Connecticut, on the north, northeast, and east by Massachusetts, and the south by the Atlantic Ocean.

**Elevation:** *Highest point* - Jerimoth Hill, near Foster, 812 feet (247 meters); *Lowest point* - sea level at the Atlantic Ocean.

**Area:** 1,212 square miles (3,139 sq. km.); rank, 50th

**Population:** 1980 census, 947,154; rank, 40th. Decrease (1970-1980), 0.3%.

**Climate:** Warm summers, abundant rainfall, long winters with occasional heavy snowfall. Climate moderated by ocean.

**Statehood:** Ratified Constitution May 29, 1790; or of admission, 13th.

**Origin of Name:** First explorer Giovanni da Verrazano likened area to island of Rhodes in Mediterranean Sea.

**Capital and Largest City:** Providence.

**Principal Products:** *Manufacturers* - primary metals and metal fabrication, machinery, electrical equipment, jewelry and silverware, textiles, rubber goods, electronics, chemicals, plastics, *farm products* - dairy products, eggs, poultry.

**Number of counties:** 5.

**State Motto:** Hope.

**State Song:** (adopted 1946) *Rhode Island*.

**State Nicknames:** Ocean State and "Little Rhody."

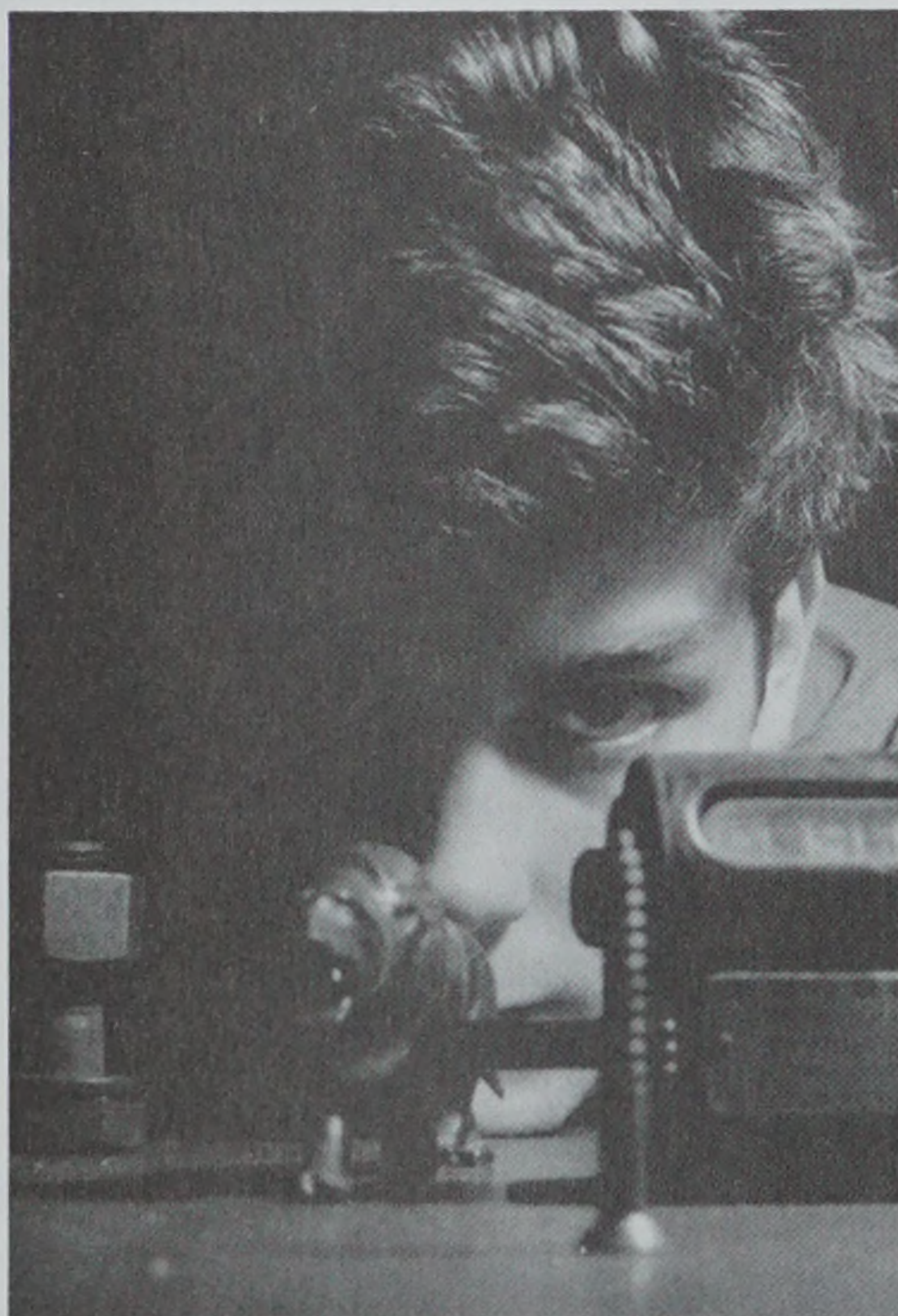
**State Bird:** The Rhode Island Red chicken.

**State Flower:** Violet.

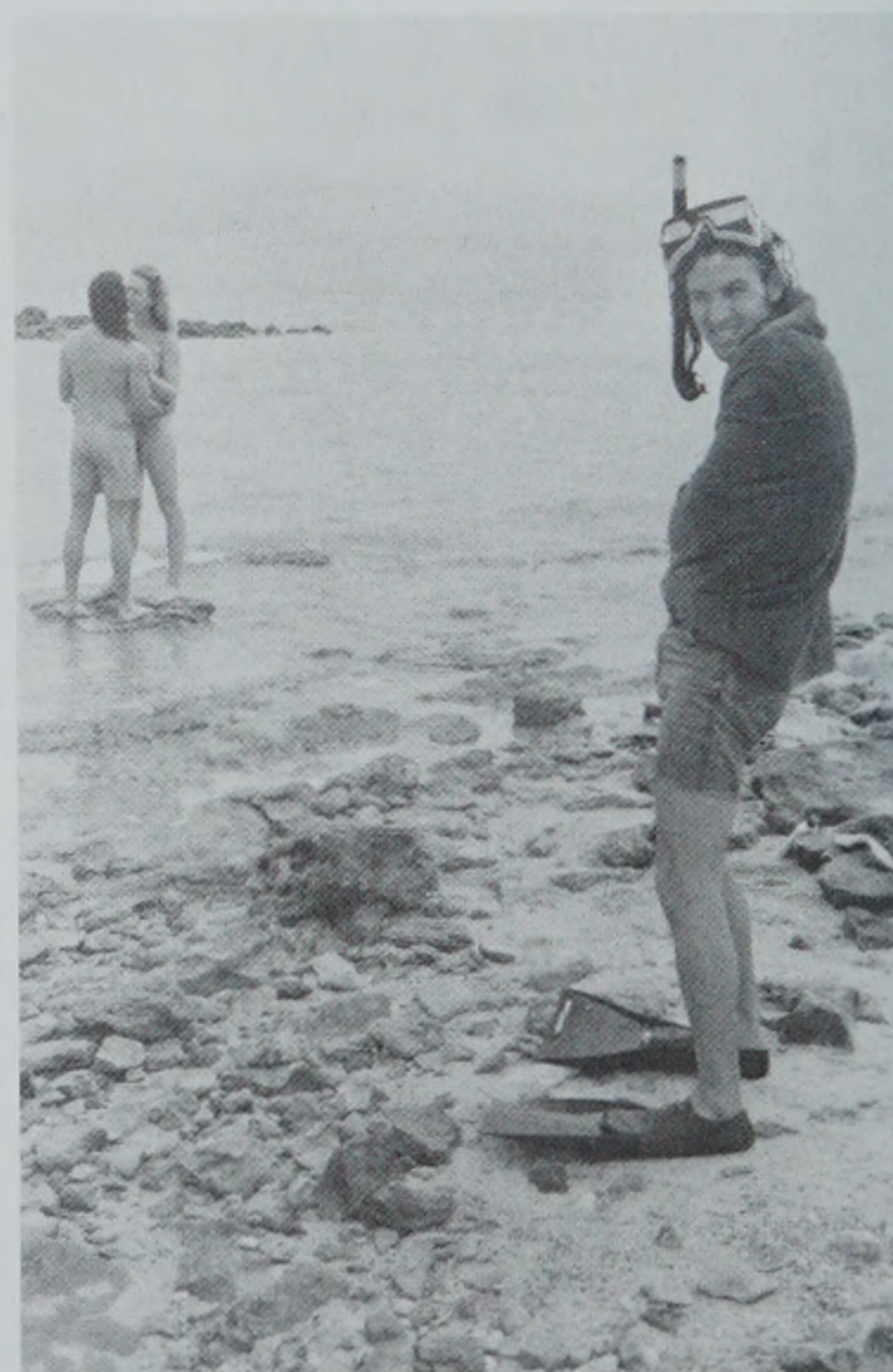
**State Tree:** Red Maple.

**State Flag:** (adopted May 19, 1897) White field symbolizing Rhode Island soldiers in Revolution, with 13 gold stars representing original 13 states, surrounding a gold anchor above the motto "Hope."



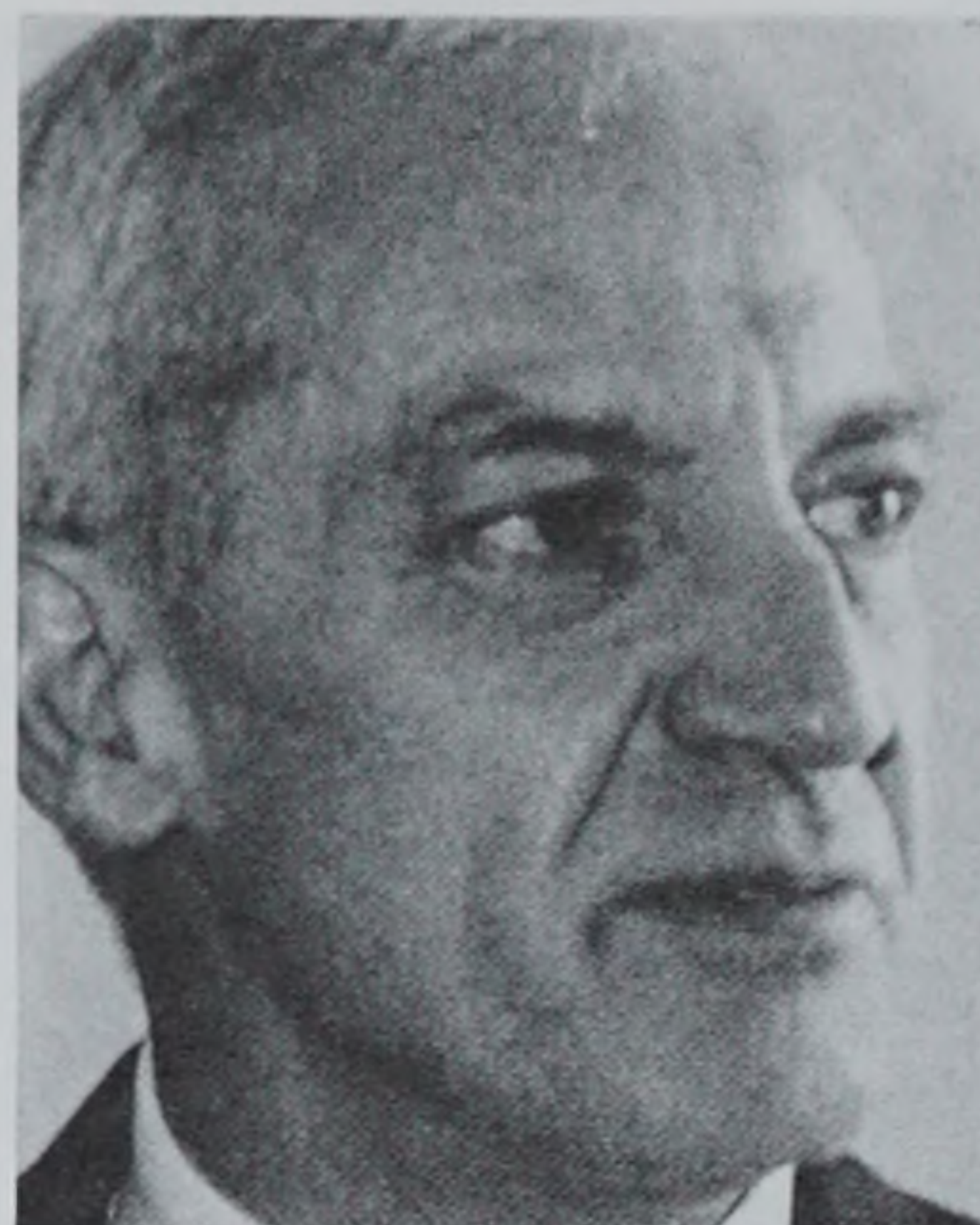


Jared Forsythe Hanscom  
Industrial Design  
216 Hazel Street  
Uxbridge, MA  
2.22.69

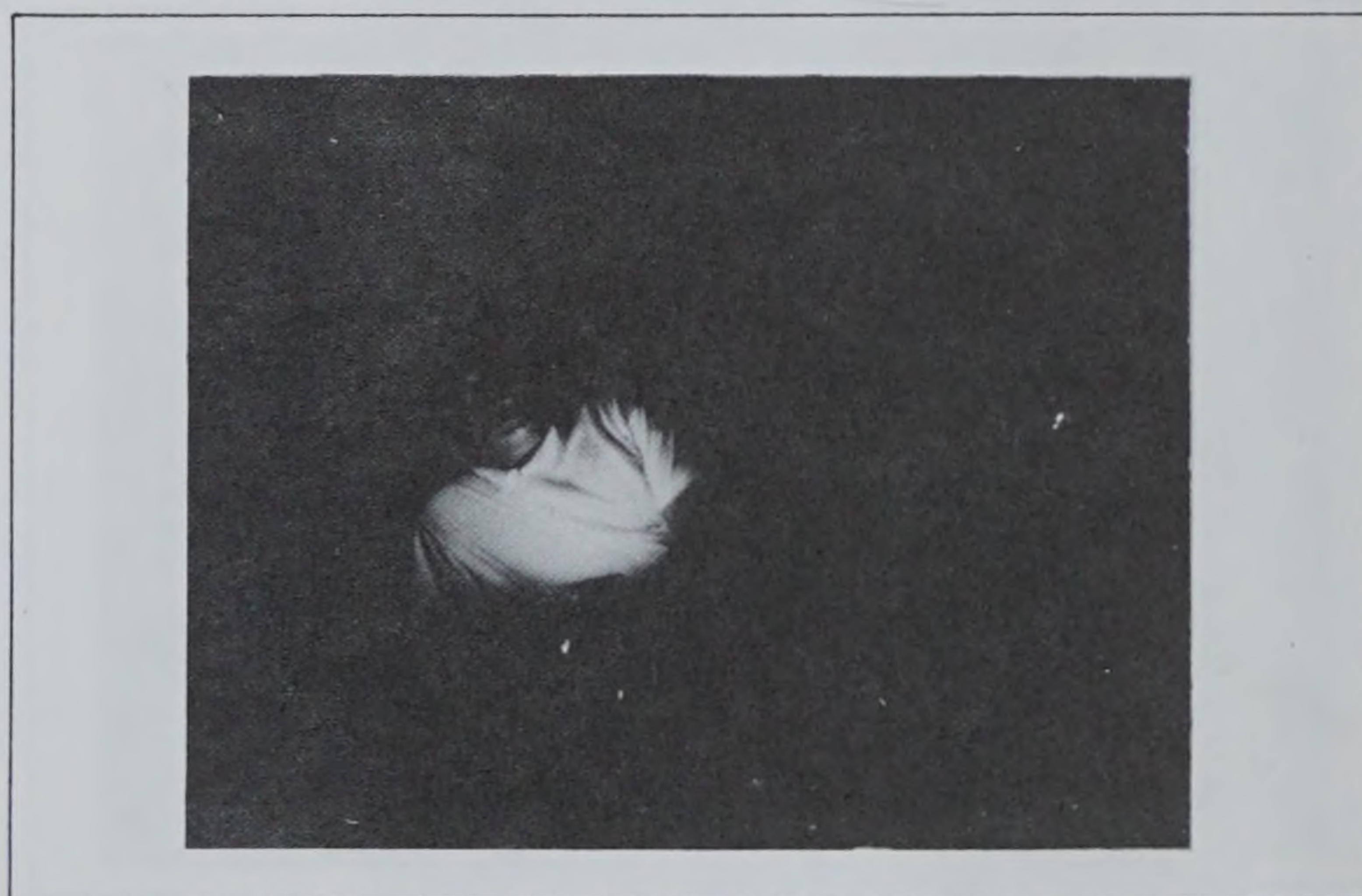


Mauro Hantman  
Printmaking  
RFD 2 Box 362  
St. Johnsbury, VT 05819  
2.10.69





Lisa F. Hartjen  
Photography  
P.O. Box 265  
Port Tobacco, MD 20677  
5.10.64



Joseph E. Hawkins  
Architecture  
The city of the Angels  
On the 12th day the Moon of the Red Grass  
appearing 100 years after the Winter when the  
Four Crows were killed





James Healy  
Architecture  
113 Joseph Avenue  
Westfield, MA 01085  
1.8.68



Christine Held  
Graphic Design  
5 Soundview Drive  
Eastchester, NY 10709  
8.29.69





Nels Helgersen  
Physical Plant  
61 Alverson  
Providence, RI 02909  
9.25.57



Christopher Henderson  
Architecture  
40 Haven Road  
South Portland, ME 04106  
12.6.67

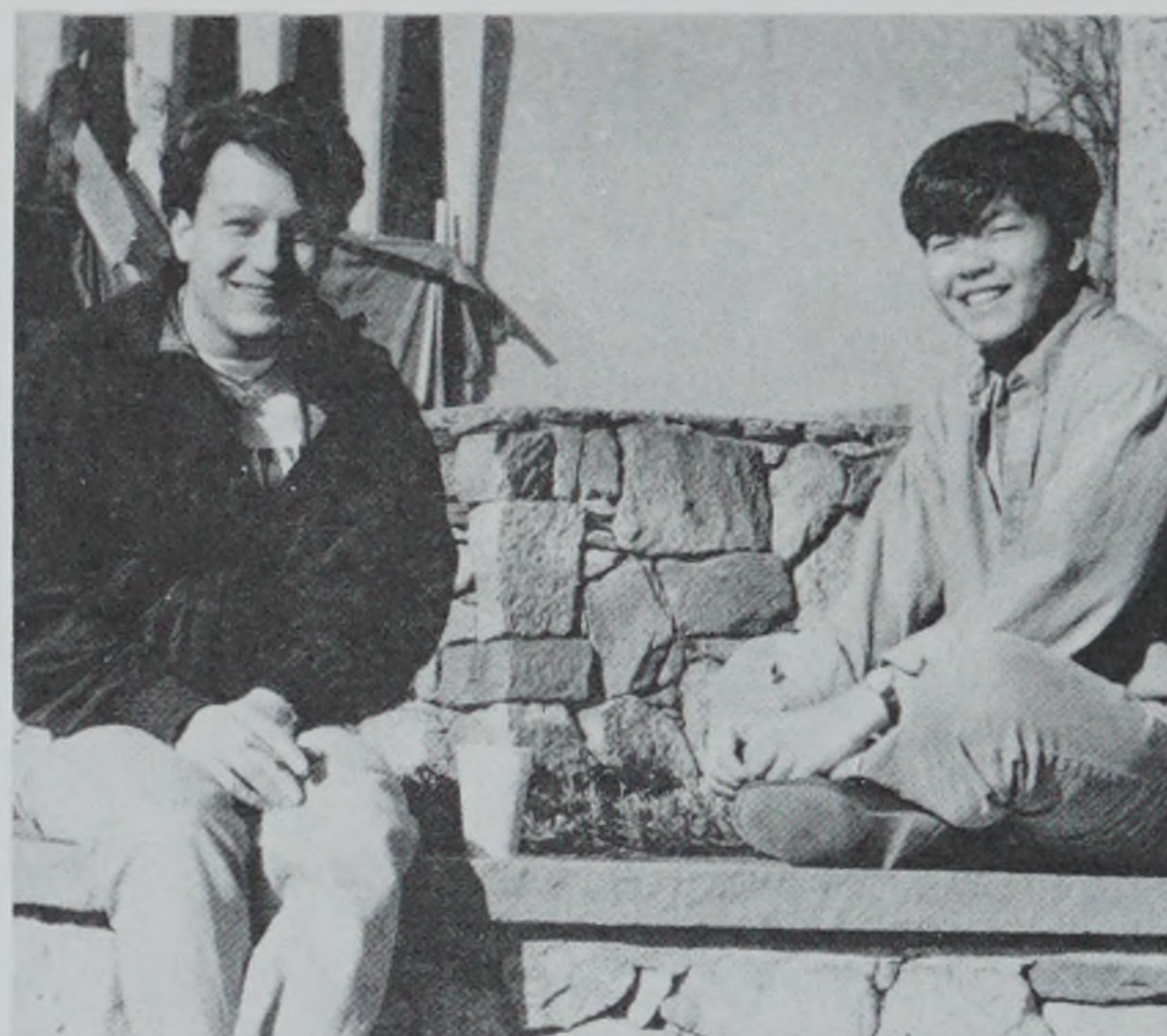




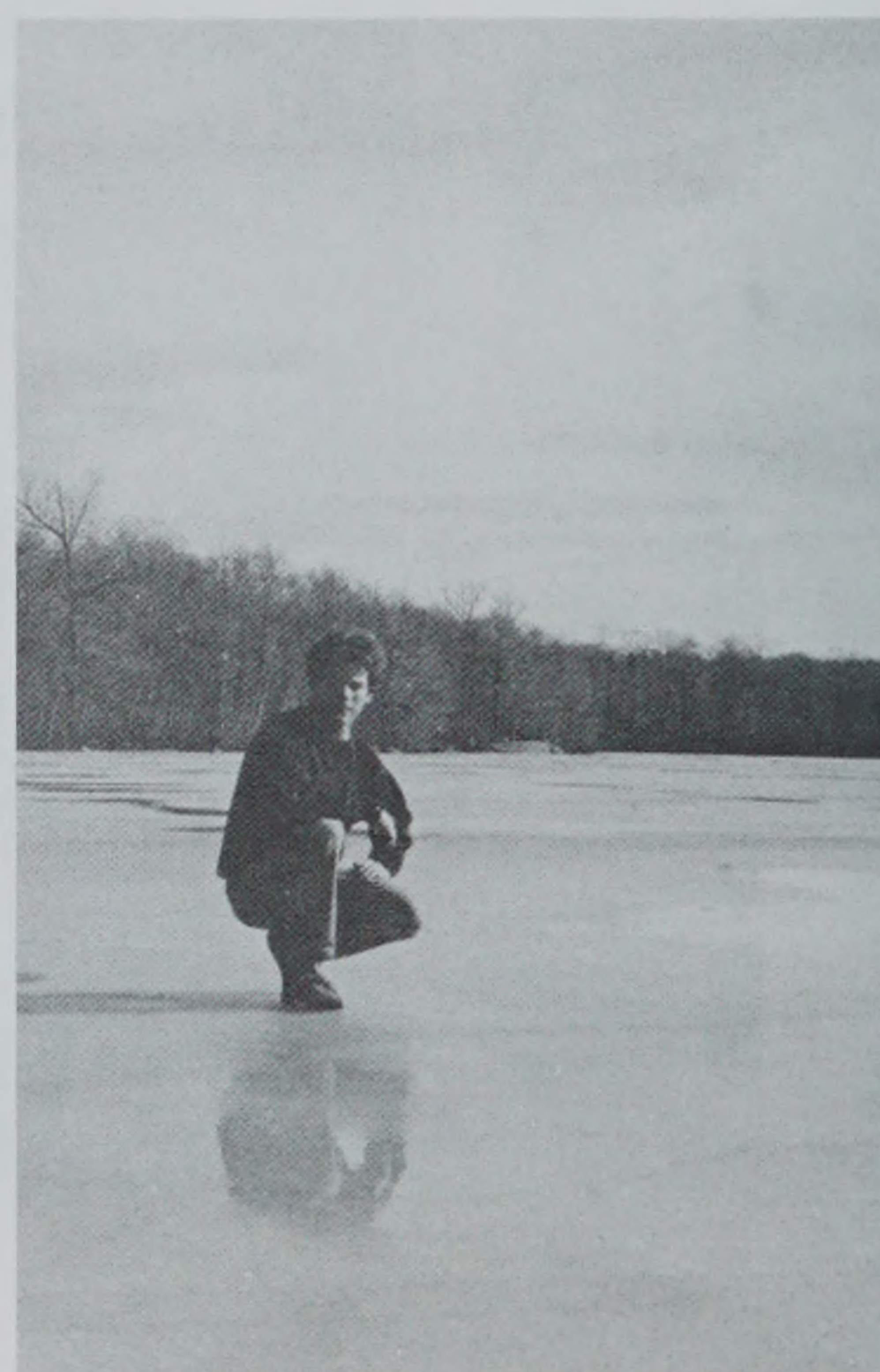






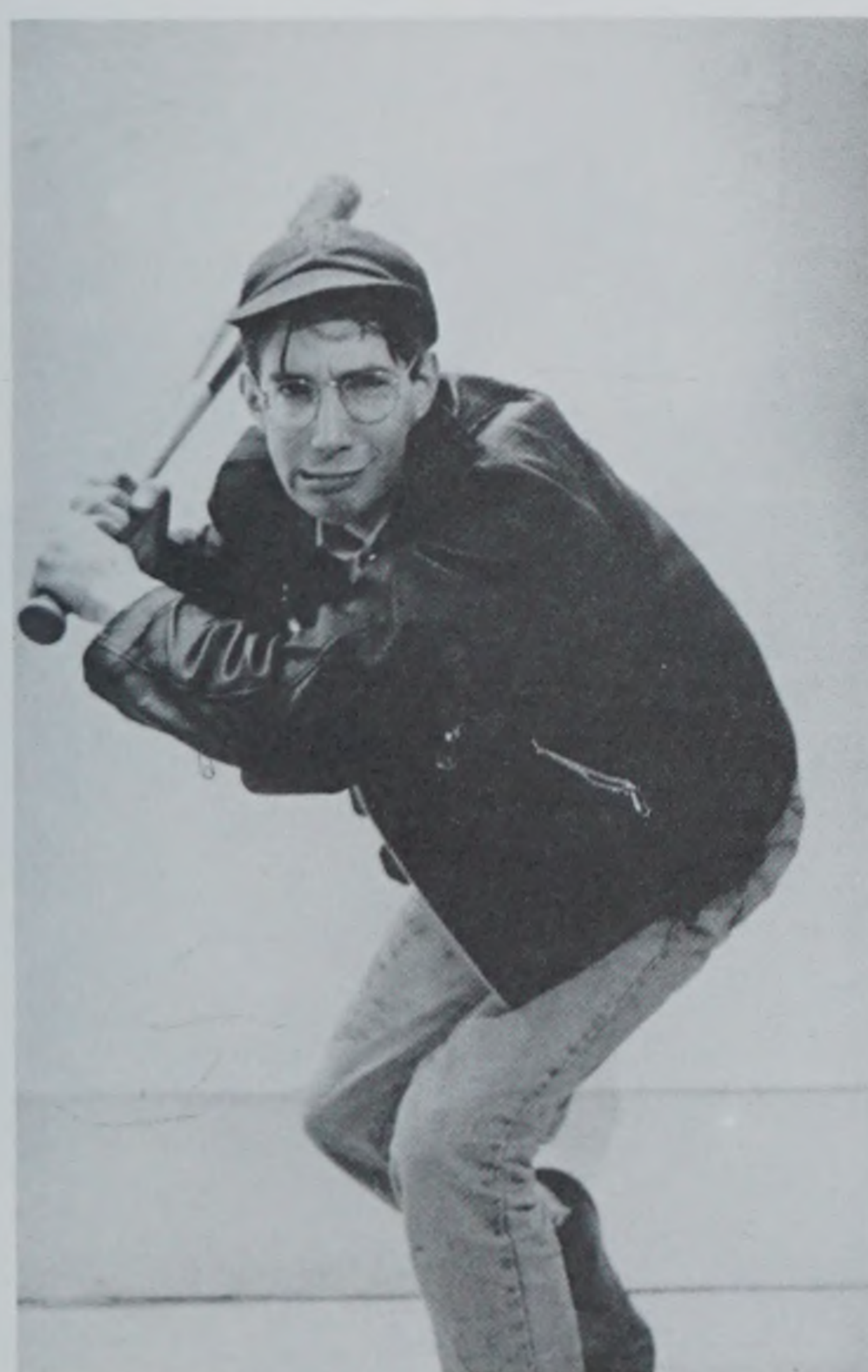


Suzanne Mary Henry  
 Architecture  
 9502 Chesnut Farm Drive  
 Vienna, VA 22182  
 5.30.68



Jesse Wolf Corsi Henson  
 Architecture  
 P.O. Box 64  
 Westville, IN 46391  
 9.13.68





Richard A. Herbert  
Sculpture  
Llanover, Abergavennt, Wales  
10.1.69

Mila Mercedes Hermanovski  
Apparel  
4339 Irving Avenue  
Dallas, TX 75219  
5.11.69





Ingrid D. Hernandez  
 Graphic Design  
 154 Taft Street, Apt. 801  
 Santurce, Puerto Rico 00911  
 12.9.68



Tere Hernandez  
 Jewelry Light Metals  
 24 Lorraine Street  
 Hartford, CT 06105  
 6.18.69



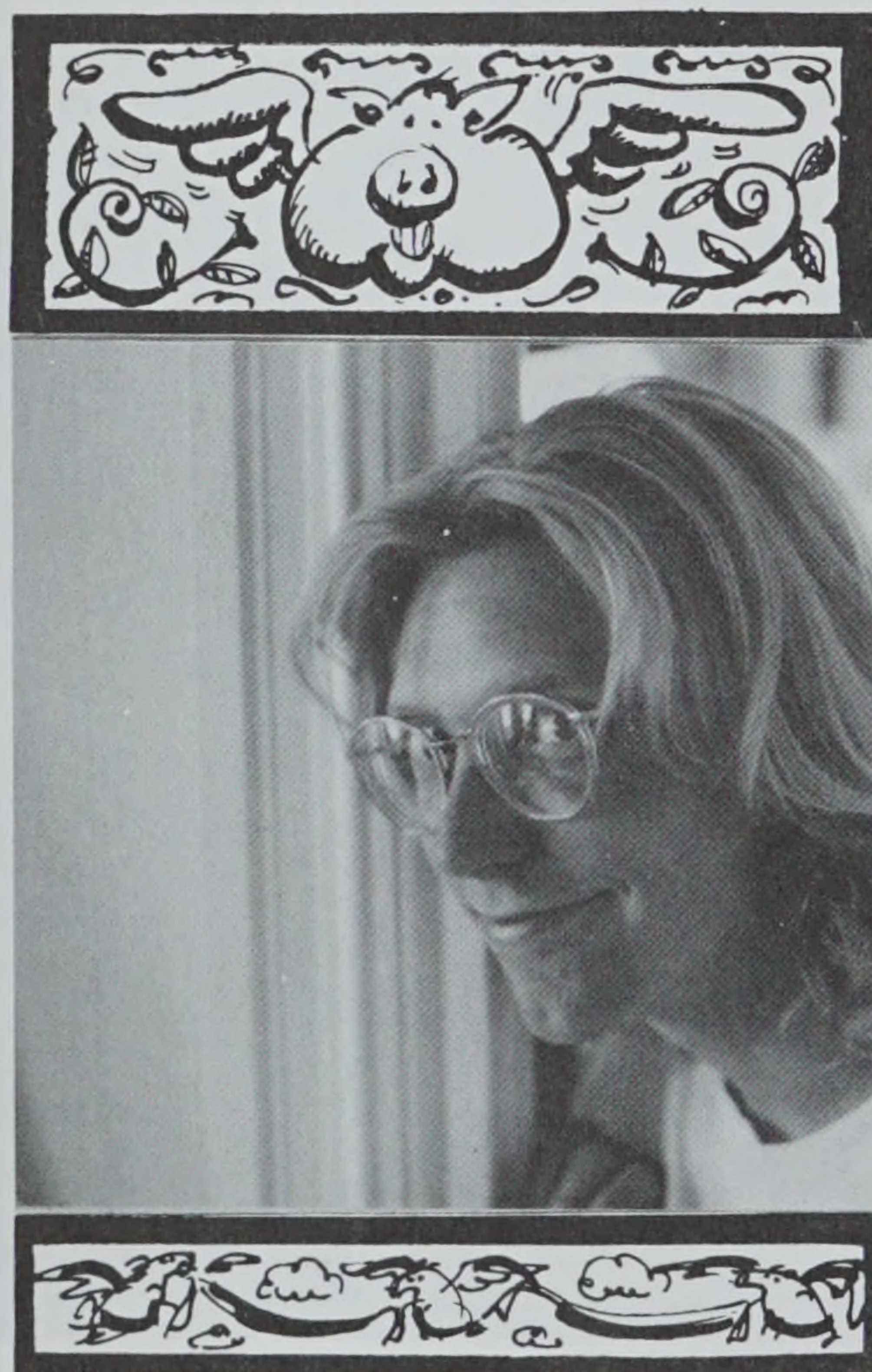


LeeAnn Herreid  
Jewelry Light Metals  
48 Ridgewood Road  
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2.12.69

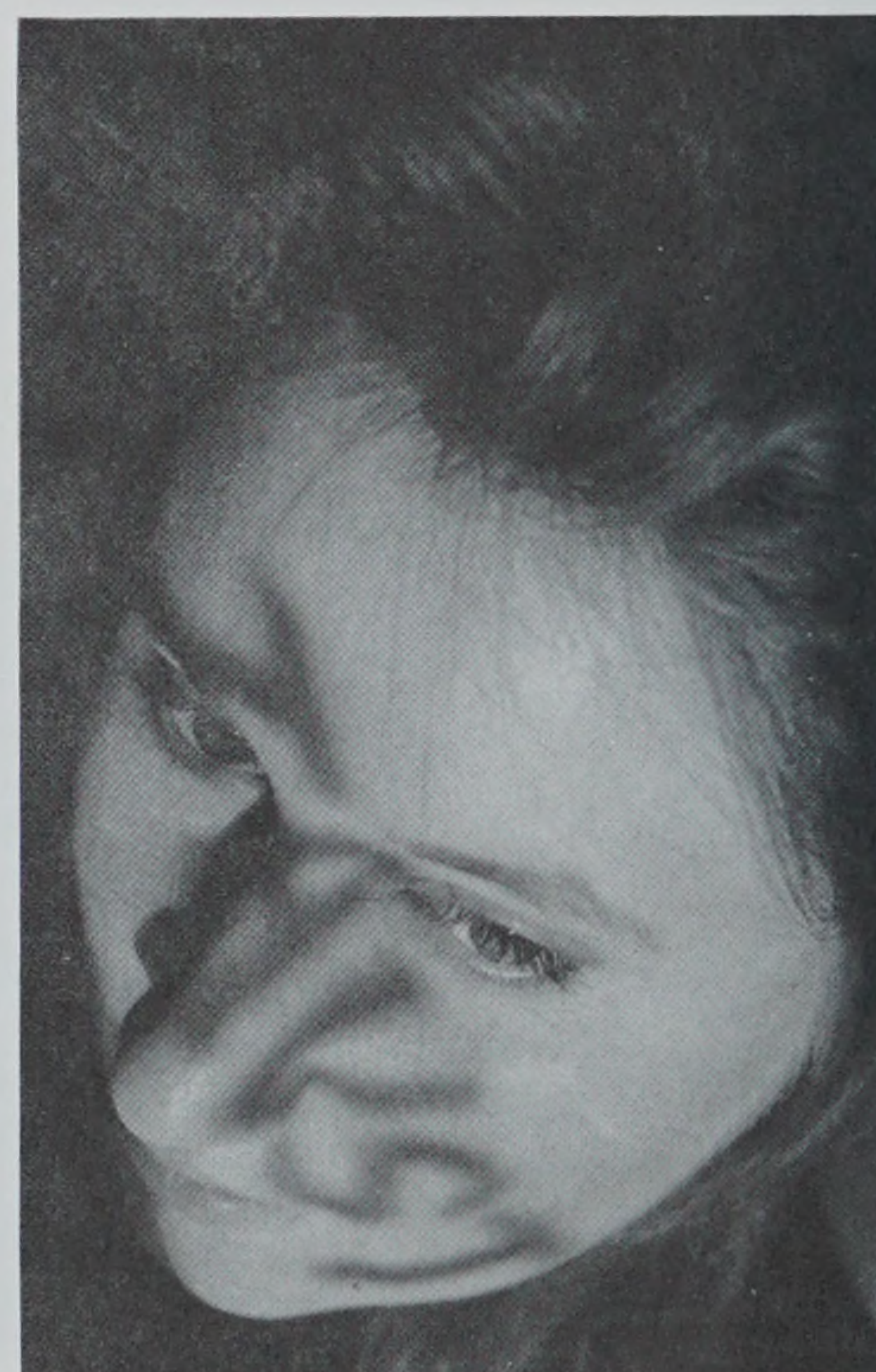


Laura Cunningham Hildesley  
Architecture  
1115 Fifth Avenue  
New York, NY 10128  
11.21.68





Dick Hill  
Film Video  
1700 Pacific Avenue  
Manhattan Beach, CA 90266  
2.14.67



Judi Hinsdill  
Illustration  
RD 1 Box 285  
West Sand Lake, NY 12196  
7.21.68



# Beauty Works

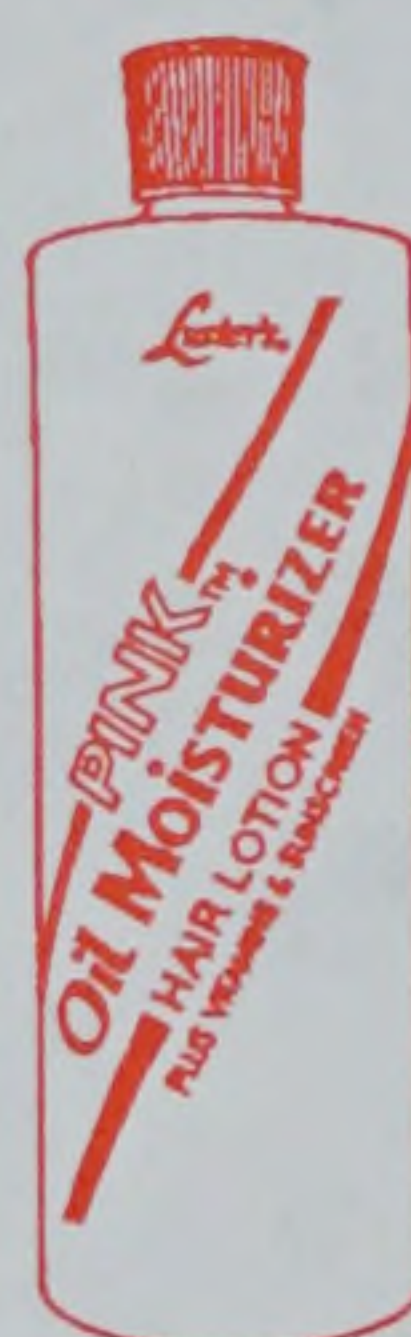
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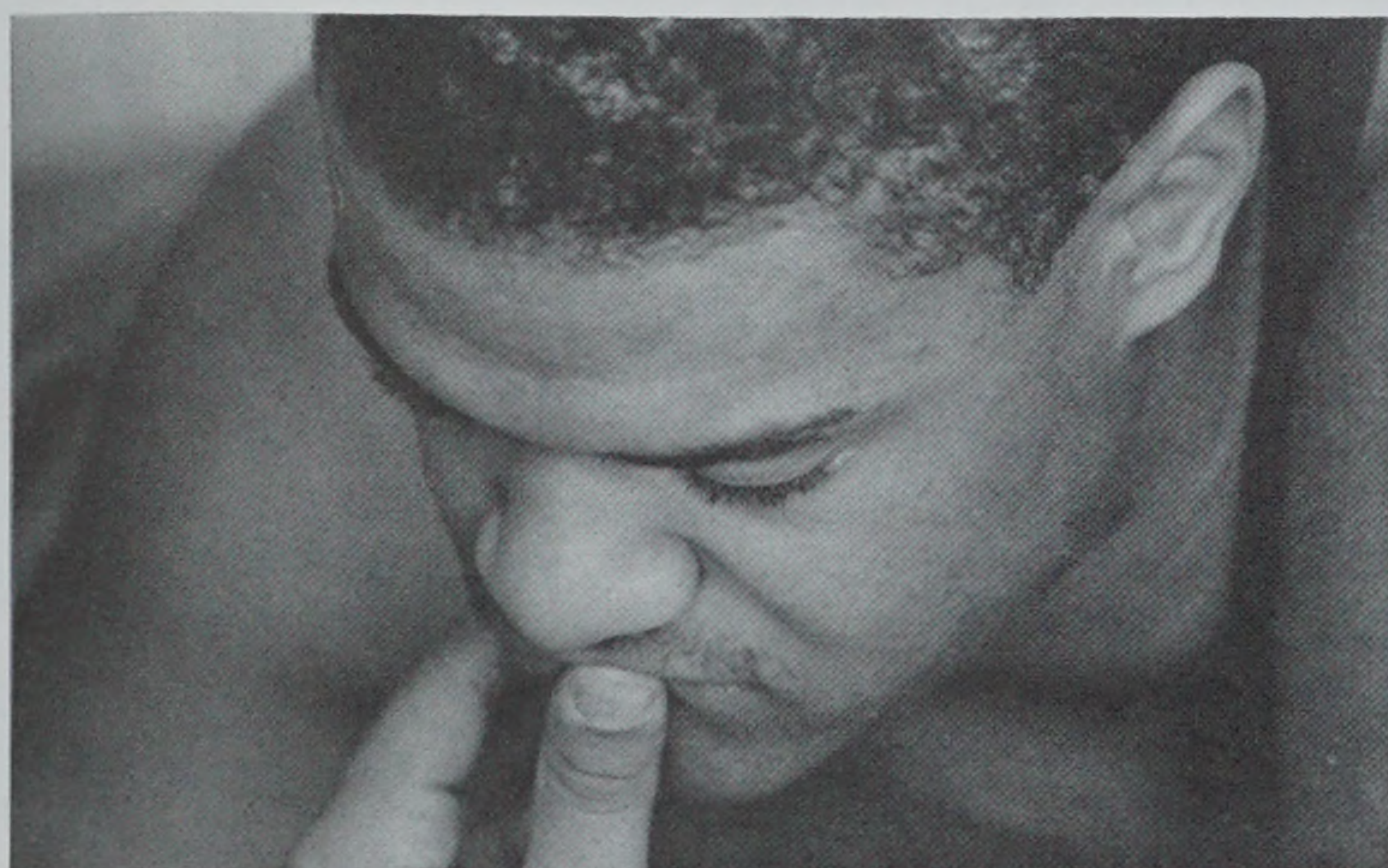
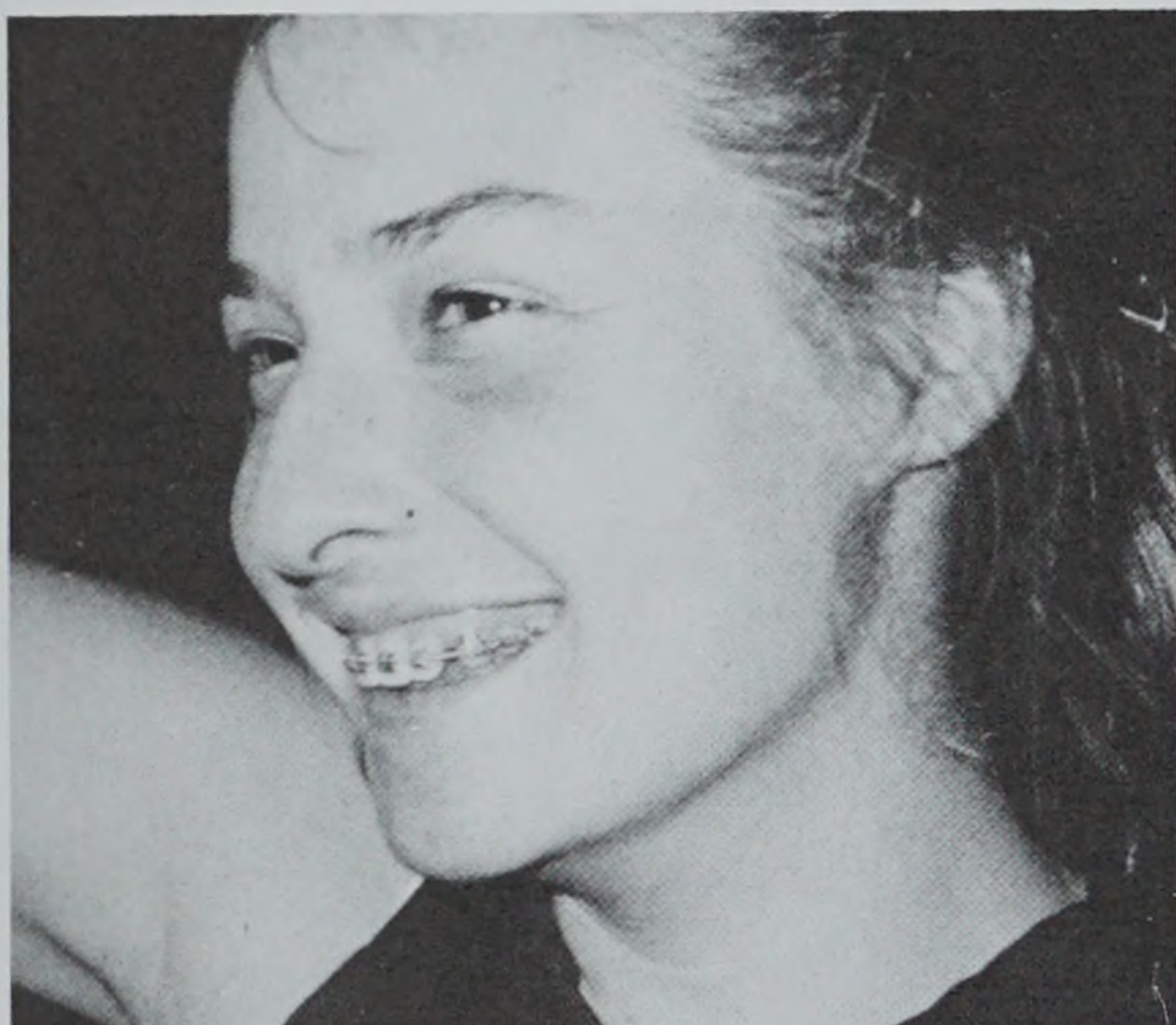


William Hinson (Bill)  
Graphic Design  
2124 Wentworth Lane  
Germantown, TN 38138  
6.19.43



Ciril Hitz  
Industrial Design  
29 Keith Drive  
Chesnut Ridge, NY 10952  
2.21.68





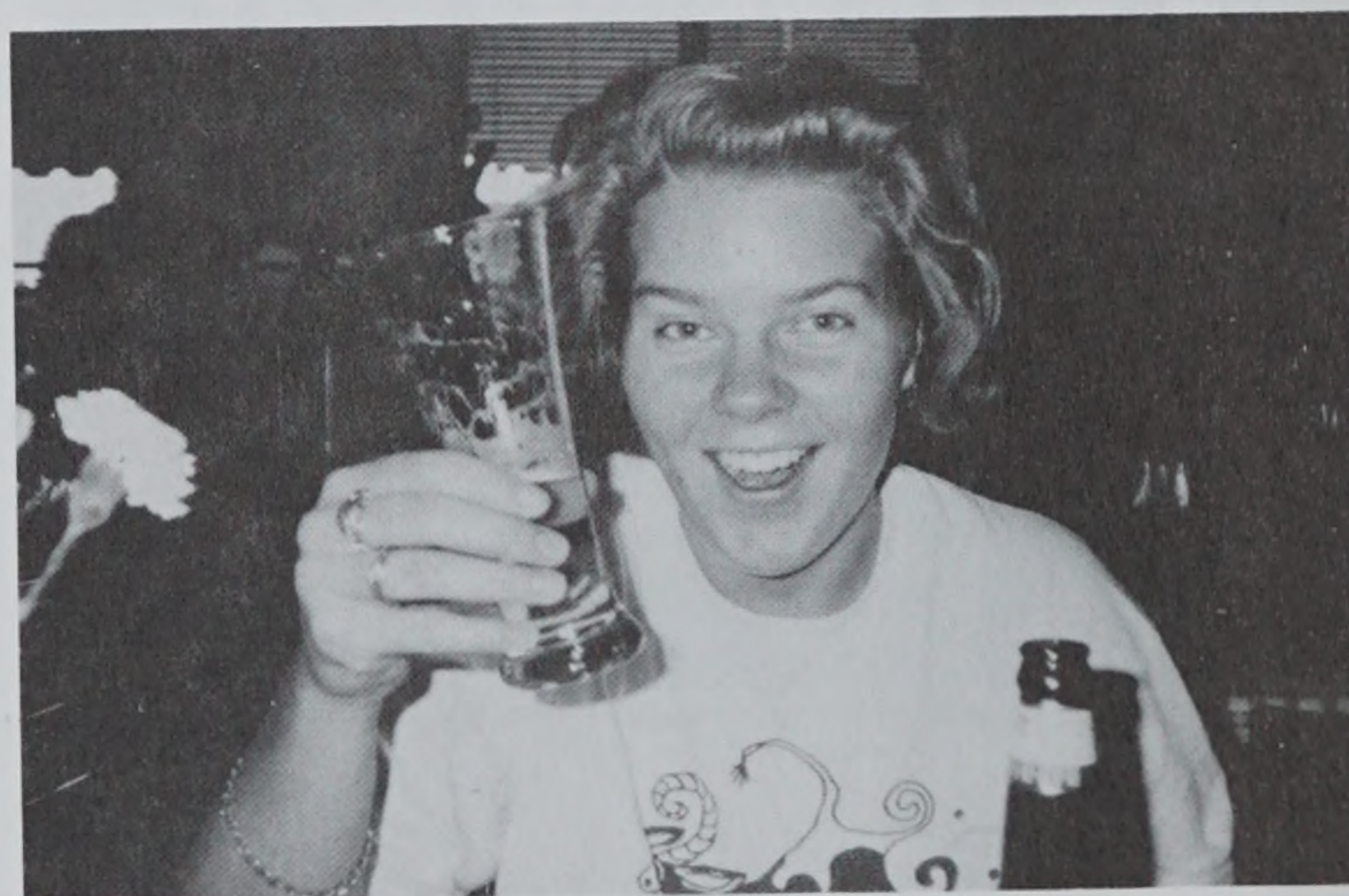
Michael Hobbs  
Illustration  
275 Cherry Street, Apt 15B  
New York, NY 10002  
5.16.69

Fenno Hoffman  
Faculty, Liberal Arts  
Brickbolton Artists' Building  
Somerville, MA 02143  
6.24.21





Allyson Marie Hollingsworth  
Jewelry Light Metals  
12051 John Hancock Court  
Woodbridge, VA 22192  
2.25.69



Lucy H. Holmes  
Graphic Design  
Wellnap Cottage, Slindon, Arundel  
West Sussex BN18 0RD, England

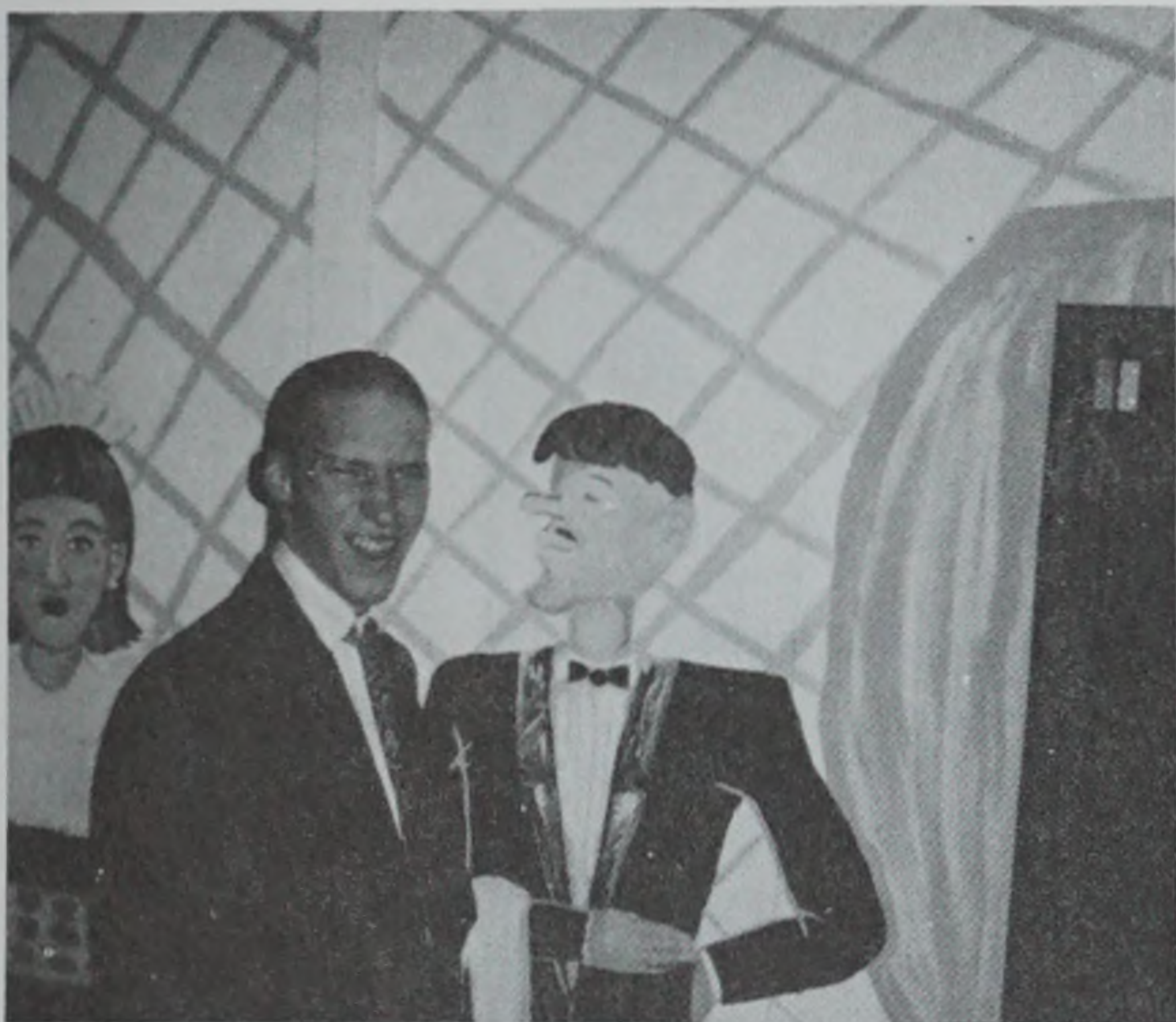


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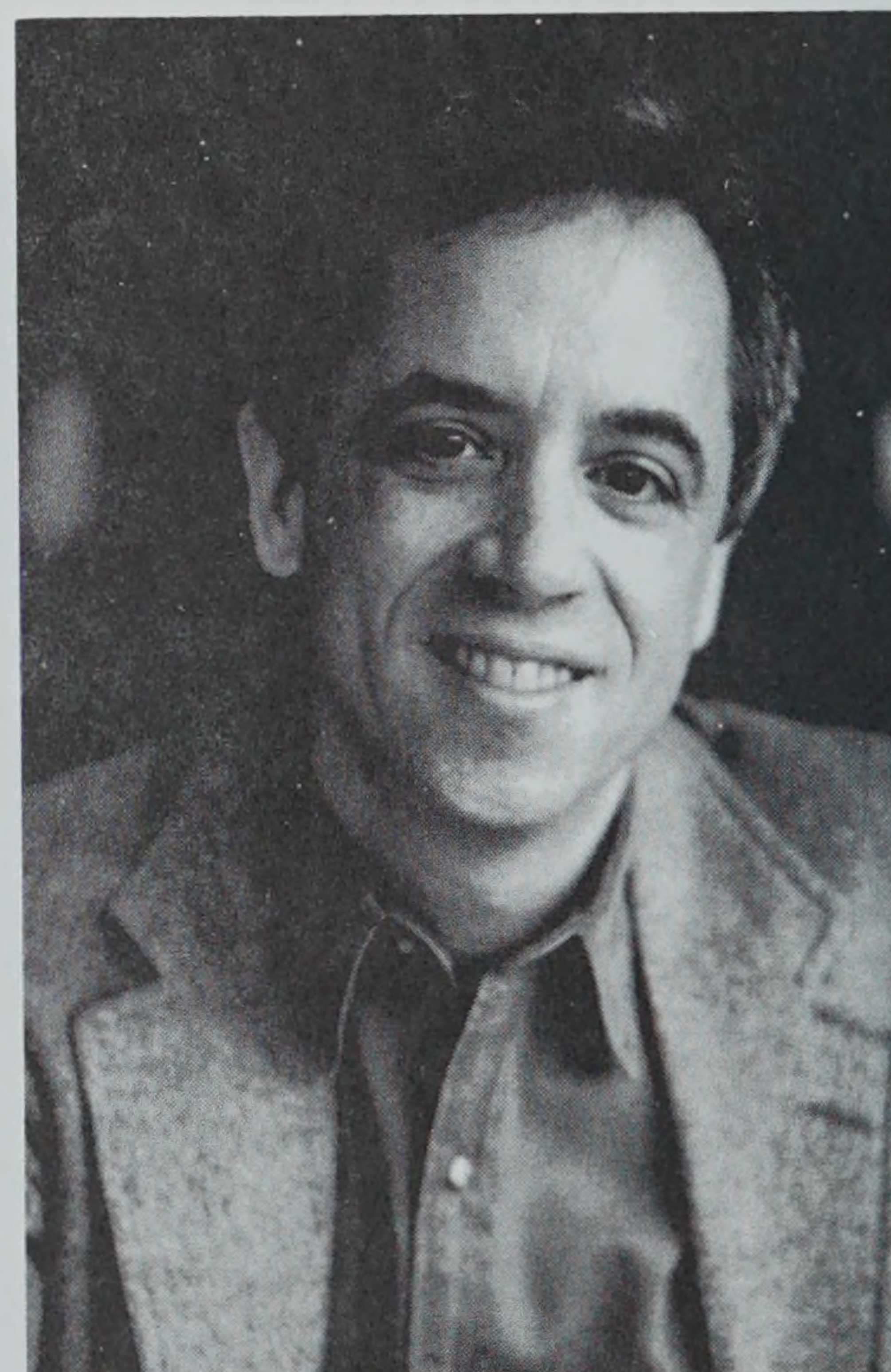








Eric Holter  
Illustration  
48 Laurel Lane  
Warren, RI 02885  
6.4.69

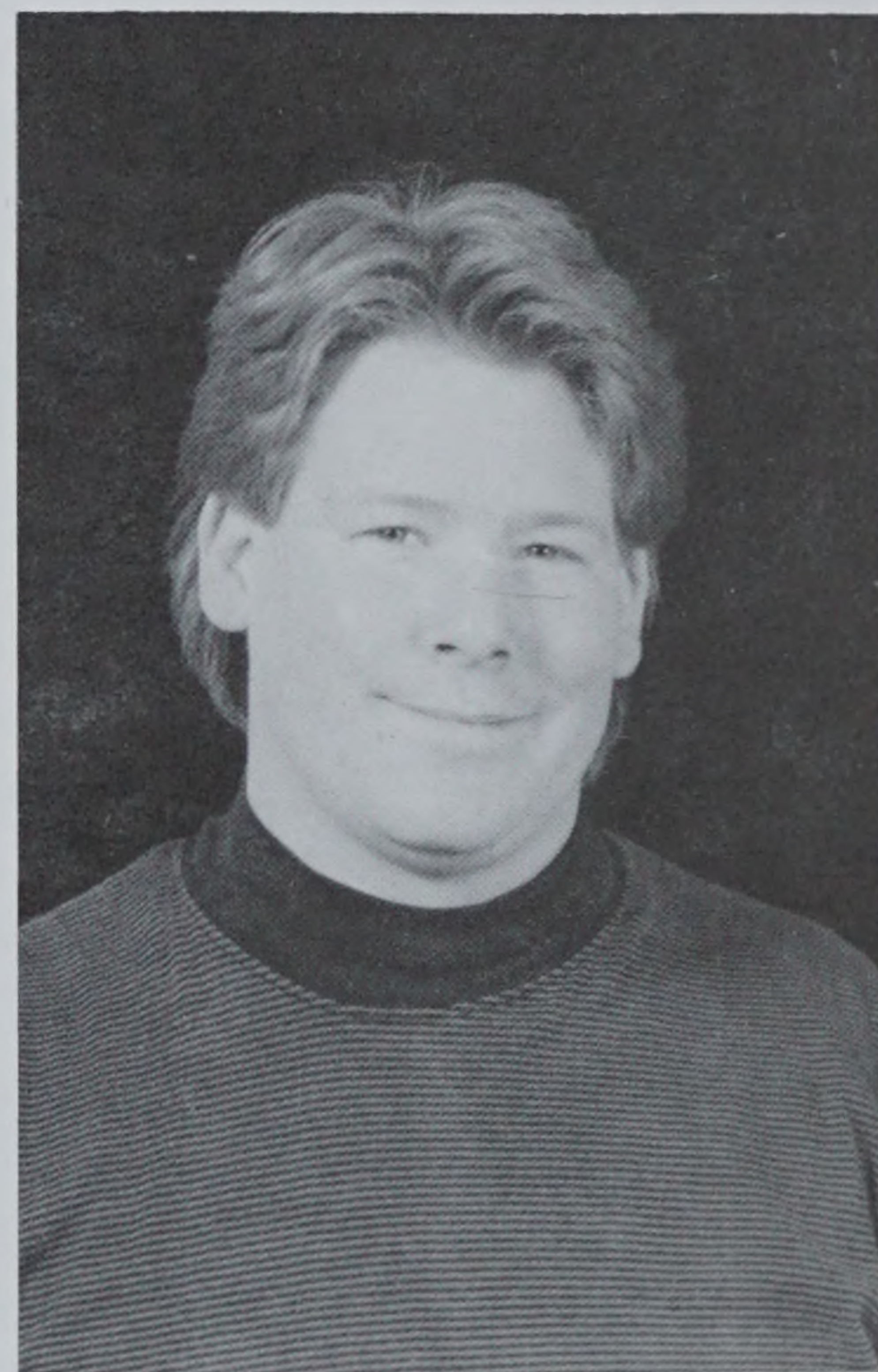


Henry Horenstein  
Faculty, Photography / Illustration



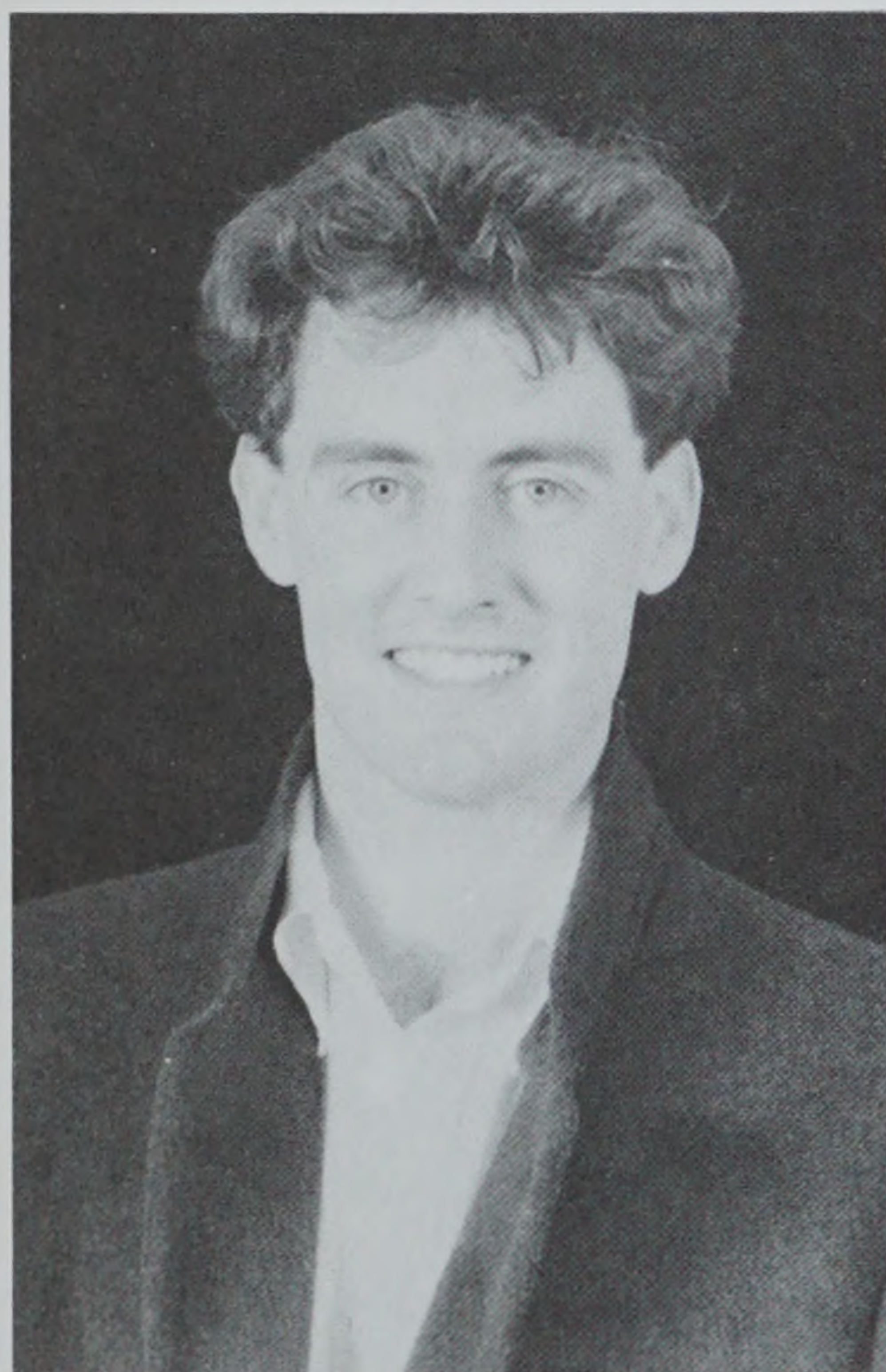


Svea Horton  
Architecture  
559 29th Street  
San Francisco, CA 94131  
8.29.69



Christopher W. Horvath  
Architecture  
RD 1 Box 250  
Cherry Valley, NY 13320  
3.18.67



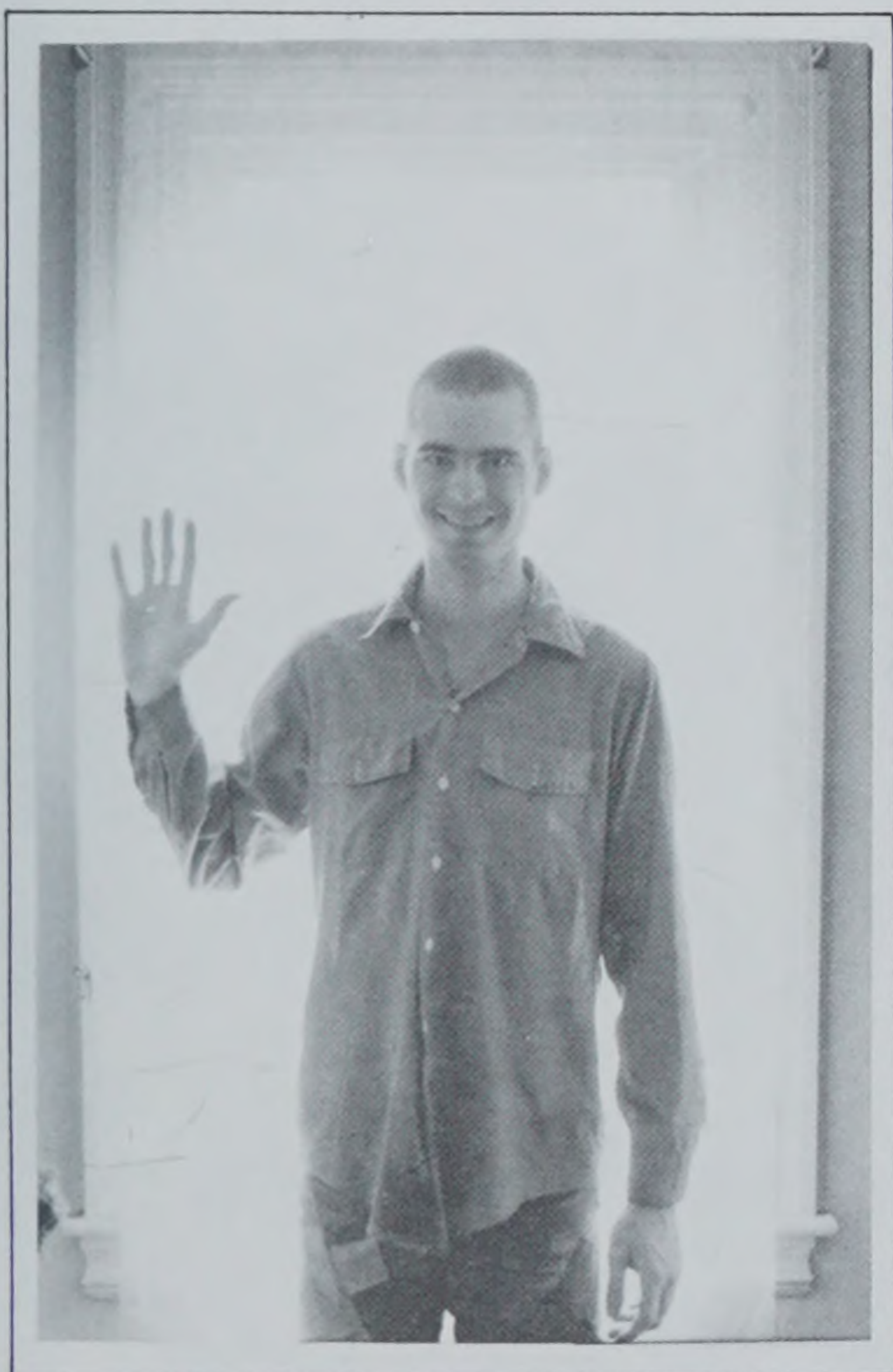


Peter Houde  
Masters of Art in Teaching  
27 Forest Park Drive  
Nashua, NH  
7.24.67



Marisa L. Housner  
Interior Architecture  
Hosmer Road  
Heath, MA  
2.26.68



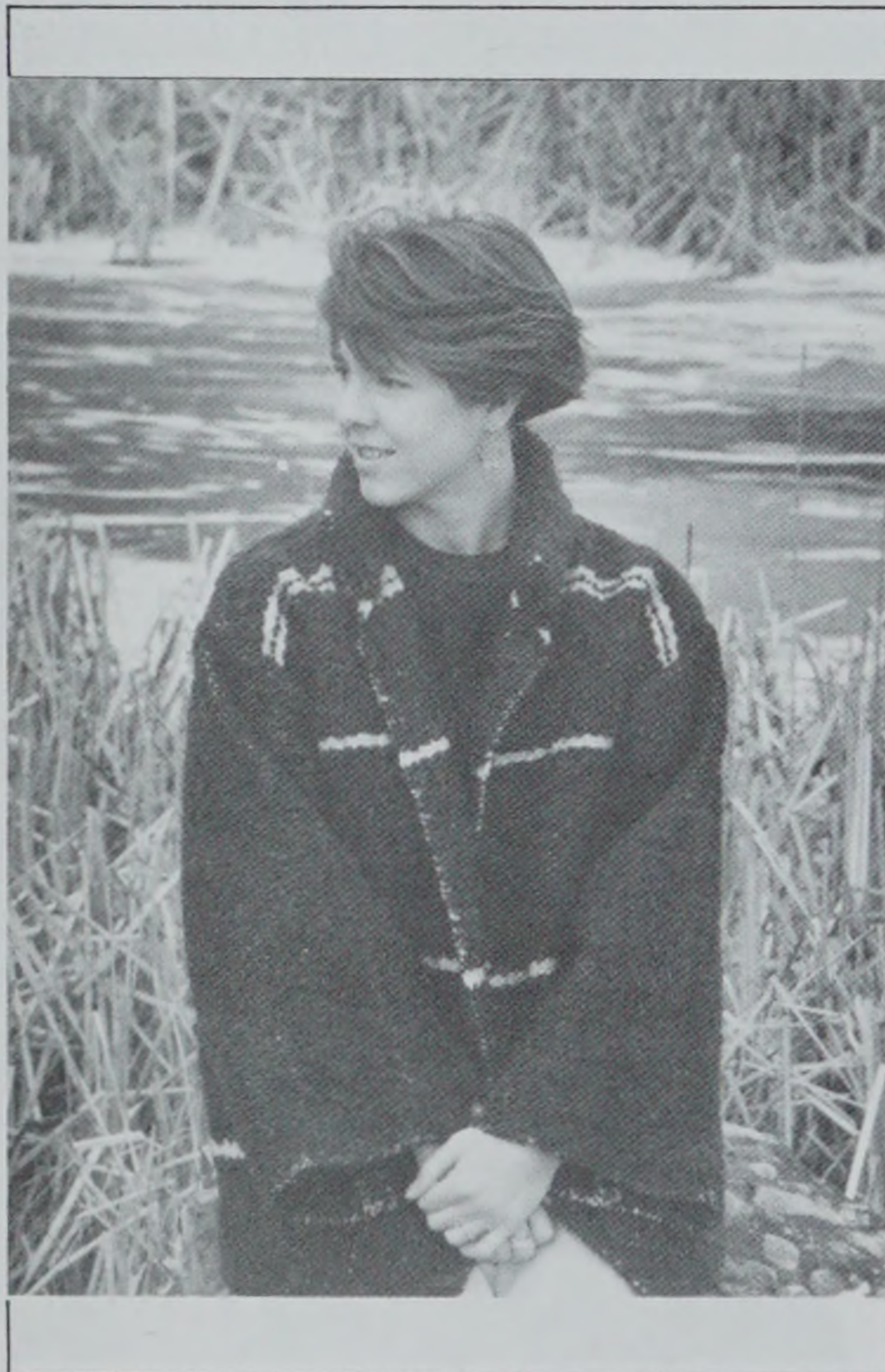


Cobie Howard  
Industrial Design  
310 Cassidy Avenue  
Lexington, KY 40502  
6.20.69



Erika Howrey  
Apparel  
39 North Ridge  
Cody, WY 82414  
3.23.68





Kylee Hunnibell  
 Industrial Design  
 97 Chesnut Street  
 Rehoboth, MA 02769  
 1.14.69



Virginia Lee Hutchings  
 Graphic Design  
 Box 219  
 Canton, CT 06019  
 6.17.68





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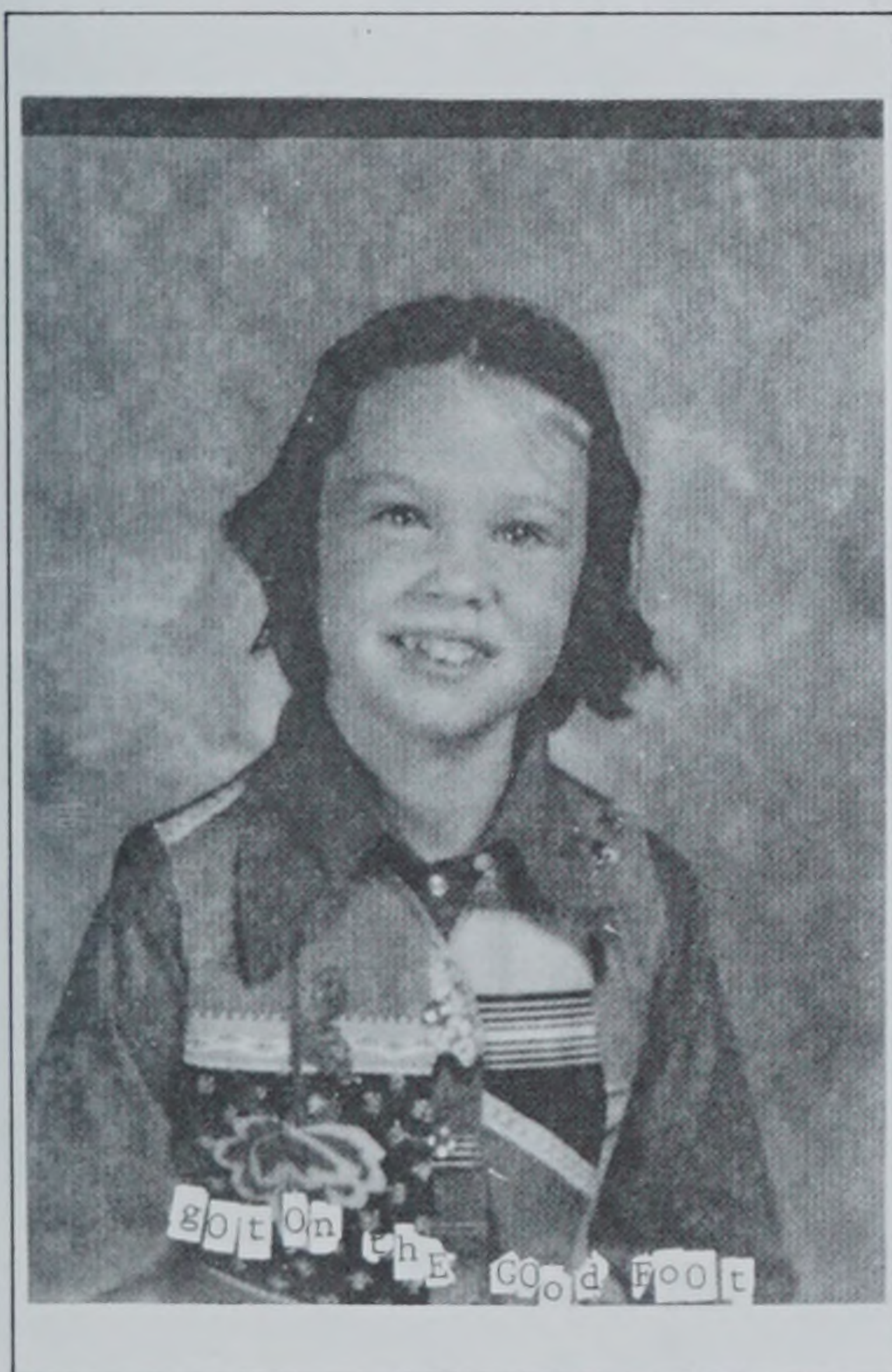
Matthew J. Alaimo Jr.

(401) 421-5360

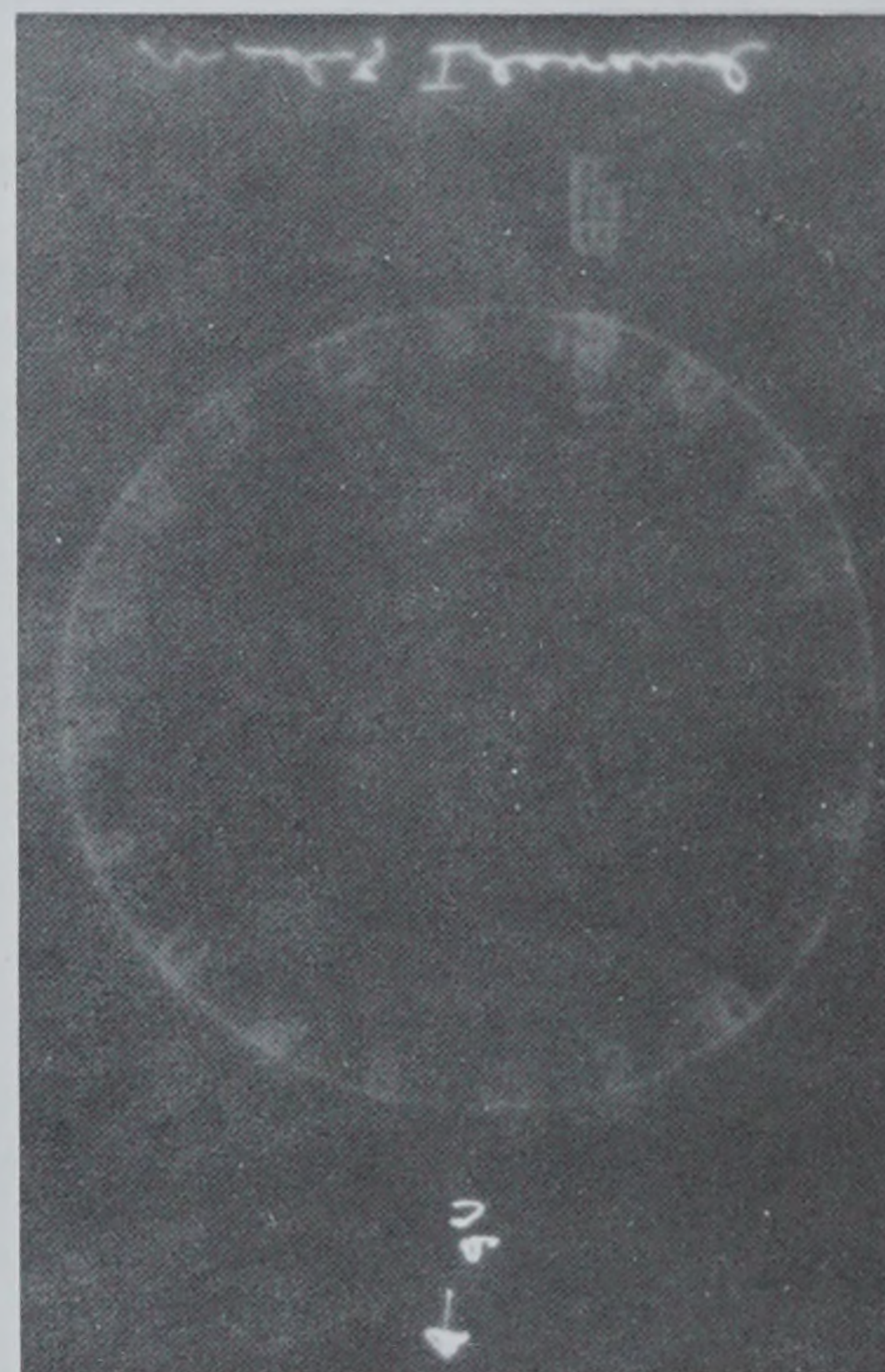








Andrea Hynes  
8 Fawn Drive  
Lebanon, NJ 08833  
4.11.69



Madis Idarand  
Illustration  
1015 Lucky Avenue  
Menlo Park, CA 94025  
12.29.61







*security*

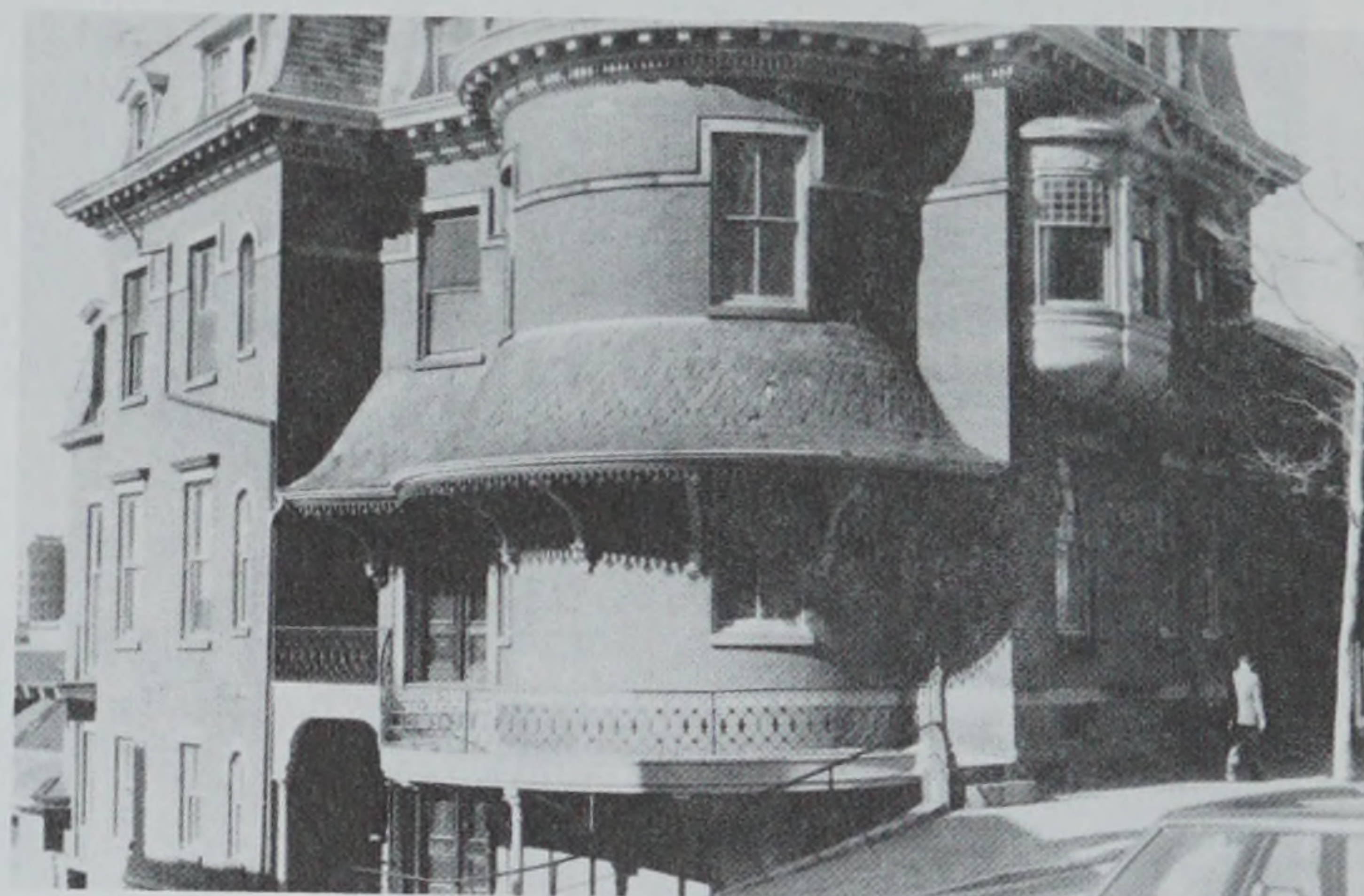


*insecurity*









Natalia Ilyin  
Graphic Design  
84 Transit Street  
Providence, RI 02906  
12.6.57

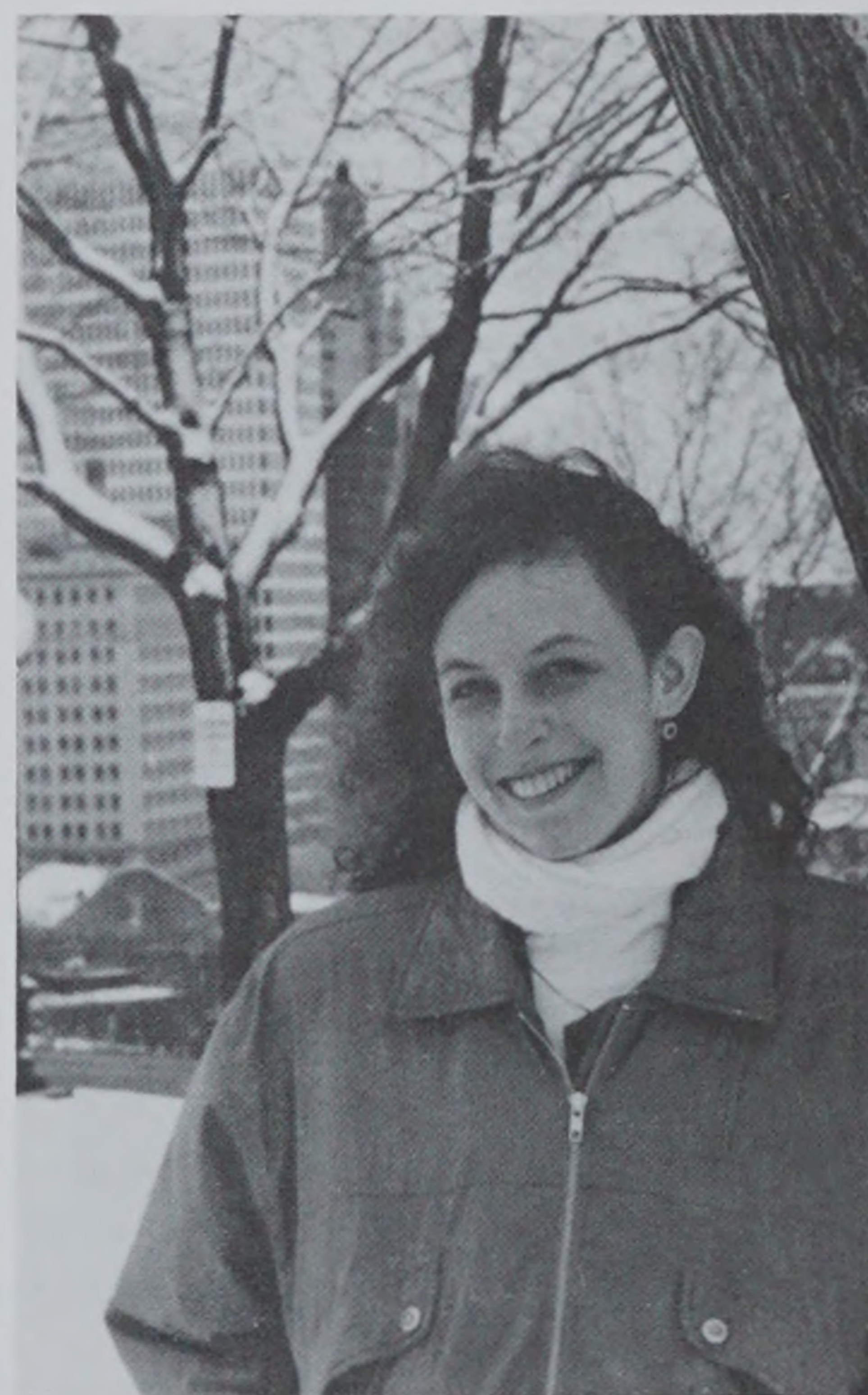


Jennifer Iwaszk  
Illustration  
106 Oldbury Drive  
Wilmington, DE 19808  
3.30.69



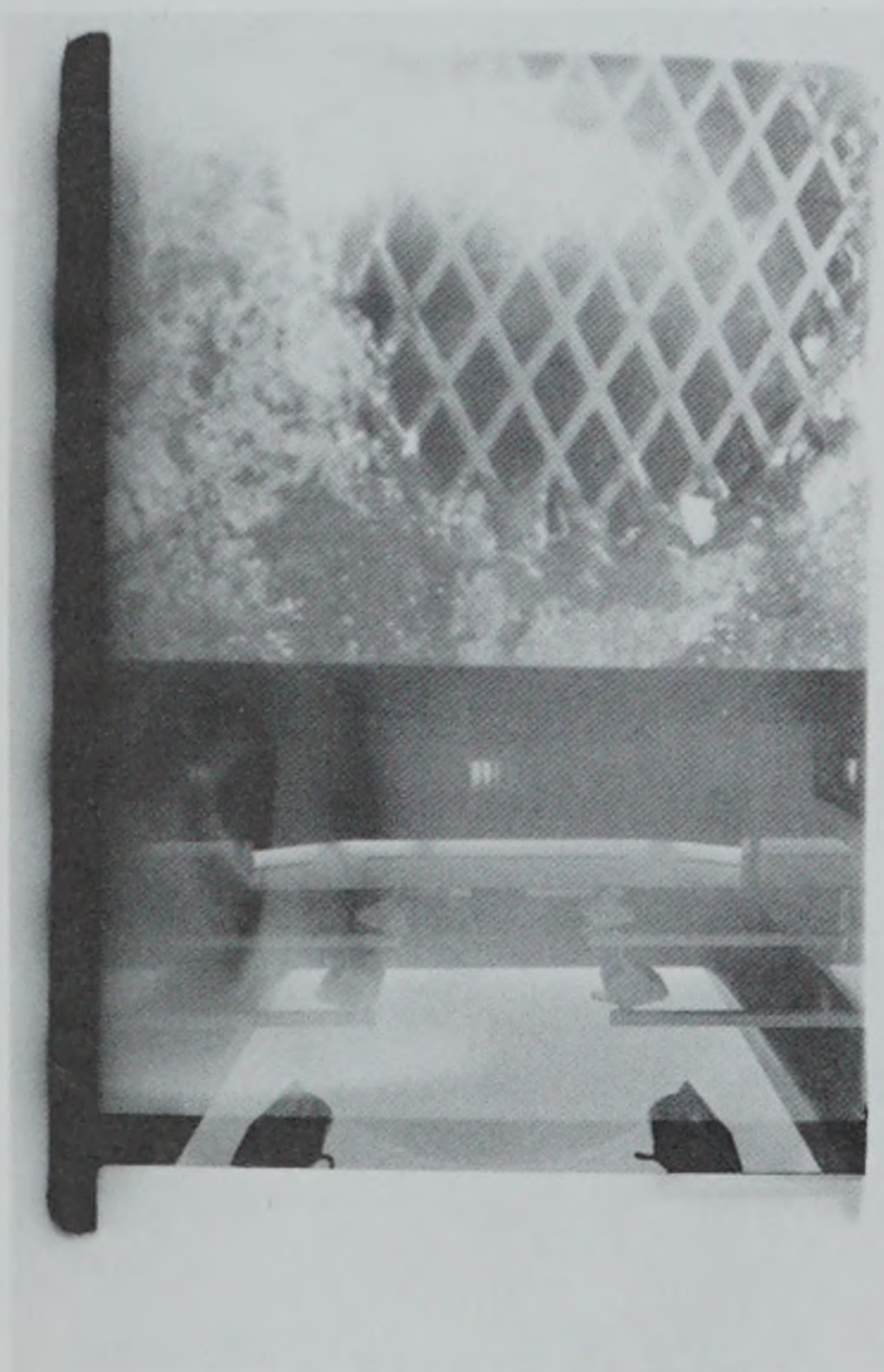


Thea Izzi  
Jewelry Light Metals  
360 Kent Street  
Chambersburg, PA 17201  
8.22.68



Laura M. Jaquette  
Landscape Architecture  
75 Louis Street  
Hackensack, NJ 07601  
3.6.68



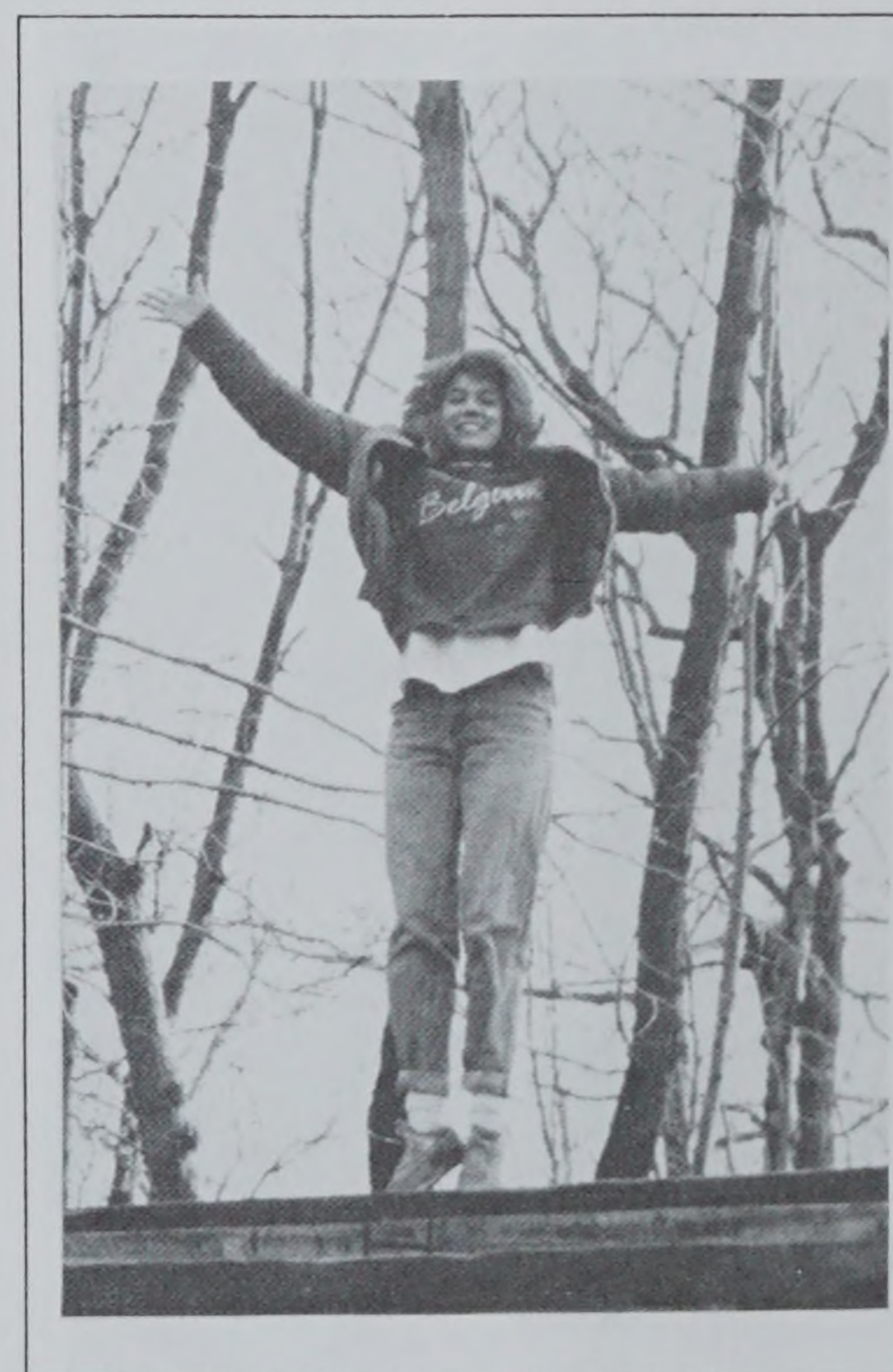


Nalin Jitcharoongphorn  
Architecture  
22 Ramkumhaeng 16  
Bangkok 10204, Thailand  
2.12.69



Dyan Haspel Johnson  
Apparel  
865 Napoli Drive  
Pacific Palisades, CA 90272  
7.8.69

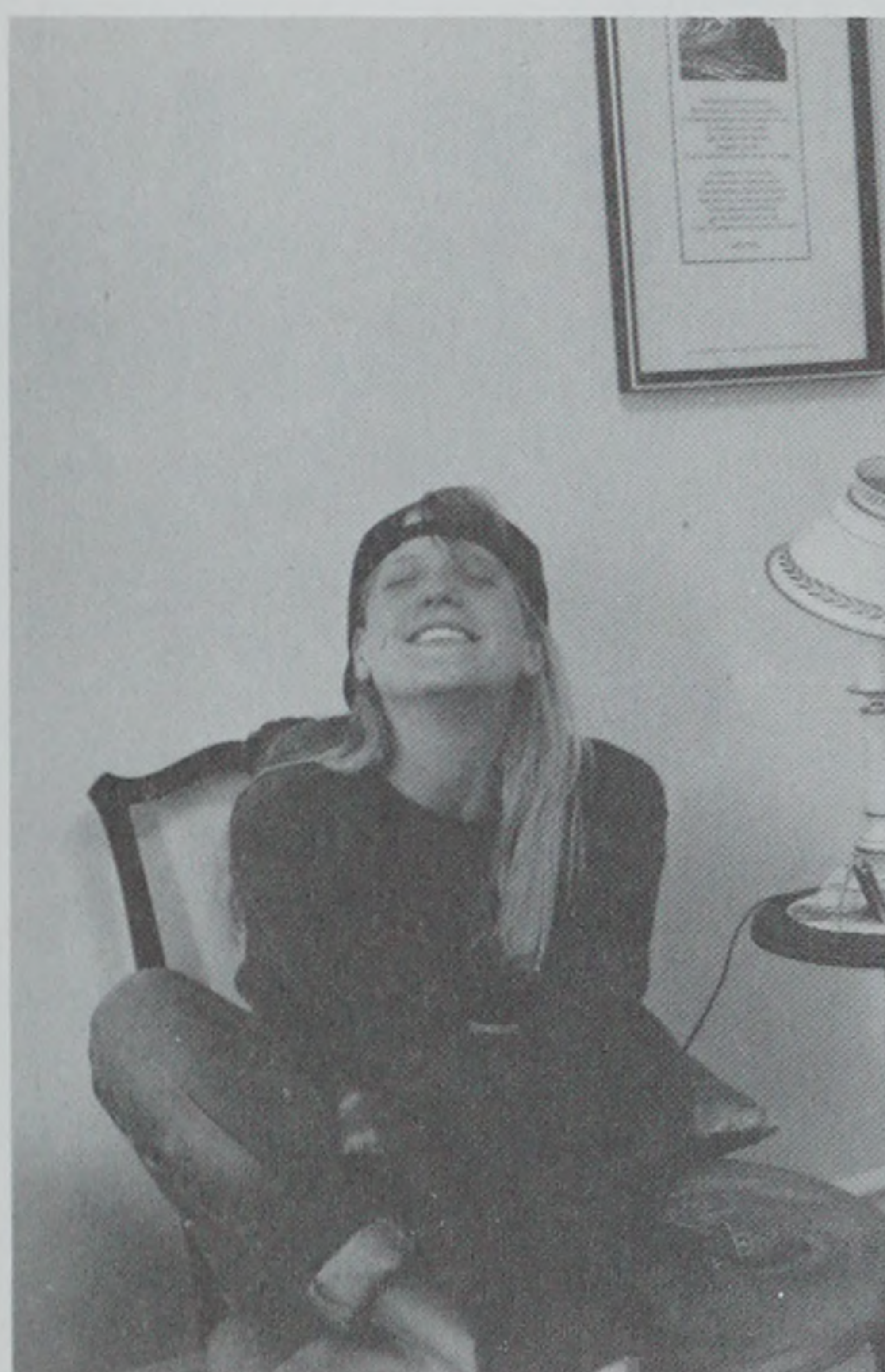




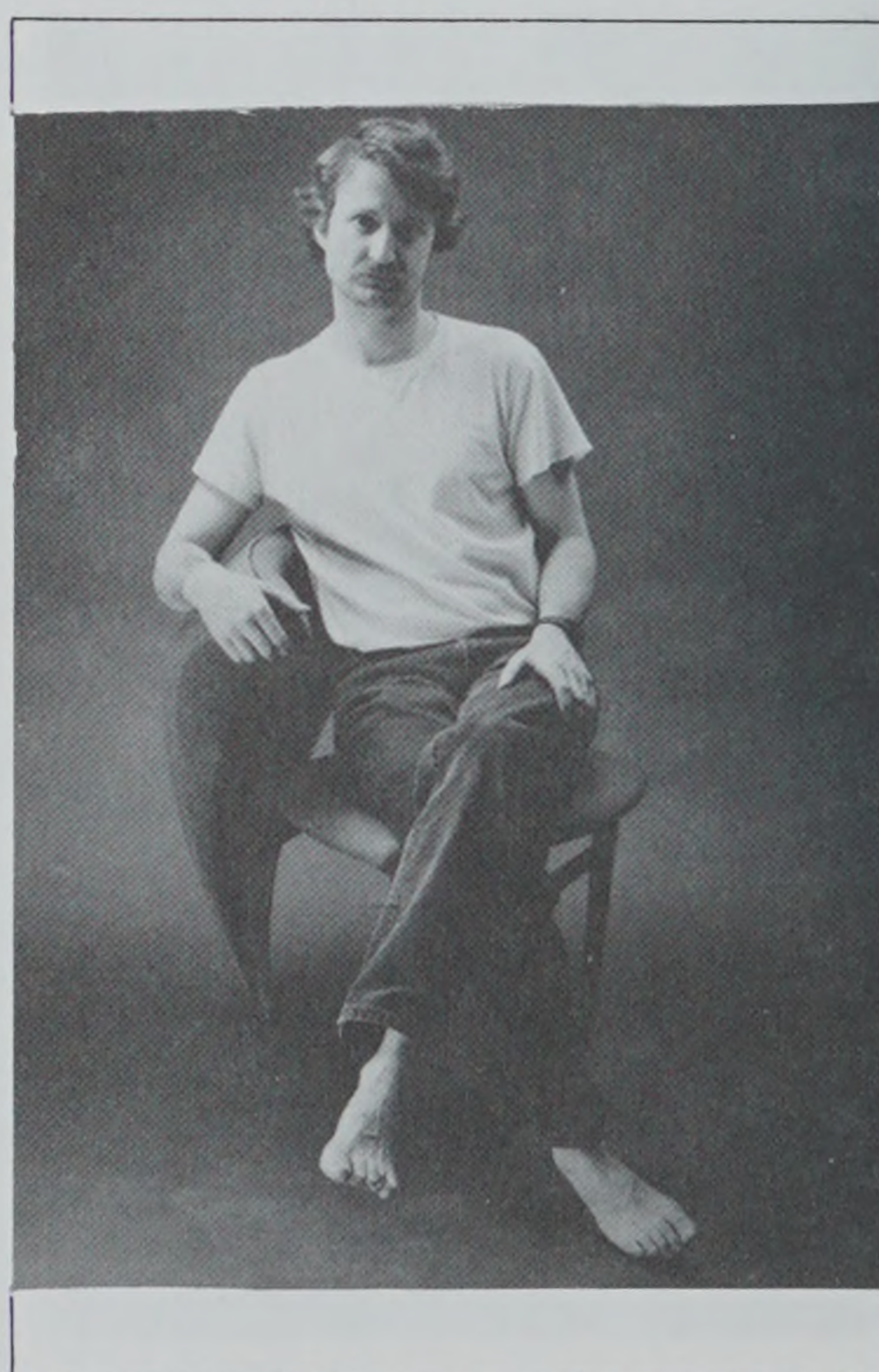
Laura Grace Johnson  
Textiles  
67 Pennsylvania Avenue  
Medford, NY 11763  
3.8.69

Shelley Johnson  
Architecture  
10 Allen Road  
Salem, NH 03079



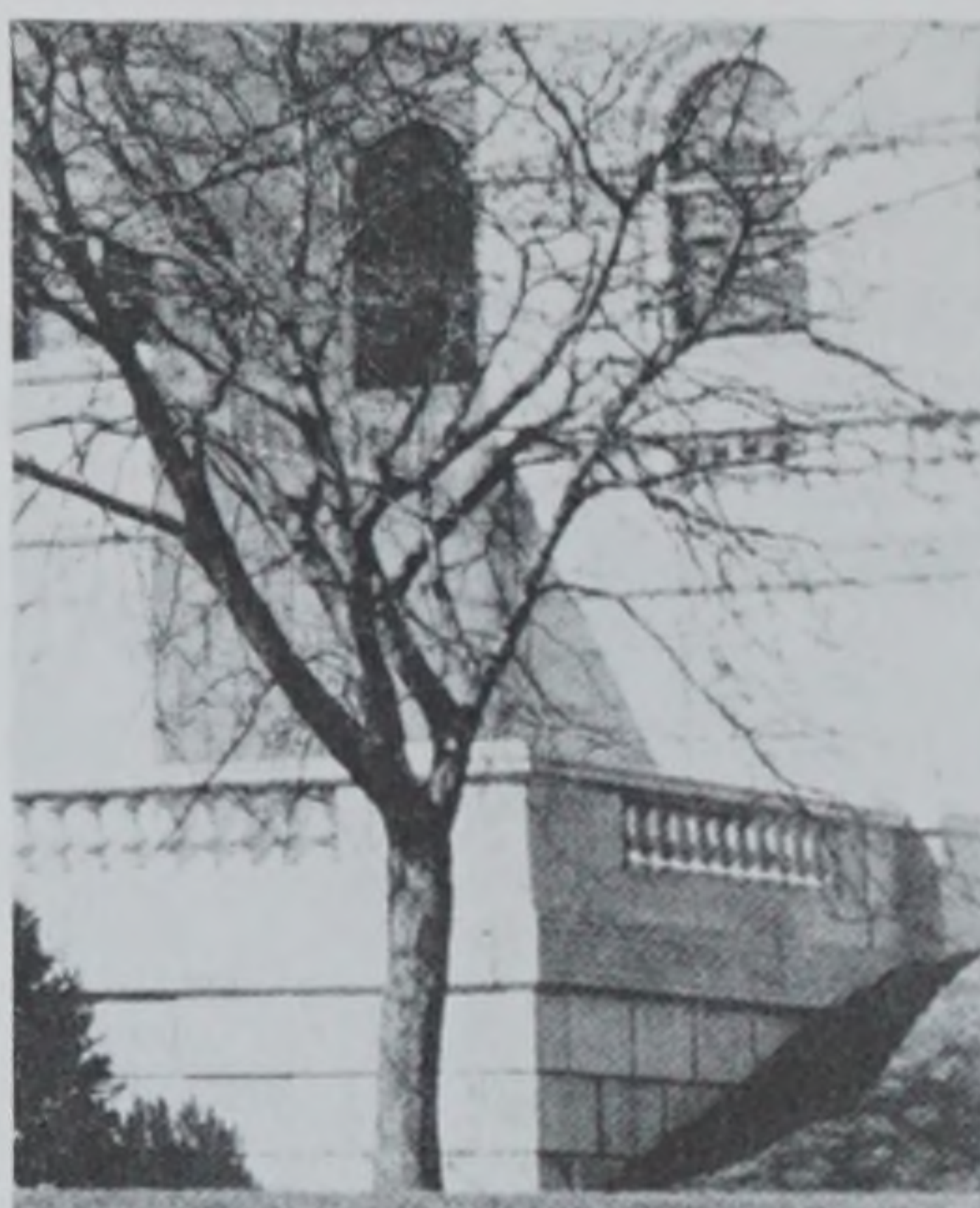


Elizabeth T. Johnston  
 Painting  
 5002 Buttonwood Crescent  
 Indianapolis, IN 46208  
 2.20.68



Mark Johnston  
 Industrial Design  
 204 Maple Street  
 Danielson, CT 06239  
 7.5.57





Shanley T. Jue  
Graphic Design  
35 Wyoming Road  
Newtonville, MA 02160  
5.22.69



Lisa Elaine Habik  
Illustration  
40 Engelfield Square  
Owings Mills, MD 21117  
10.25.69







91/SP BUSINESS OFFICE ☒ APPROVED ☐ NOT APPROVED

GROUP: N DATE: 02/19/91 TIME: 10:45AM - 11:20AM

**ATTENTION:** If your registration status is not approved, please report to the Business office to obtain the necessary clearance on this form in order to gain admittance to the registration site. Please bring this registration form with you at your assigned time. If your registration status is approved, please bring this form to the registration site at your assigned time. If you do not attend registration at your assigned time, you must report to the Registrar's Office on 02/20/91 when all the late registrations will be processed.

ID: 046-76-1146 Bristow, Elizabeth K

MAJOR: ILLUS

ANT. DEGREE: BFA

HOLD. FLAGS:

ANT. DEGREE. DATE: 06/92

ORIG. ENR: FR

ADVISOR: TRENT BURLESON

PROGRAM: UG

START. TERM: 88/FA

Full-time students must register for at least 12.00 credits, but no more than 18.00; no student may register for more than two Liberal Arts courses at this time. Additional courses may be added during the semester's published add period. Your pre-registered courses are listed below. If you are pre-registered for all of your courses, you do not need to attend registration.

**PLEASE FOLLOW REGISTRATION PROCEDURE:**

Write your course preferences in the empty spaces below. (You may also want to list your alternate courses on the back of this form in case your choices close.) Be sure to keep checking the closed course listing at registration while you wait. Be prepared to present your COMPLETED form to the terminal operator for registration input.

**COURSES REQUIRING PERMISSION OF INSTRUCTOR:**

Obtain the instructor's signature on the official ADD-DROP-PERMISSION OF INSTRUCTOR form, have the instructor keep a pink copy, and then submit the original page to the Registrar's Office during the add period. We ask that you not re-enter the registration area to bring us this signed form (an instructor's approval on the Student Registration Form will not be accepted).

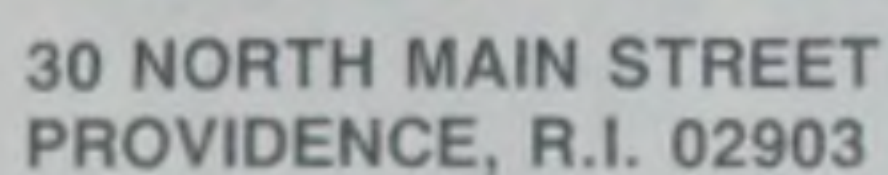
**PLEASE NOTE: IN THE EVENT OF ANY QUESTION AS TO THE VALIDITY OF YOUR STUDENT REGISTRATION FOR A COURSE, THE TERMINAL INPUT OR INSTRUCTOR'S COURSE REGISTRATION ROSTER WILL TAKE PRECEDENCE AND SERVE AS THE OFFICIAL REGISTRATION LIST FOR THE COURSE.**

DEPT.	COURSE NO.	COURSE SECTION NO.	COURSE TITLE	CREDITS
LIBA	E576	01	PICTURE AND WORD	3
ILLUS	5249	01	ADVANCED DRAWING	3
PHOTO	5304	02	PHOTO II ELECTIVE	3
LIBA	E514	01	CONTEMPORARY AMERICAN POETRY	3
ILLUS	5265	01	PICTURE AND WORD	3










IF ADDRESS  
SHOWN  
IS NOT  
CORRECT

INDICATE  
CORRECT  
ADDRESS

ACCOUNT NUMBER	STATEMENT CLOSING DATE	PAYMENT DUE DATE	AMOUNT DUE	AMOUNT ENCLOSED

RETURN THIS PORTION OF STATEMENT WITH PAYMENT.

★  
SEE  
REVERSE  
SIDE

ACCOUNT NUMBER	PREVIOUS BALANCE	PAYMENTS AND CREDITS	PURCHASES AND DEBITS	FINANCE CHARGE	NEW BALANCE
NOTICE: SEE REVERSE SIDE AND ACCOMPANYING STATEMENT (S) FOR IMPORTANT INFORMATION.		STATEMENT CLOSING DATE	PAYMENT DUE DATE	AMOUNT DUE 	



#### Finance Charge Methods

We figure the finance charge on your account by multiplying the periodic rate shown on the face of this statement by the balance determined by one of the methods explained below. The finance charge method code shown on the face of this statement determines which of the methods we use.

#### D. 30-Day Balance Method

We add together all of the unpaid monthly payments from previous billing periods and subtract any finance charges from previous billing periods, any payments we receive during the current billing period, and any credits we issue during the current billing period. This gives us the "30-Day Balance".

#### E. 60-Day Balance Method

We add together all of the unpaid monthly payments from billing periods that occurred prior to the preceding billing period. From this total we subtract any payments we receive during the current billing period, and any credits we issue during the current billing period. This gives us the "60-Day Balance".

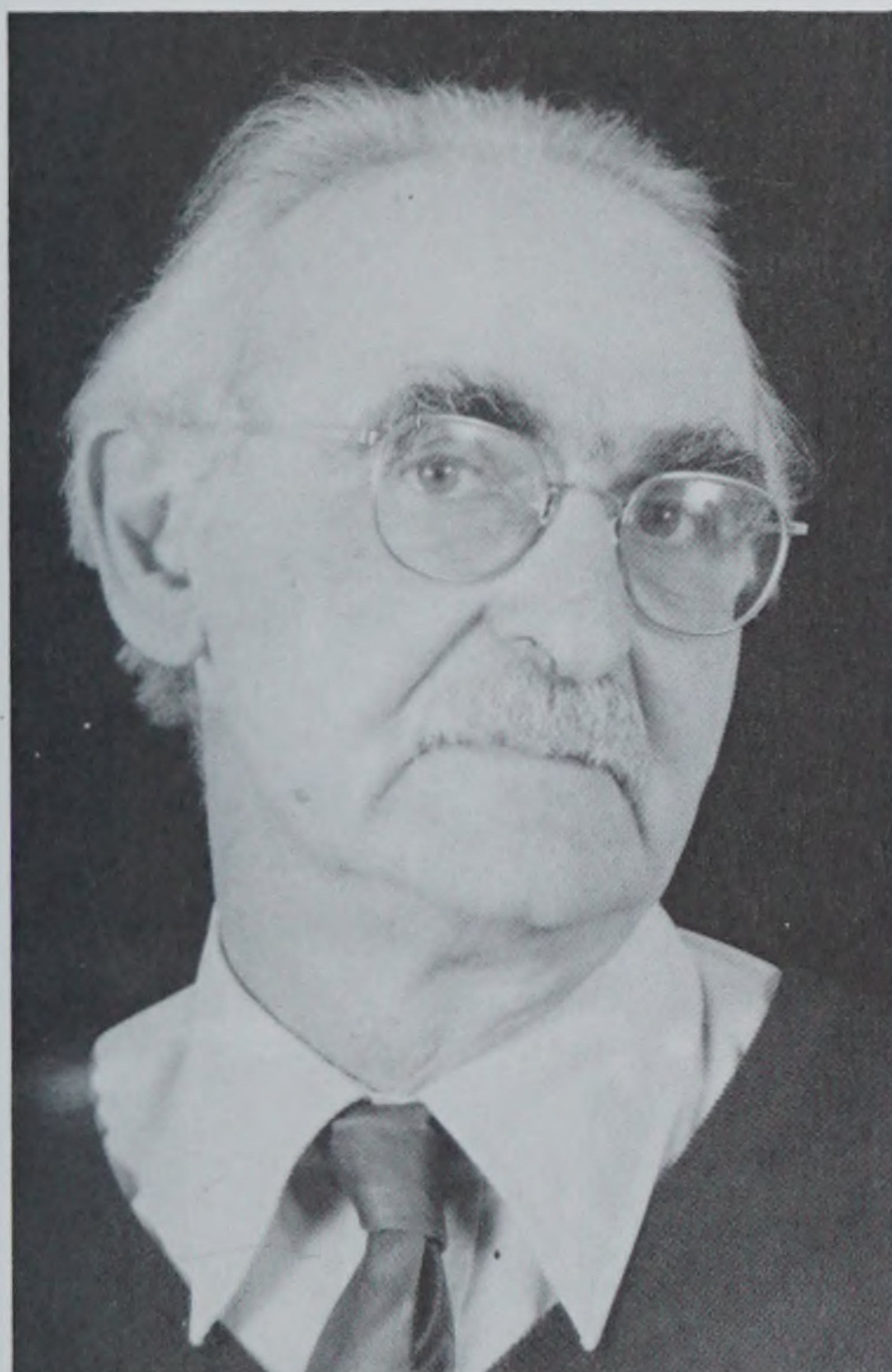
### IN CASE OF ERRORS OR INQUIRIES ABOUT YOUR BILL

The Federal Truth in Lending Act requires prompt correction of billing mistakes.

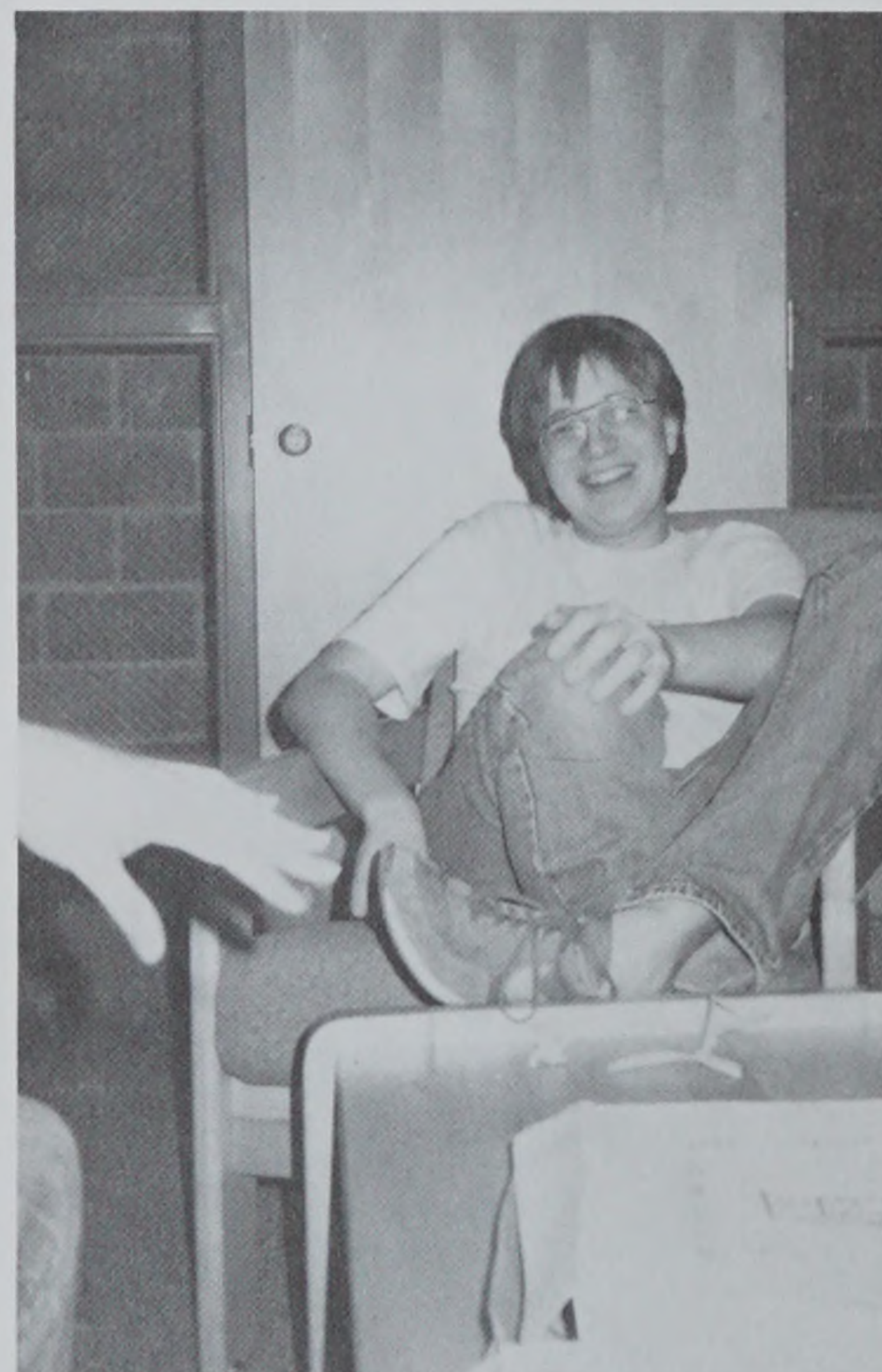
1. If you want to preserve your rights under the Act, here's what to do if you think your bill is wrong or if you need more information about an item on your bill.

- A. On a separate sheet of paper write the following:
  - i. Your name and account number.
  - ii. A description of the error and an explanation (to the extent you can explain) of why you believe it is an error.  
If you only need more information, explain the item you are not sure about and, if you wish, ask for evidence of the charge, such as a copy of the charge slip. Do not send in your copy of a sales slip or other document unless you have a duplicate copy for your records.
  - iii. The dollar amount of the suspected error.
  - iv. Any other information (such as your address) which you think will help the company to identify you or the reason for your complaint or inquiry.
  - v. You may telephone your inquiry but doing so will not preserve your rights under this law.
- B. Send your billing error notice to the address on your bill listed at the top.  
Mail it as soon as you can, but in any case, early enough to reach the company within 60 days after the bill was mailed to you.
2. The company must acknowledge all letters pointing out possible errors within 30 days of receipt, unless the company is able to correct your bill during that 30 days. Within 90 days after receiving your letter, the company must either correct the error or explain why it believes the bill was correct. Once the company has explained the bill, it has no further obligation to you even though you still believe there is an error, except as provided in paragraph 5 below.
3. After the company has been notified, neither it nor an attorney nor a collection agency may send you collection letters or take other collection action with respect to the amount in dispute; but periodic statements may be sent to you, and the disputed amount can be applied against your credit limit. You cannot be threatened with damage to your credit rating or sued for the amount in question, nor can the disputed amount be reported to a credit bureau or to other companies as delinquent until the company has answered your inquiry. **However, you remain obligated to pay the parts of your bill not in dispute.**
4. If it is determined that the company has made a mistake on your bill you will not have to pay any finance charges on any disputed amount. If it turns out that the company has not made an error, you may have to pay finance charges on the amount in dispute, and you will have to make up any missed minimum or required payments on the disputed amount. Unless you have agreed that your bill was correct, the company must send you a written notification of what you owe; and if it is determined that the company did make a mistake in billing the disputed account, you must be given the time to pay which you normally are given to pay undisputed amounts before any more finance charges or late payment charges on the disputed amount can be charged to you.
5. If the company's explanation does not satisfy you and you notify it in writing within 10 days after you receive its explanation that you still refuse to pay the disputed amount, the company may report you to credit bureaus and other companies, and may pursue regular collection procedures. But the company must also report that you think you do not owe the money, and it must let you know to whom such reports were made. Once the matter has been settled between you and the company, the company must notify those to whom it reported you as delinquent of the subsequent resolution.
6. If the company does not follow these rules, it is not allowed to collect the first \$50 of the disputed amount and finance charges, even if the bill turns out to be correct.
7. If you have a problem with property or services purchased with a credit card, you may have the right not to pay the remaining amount due to them, if you first try in good faith to return them or give the merchant a chance to correct the problem. There are two limitations on this right.
  - a. You must have bought them in your home state or if not within your home state, within 100 miles of your current mailing address; and
  - b. The purchase price must have been more than \$50.00.However, these limitations do not apply if the merchant is owned or operated by the creditor, or if the creditor mailed you the advertisement for the property or services.





Baruch Hirschenbaum  
Faculty, Art History

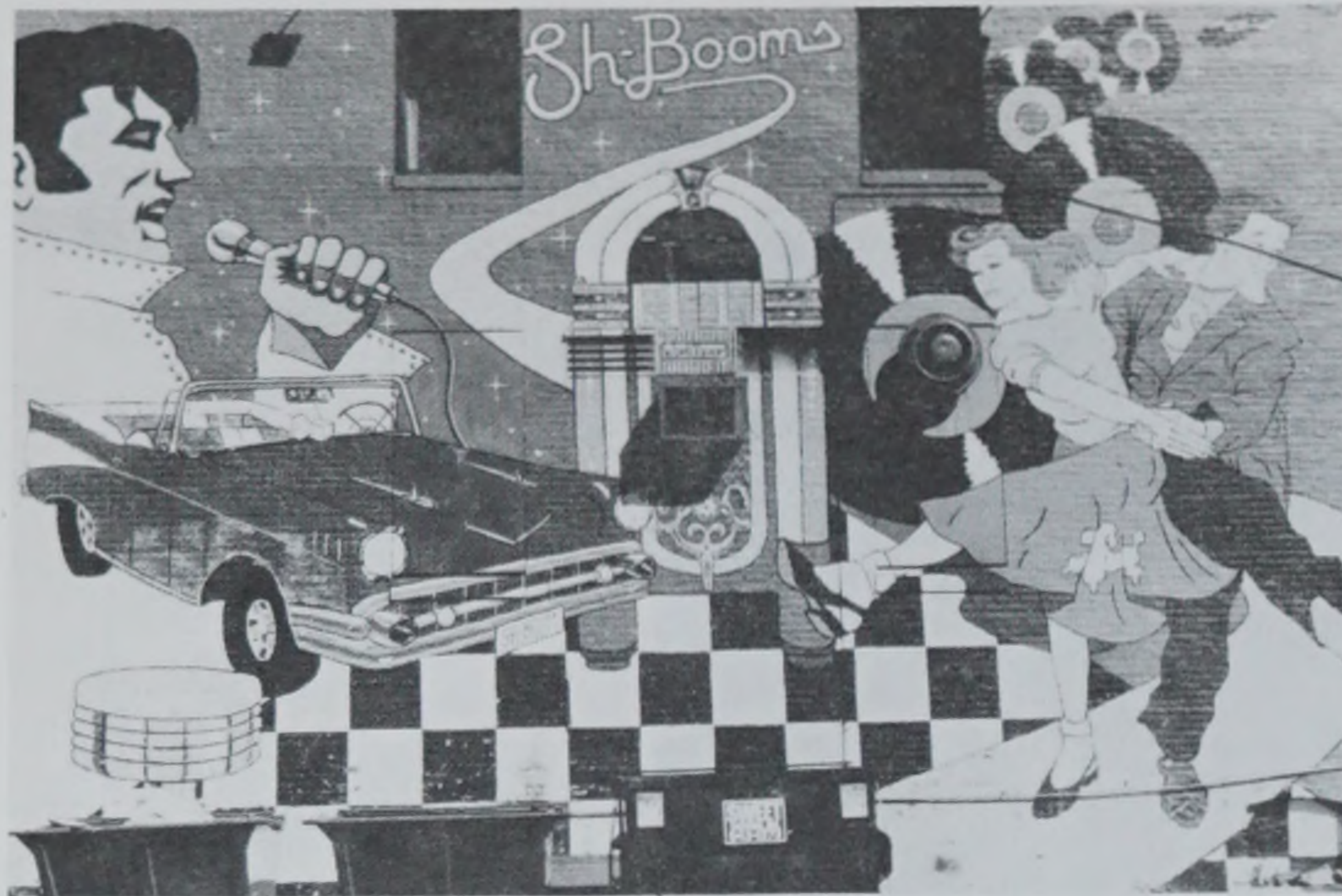


Jonathan Kletzien  
Architecture  
133 Broadview Road  
Springfield, PA 19064  
4.9.68



*go nads!*



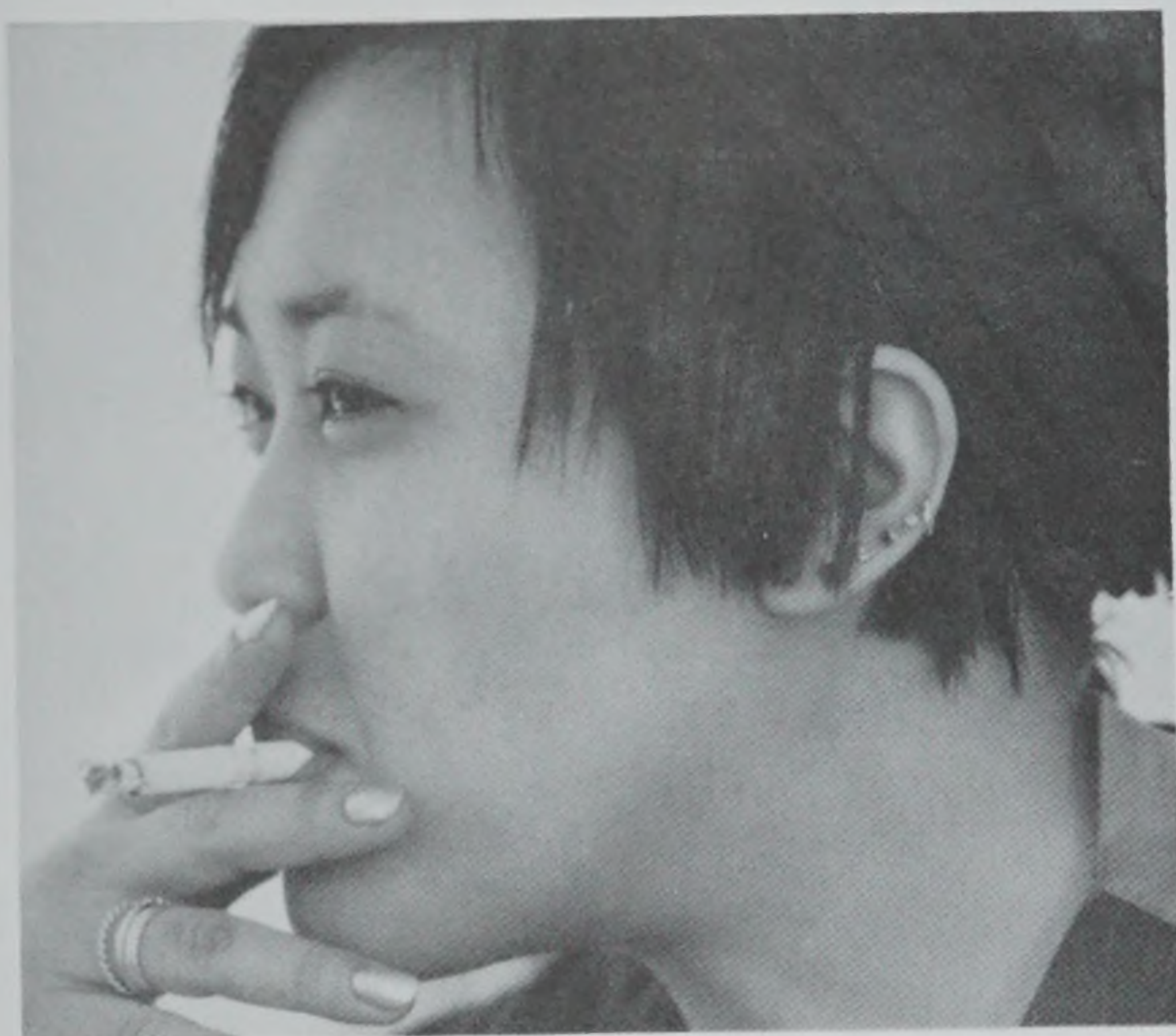


Elizabeth B. Knowles  
Sculpture  
RD1 Box 117  
Stonington, CT 06378  
2.4.70



Lya Hotys  
Graphic Design  
47 Rector Street  
Millburn, NJ 07041  
7.5.68



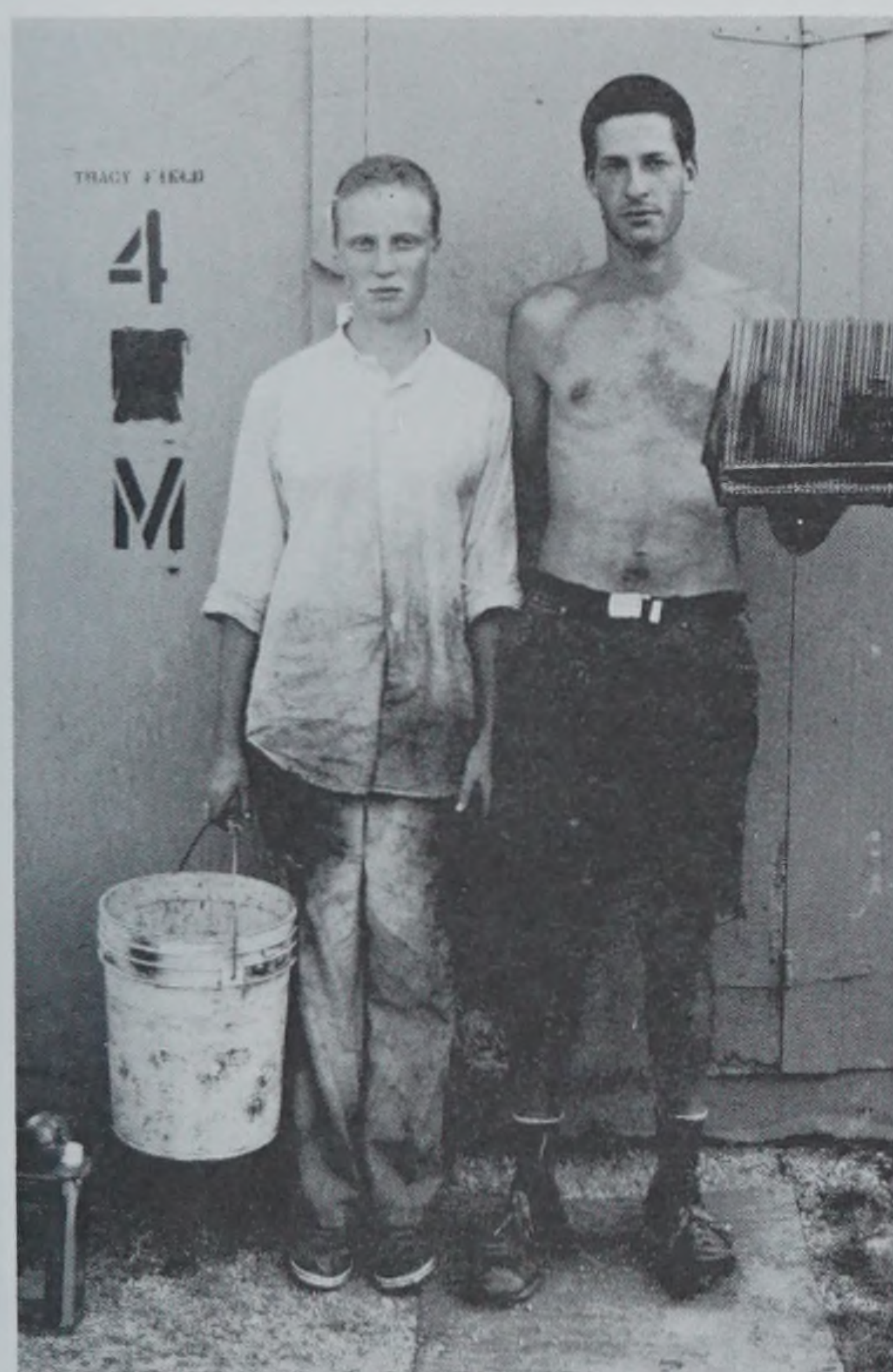


Danae Houretas  
Textiles  
221 Dorset Road  
Waban, MA 02168  
3.9.45



Daniel Kraft  
Graphic Design  
Weid 12  
8126 Zumikon, Switzerland  
5.30.65





Gabriel Kroiz  
Architecture  
220 Clarendon Avenue  
Baltimore, MD 21208  
3.30.65



Susan E. Hunschaft  
Graphic Design  
10 North Street  
Easton, CT 06612  
7.31.69

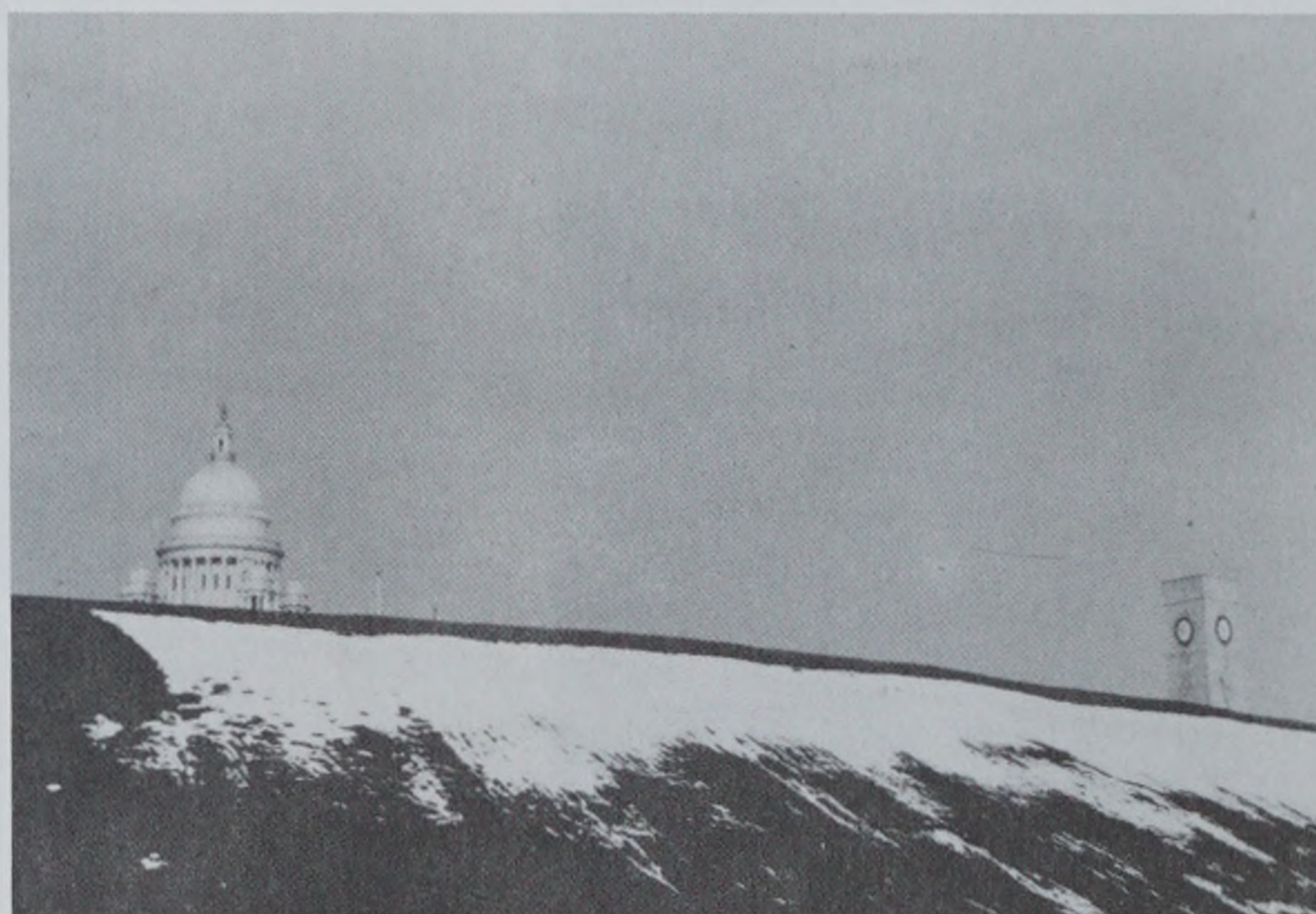




Allison Hyner  
Printmaking  
6 Greenmeadow Road  
Eastchester, NY 10709  
5.6.69

Tina Lafferty  
Illustration  
1933 Lombardy Drive  
La Canada, CA 91011  
5.7.69









Louise Lakier  
Architecture  
2751 The Mews  
Northbrook, IL 60062  
9.25.68



Daniela Lancellotta  
Illustration  
60 Hopedale Drive  
West Warwick, RI 02893  
8.9.69



Enjoy

# DK



Ken Landauer  
Sculpture  
102 Weyon Street  
Providence, RI 02903  
6.29.65

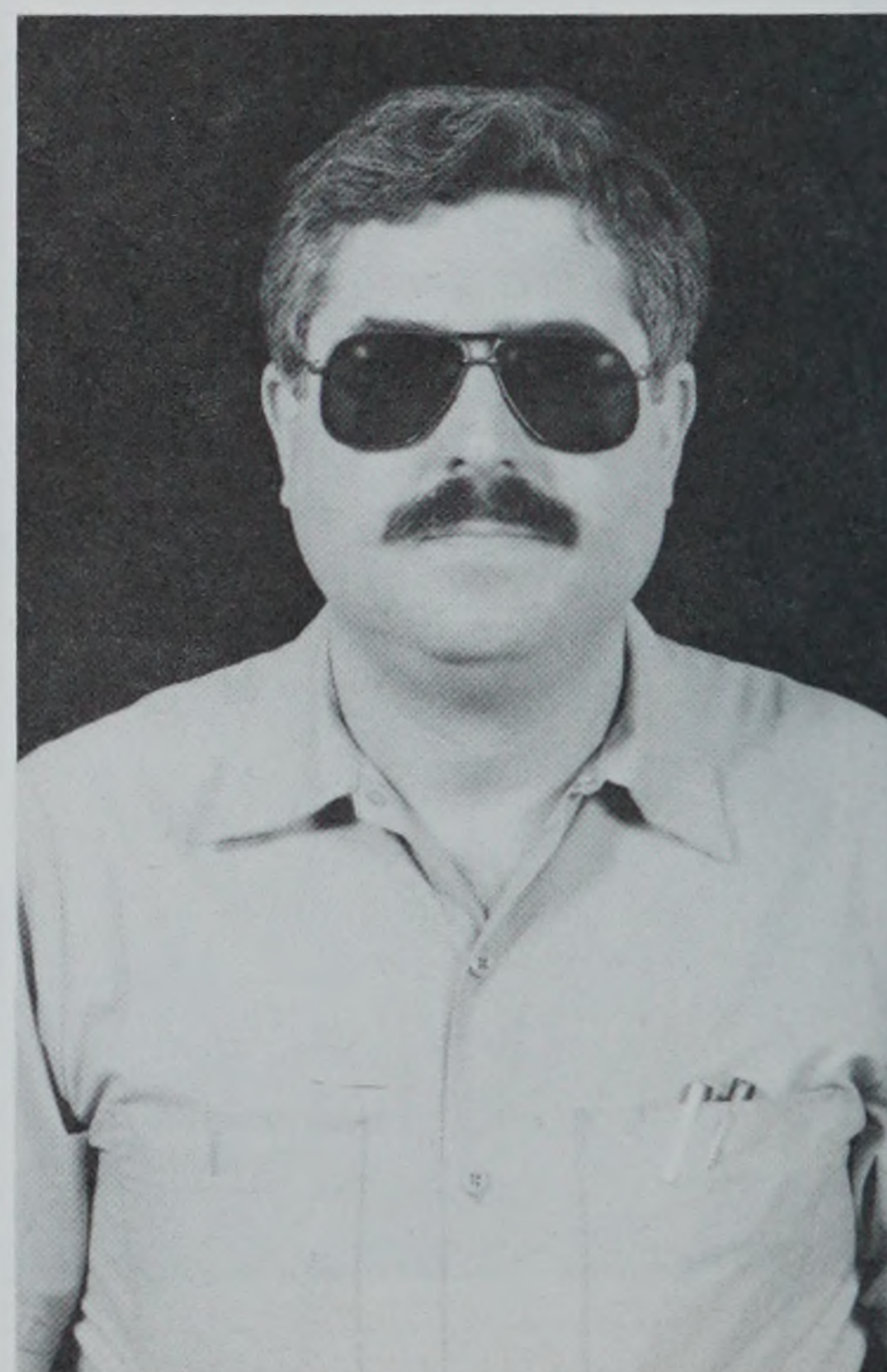


Jennifer Lane  
Photography  
108 Elizabeth Ann Court  
San Antonio, TX 78213  
8.2.68



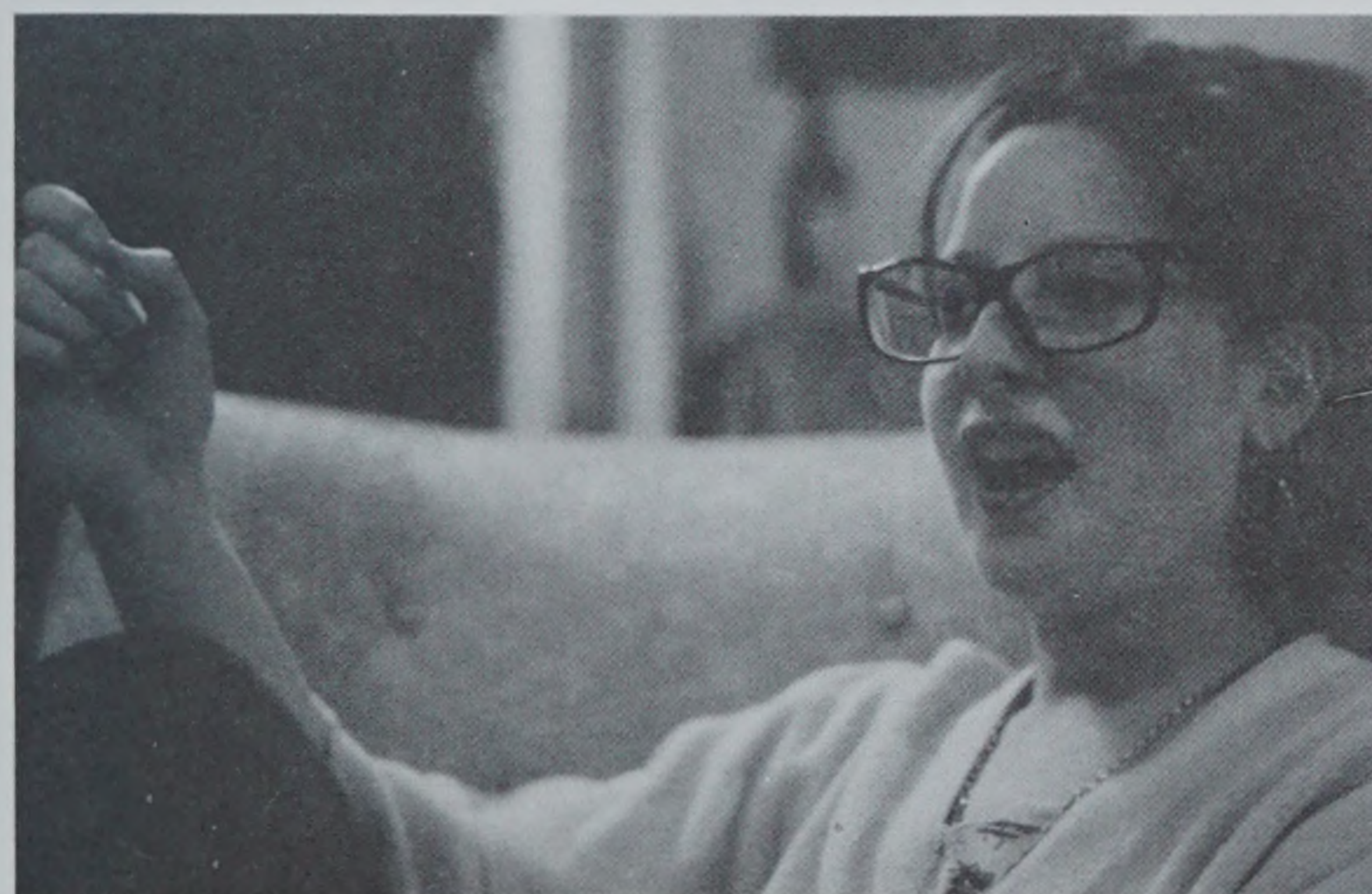


J. Alexander Lange (Skippy)  
 Architecture  
 36 Birch Crescent  
 Rochester, NY 14607  
 3.19.69



Jim Lanzi  
 Staff, Metcalf Store  
 62 Tiernan Avenue  
 Warwick, RI  
 10.1.51



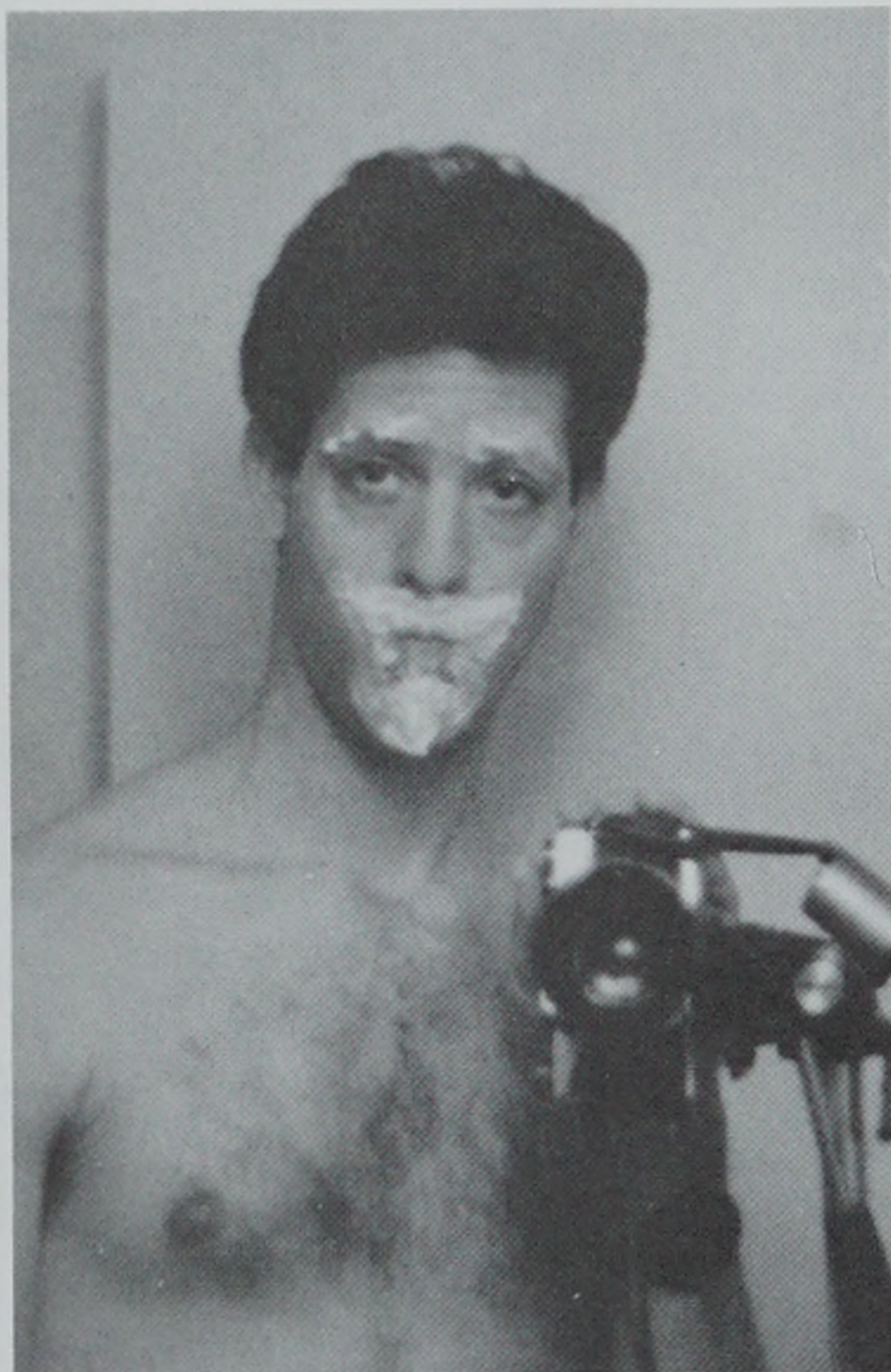


Christine Lashaw  
Illustration  
128 Willow Street  
Brooklyn, NY 11201  
6.12.69

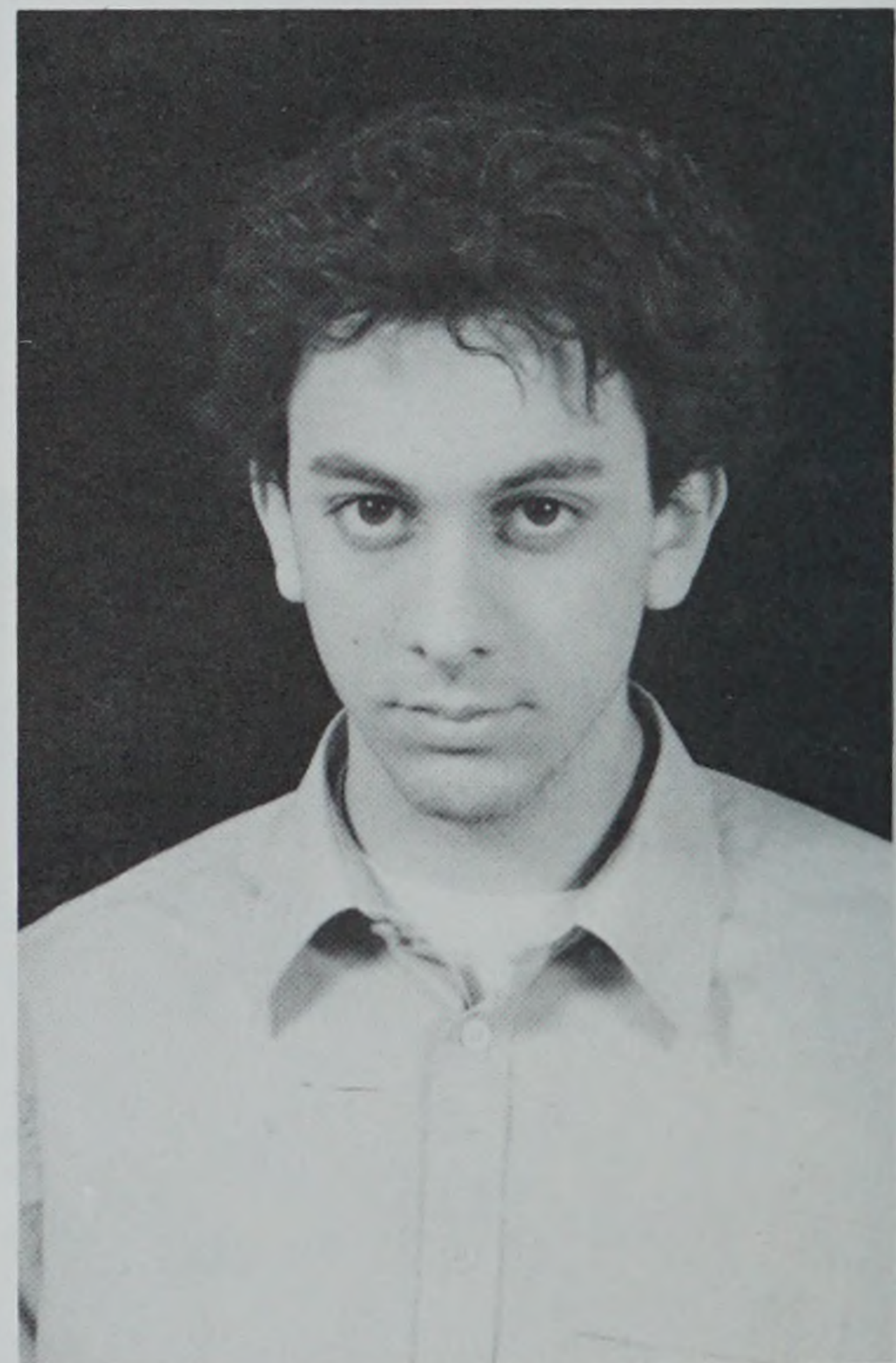


Rebecca A. Laumer  
Graphic Design  
156 Midcrest Way  
San Francisco, CA 94131  
2.10.69





Victor W. Lavenstein Jr.  
Illustration  
1584 Westover Avenue  
Petersburg, VA 23805  
10.10.60



Michael Lazarus  
Painting  
322 Paoli Woods  
Paoli, PA 19301  
5.23.69



## Examination Book

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NAME

---

SUBJECT

---

INSTRUCTOR

---

EXAM SEAT NO.

---

SECTION

---

DATE

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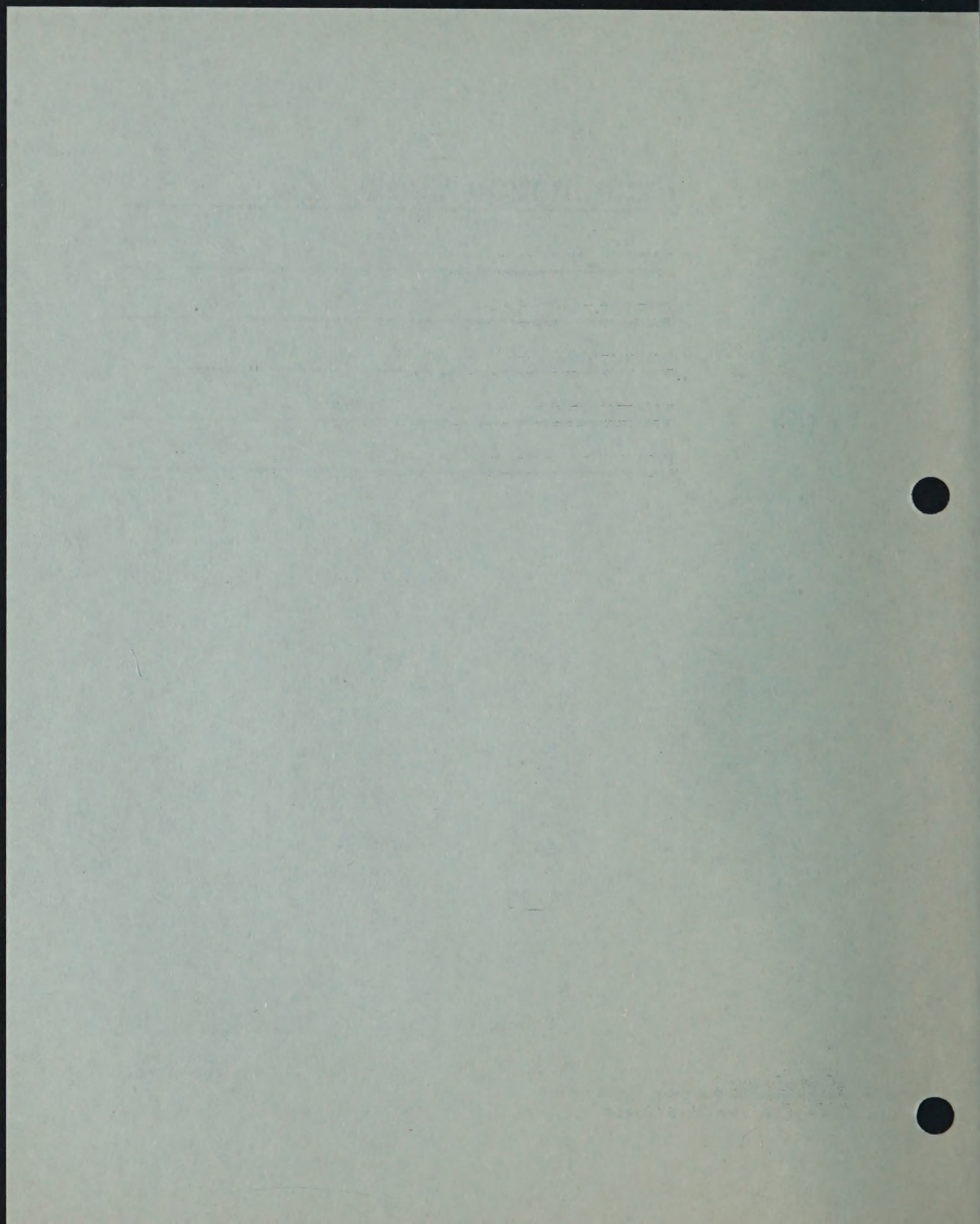
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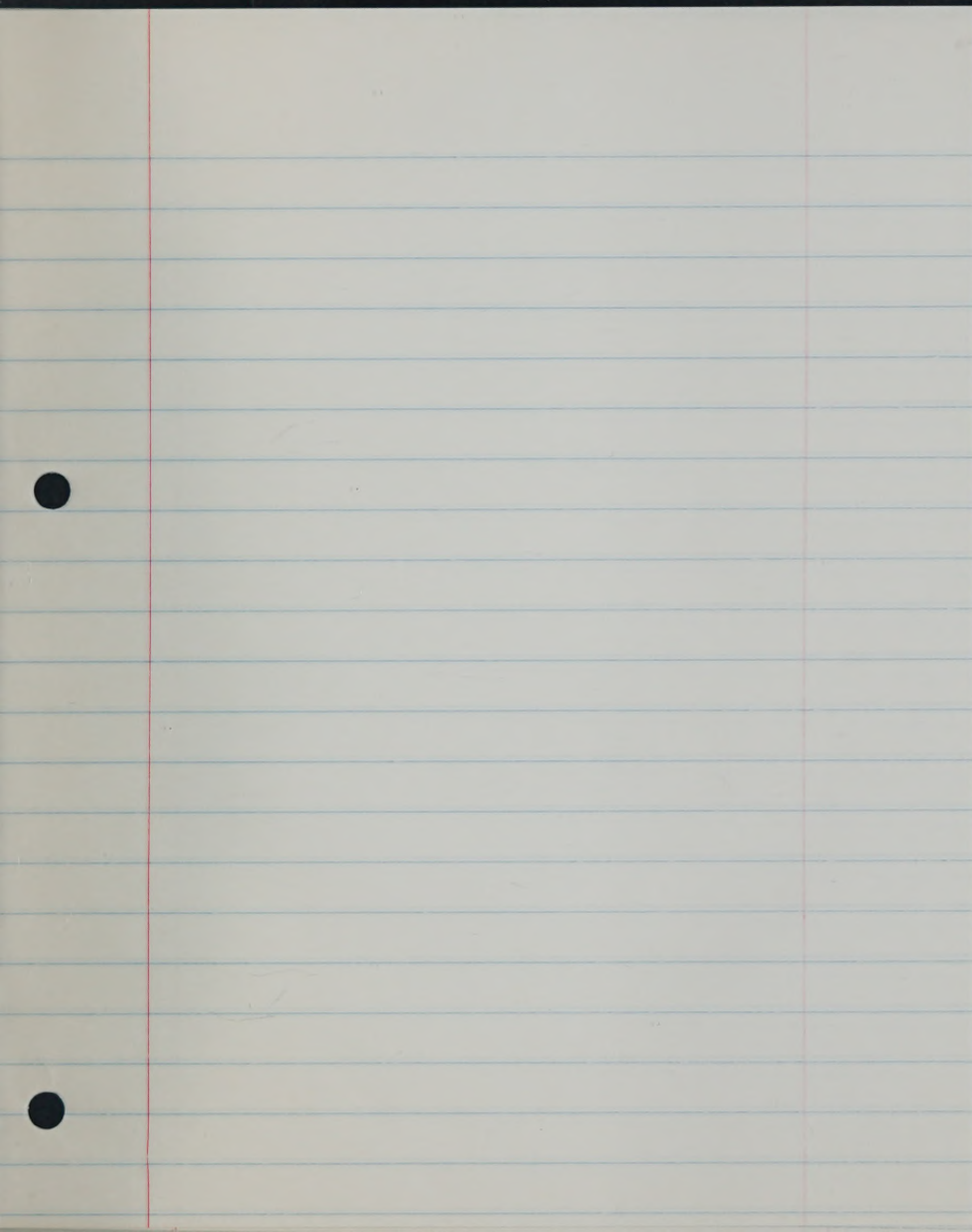
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100-8 PAGE

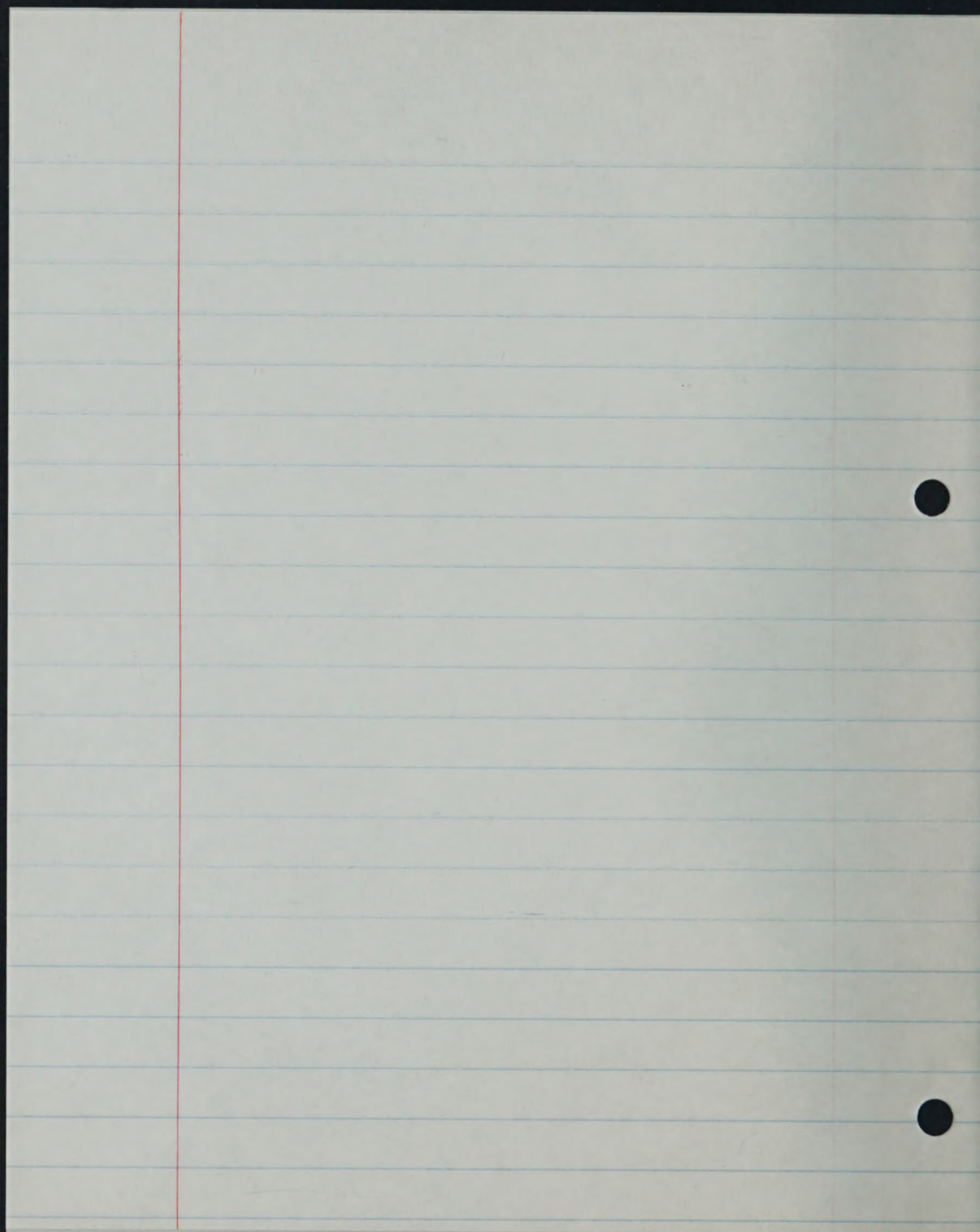




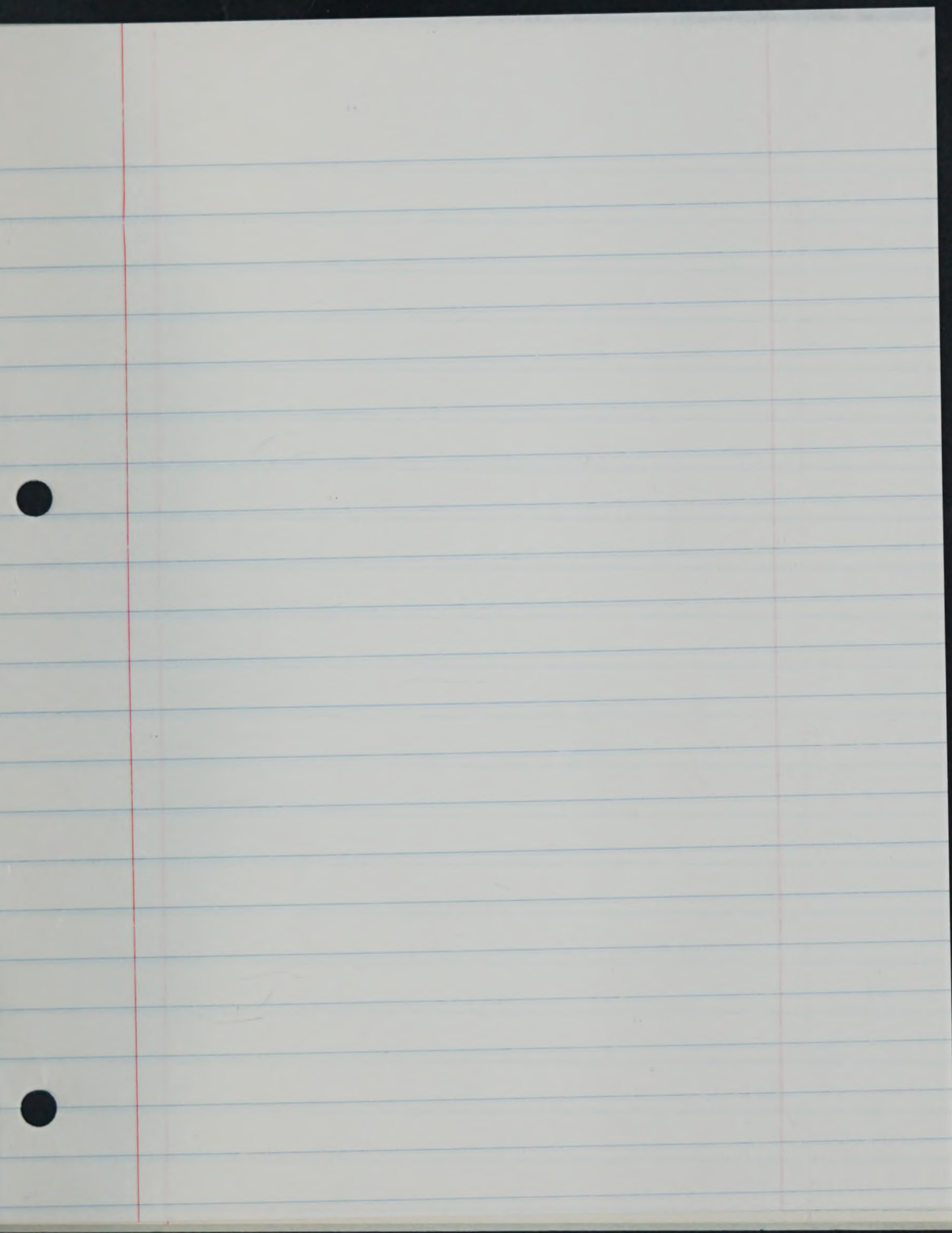




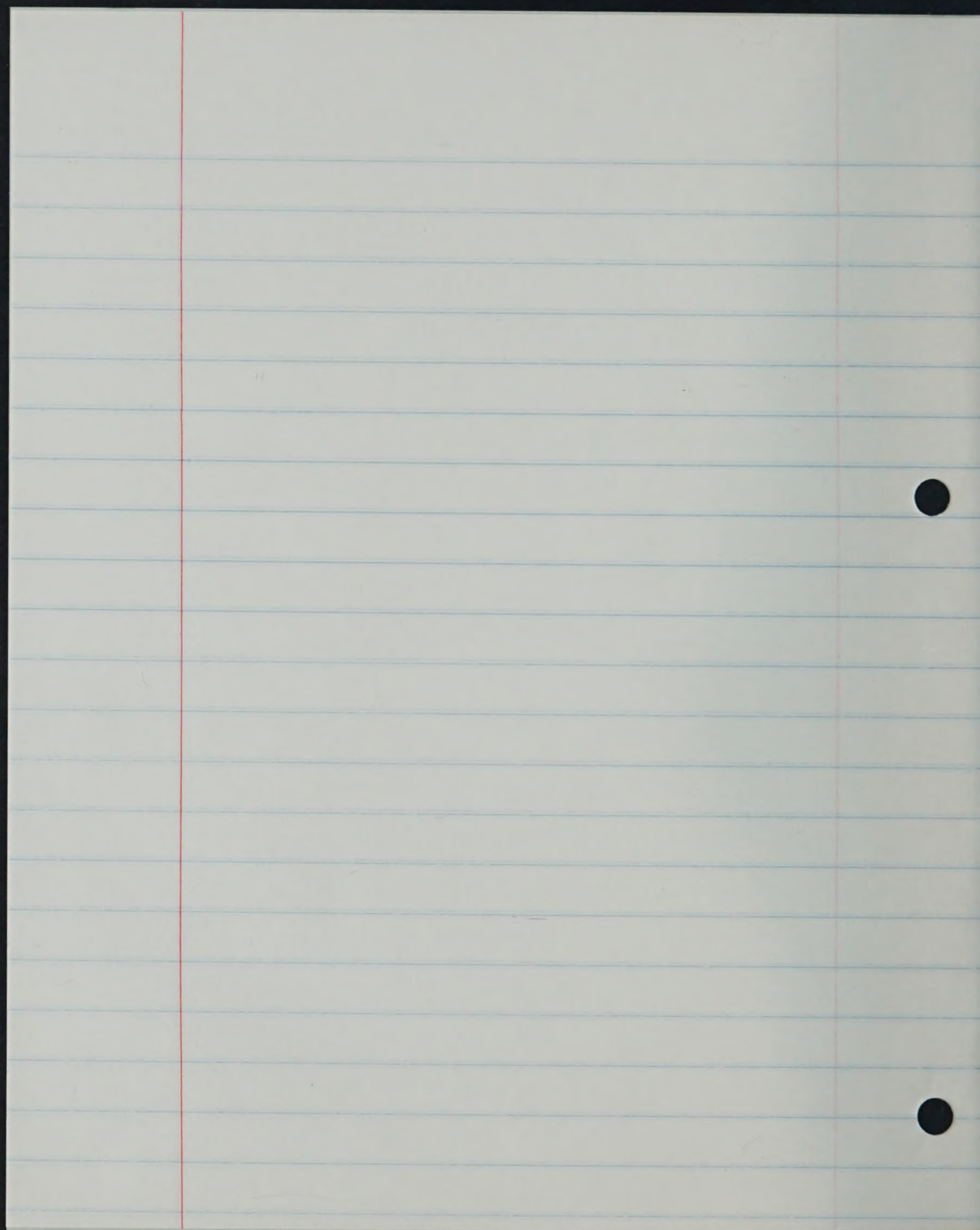




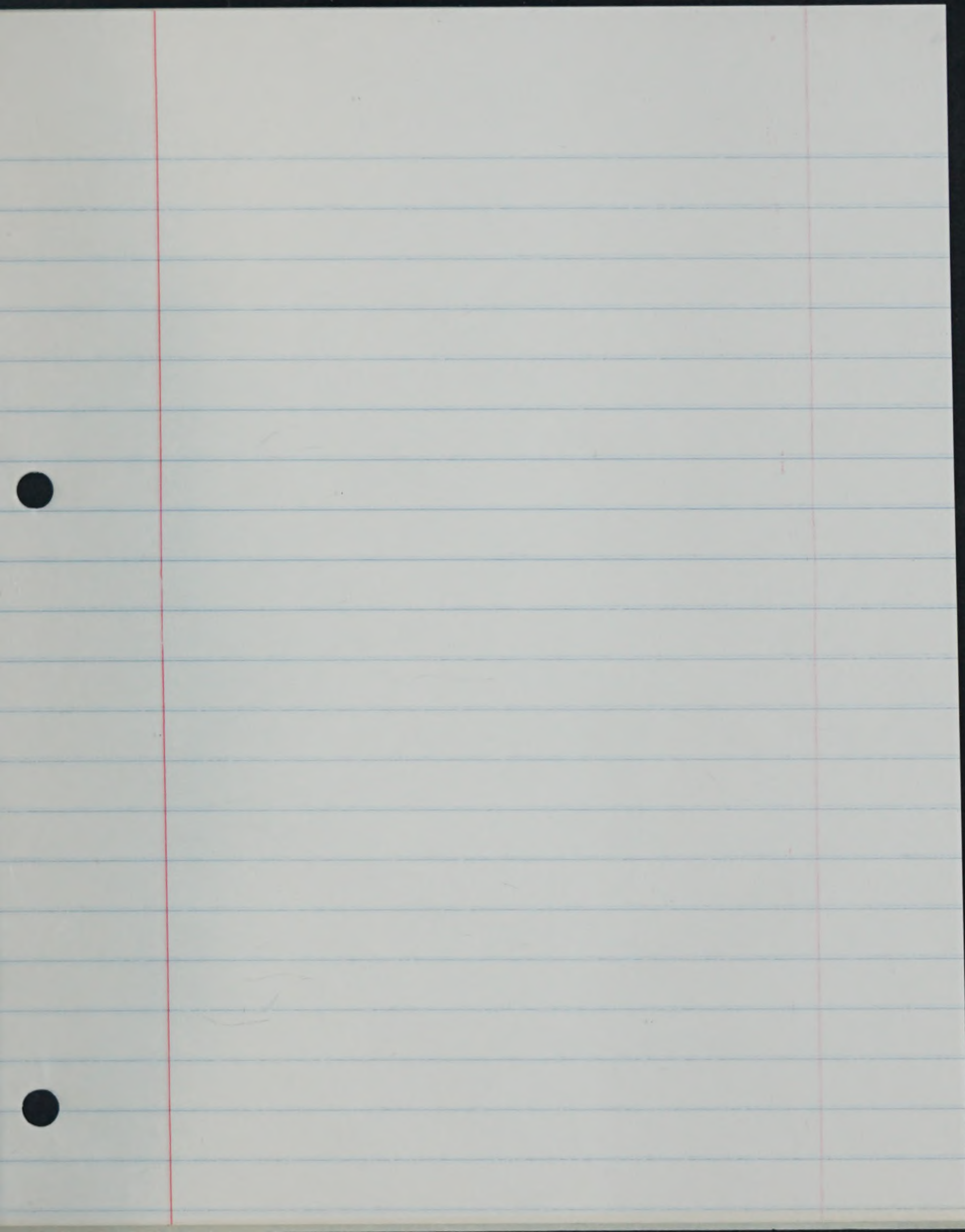




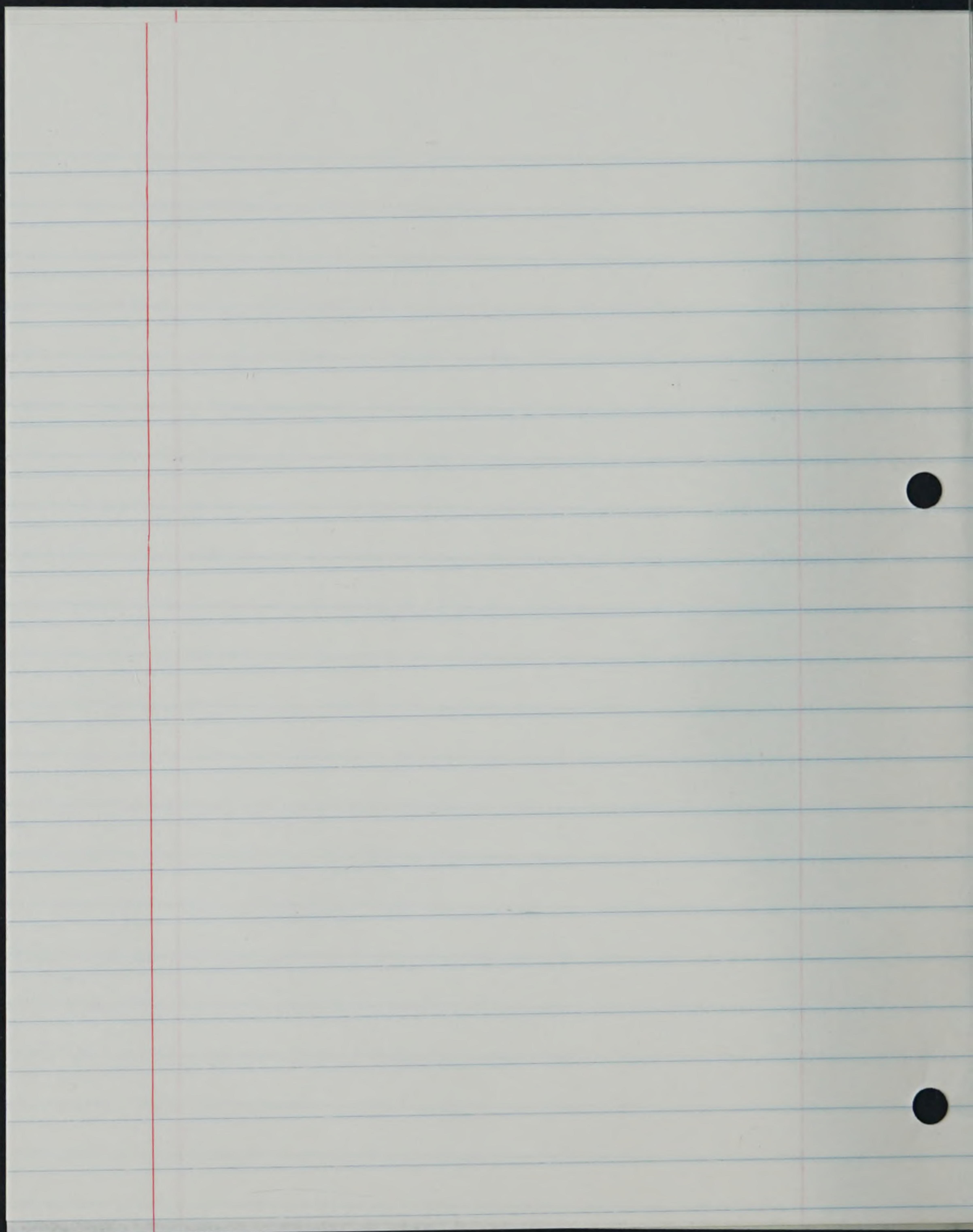




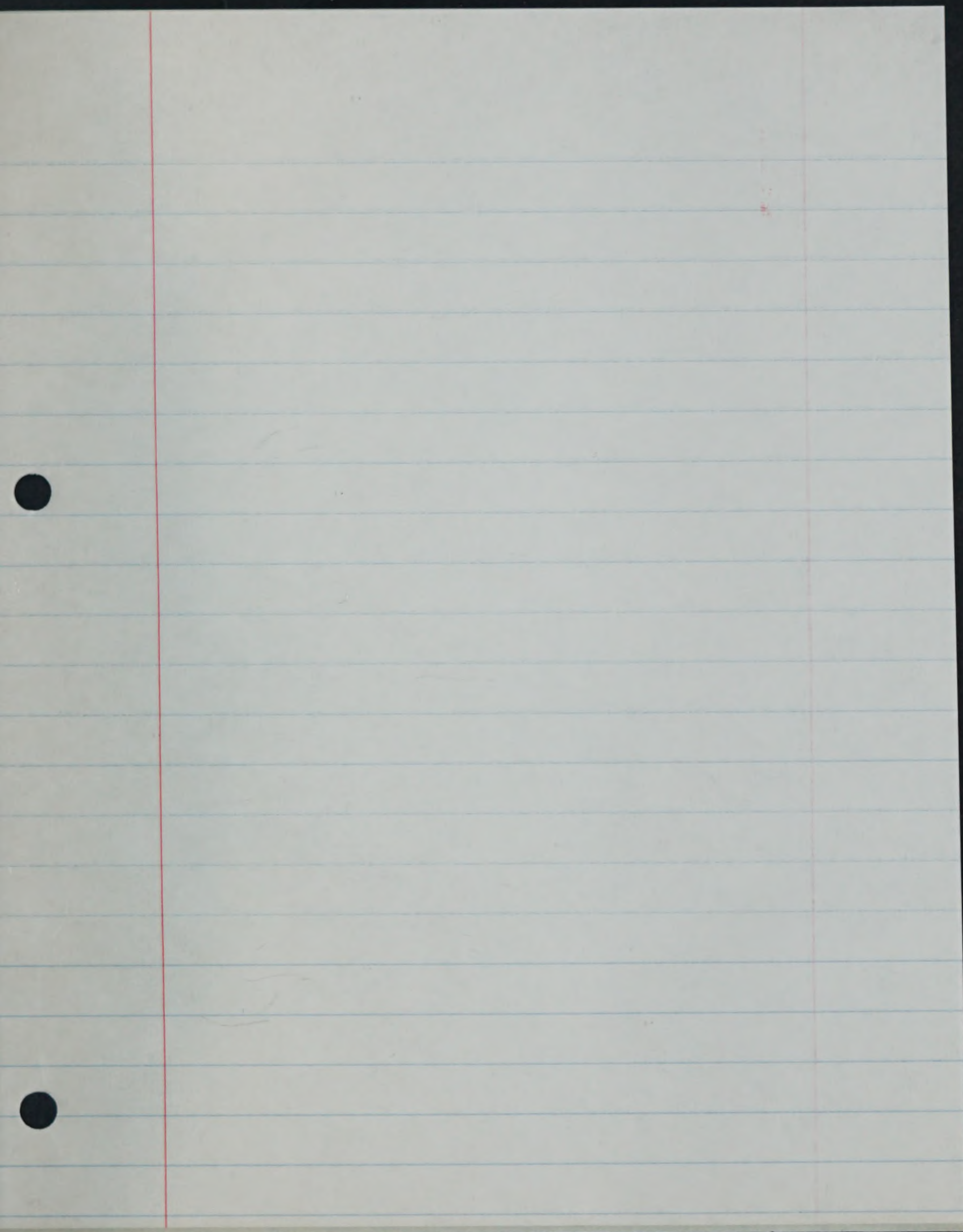




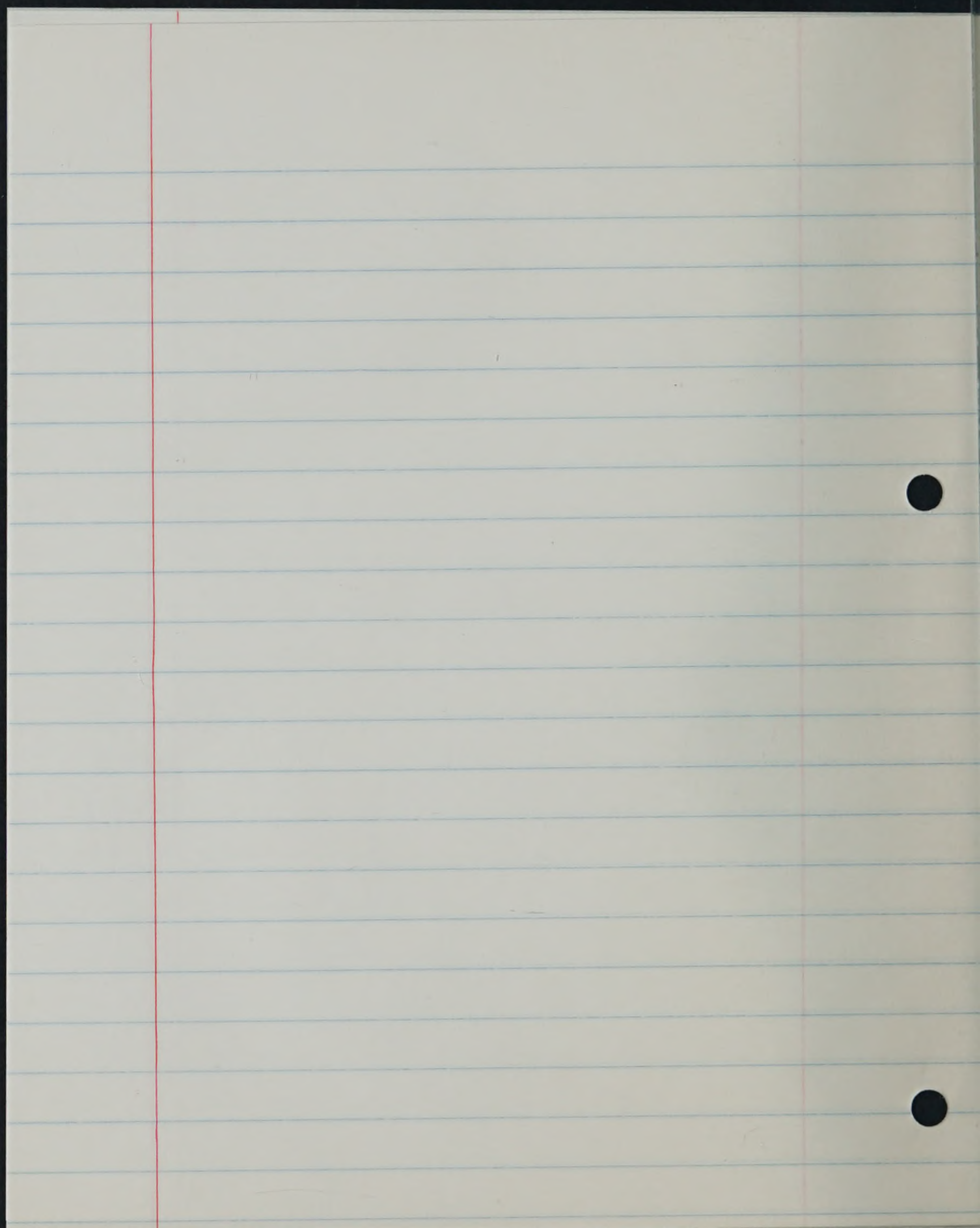








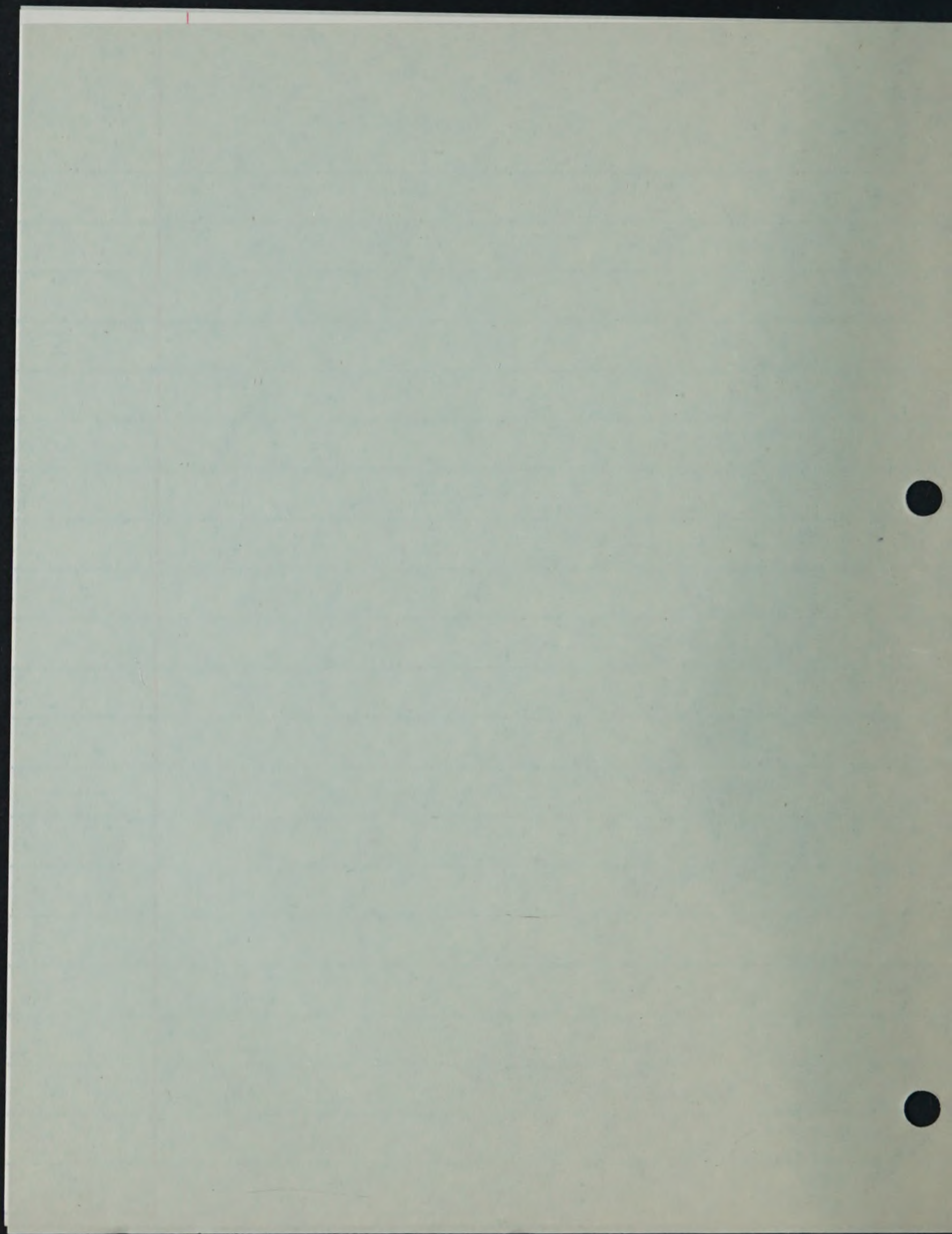






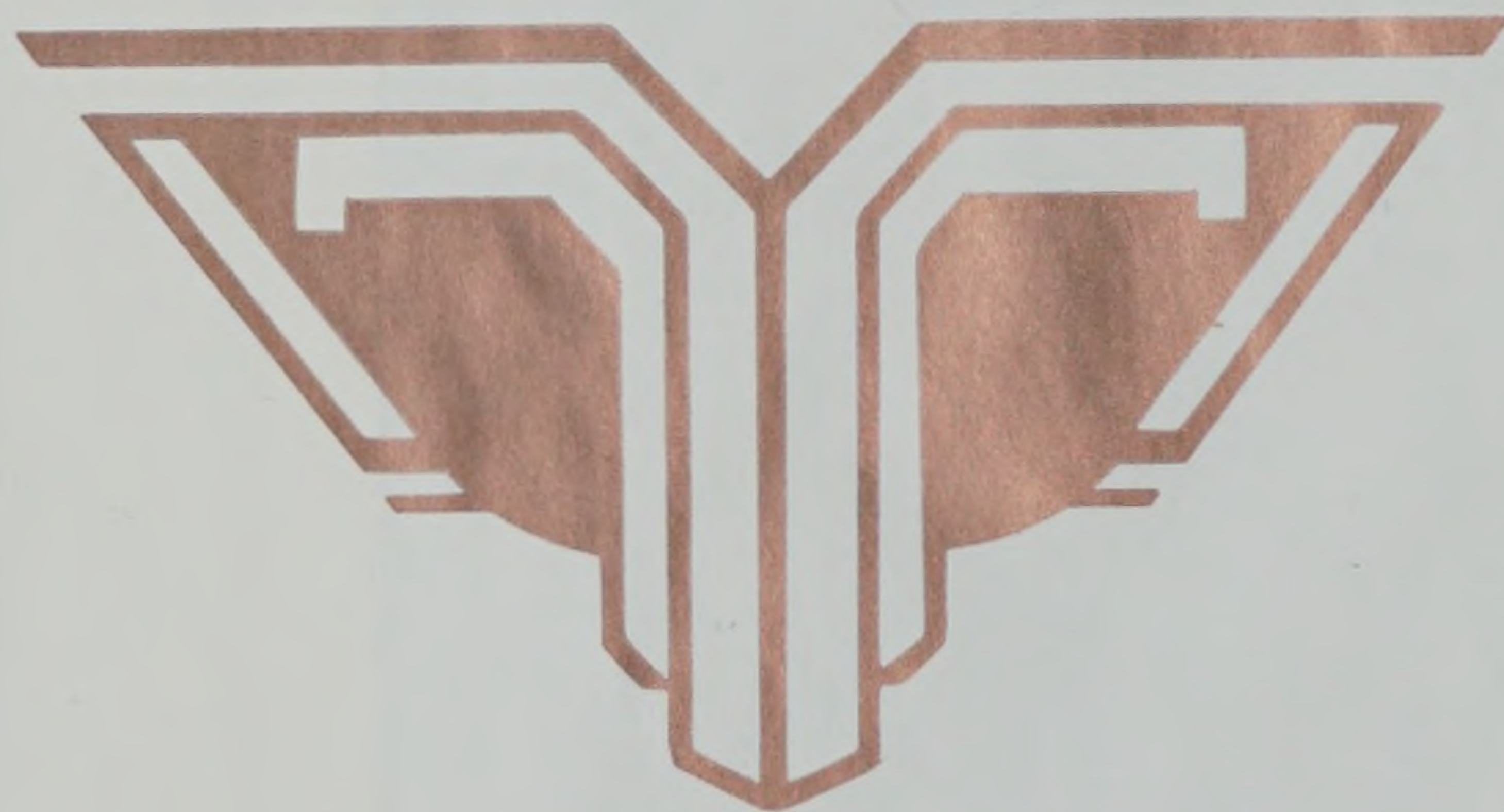








**Glan**



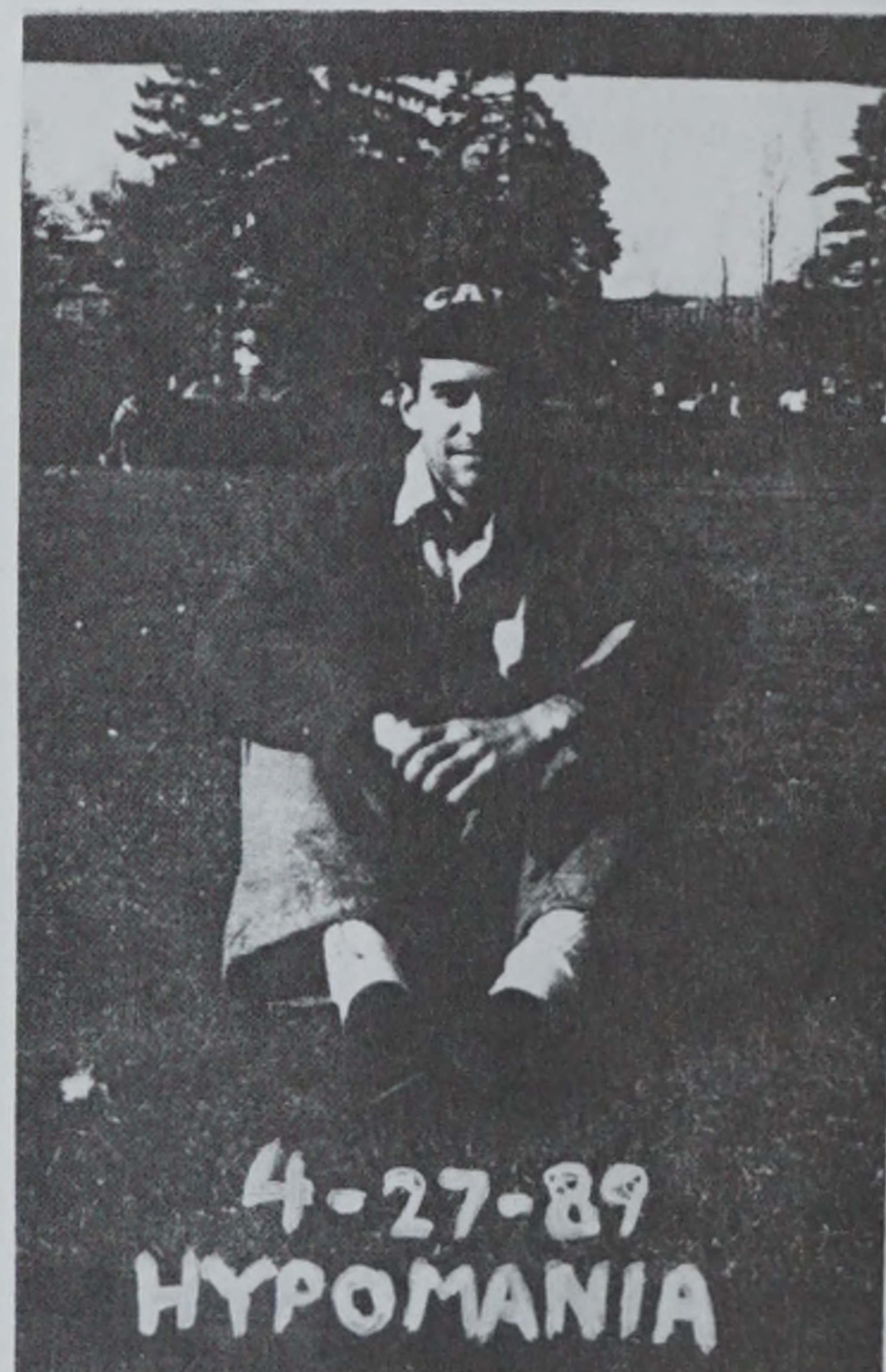








Jim Leachman  
Photography  
Route 2 Box 150  
Middleburg, VA 22117  
10.20.68



Chris Lee  
Painting  
622 E. Pleasant Street  
Amherst, MA 01002  
12.2.67



Γαβαγγε .50

hummus .50

jedra .50

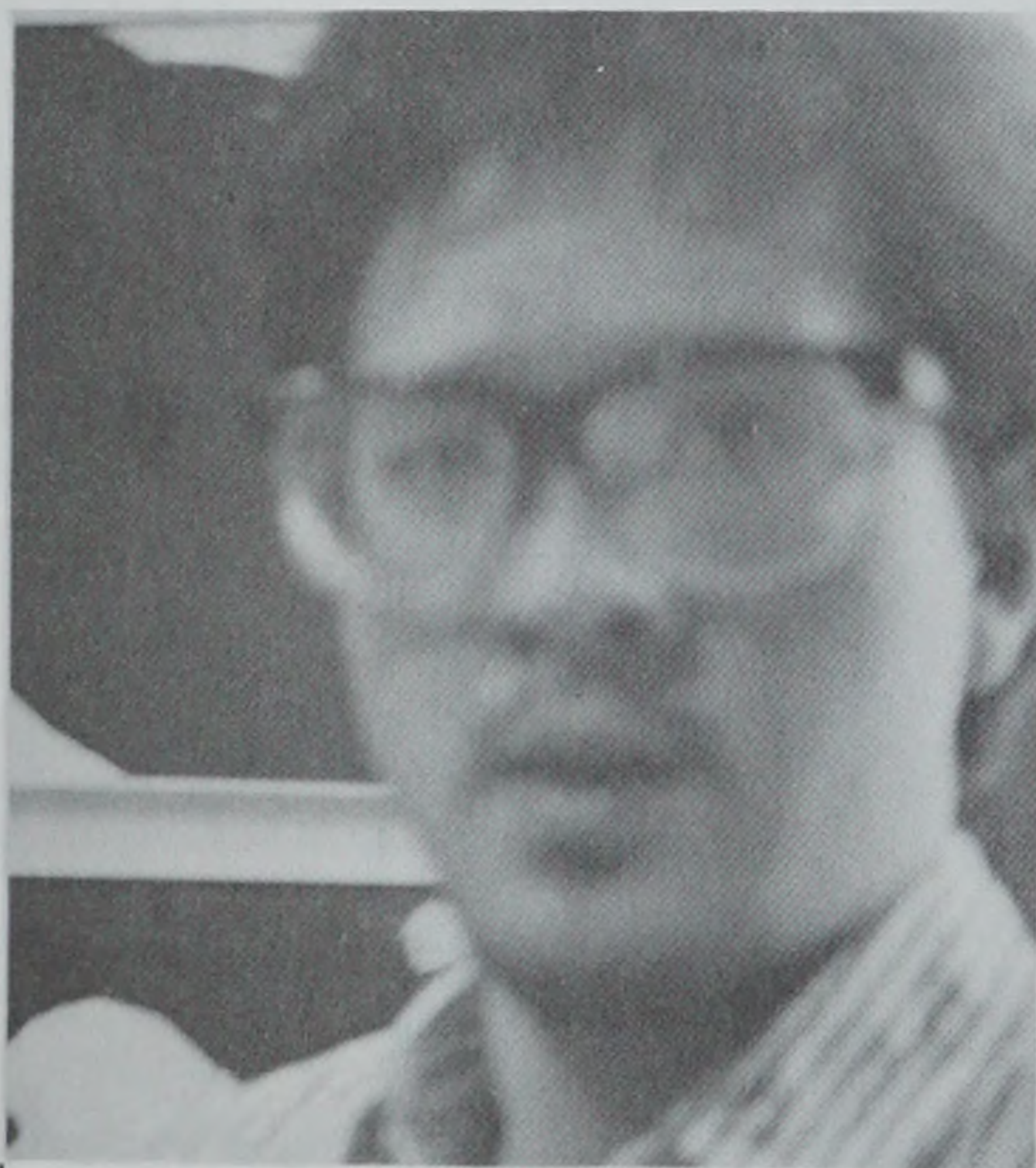
taboule .50

Γακλαρα .65









NEW

Douglas Lee  
Graphic Design  
Yongsanku Han Nam Dong 743-27  
Seoul, Republic of South Korea  
5.7.67

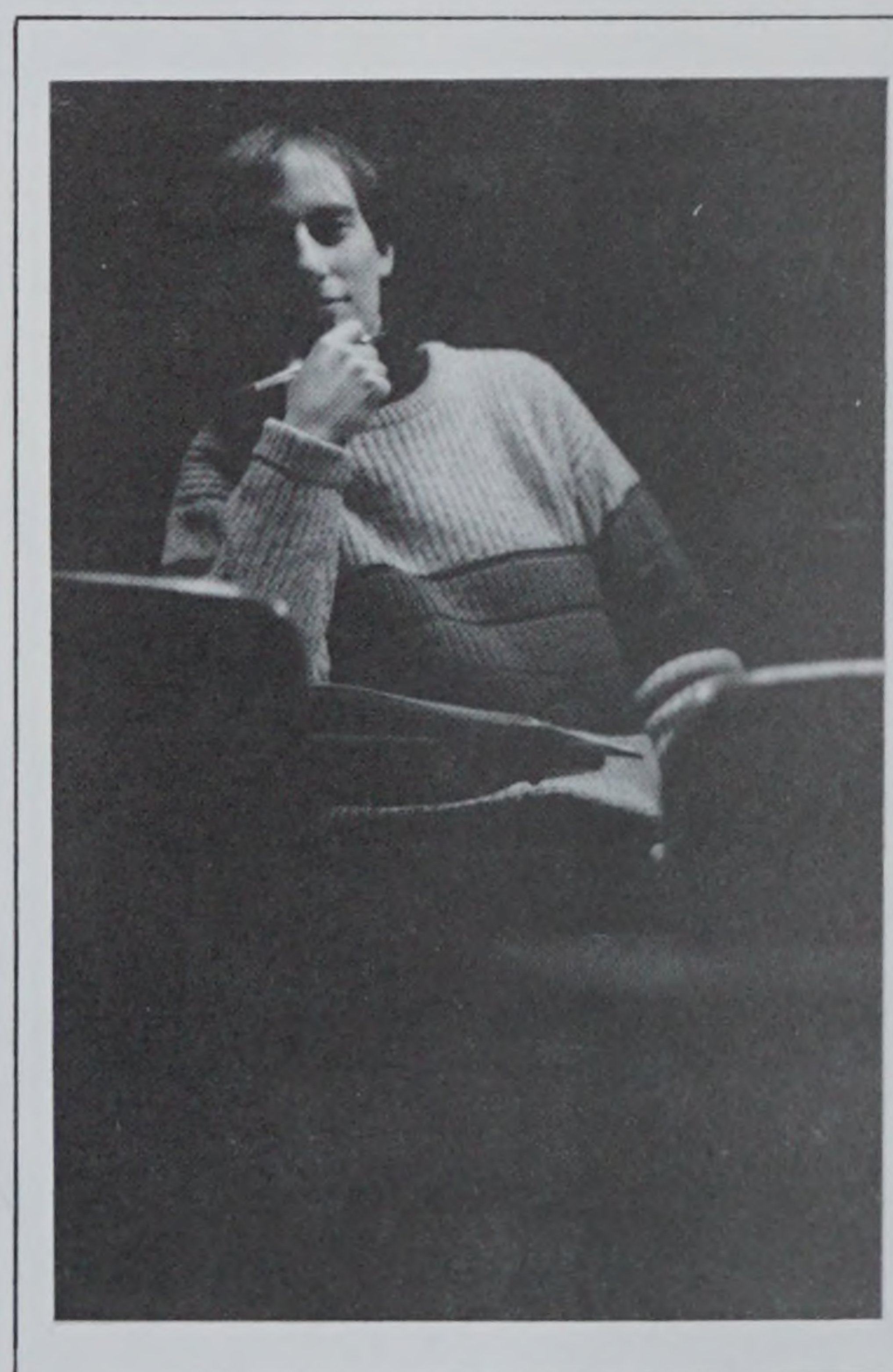


Esther Youngrim Lee  
Architecture  
199 Union Avenue 2E  
Rutherford, NJ 07070  
4.19.66





Miyoun Lee  
Graphic Design  
219-07 46 Avenue, 2nd floor  
Bayside, NY 11361  
4.12.69



Seth Adam Leeb  
Architecture  
1 Zeek Road  
Morris Plains, NJ 07950  
6.20.68





Louise Leimdorfer  
Interior Architecture  
12 Arnold Street  
Providence, RI 02906  
8.30.66

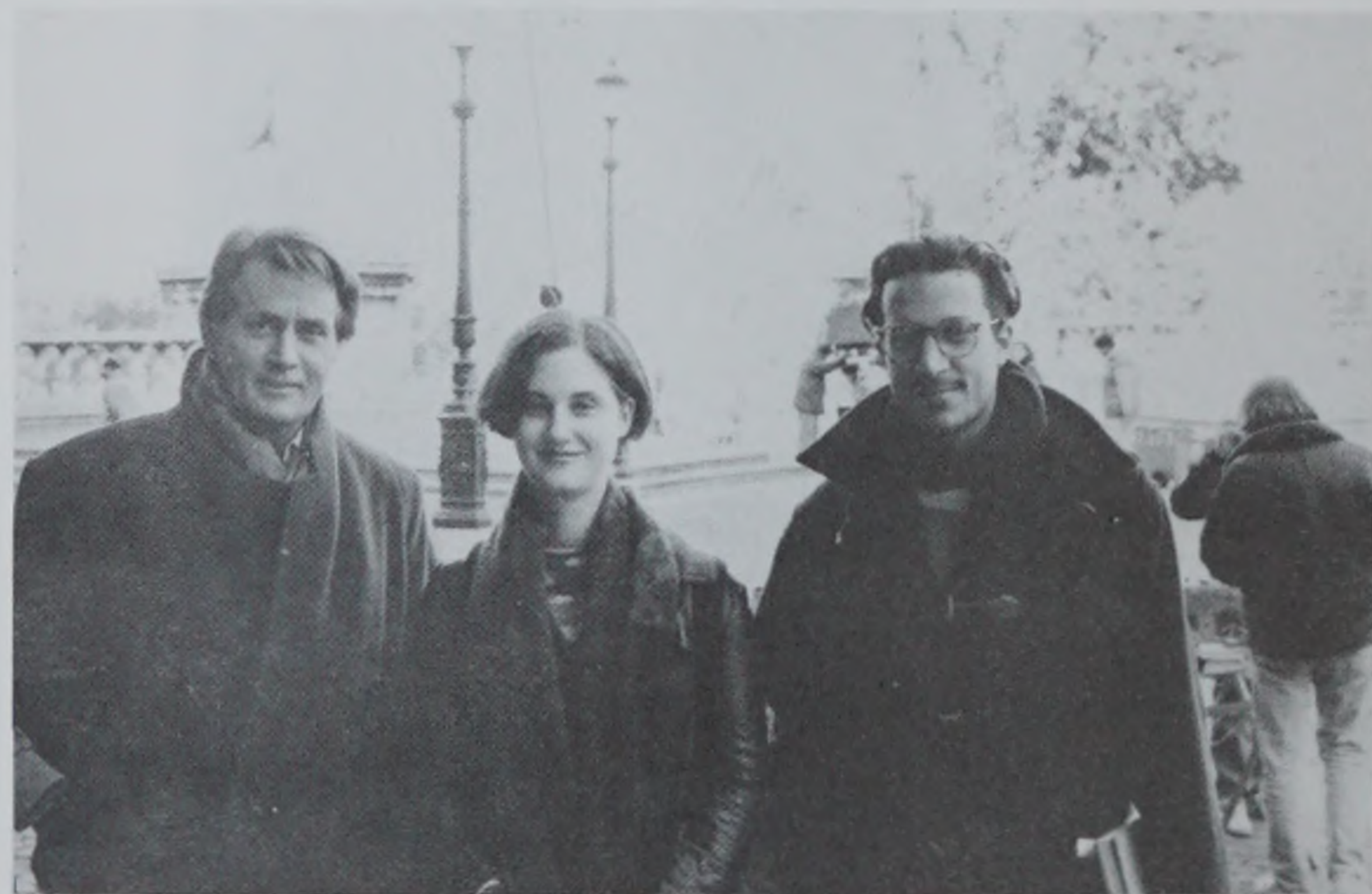


"Woody" LeMay  
Architecture  
12 Oriole Road  
Windham, NH 03087  
4.2.68





Krzysztof Lenk  
 Faculty, Graphic Design  
 14 Imperial Place, 603  
 Providence, RI 02903



John Libertino  
 Illustration  
 39 Old Colony Road  
 Wellesley, MA 02181  
 8.11.66



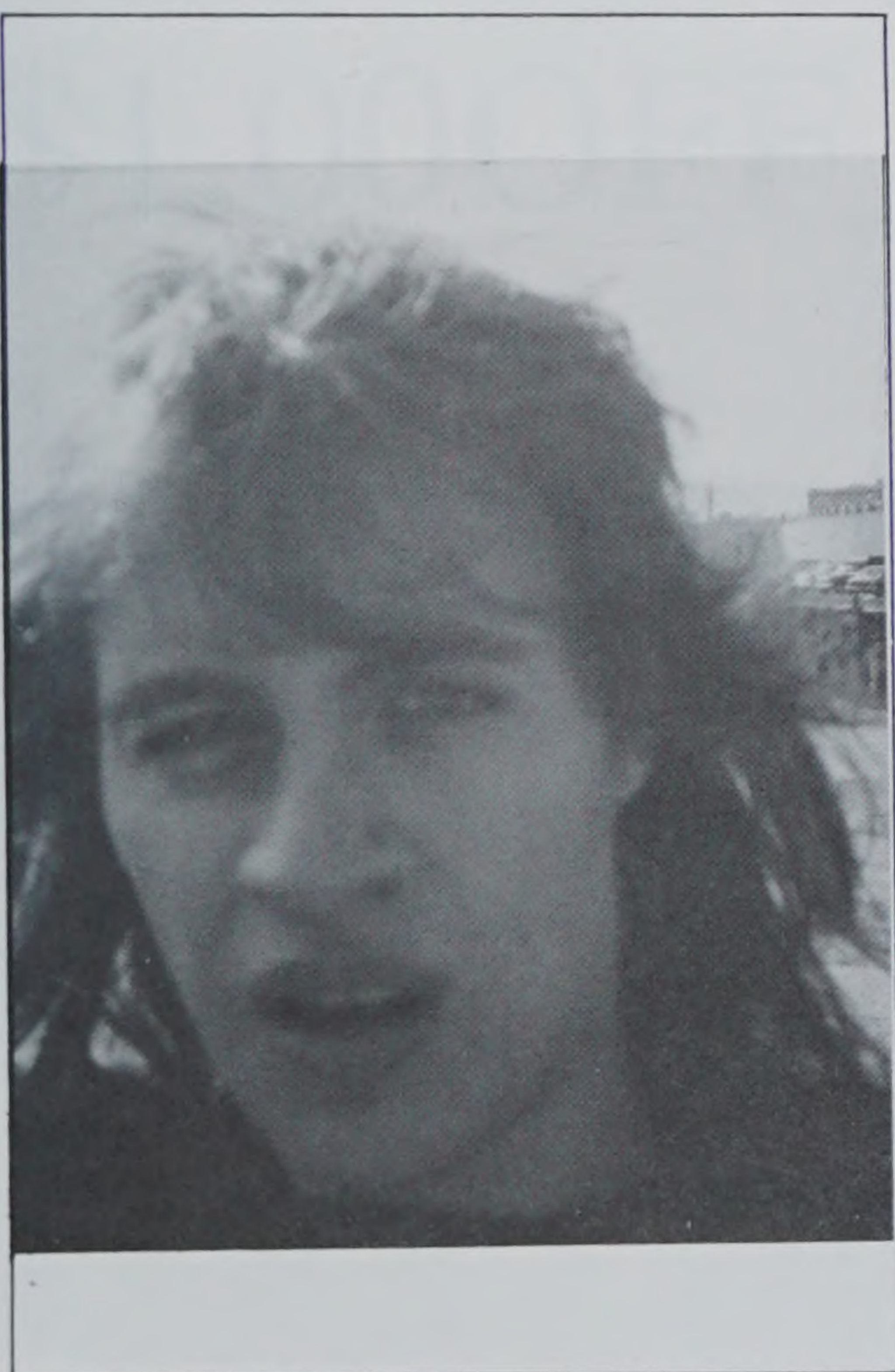


Jon Lipshutz  
Film Video  
2102 Delancey Place  
Philadelphia, PA 19105  
12.10.69

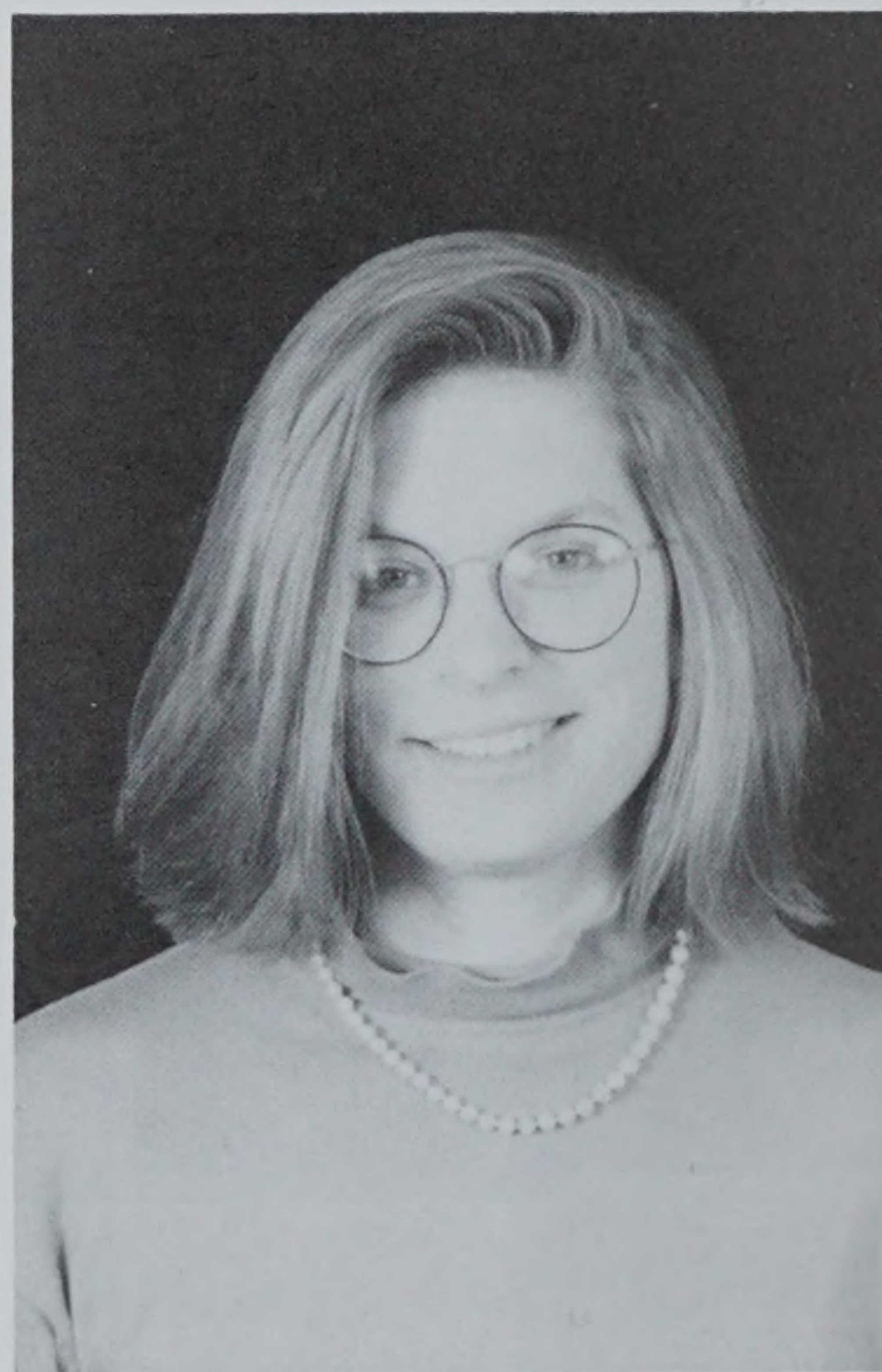


Julia M. Lothrop  
Printmaking  
59 Dudley Street  
Fall River, MA 02720  
3.13.69





Gregory Tom Lovell  
Architecture  
36 Harrington Hundreds Road  
Smith's Parish, FL-06, Bermuda  
12.15.68

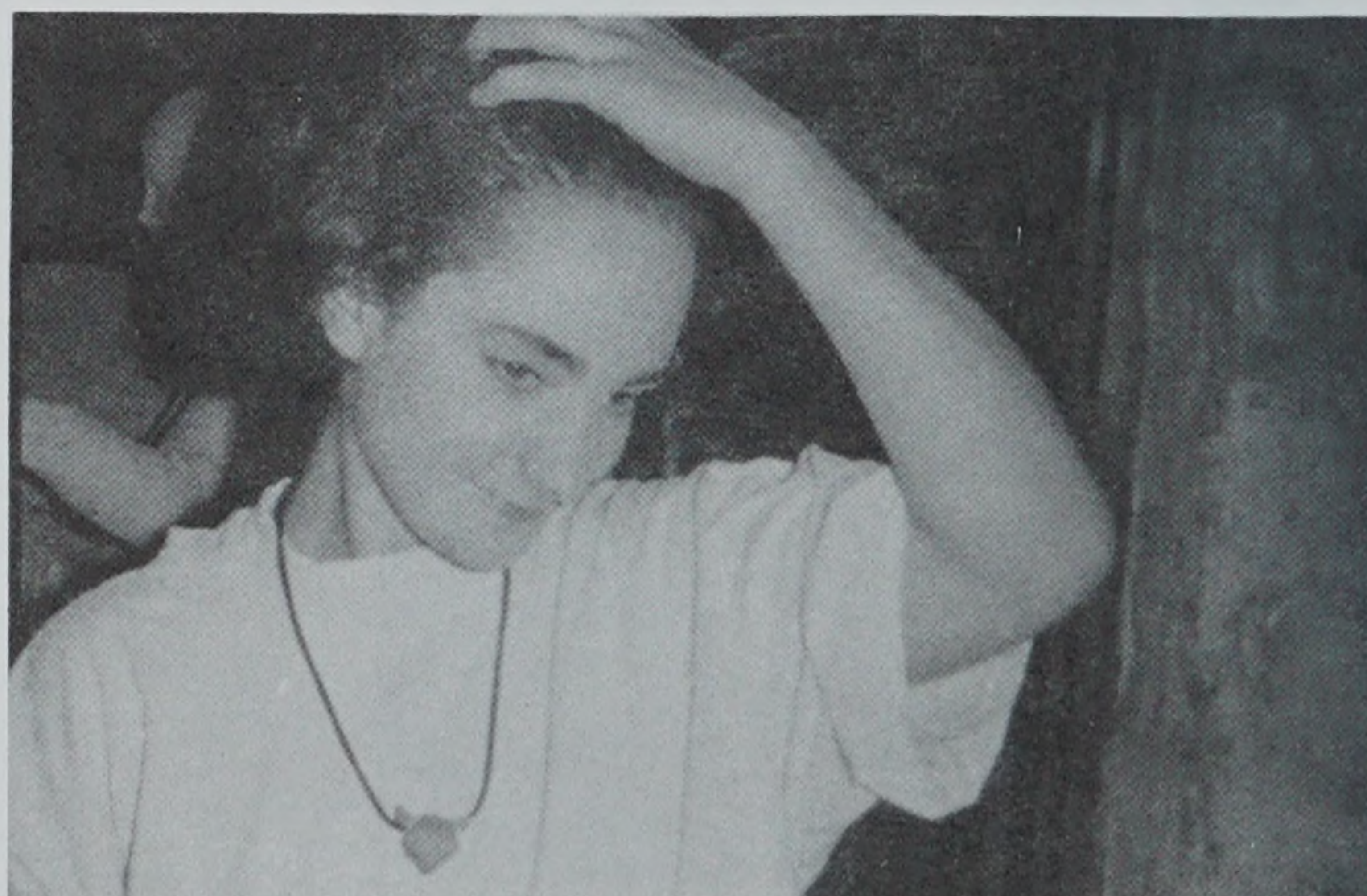


Owen Sea Luckey  
Textiles  
250 Thimble Isle Road  
Branford, CT 06405  
8.10.68





Kate Lynch  
Apparel  
620 E. 20th 4F  
New York, NY 10009  
6.14.69



Rita MacDonald  
Printmaking  
34 Spring Street  
Braintree, MA 02184  
3.2.69



The GameKeeper

#36 The Arcade  
65 Weybosset Street  
Providence, RI 02903  
(401) 351-0362



\$1.00 OFF

Any Purchase of

\$10.00 or More

With Completed

Form



# The GameKeeper

#36 The Arcade  
65 Weybosset Street  
Providence, RI 02903  
(401) 351-0362



Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Your Age: 6-11, ☐ 12-14, ☐ 15-18, ☐ 19-25, ☐ 26-35, ☐ 36-50, ☐ 50+ ☐

How do you get to the GameKeeper: Bus, ☐ Ride, ☐ Drive, ☐ Walk, ☐

If you take the Bus would you be willing to take an extra one: Yes ☐ No ☐

Where did you hear of The GameKeeper: \_\_\_\_\_

What services or products could we add to improve The GameKeeper.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What products do you purchase from The GameKeeper.

Puzzles, ☐ Kites, ☐ Family Games, ☐ Historical Games, ☐

Role Playing Games, ☐ Miniatures & Paints, ☐

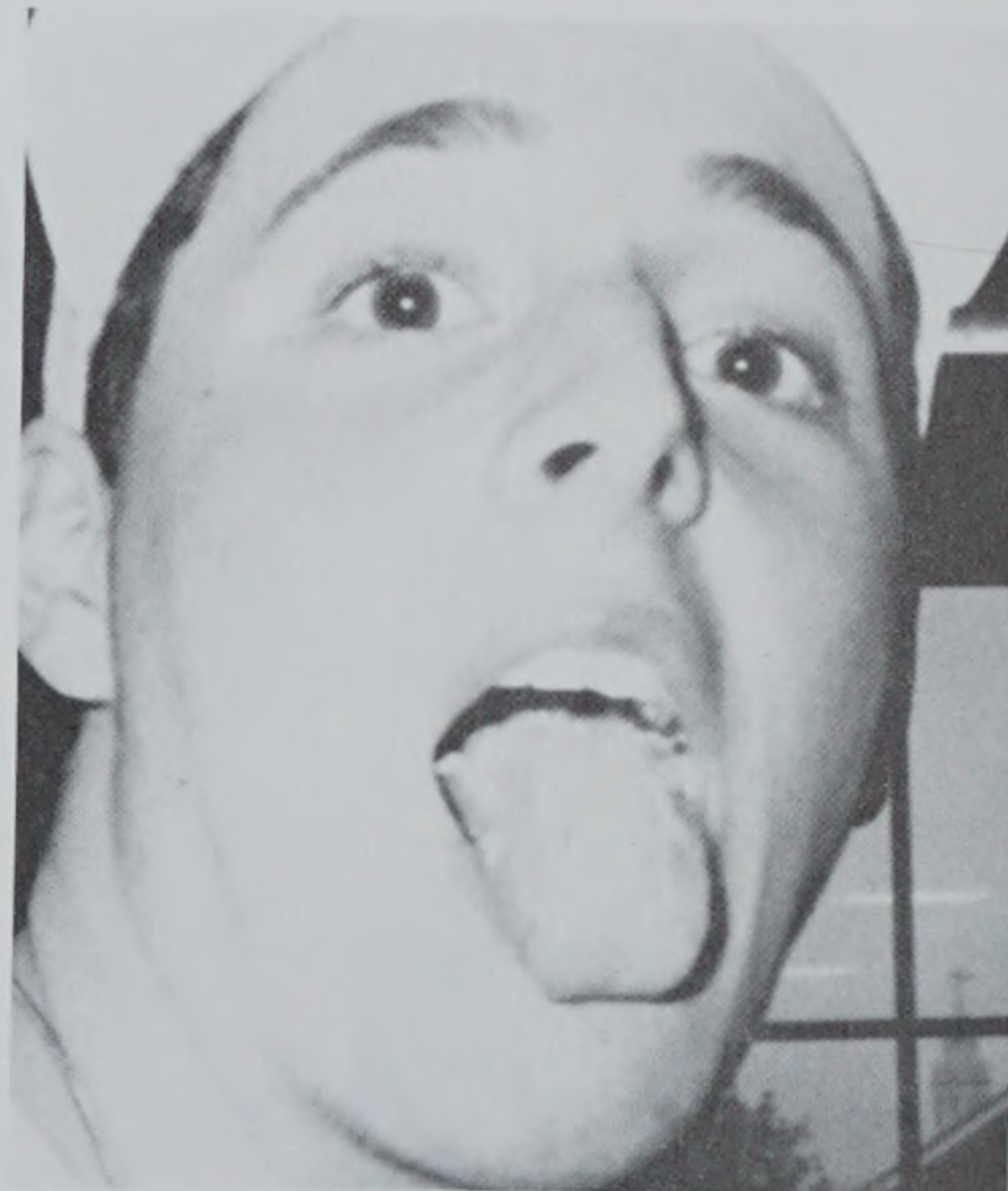
Other \_\_\_\_\_

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Comments: \_\_\_\_\_

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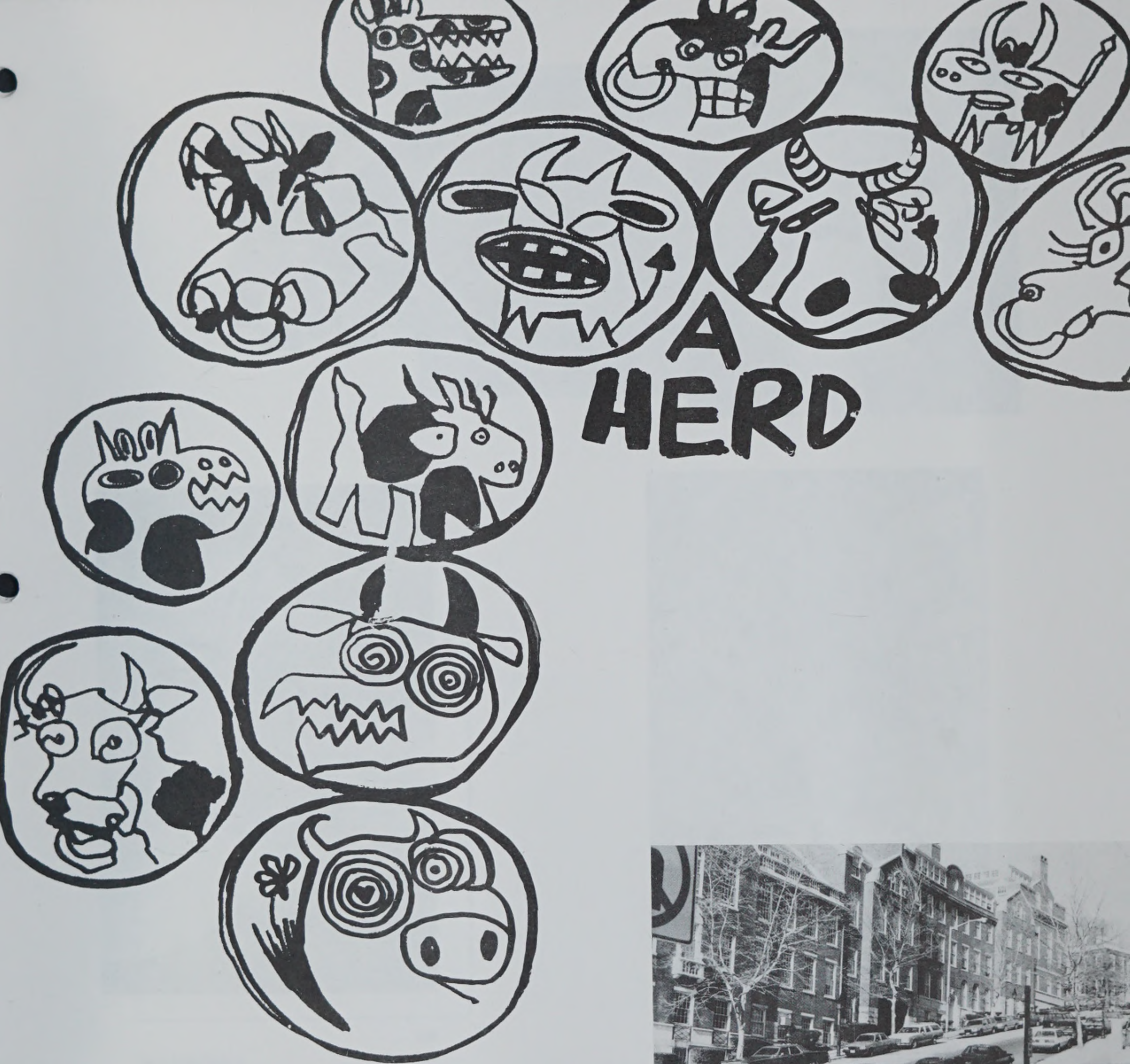




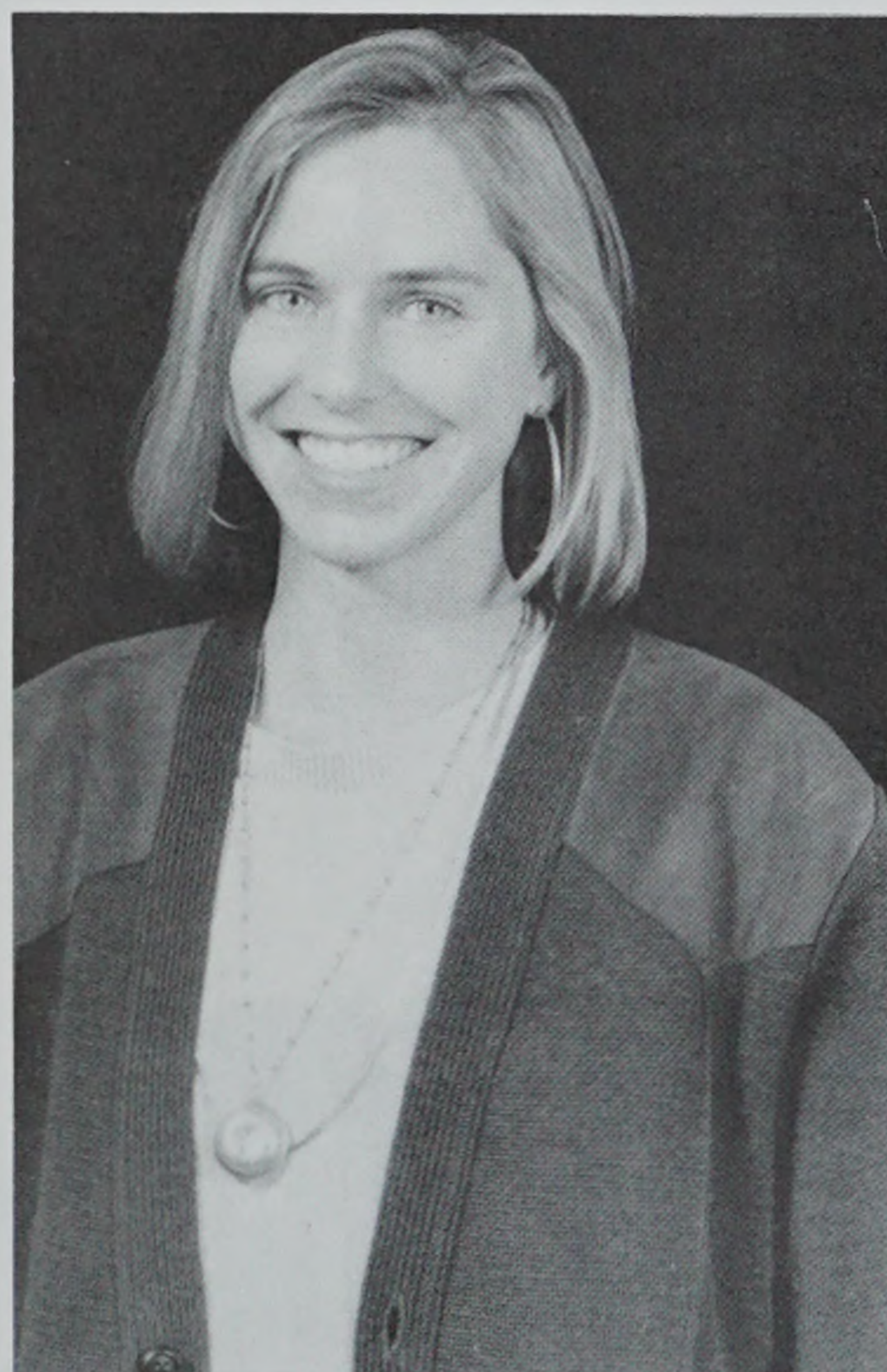
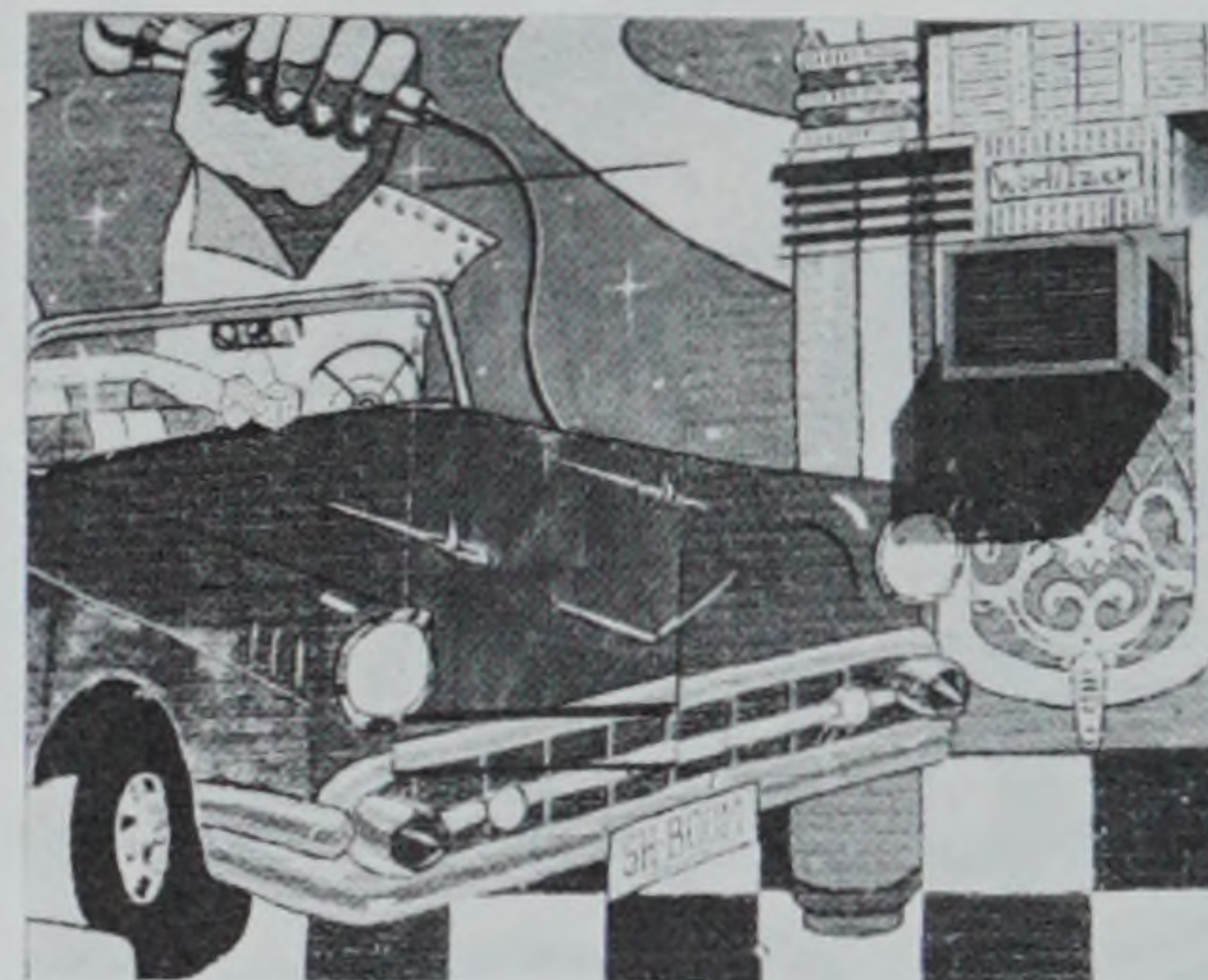
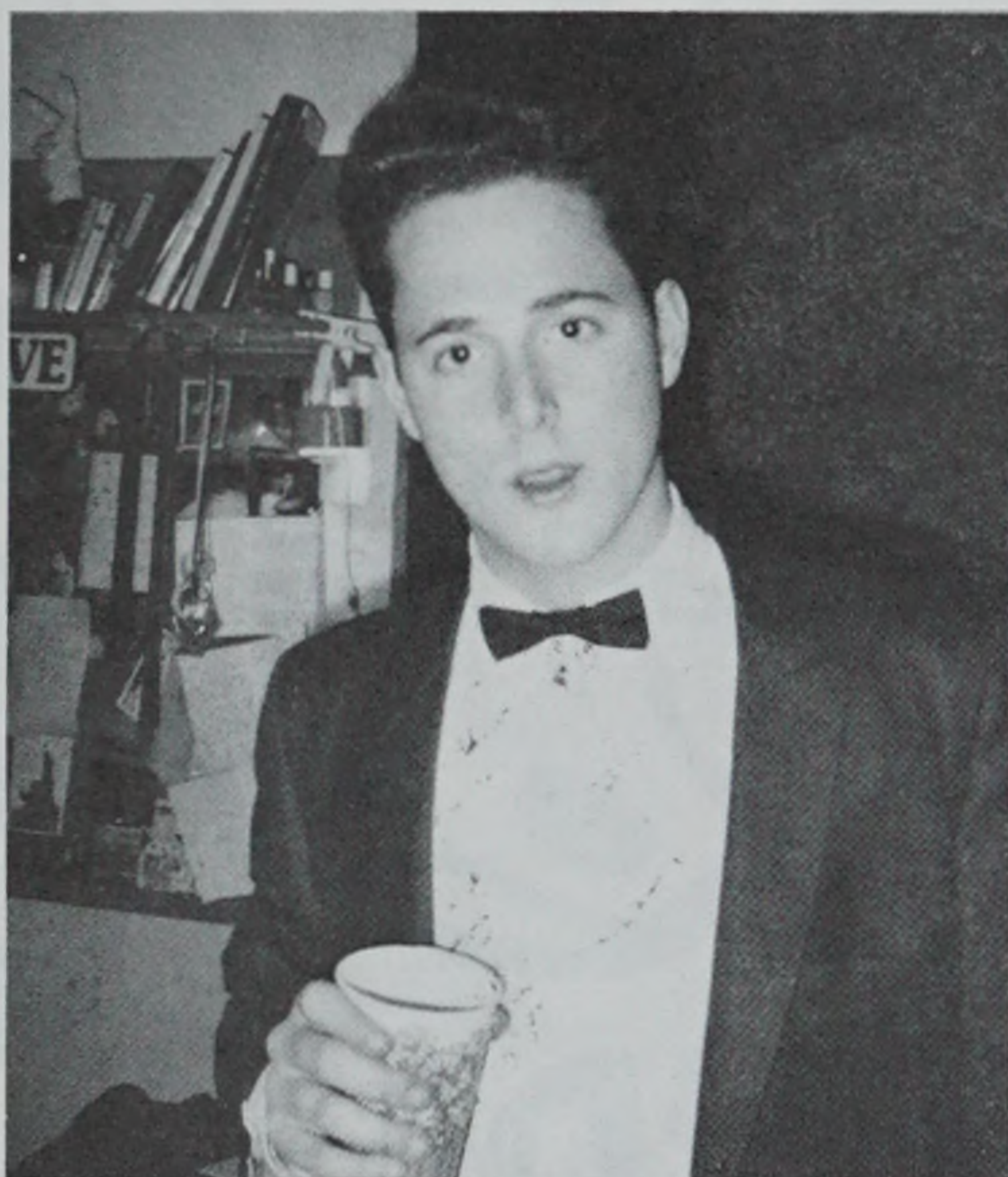


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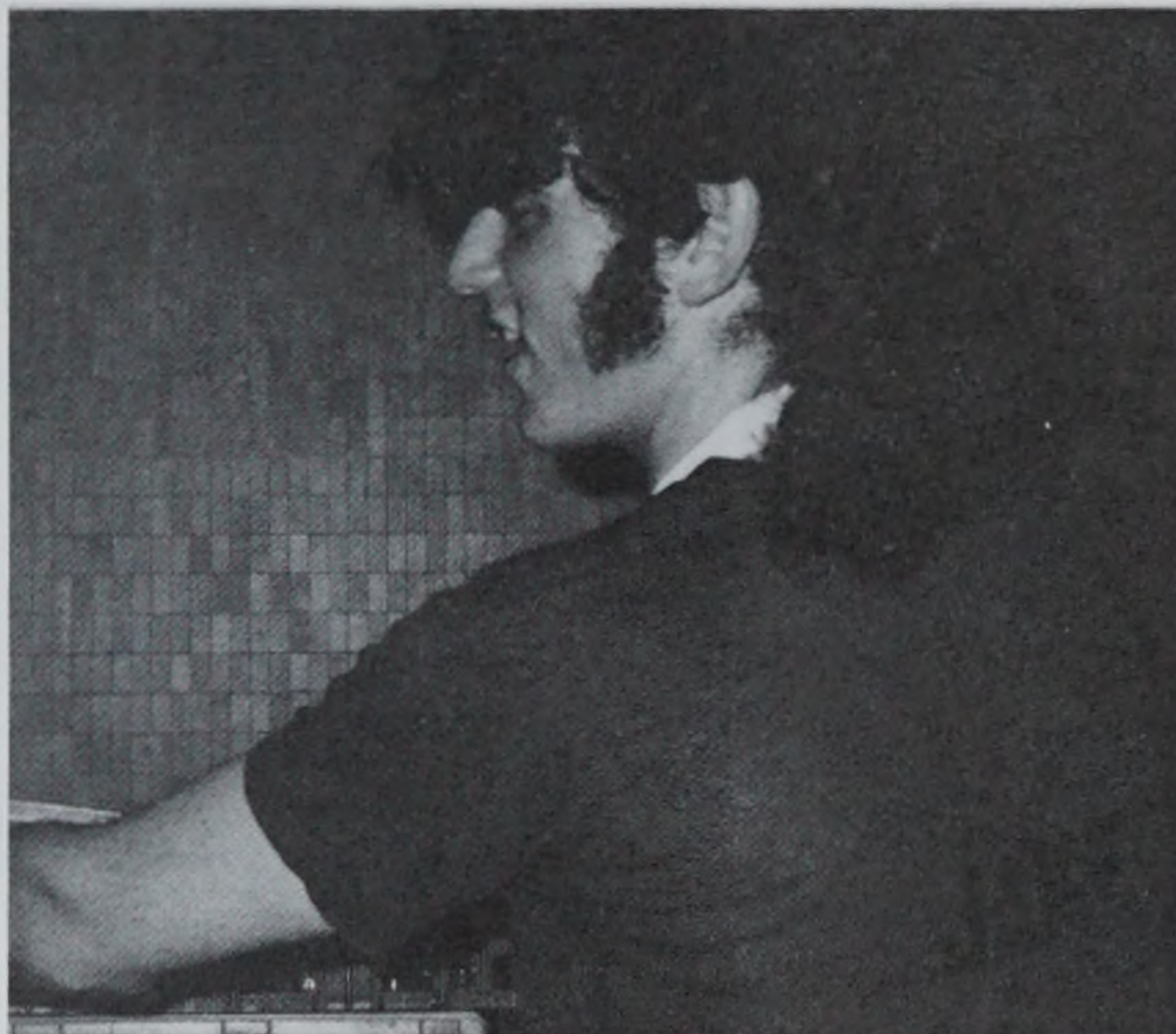


Amy MacIntyre  
Illustration  
Box 141  
Saunderstown, RI 02840  
2.28.69

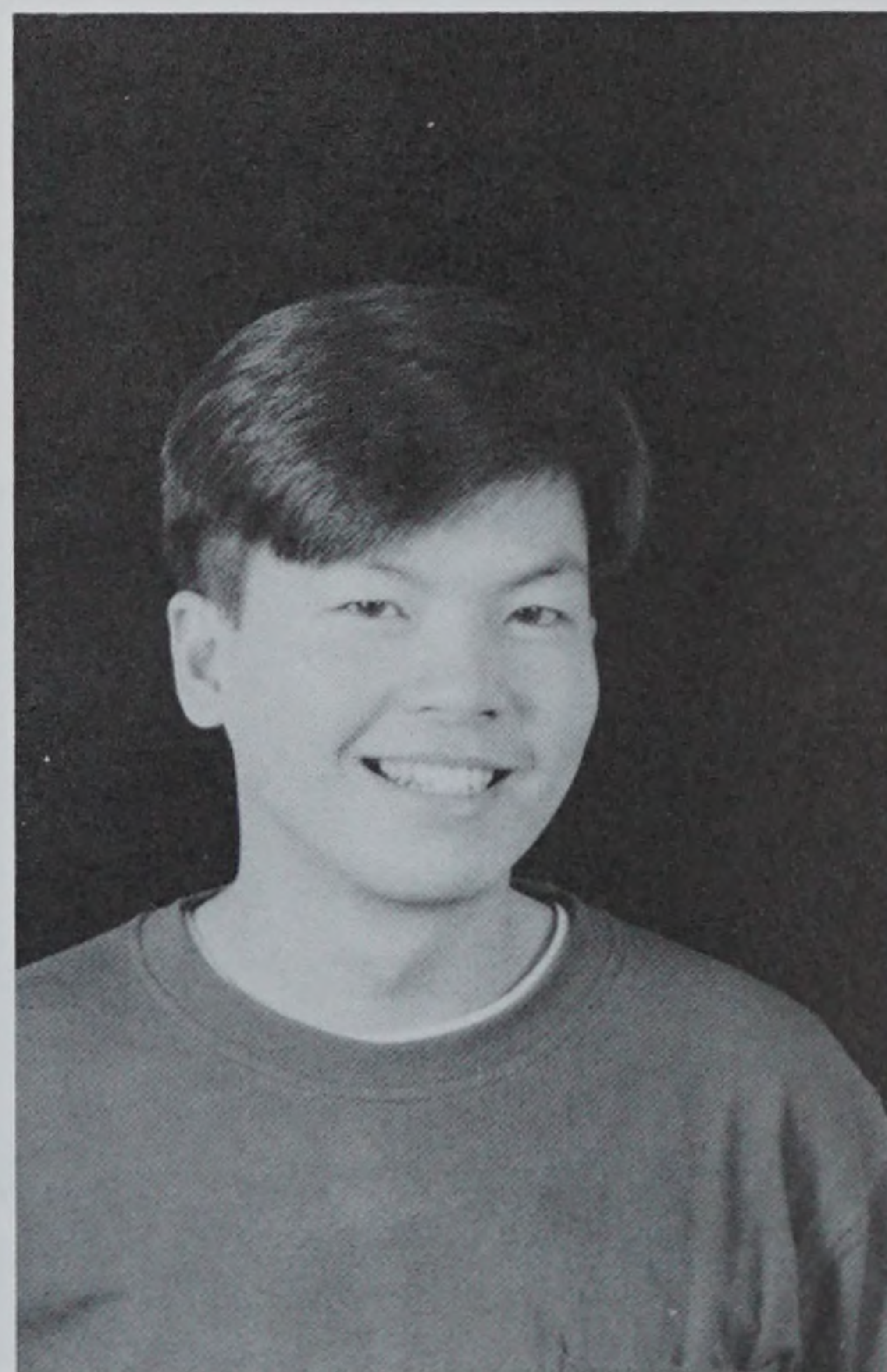


Mack  
Graphic Design  
239 Lake Avenue  
Trumbull, CT 06611  
2.26.69





Phoebe Virginia MacKinlay  
Apparel  
1127 Crystal Lake Drive  
Virginia Beach, VA 23451  
6.28.69



Joseph L. Maer  
Architecture  
3830 N. Lake Orlando Pkwy.  
Orlando, FL 32808  
11.18.66

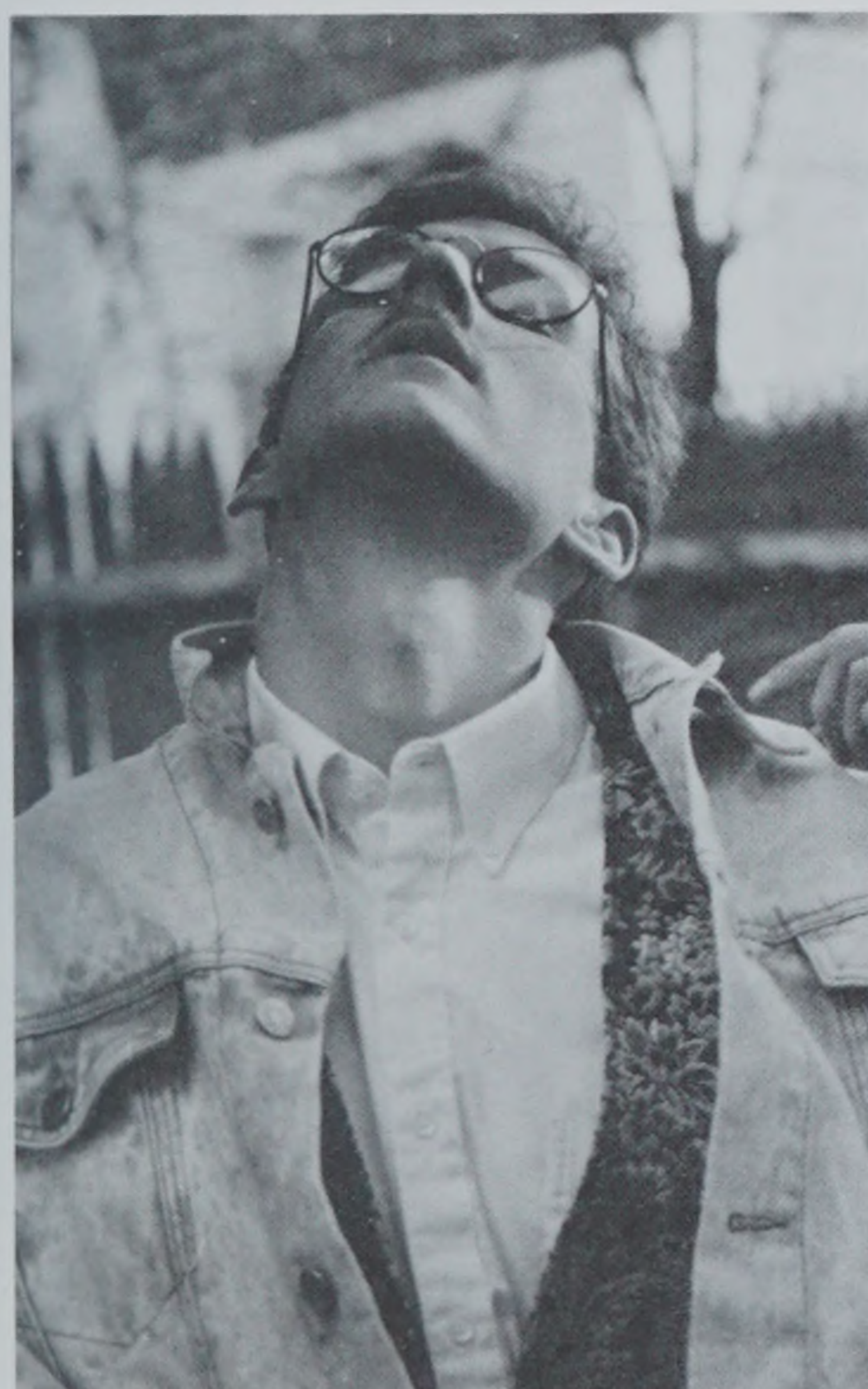




Rebecca Magill  
Printmaking  
525 Jackson Street  
Denver, CO 80206  
10.6.58

Andrea Maiato  
Apparel  
12 Philip Drive  
Somerset, MA 02726  
7.19.69



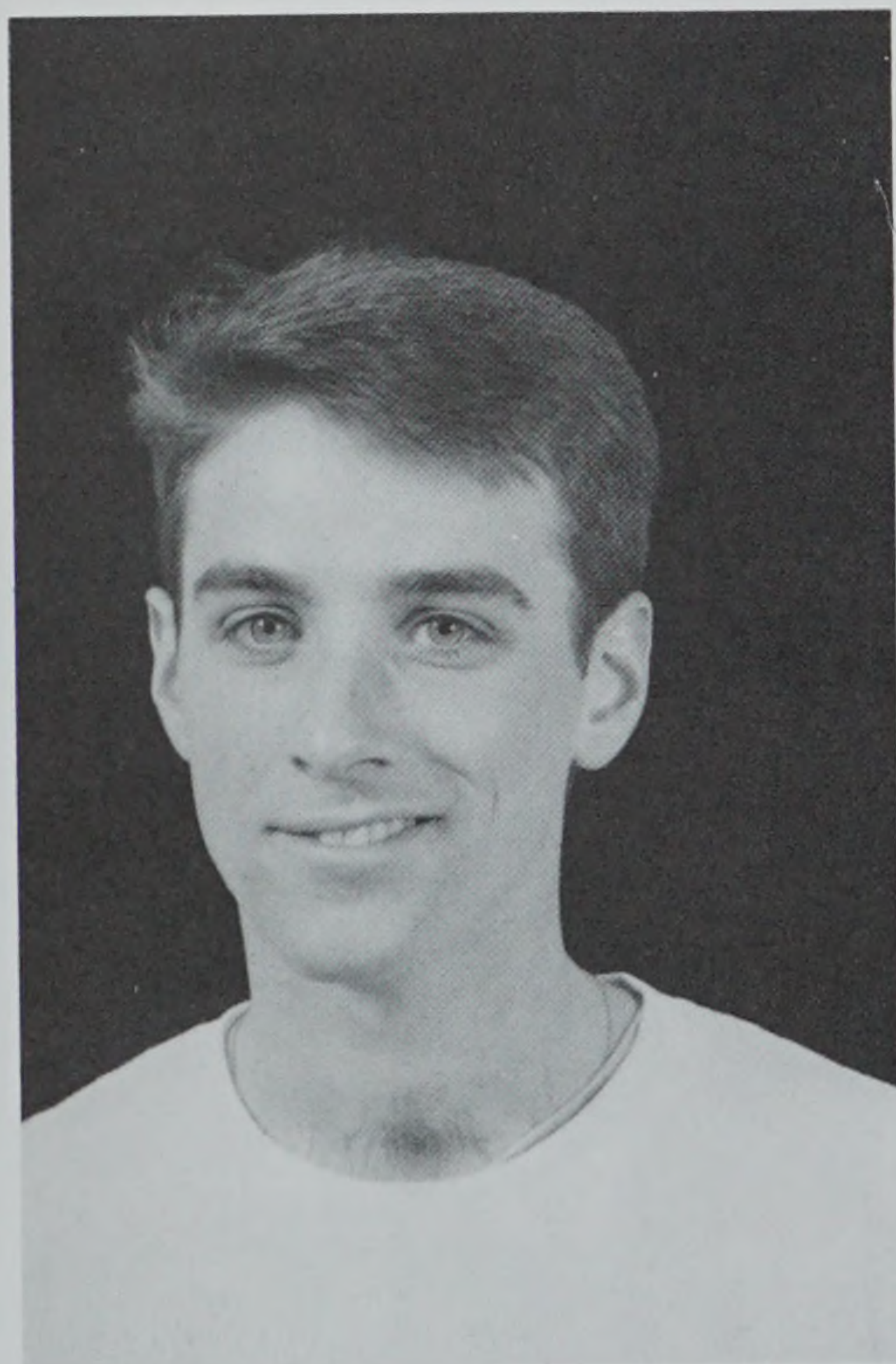
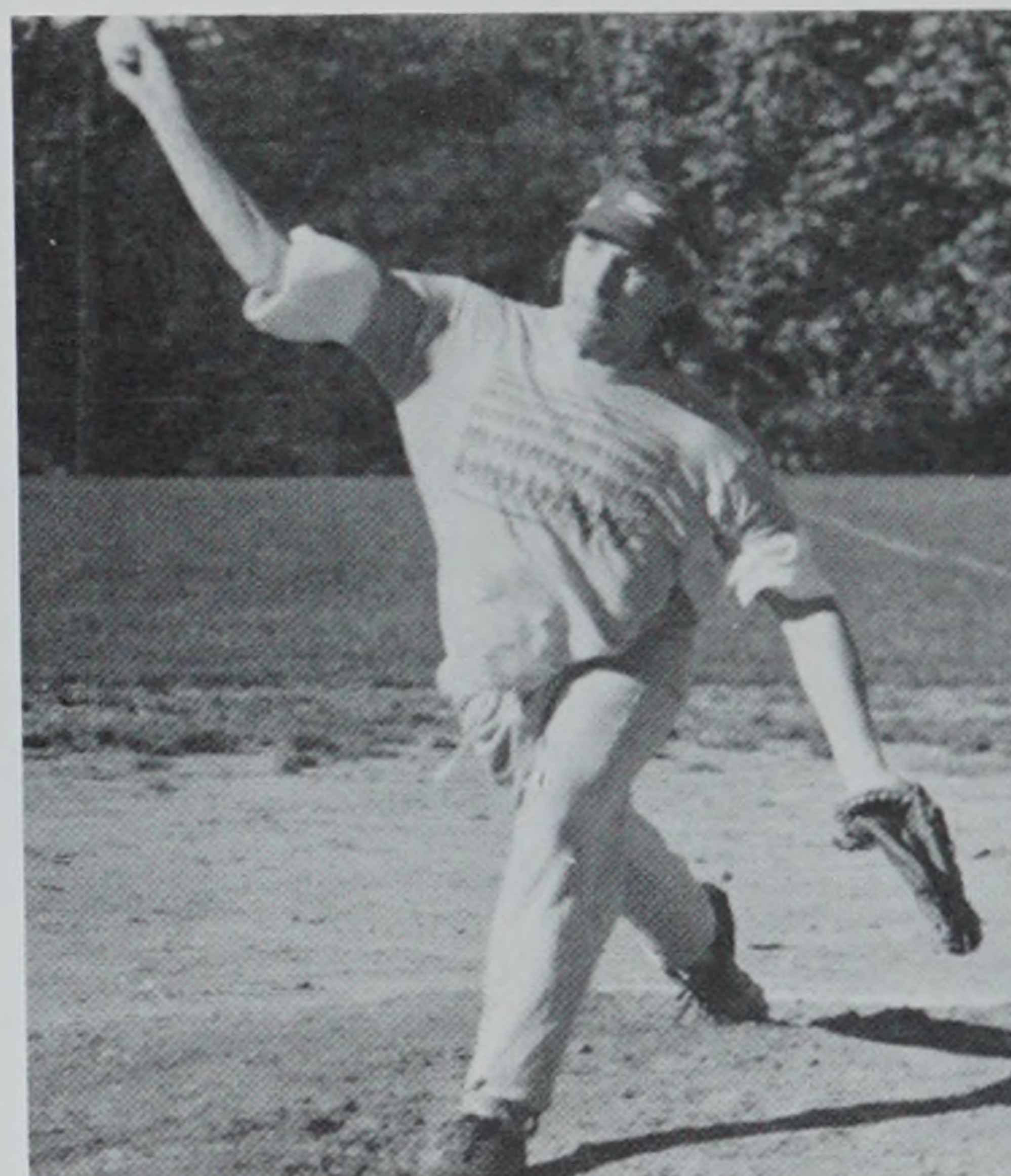


Adam Christopher Maki  
Graphic Design  
176 Lake Street  
Pembroke, MA 02359  
5.21.69

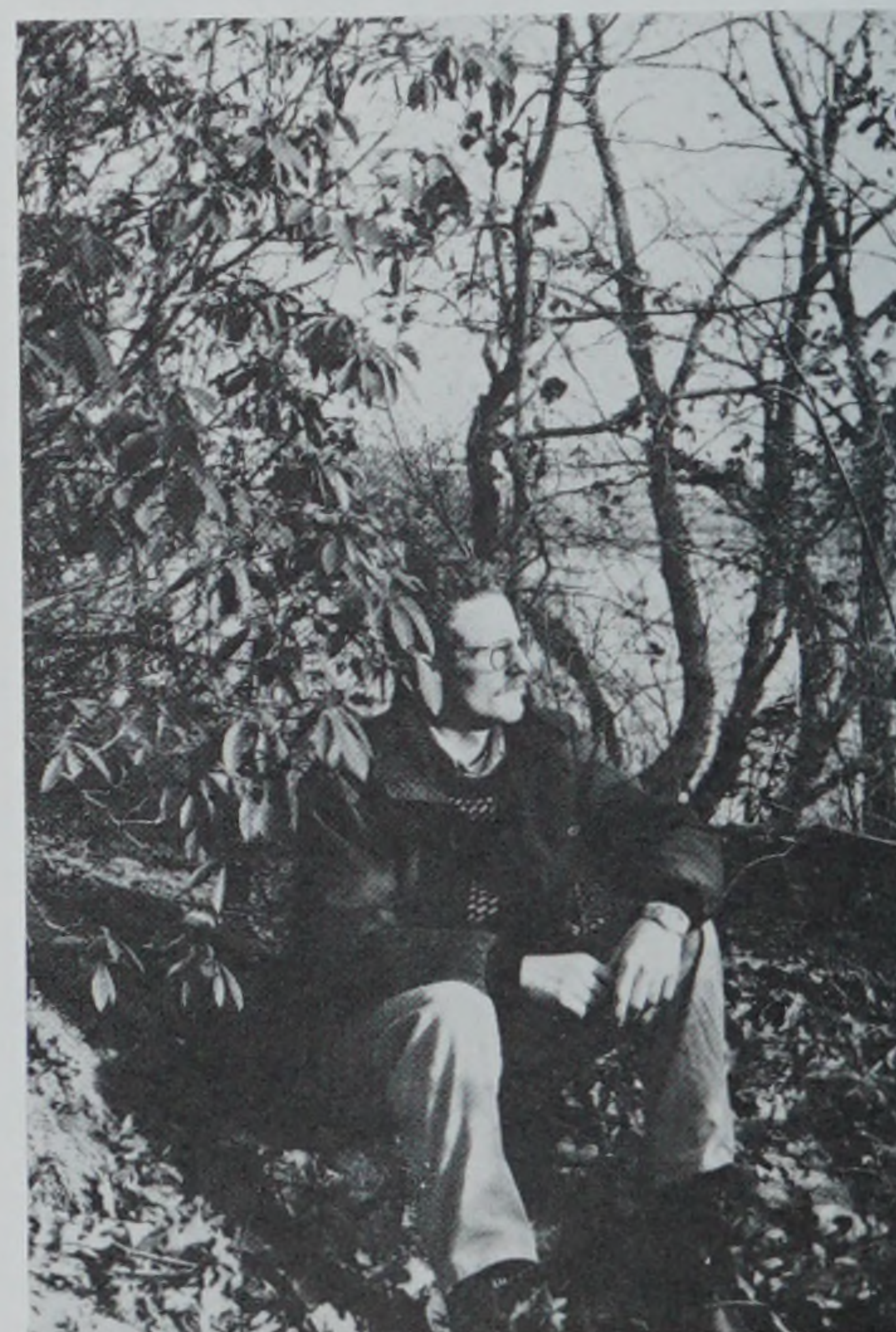


Christopher Malone  
Graphic Design  
54 Apple Valley Drive  
Sharon, MA 02067  
8.20.68



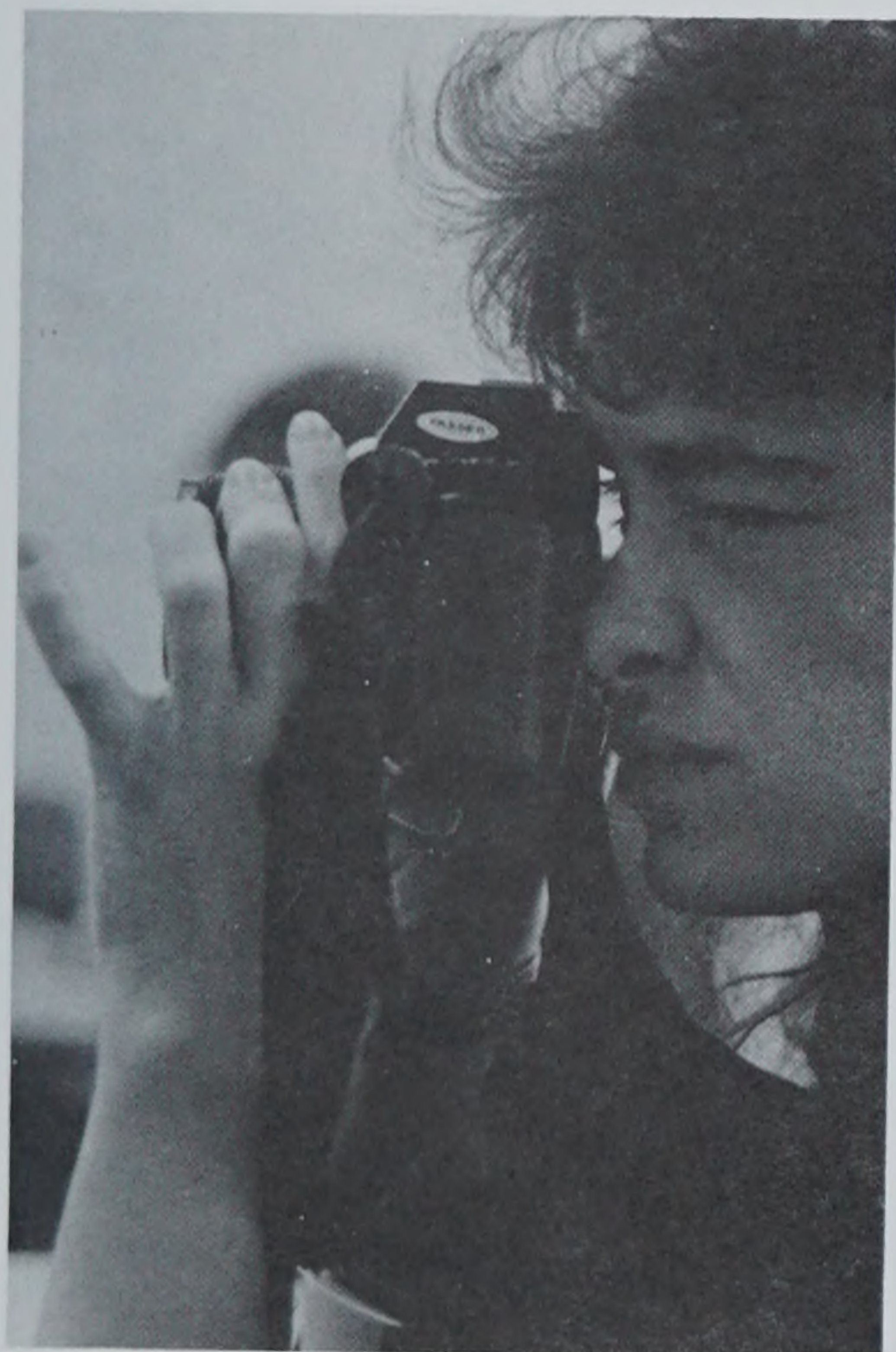


William F. Maneri  
Architecture  
11 Merry Hill Road  
Poughkeepsie, NY 12603  
6.24.68

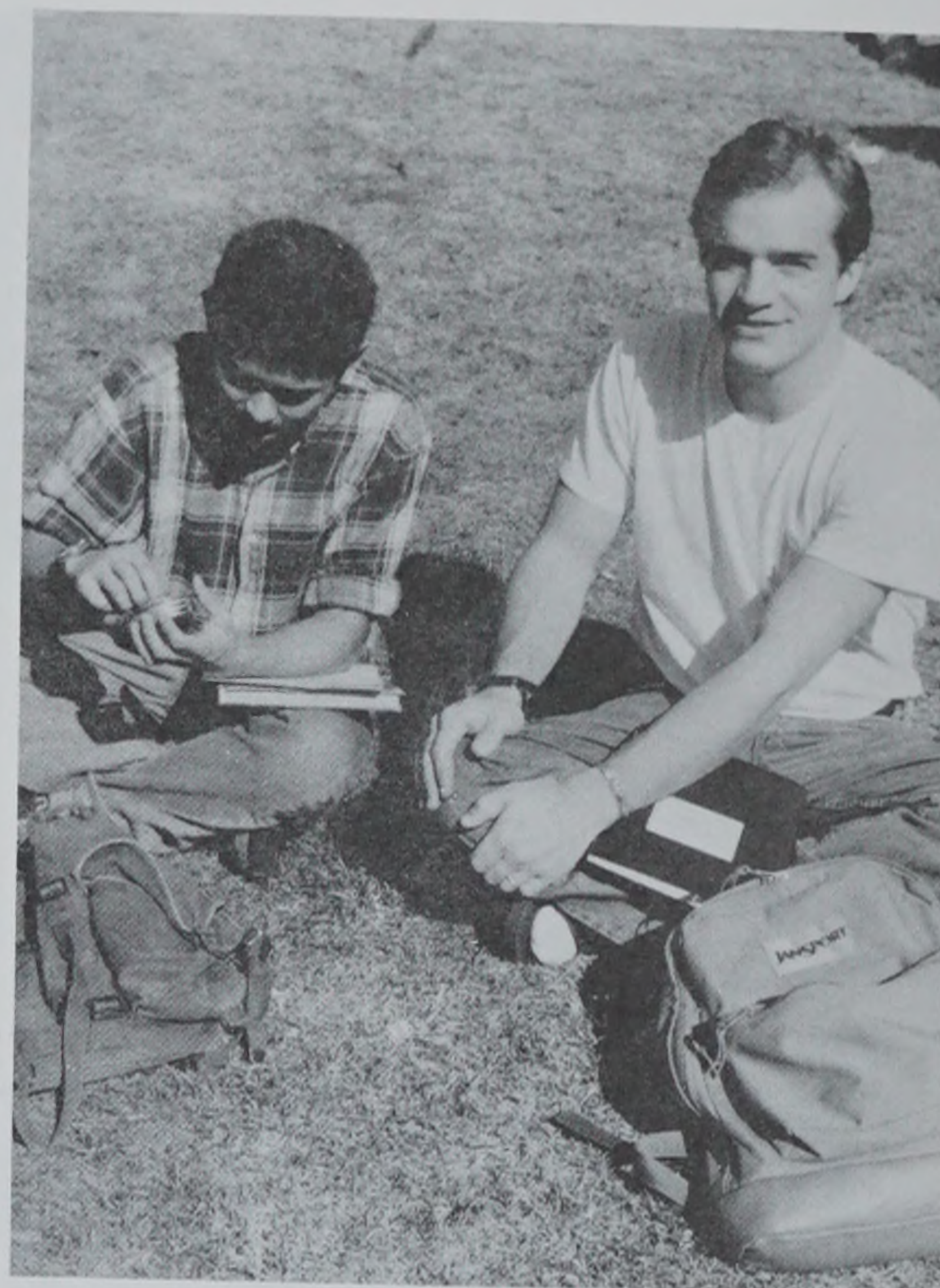


Jonathan Geoffrey Manheim  
Architecture  
P.O. Box 35 18 Lucia Road  
Marblehead, MA 01945  
12.31.66



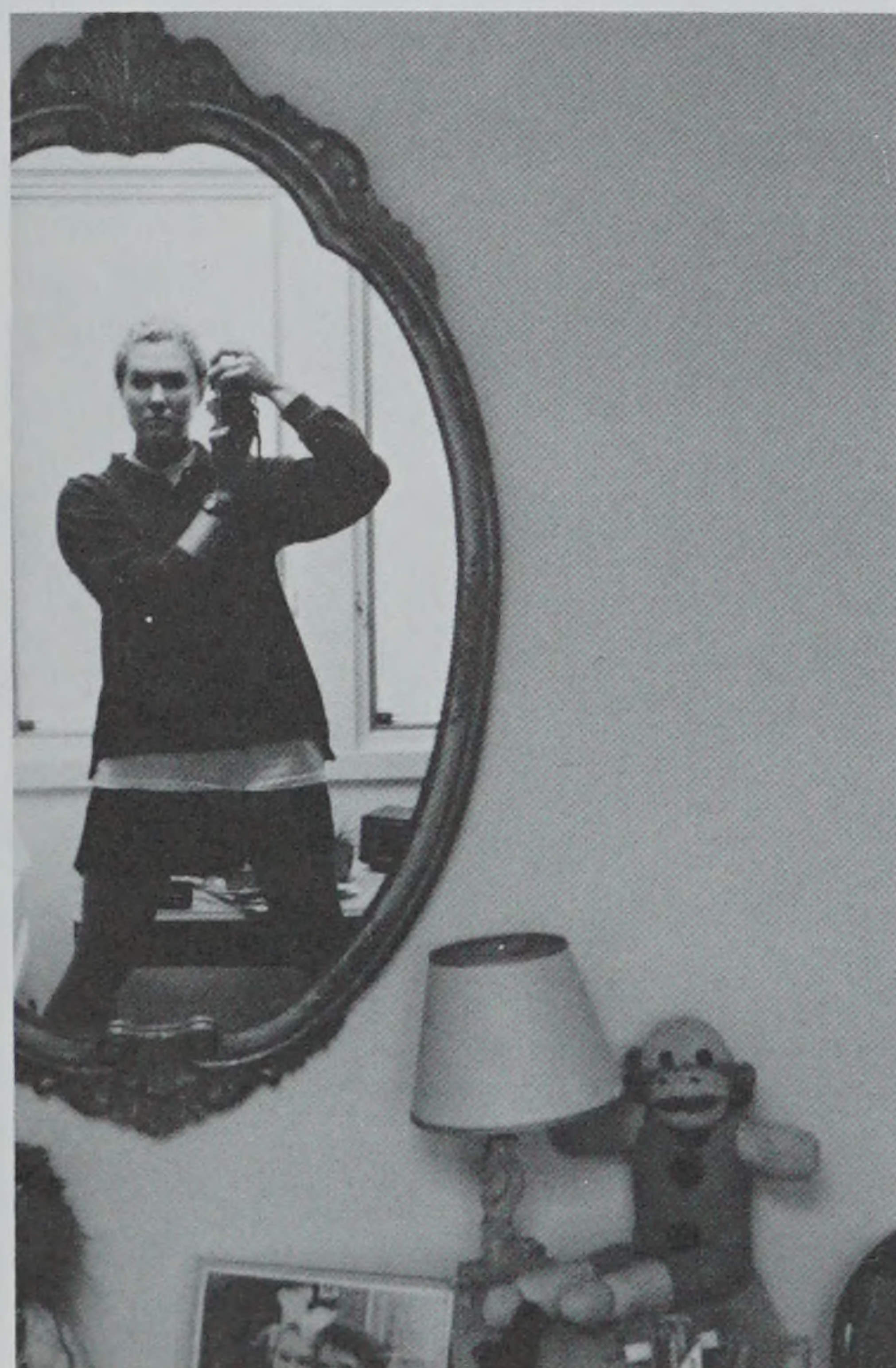


Miryam Mantica  
Graphic Design  
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Managua, Nicaragua  
7.16.66



Christine Marchand  
Illustration  
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Manchester, NH 03102  
4.11.69





Alexandra Marculewicz  
Graphic Design  
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Essex, MA 01929  
6.14.68

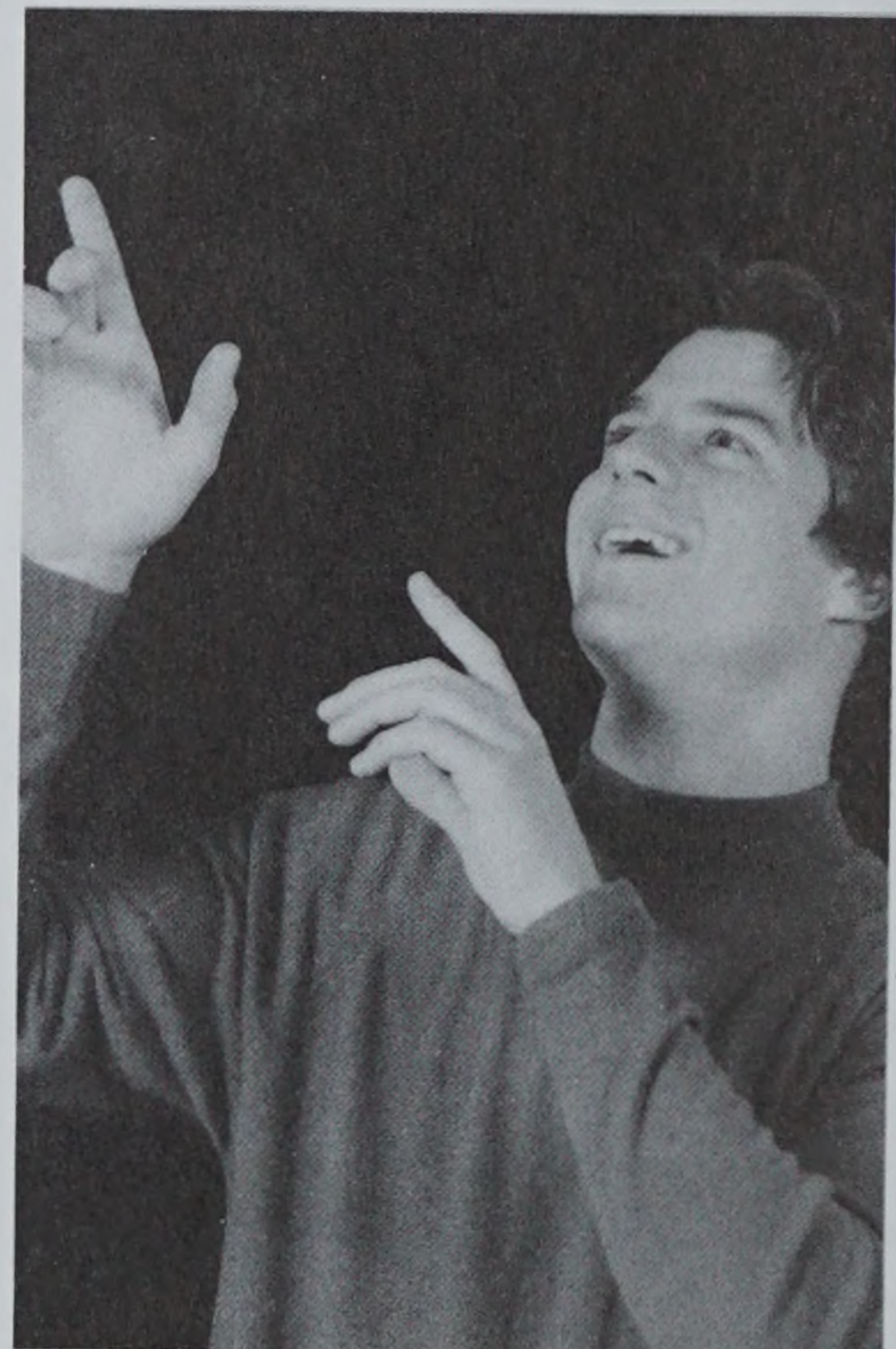


Maria Mariotti  
Illustration  
303 Causeway Street  
Jefferson, MA 01522  
5.18.68



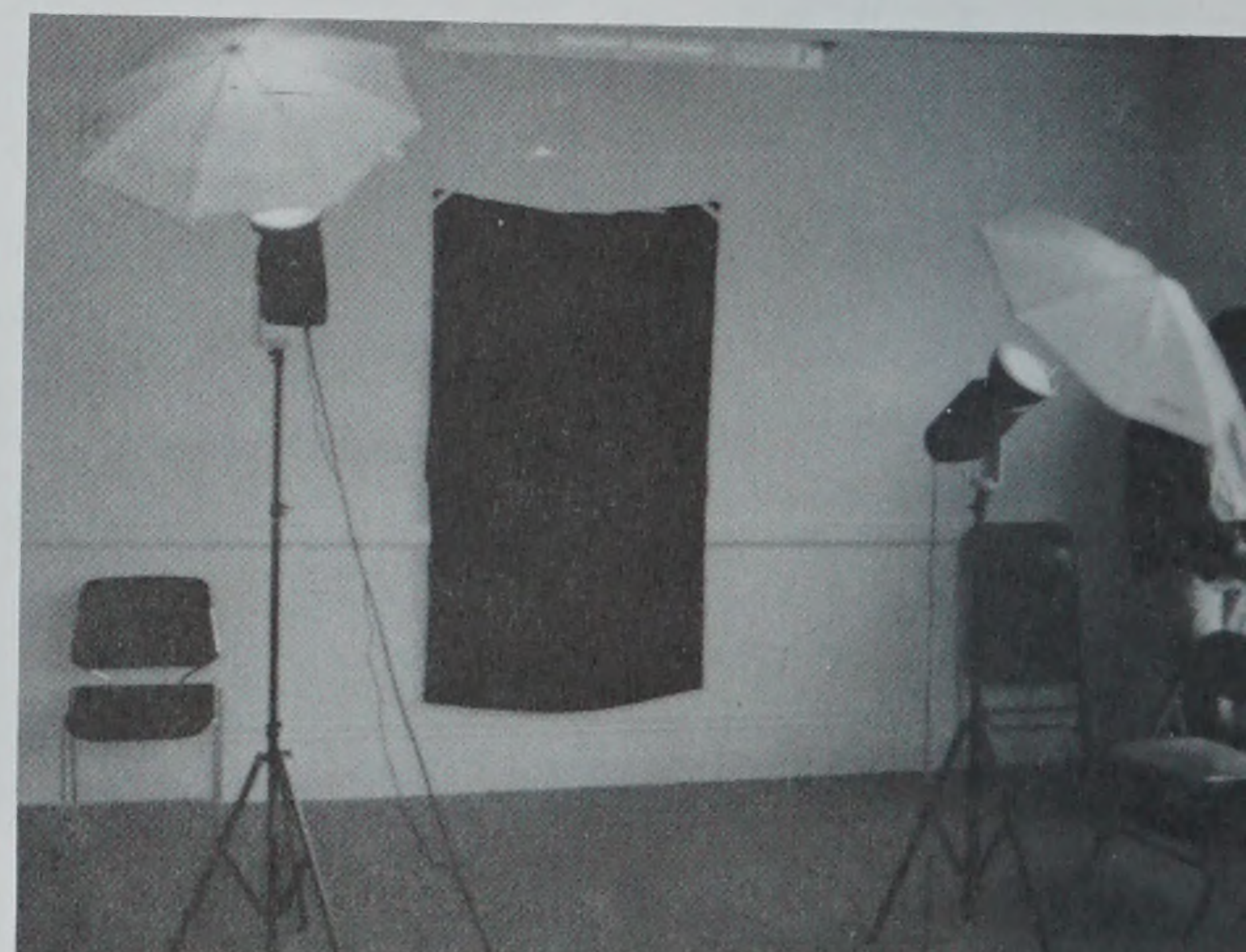
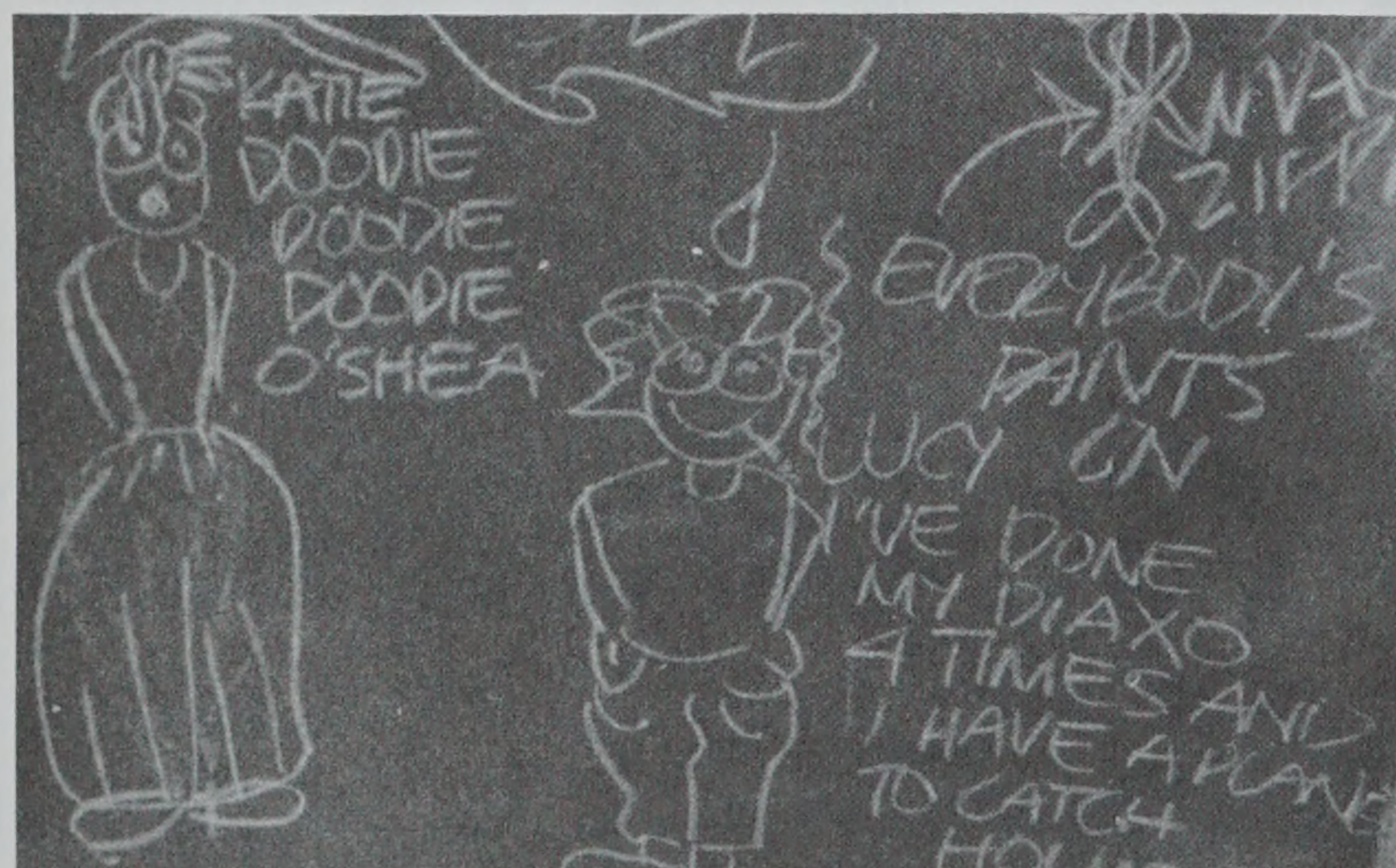


Michael Thomas Martella  
Architecture  
531 Briarwood Road  
Glenside, PA 19038  
11.11.68

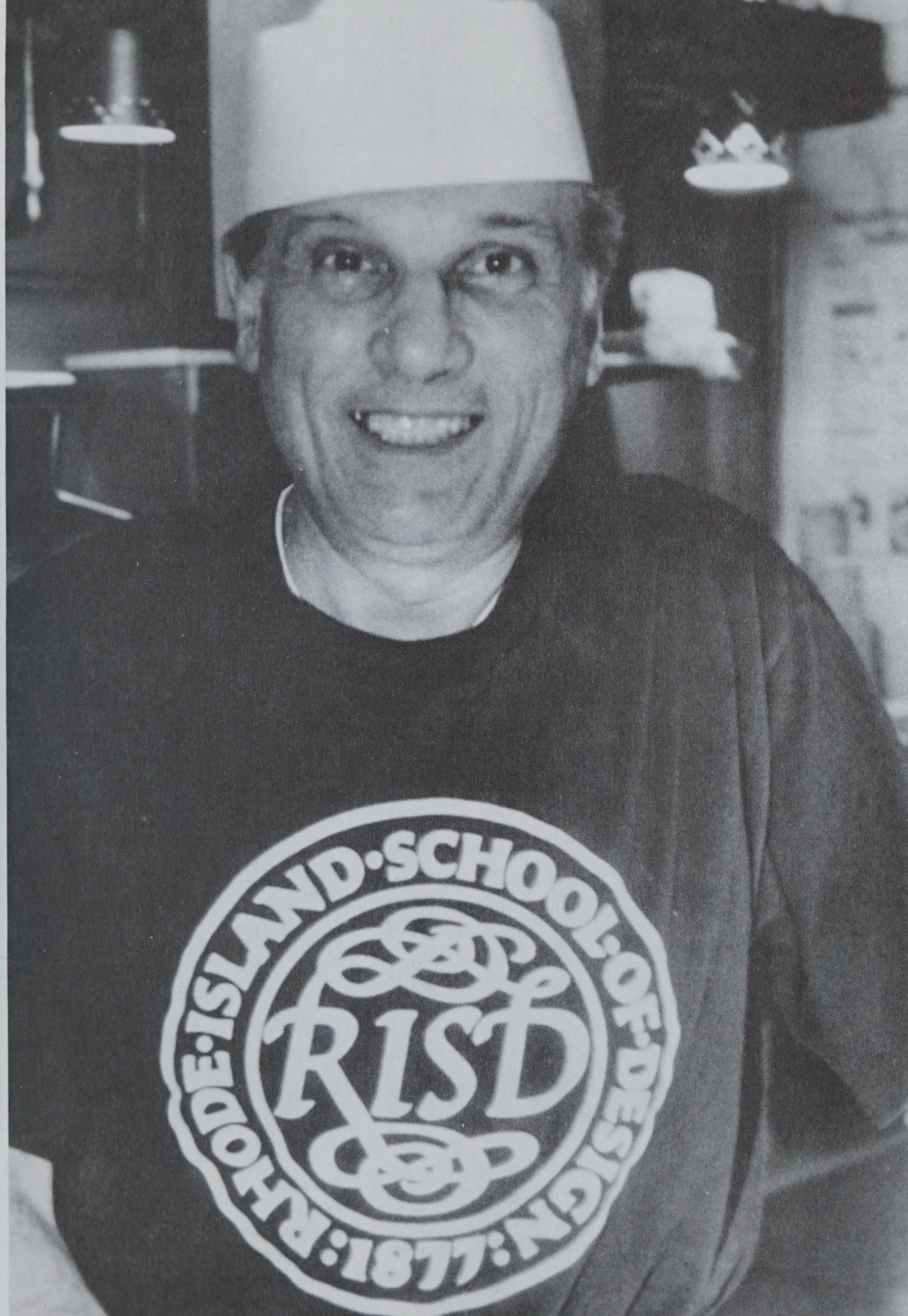


Federico Martini  
Film Video  
Libertad 1584 / 140A  
1016 Buenos Aires, Argentina  
5.29.69





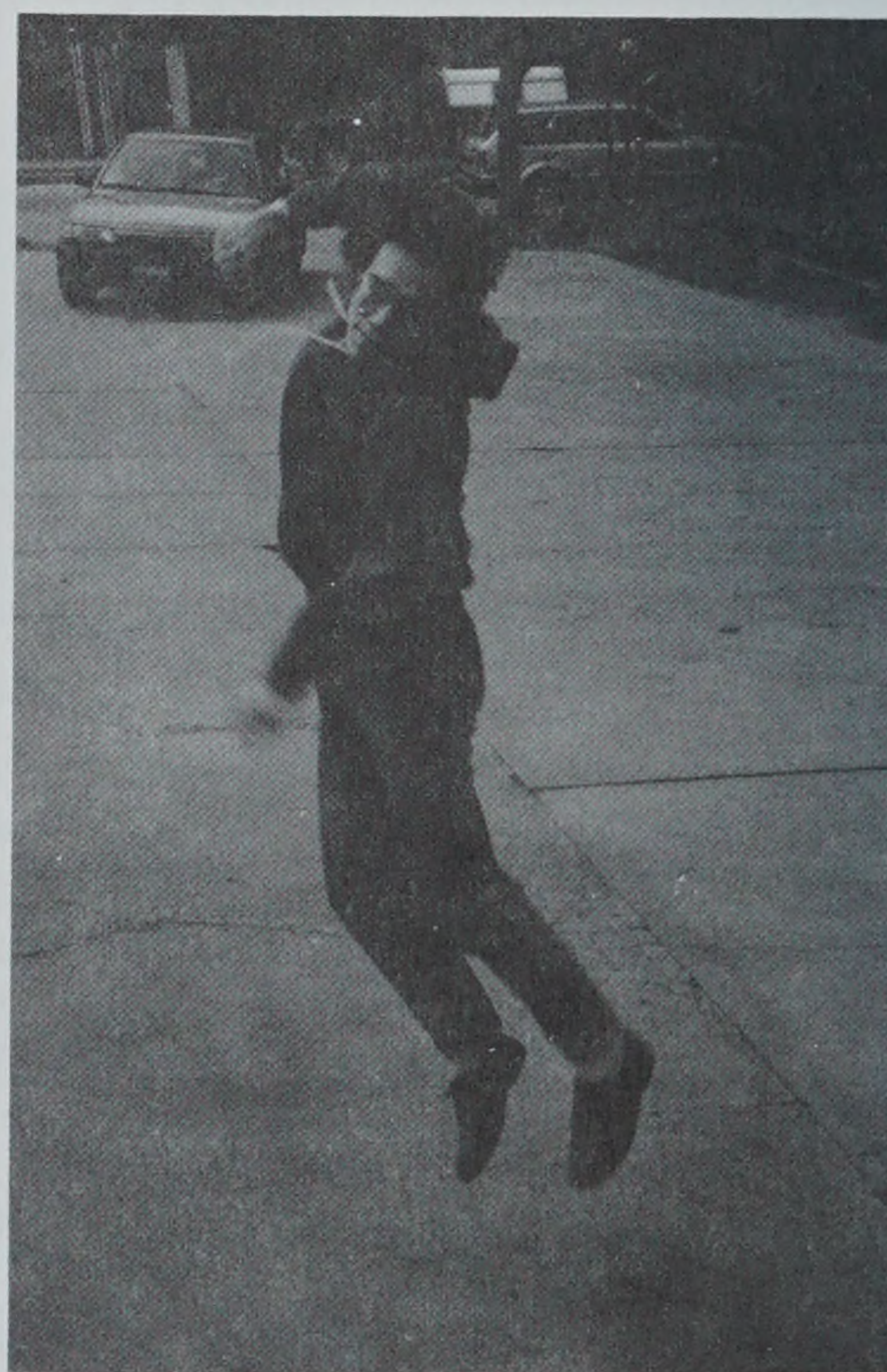








Jack Massey  
Faculty, Freshman Foundation  
116 Chesnut Street  
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Hirokazu Masuda  
Sculpture  
5-1-26 Sugita Isogo-ku  
Yokohama, Japan 235  
4.11.69

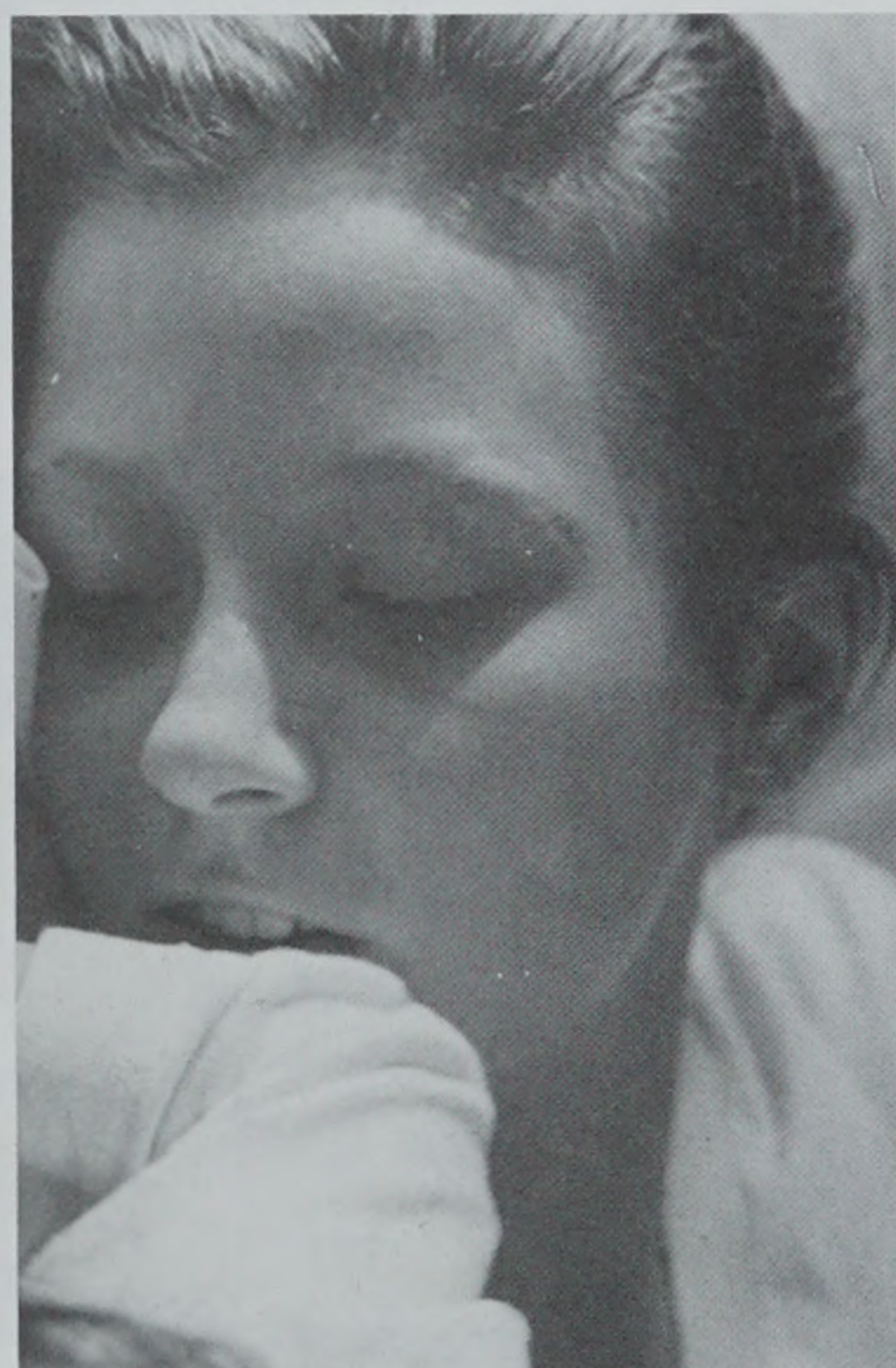




Yomi Matsuoka  
Industrial Design  
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Yokohama, Japan 235  
6.8.68

Beth Mattis  
Ceramics  
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Wakefield, RI 02879  
9.28.69



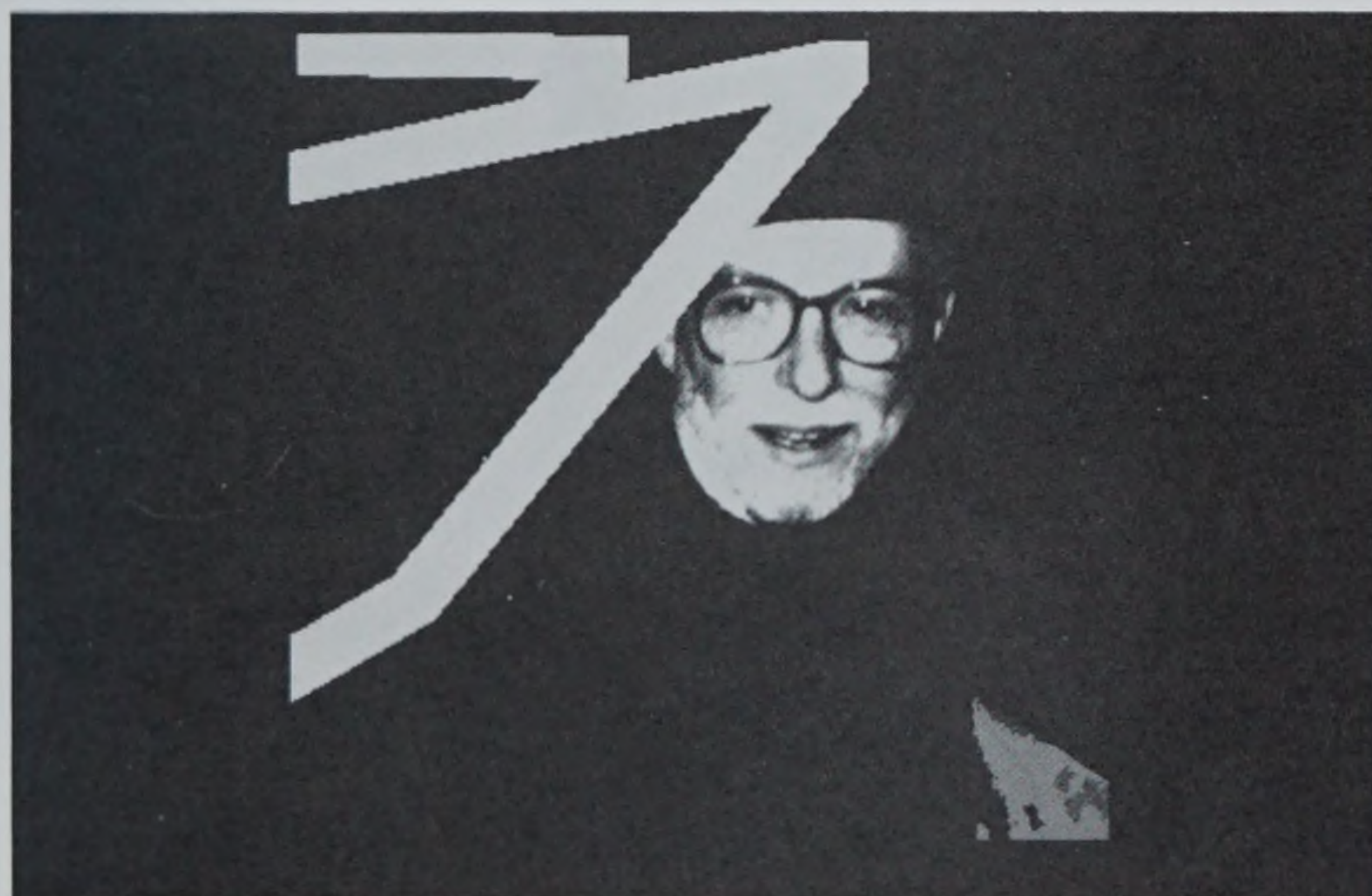


Melanie McArtor  
Architecture  
42 Shawnee Court  
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9.26.69

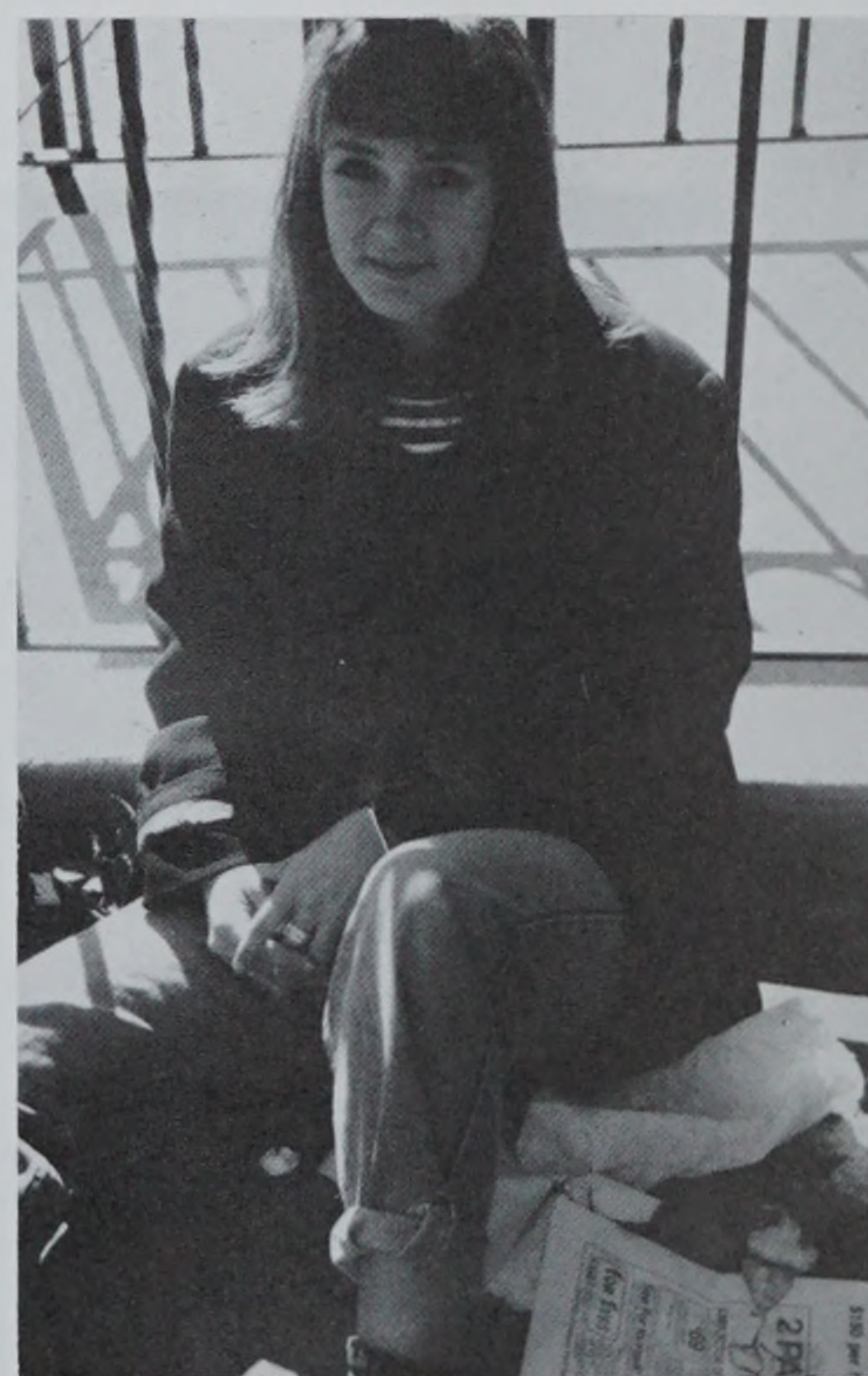


Margaret McCartney  
Illustration  
3809 Hanawha Street NW  
Washington, D.C. 20015  
8.22.69



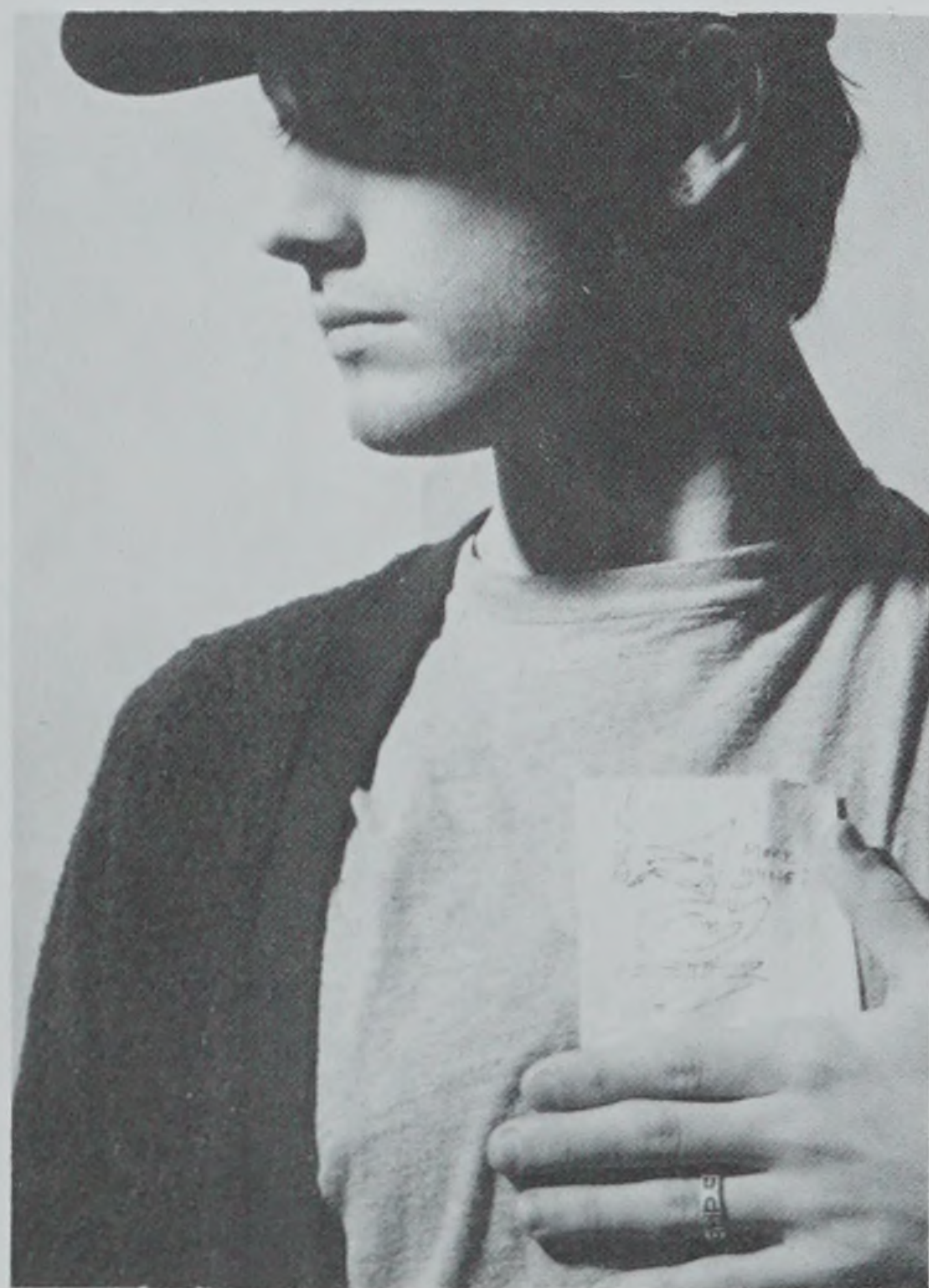
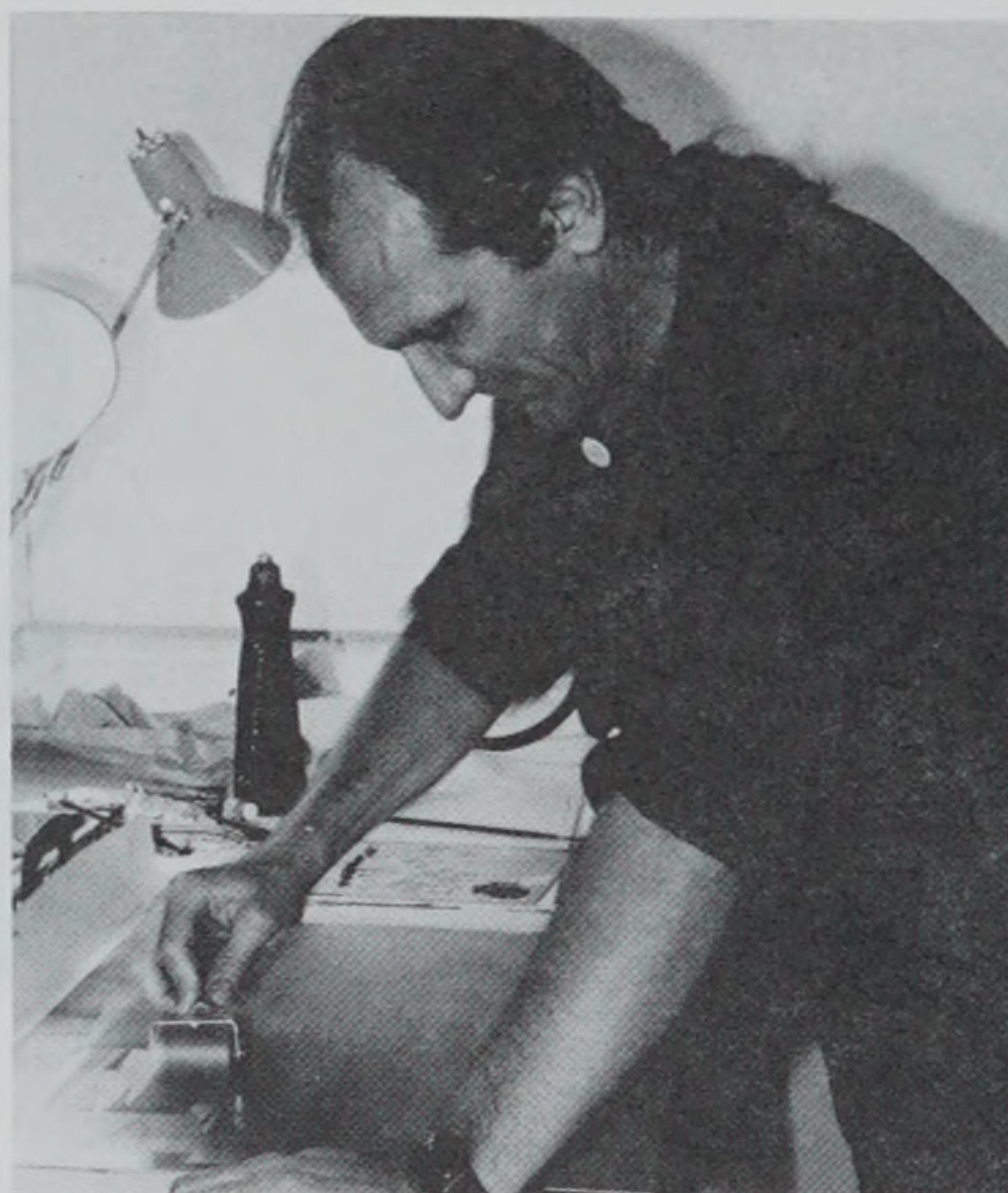


Preston McClanahan  
Faculty, Graphic Design  
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12.23.33



Christina McClellan  
Architecture  
Route 20  
Gray, TN 37615  
10.23.64



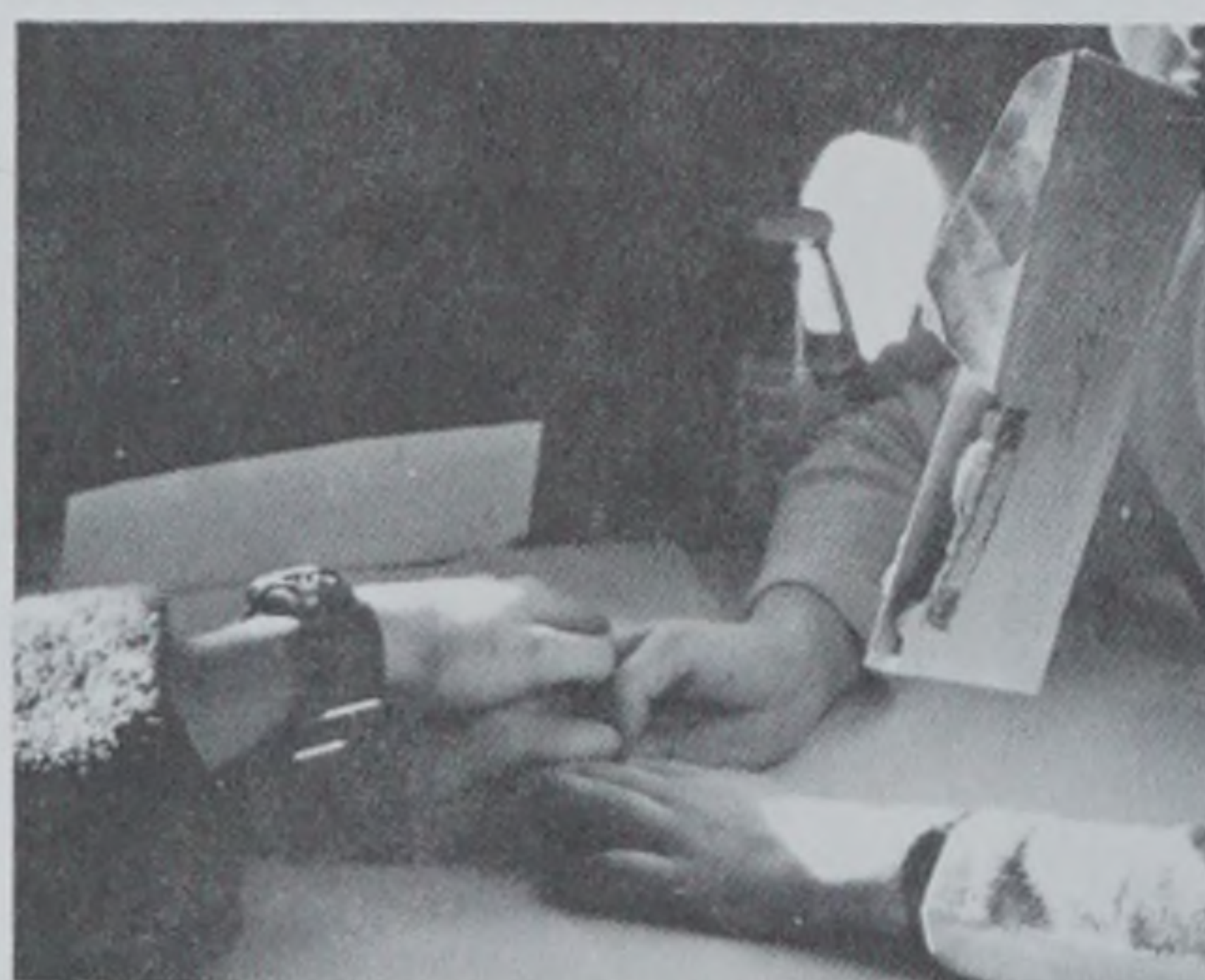


Timothy McElreath / E. Duck  
Photography / Philosophy  
Unbridge / Somewhere in France  
4.15.69 / 9.27.47



Melissa McGill  
Sculpture  
57-44 244th Street  
Douglaston, NY 11362  
3.15.69

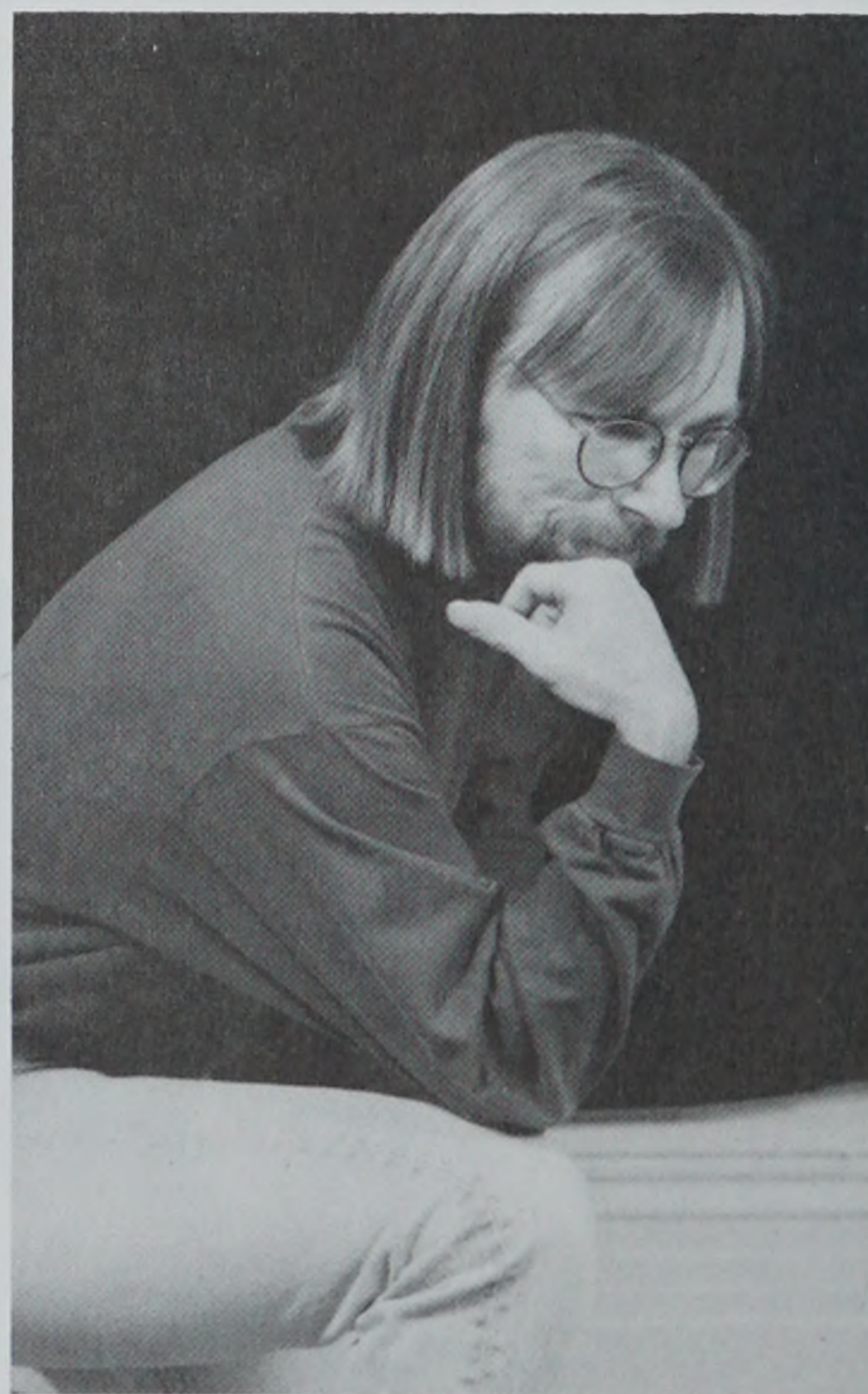








Rachel Hargas  
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Sarasota, FL 34239  
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Don Heefer  
Faculty, Liberal Arts  
6.5.55





Celia Hendrick  
Film Video  
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Rehoboth, MA 02769  
6.23.69



Elizabeth Herr  
Apparel  
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Winston-Salem, NC 27104  
11.16.68



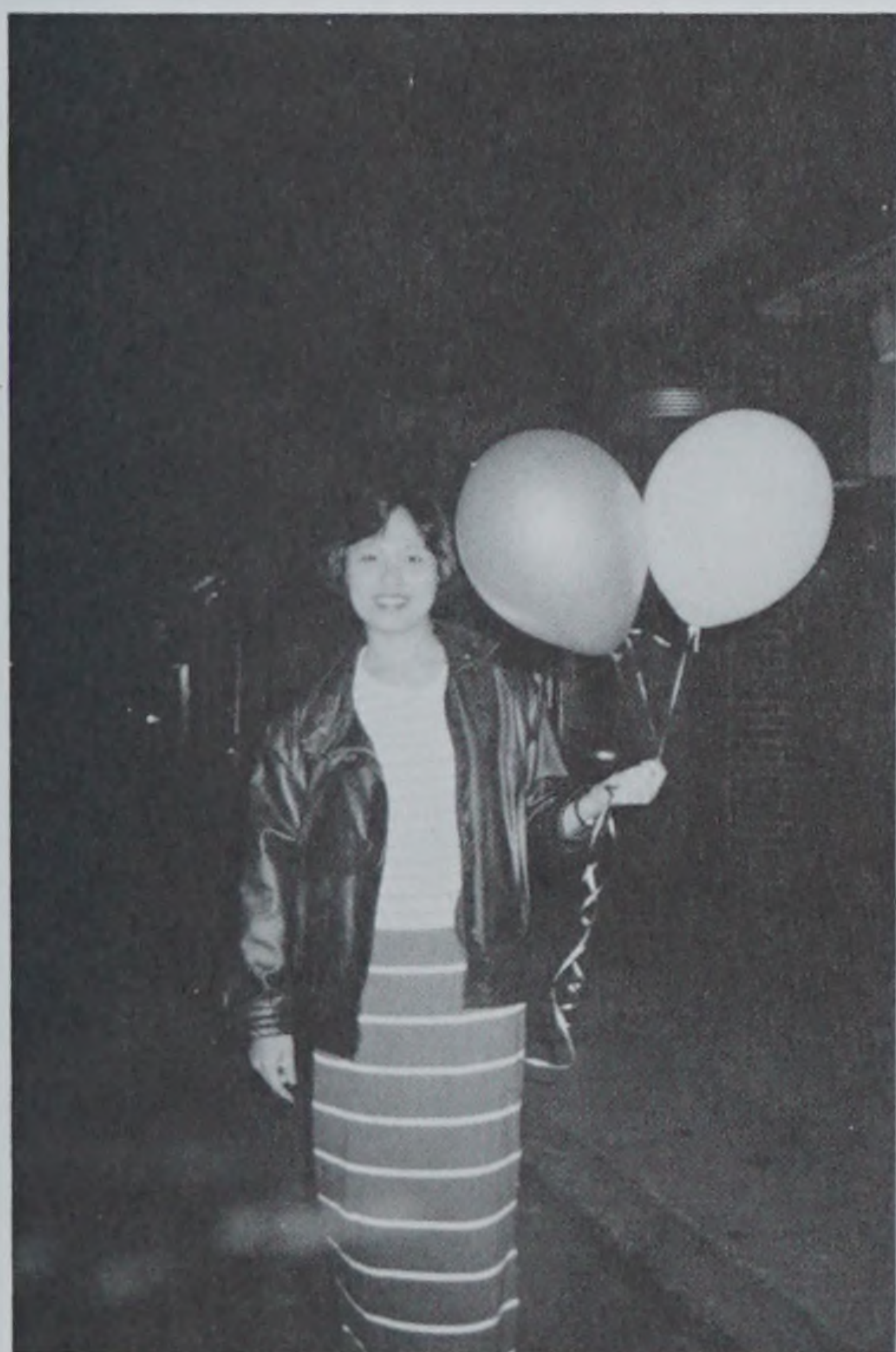


Joseph F. Hilloran  
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Warwick, RI 02888  
1.7.34



Ed Kim  
Illustration  
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Woodstock, NY 12498  
10.1.69





Meekyoung Him  
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8.17.62



Sojung Him  
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14081 Red River Drive  
Centreville, VA 22020  
3.16.68





Jennifer King  
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Poppasquash Road  
Bristol, RI 02809  
3.15.69



René King  
Illustration  
1347 West Beach Street  
Warsaw, IN 46580  
8.26.68



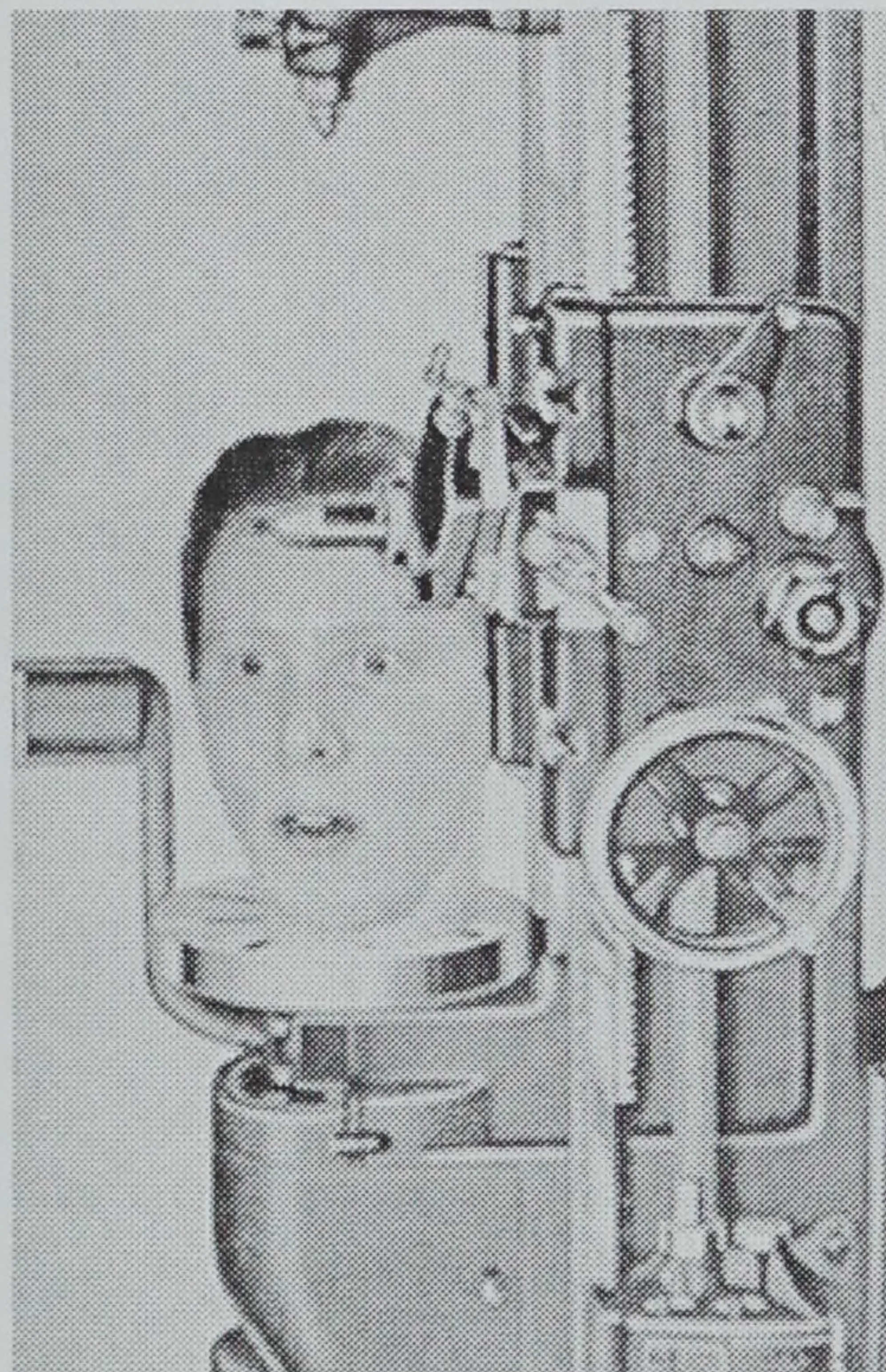
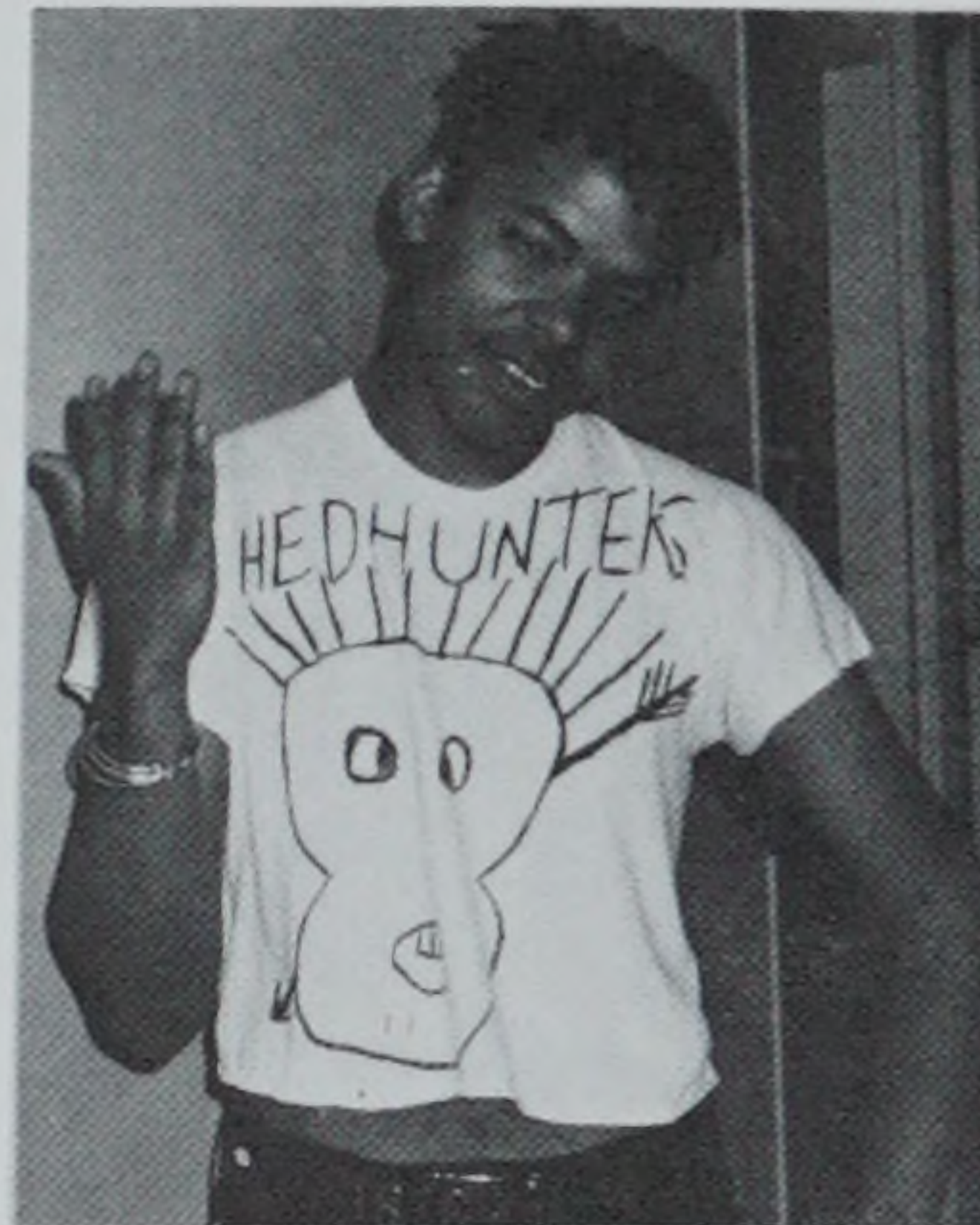


Colin McGreal  
Film Video  
11273 NW 12 Court  
Coral Springs, FL 33071



Christopher T. McIntire  
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Solana Beach, CA 92075  
6.16.69





Francis Xavier McIntyre Jr.  
Industrial Design  
3920 Ednor Road  
Baltimore, MD 21218  
6.2.69

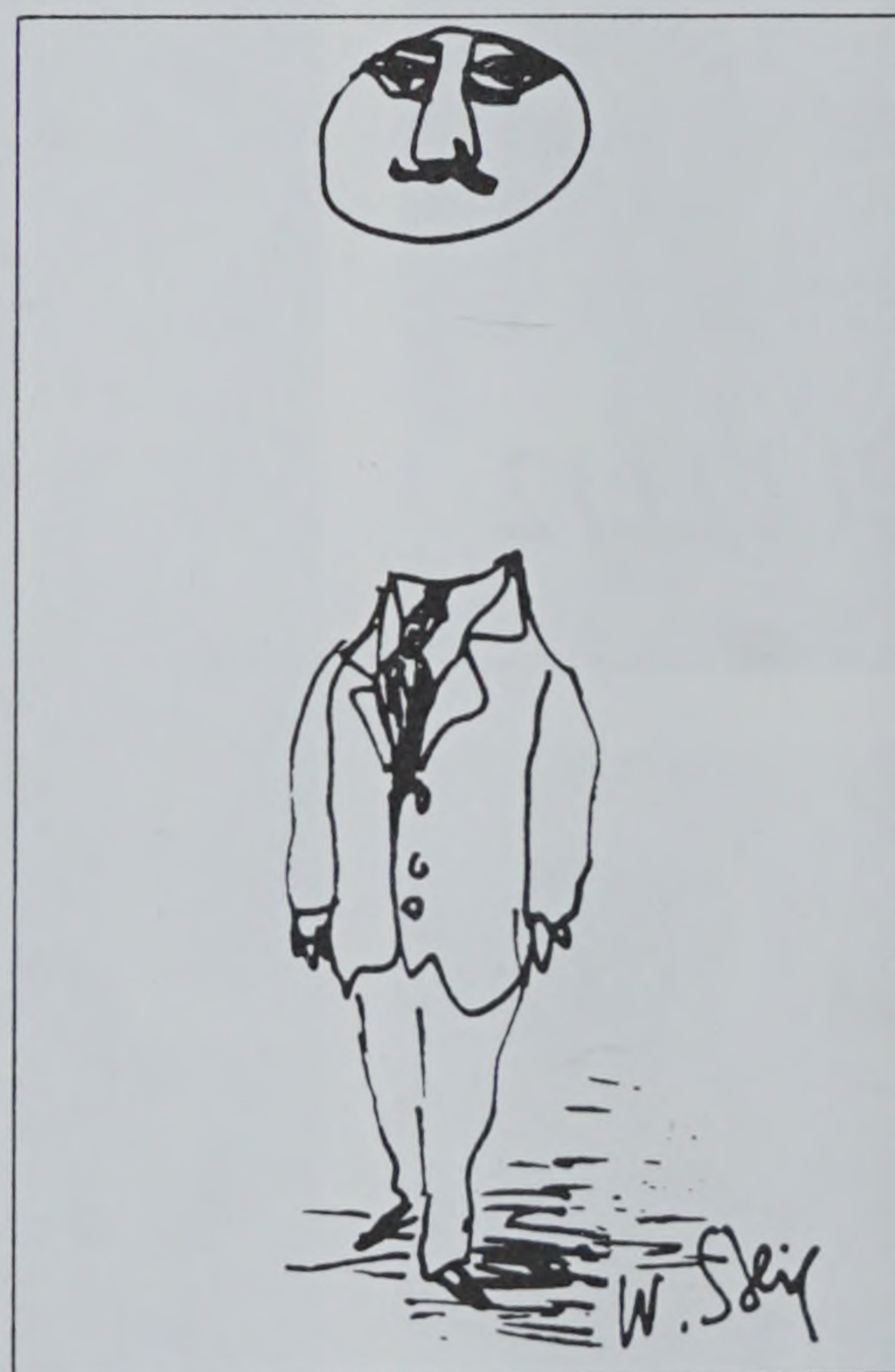


Dora Ann McHelvey  
Illustration  
13008 Compton Road  
Clifton Road, VA 22024  
1.30.69





Peter M. McMaster  
Staff, Mail Services  
22 Sabra Street  
Cranston, RI 02910



William John McMorris  
Jewelry Light Metals  
839 Middle Street  
Chambersburg, PA 17201  
8.22.68

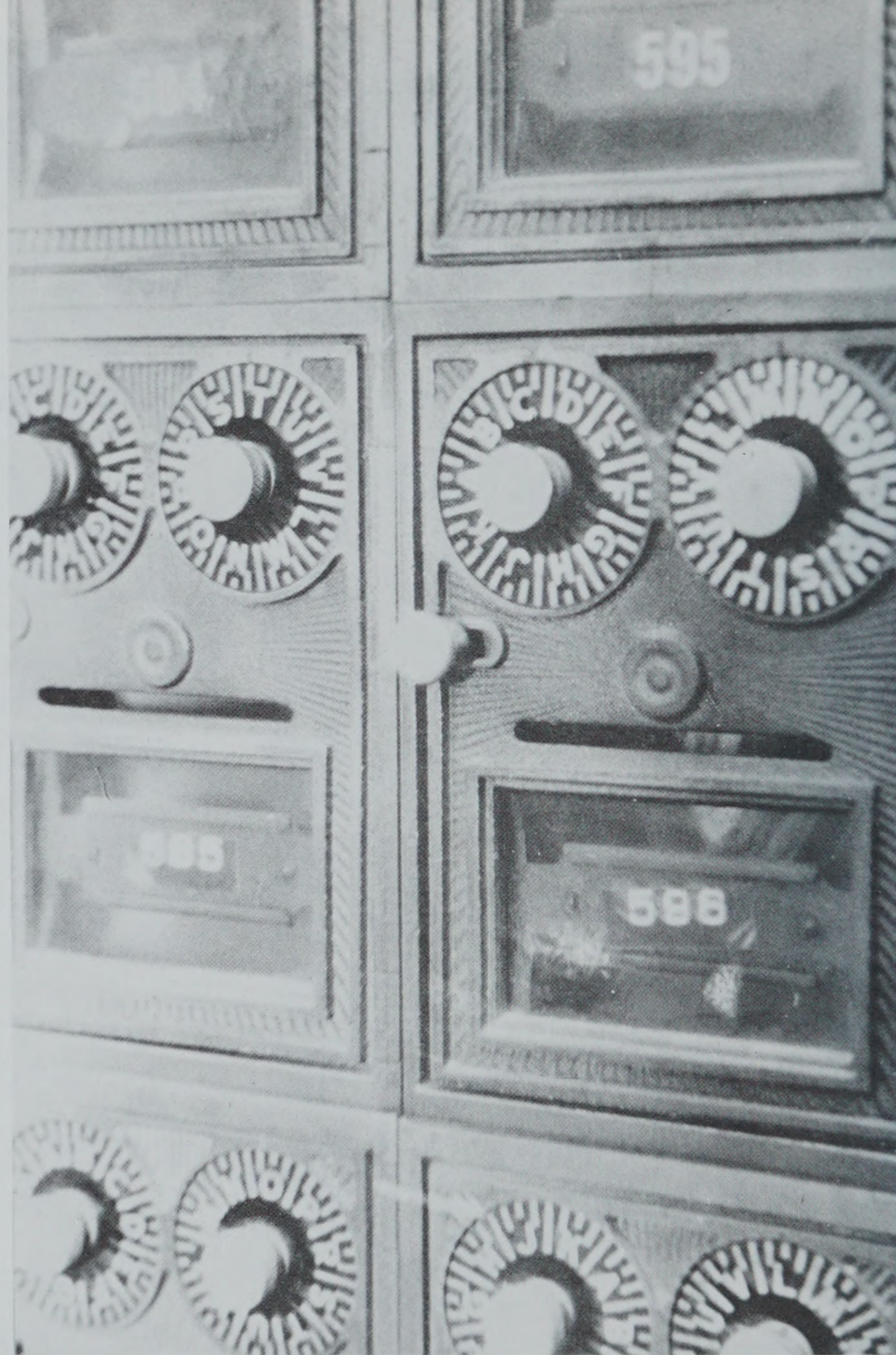


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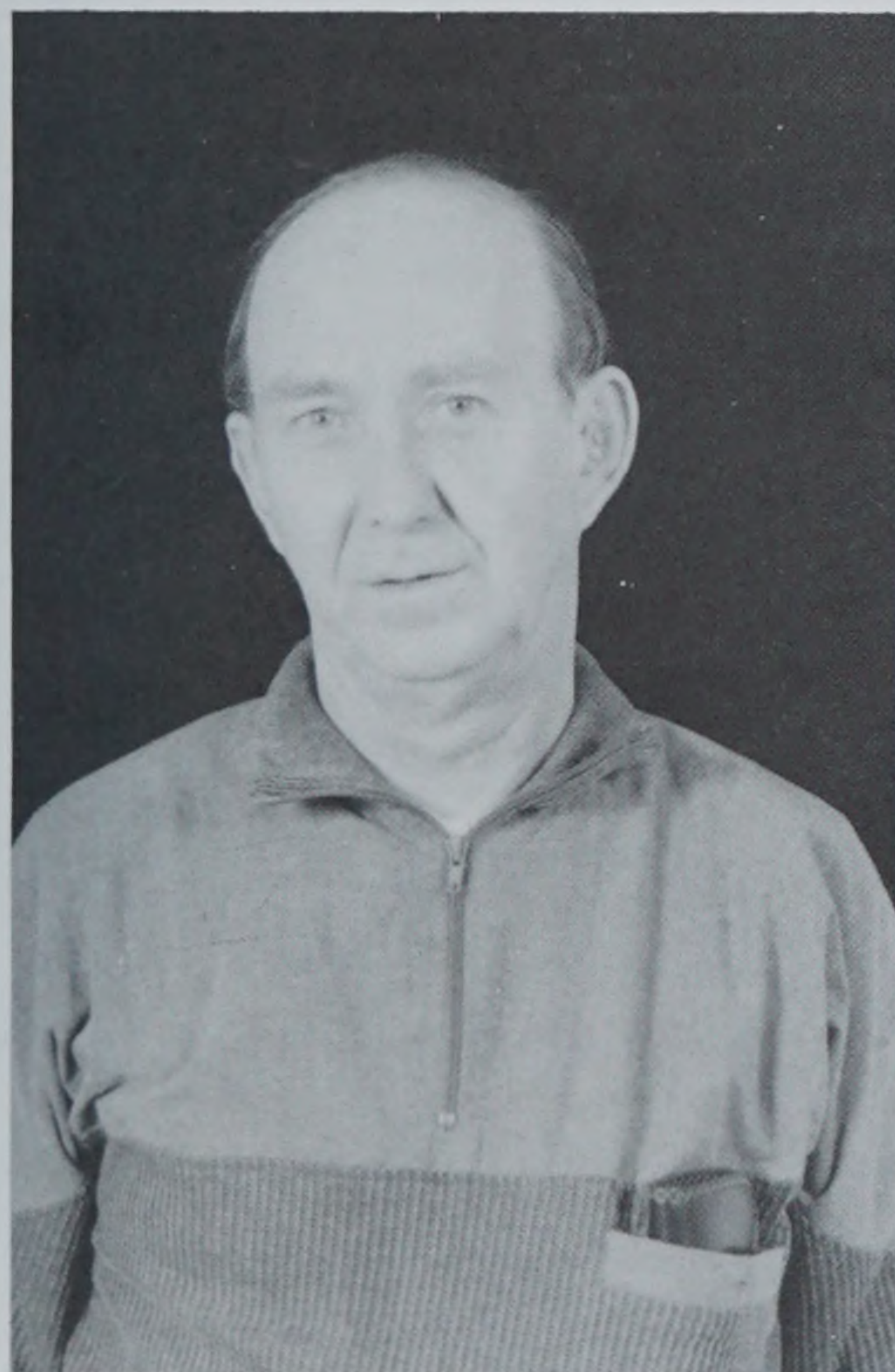




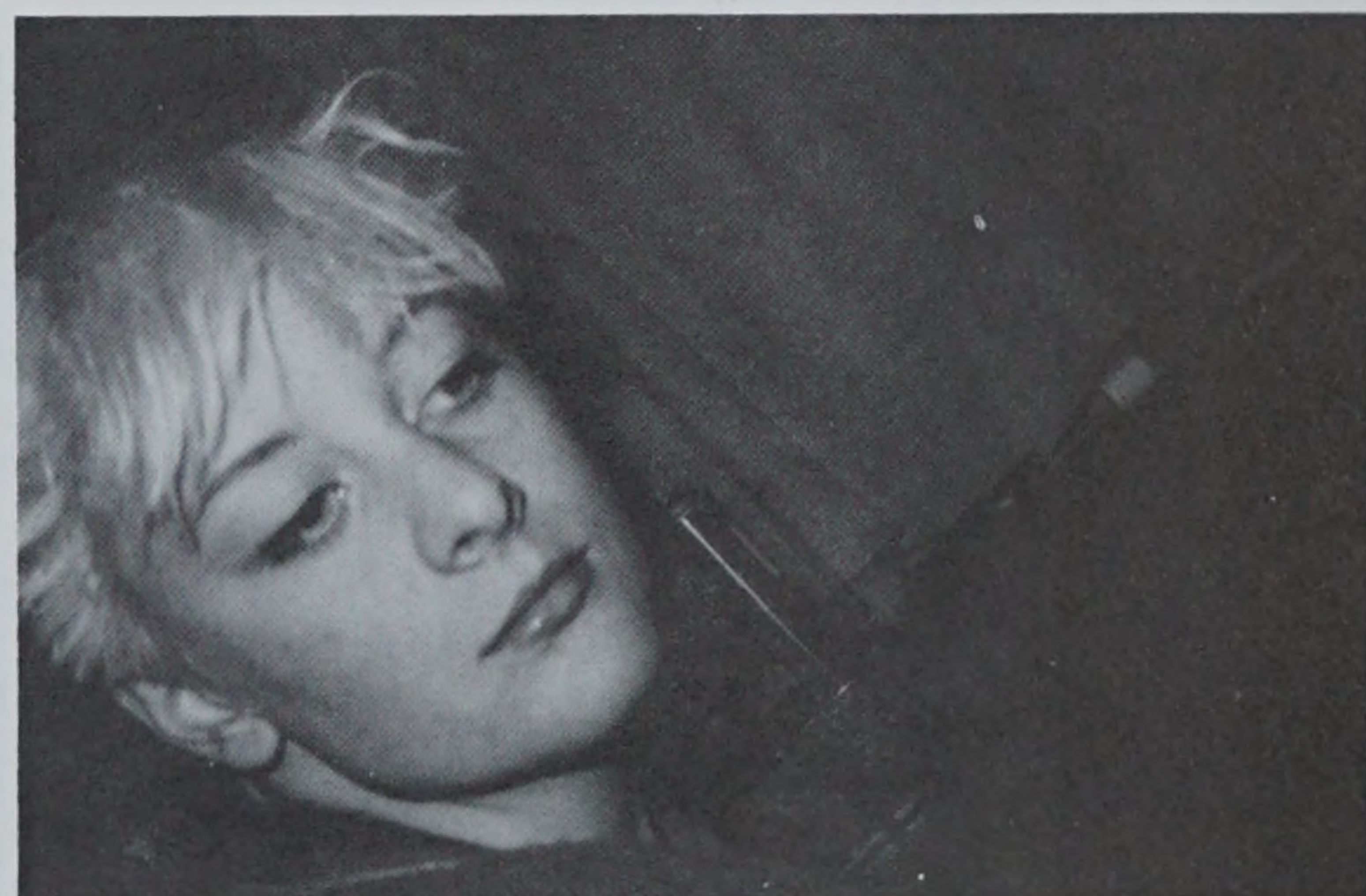






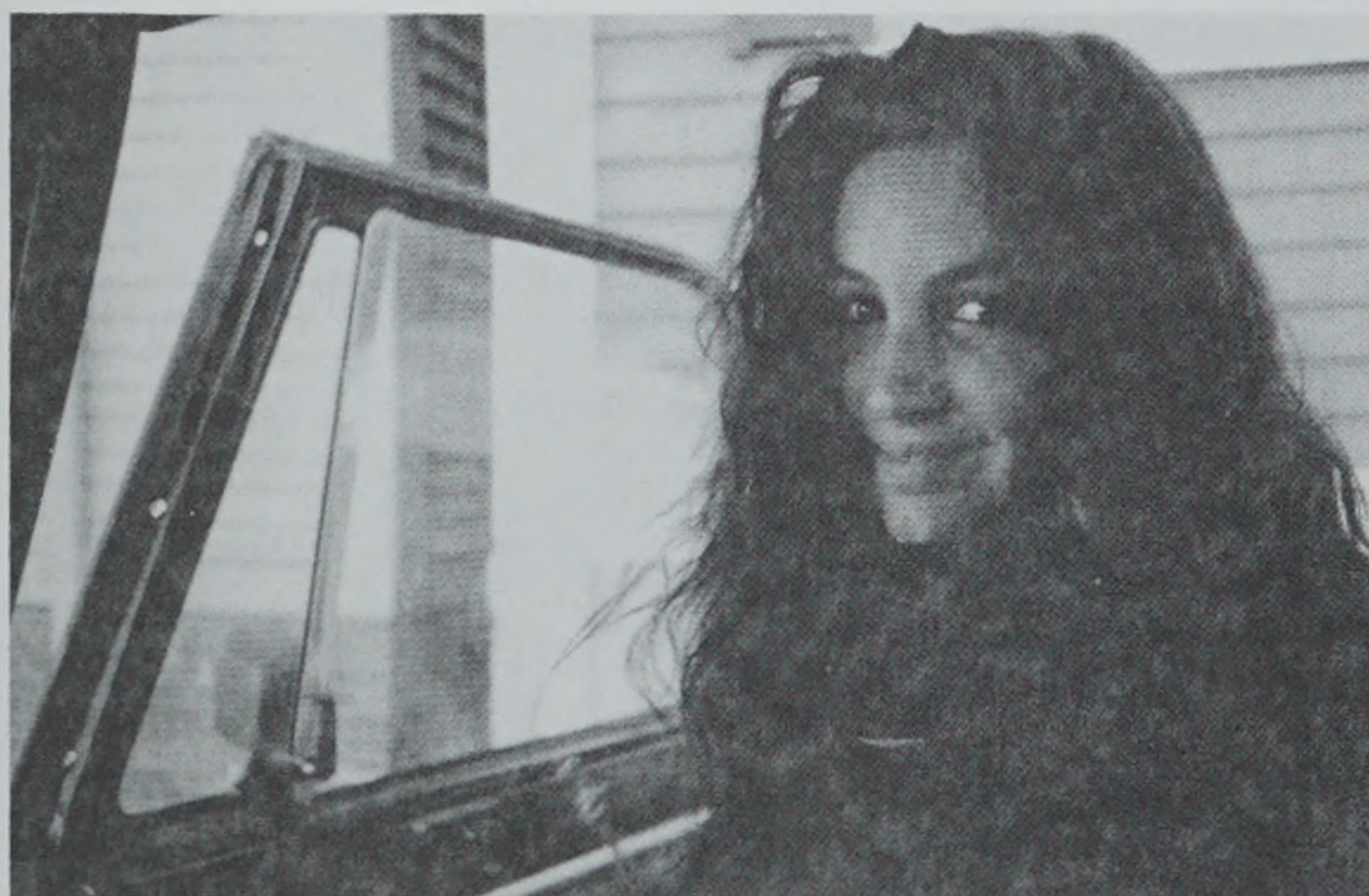


Daniel McWilliams  
Staff, Mail Services  
11.10



Karen Meleney  
Sculpture  
7129 Sycamore Avenue  
Takoma Park, MD 20912  
10.28.68





Holly Beth Merry  
Textiles  
47 Scarborough Street  
Hartford, CT 06105  
10.2.69



Gary Metz  
Faculty, Photography





Tracey Ann Milanese  
Textiles  
1921 Maple Hill Street  
Yorktown Heights, NY 10598  
5.20.69

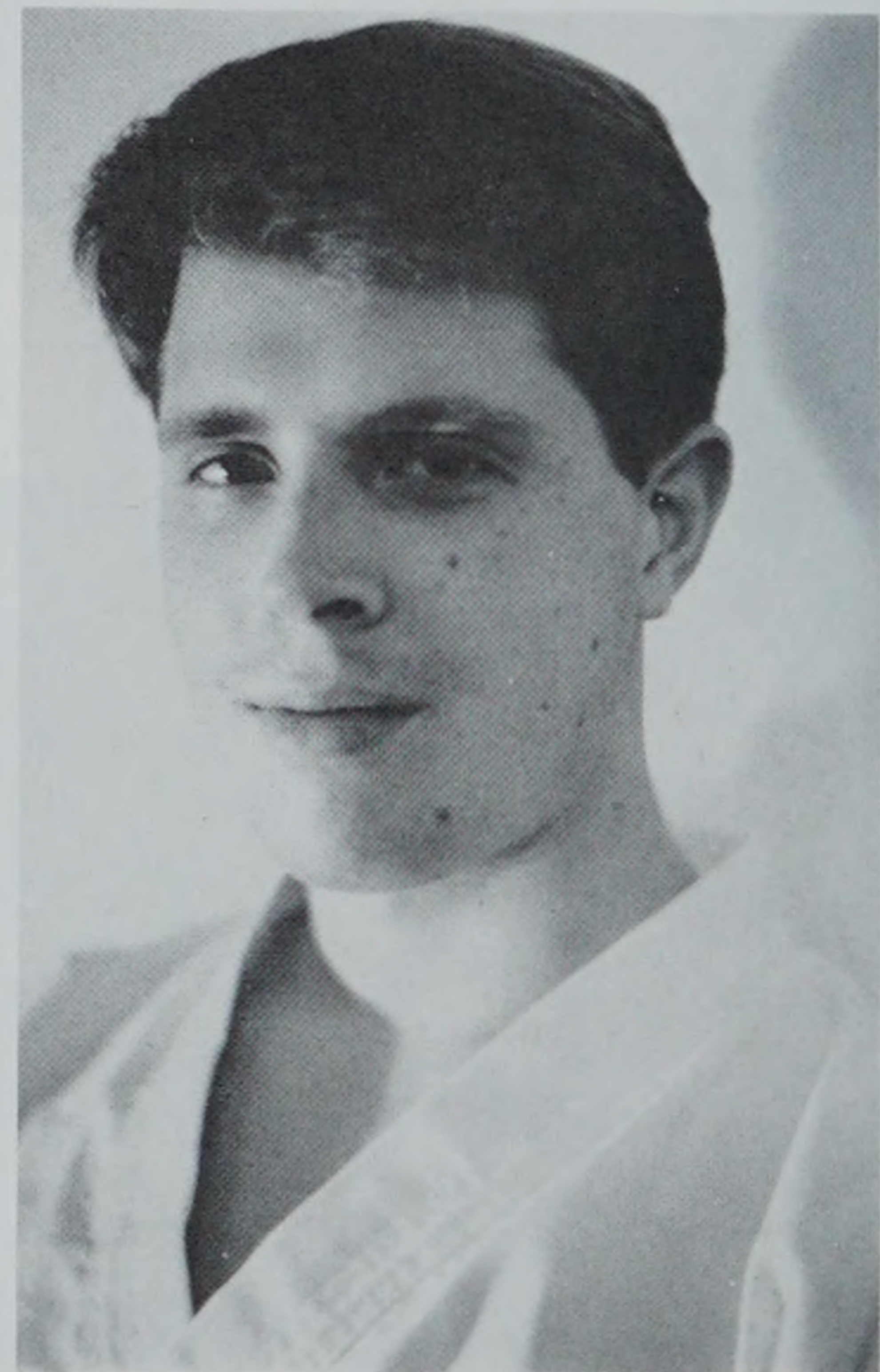


Holly Renée Miller  
Architecture  
11 Juniper Brook Road  
Northboro, MA 01532  
12.16.68



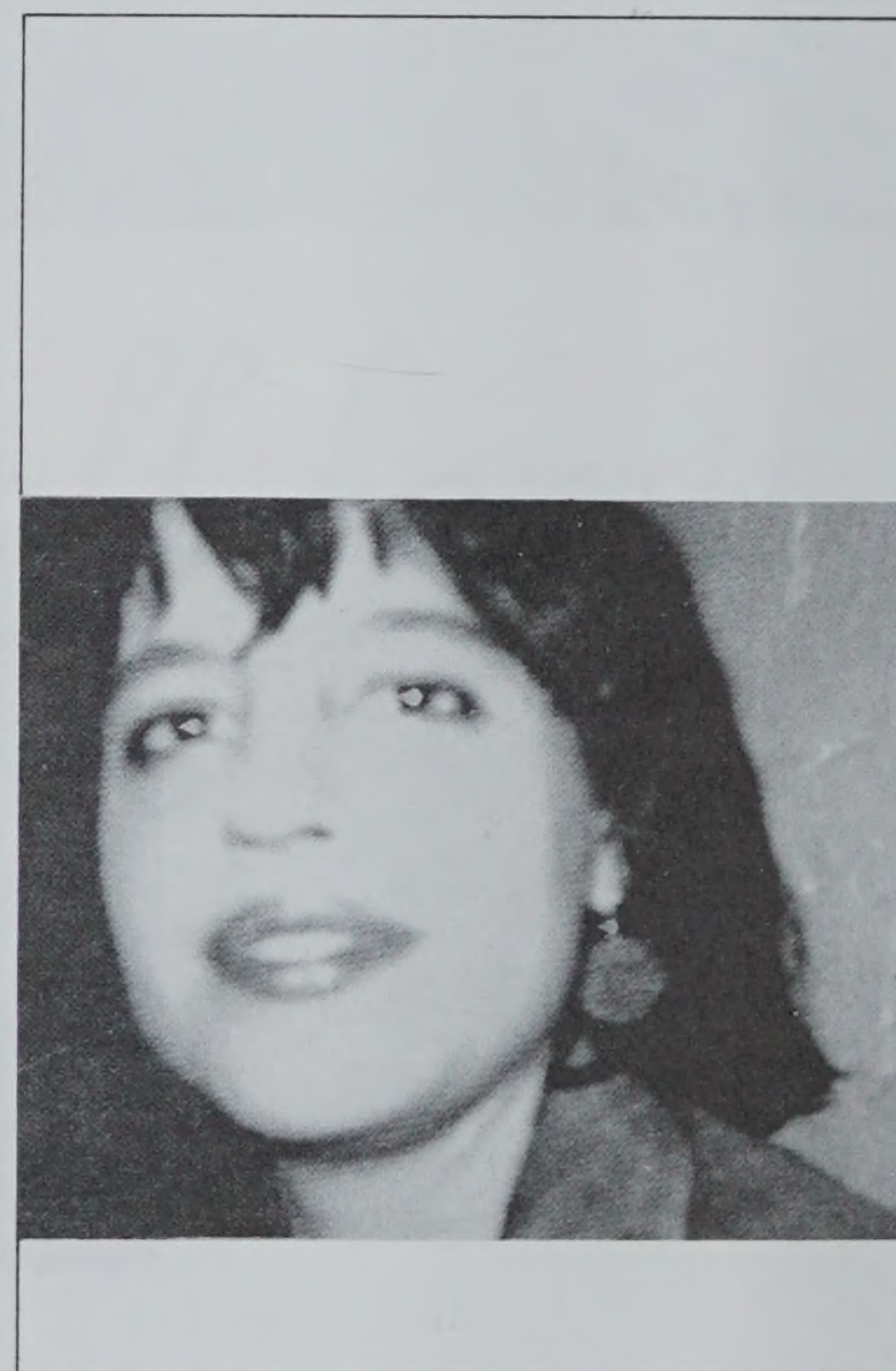


Zack Miller  
Architecture  
600 Boyle Road  
Charlotte, NC 28211  
11.14.67



Christopher de Amicis Mills  
Illustration  
Box 170, Poor Farm Road  
Weare, NH 03281  
5.30.67

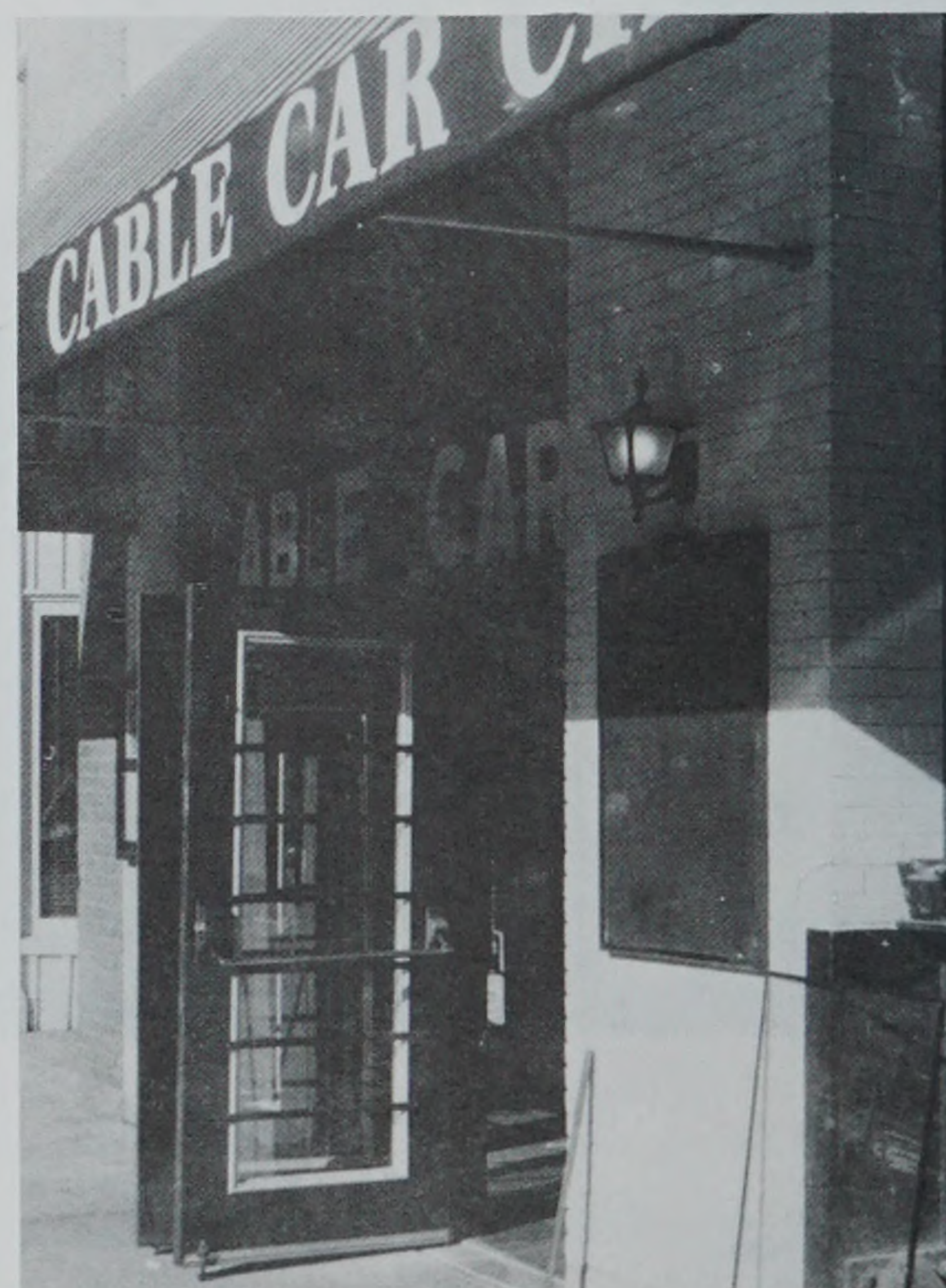




Daphne Minkoff  
Painting  
2007 Quail Creek Cove  
Memphis, TN 38119  
9.26.67

Bronwyn R. Minton  
Photography  
Box 219  
Westmoreland, NH 03467  
11.17.68





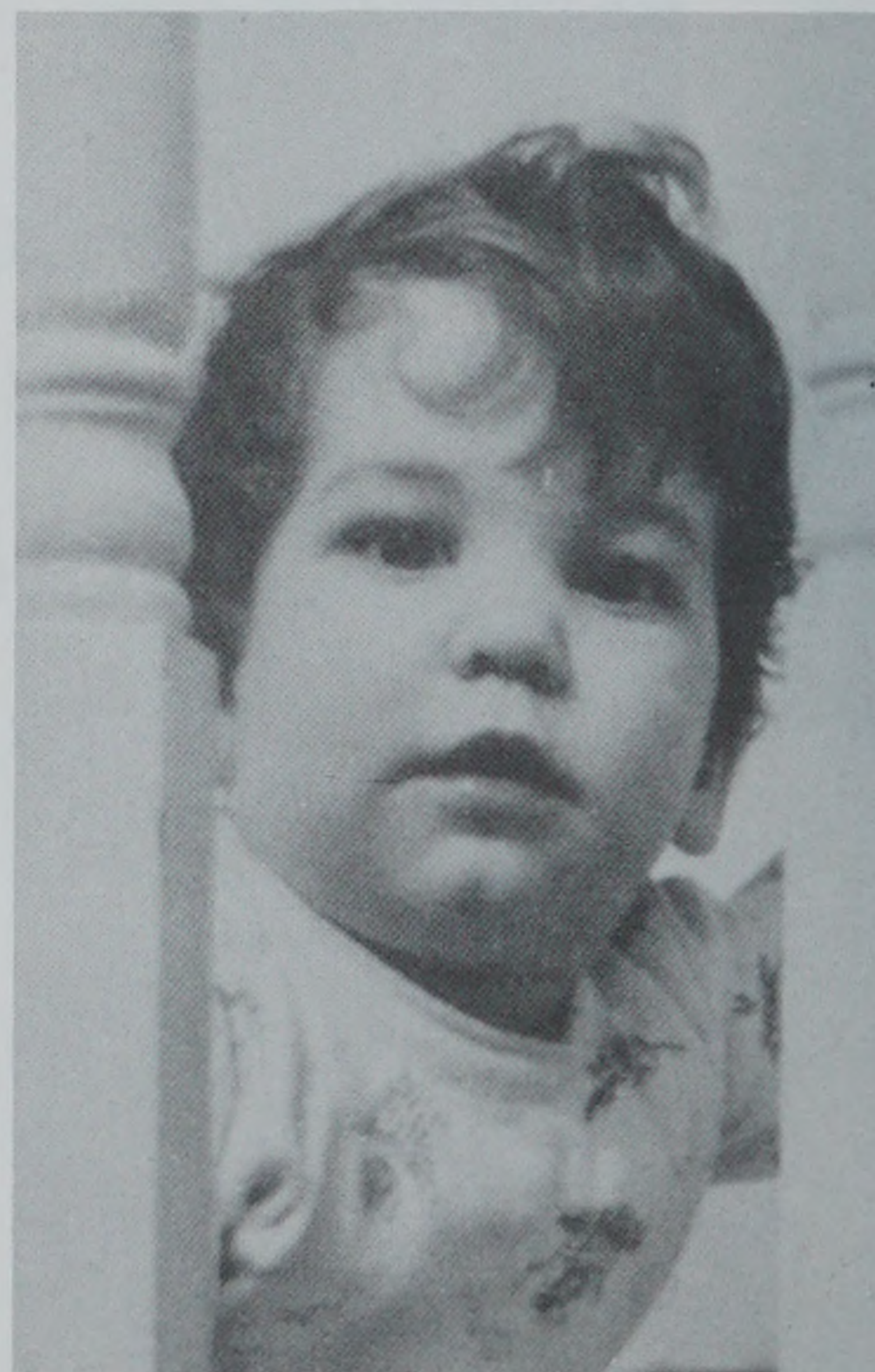


*south hall family*





Lisa Maria Mockler  
Architecture  
21 Mayflower Pkwy  
Westport, CT 06880  
3.10.68



Stephen Mohring  
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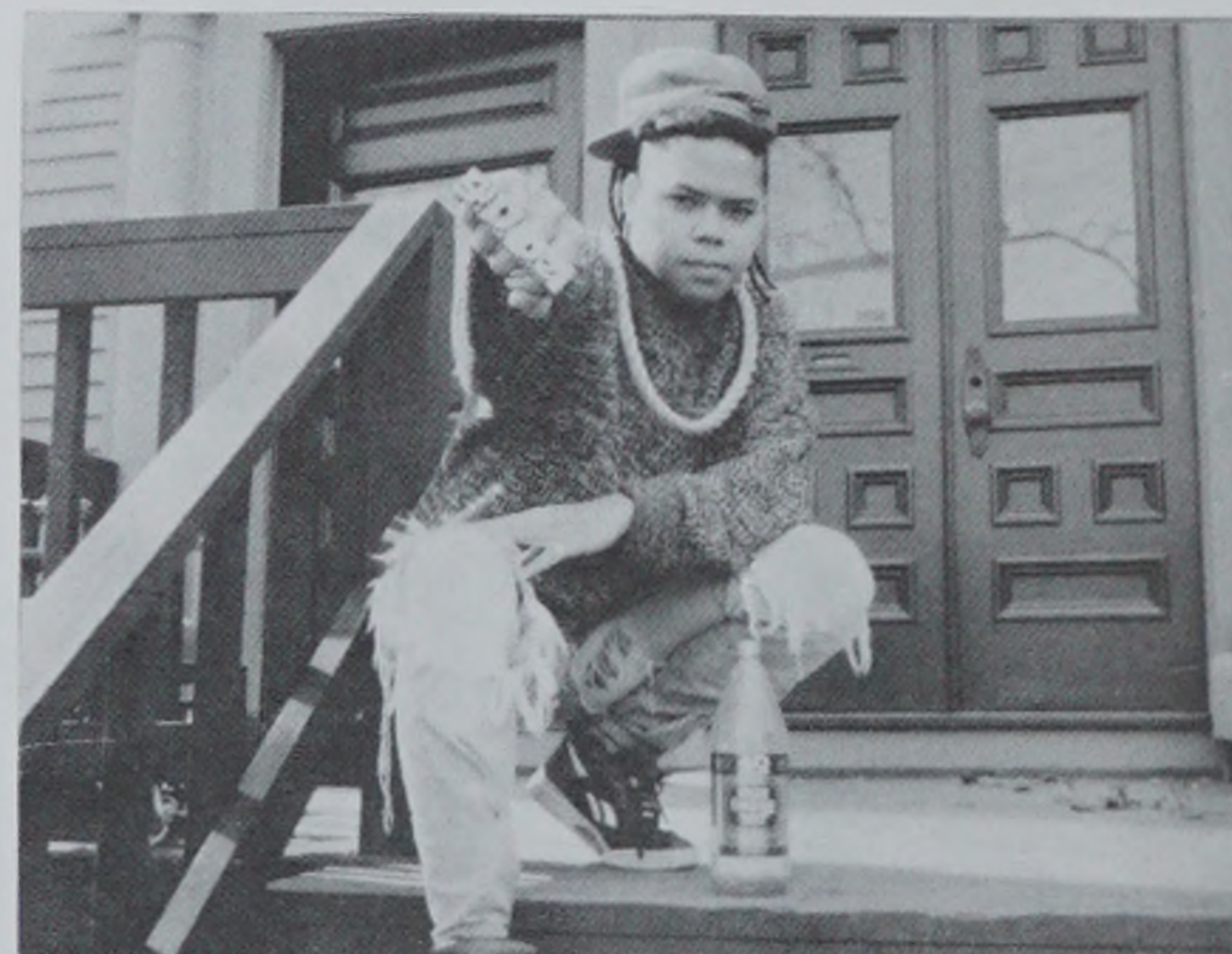






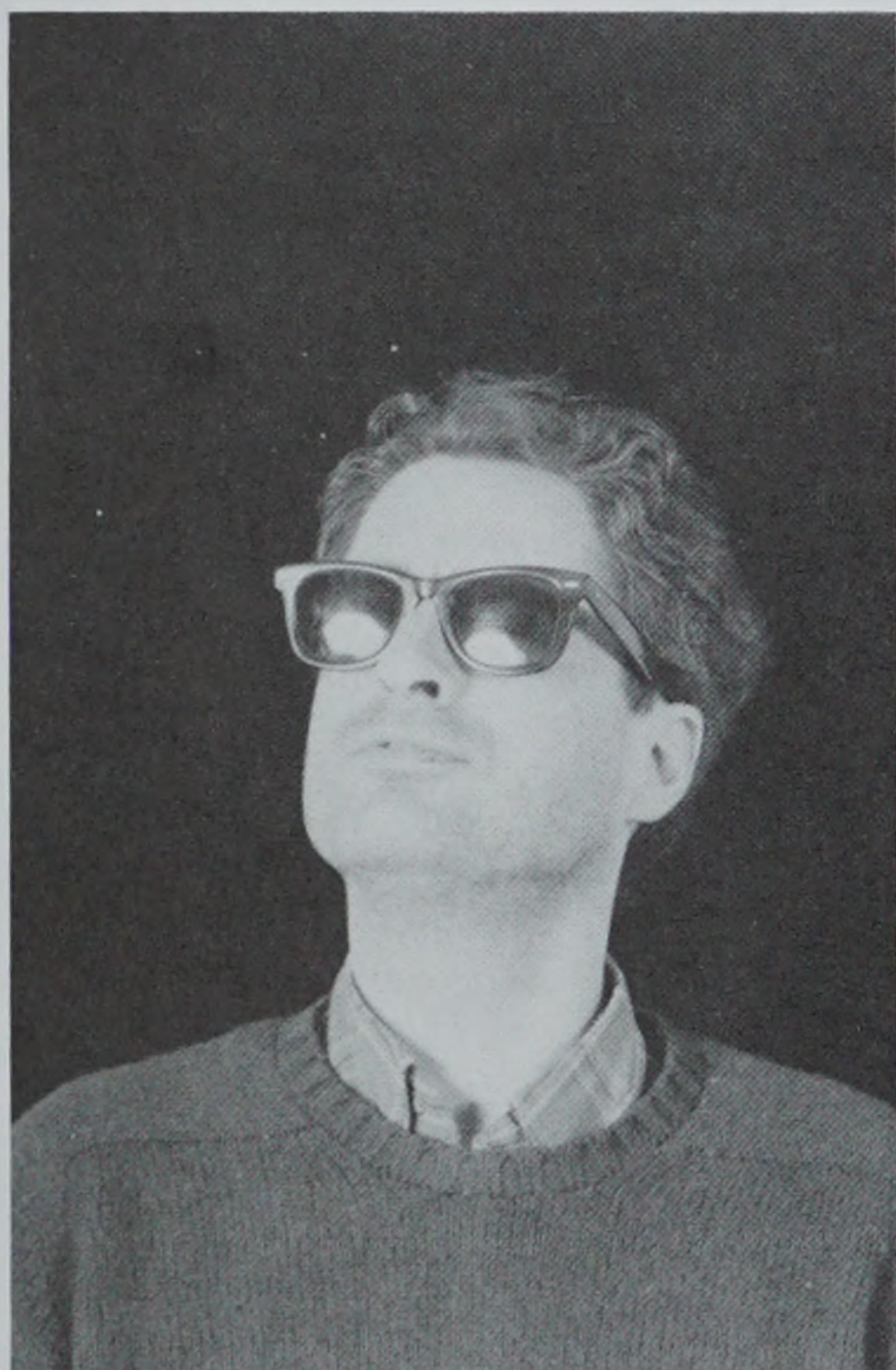
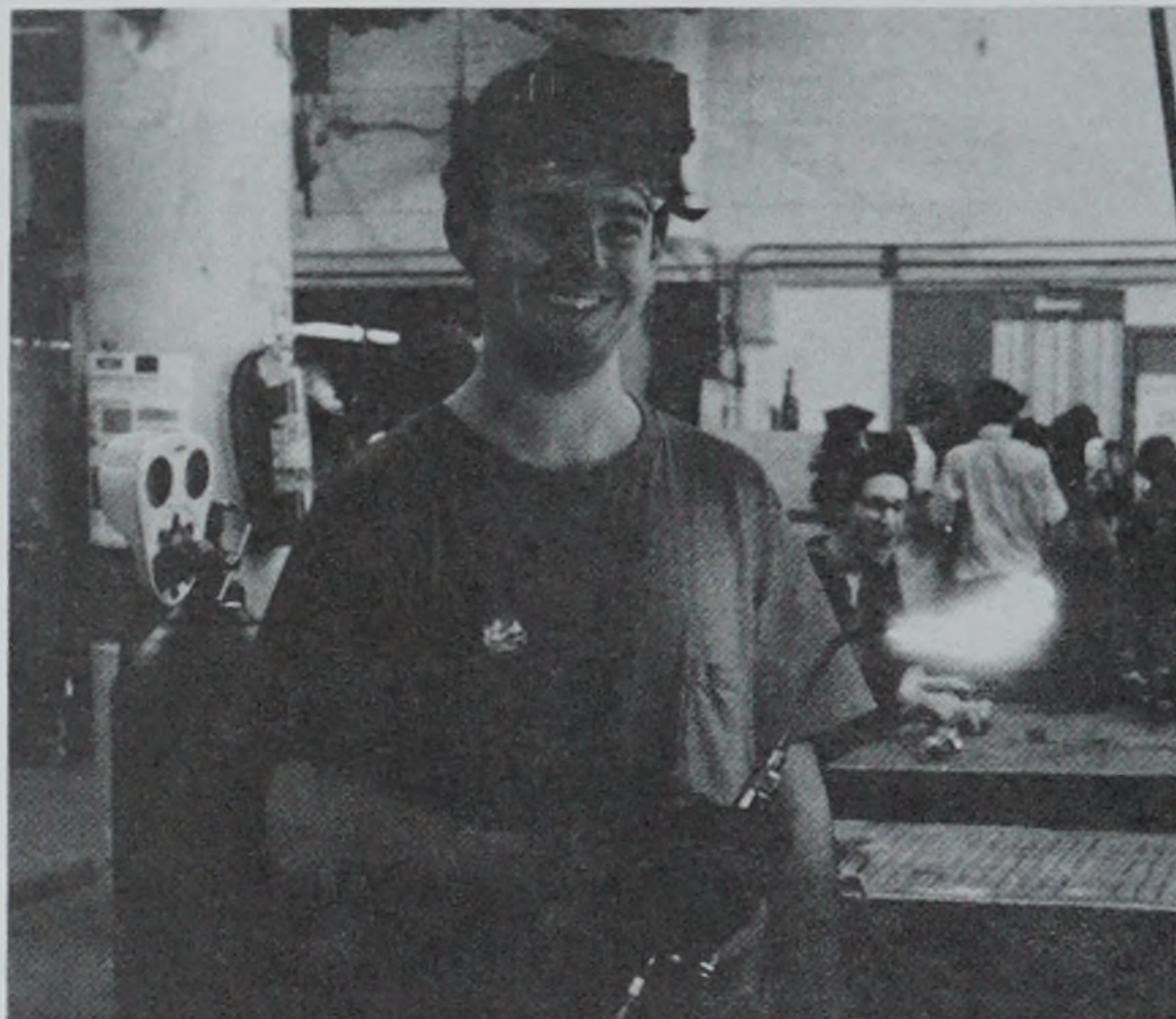


Matthew Monk  
Graphic Design  
30 Halsey Street, Basement  
Providence, RI 02906  
1.9.63



Richard Moody  
Photography  
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Jamaica, NY 11434  
9.28.69





Jack Moore  
Staff, Mail Services  
38 E. Manning Street  
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Daniel R. Moreton  
Illustration  
9001 SW 95 Street  
Miami, FL 33176  
1.27.69



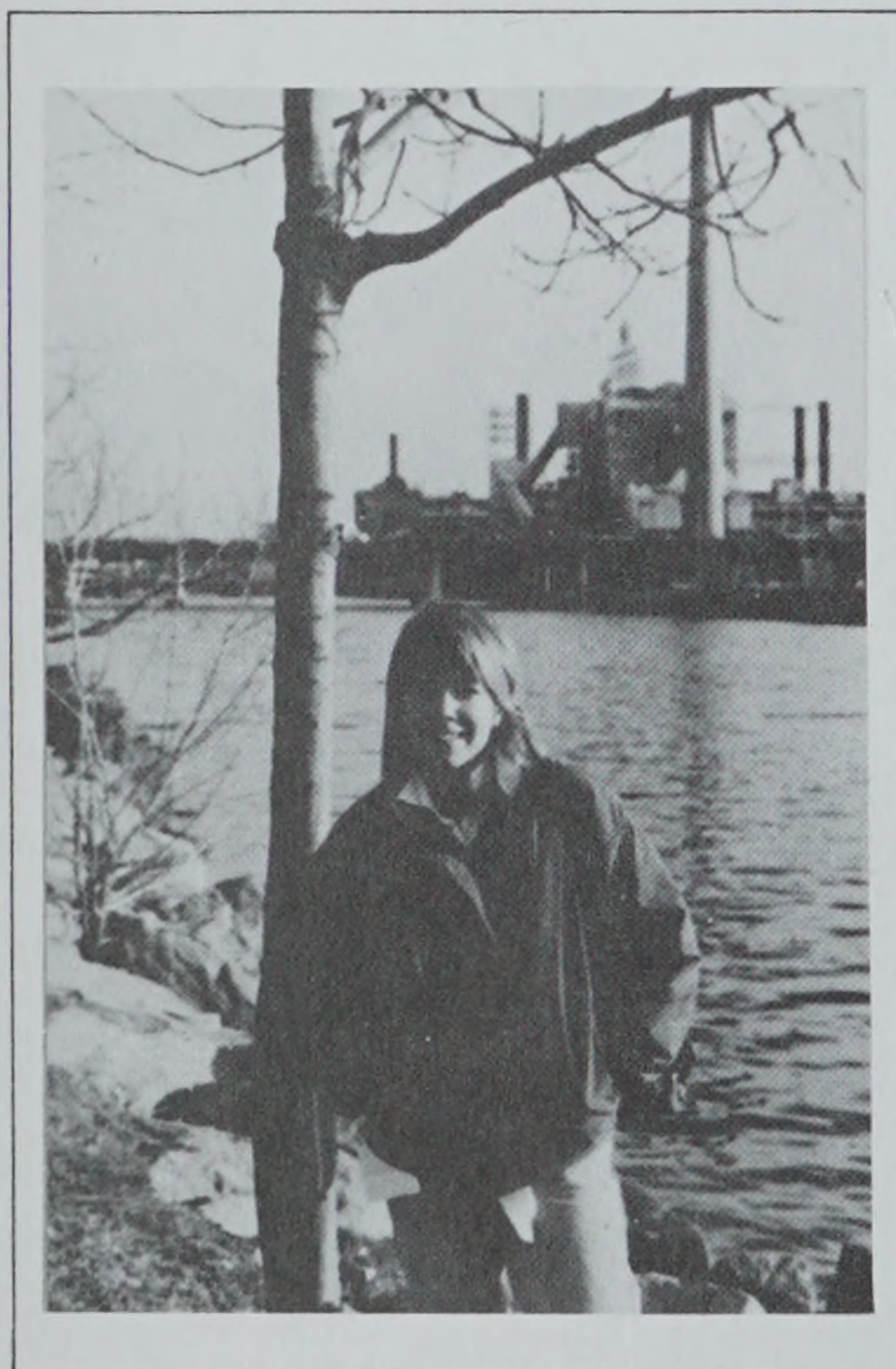


Mark Moscone  
Staff, Woods-Gerry Gallery  
10.7.64

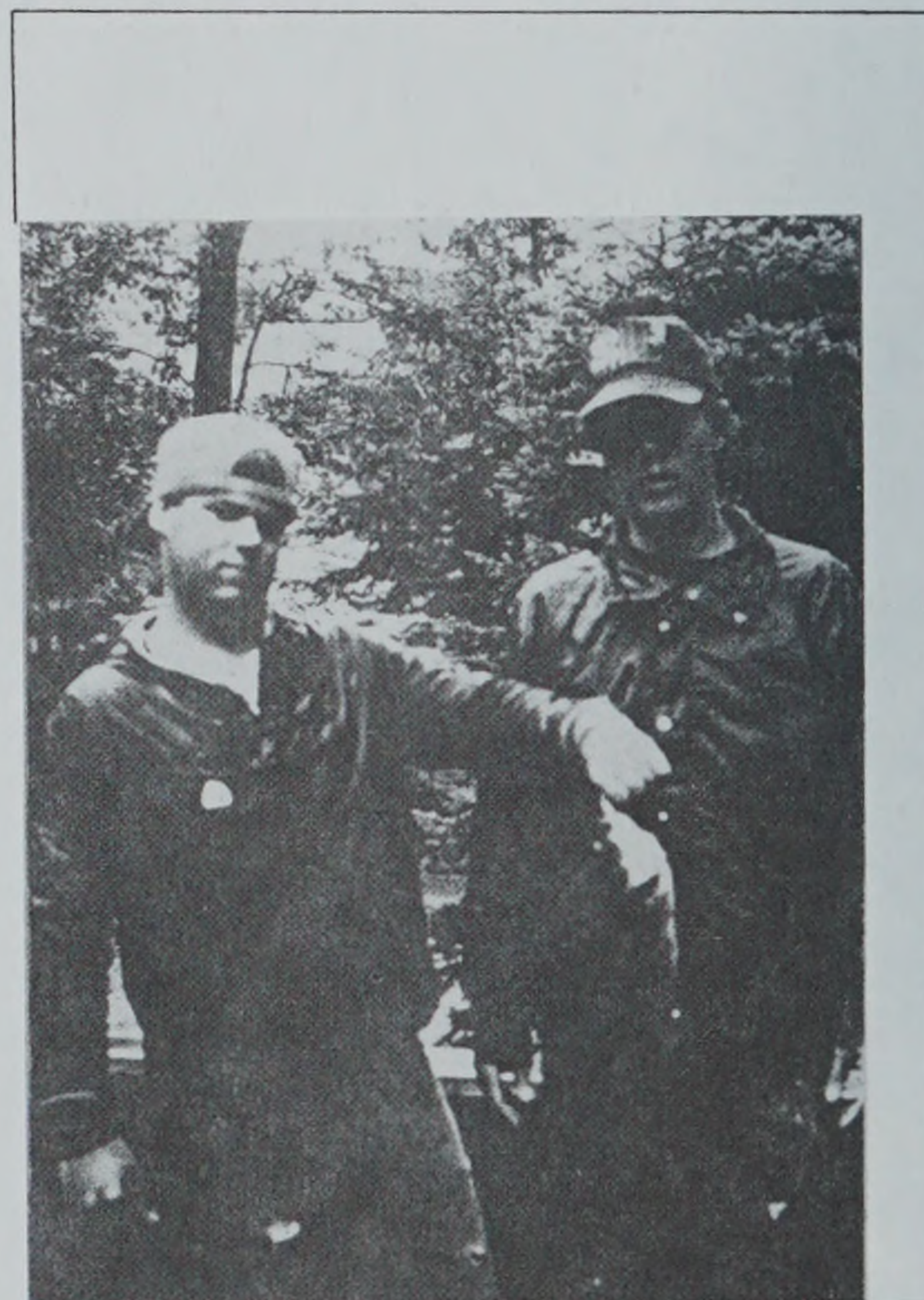


Jed Moulton  
Architecture  
RFD Box 143  
Wentworth, NH 03282  
7.29.62



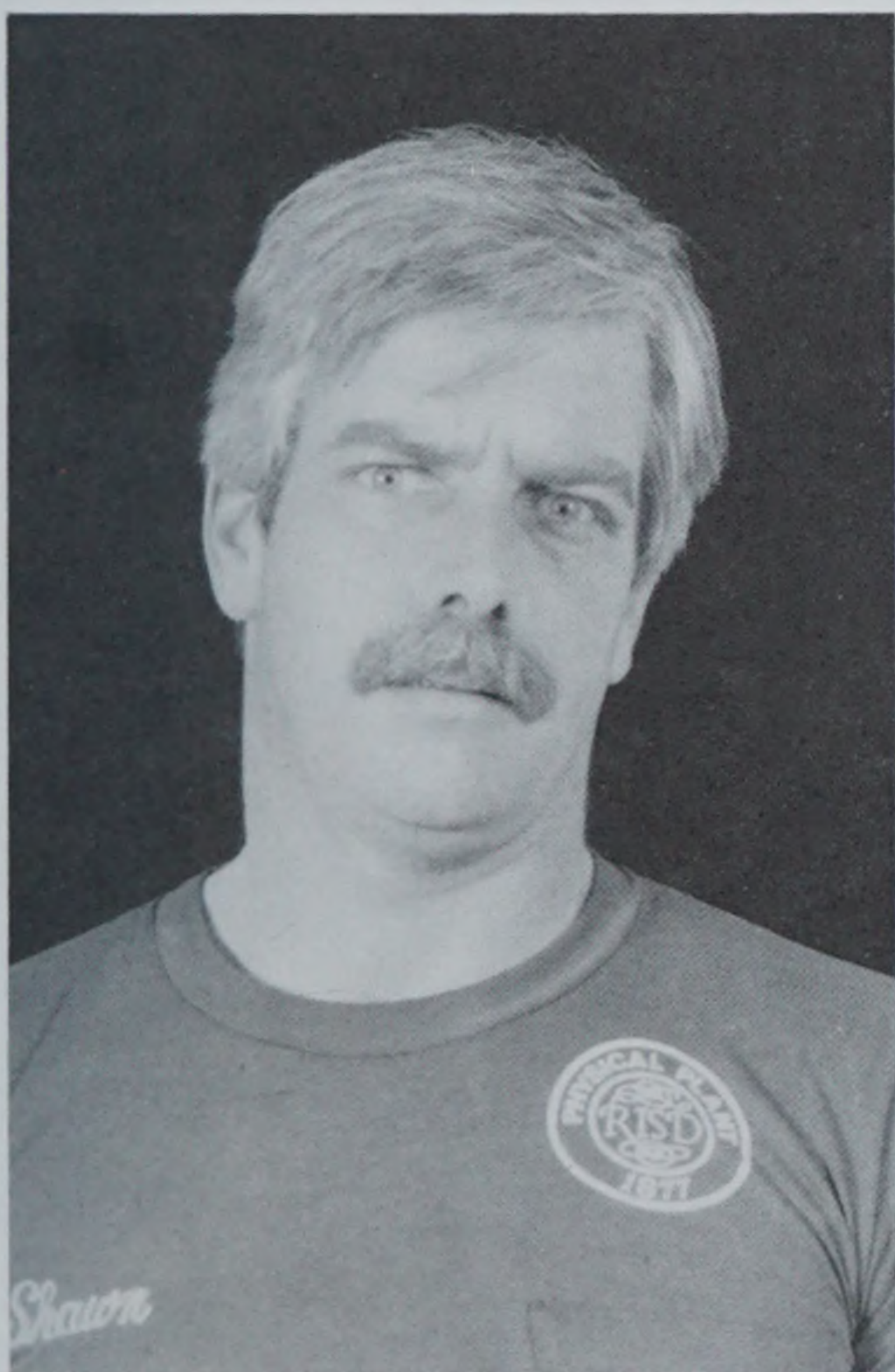


Tamara Ann Mullaney  
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N. Providence, RI 02904  
12.23.69



Tom Murdough  
Painting  
161 Aurora Street  
Hudson, OH 44236  
2.10.69





John J. Murphy  
Staff, Physical Plant  
RISD Farm, 231 Nayatt Road  
Barrington, RI  
4.8.56



Hillary Mushkin  
Painting  
403 Stanwich Road  
Greenwich, CT 06830  
3.17.69







# How To Buy An Oriental Rug



**RUSTIGIAN  
ORIENTAL RUGS**

One Governor Street  
Providence, Rhode Island  
(401) 751-5100





The vast majority of consumer items available for sale in the United States are familiar or easily researchable through publications such as Consumer Reports. Such is not the case with Oriental Rugs. This apparent lack of purchasing "savvy" can cause both the residential and commercial consumer some consternation and confusion as to where to buy and how to shop. We intend to provide some guidelines to assist in the selection of both product and store.

*Written by Roz Rustigian,  
Owner, Rustigian Oriental Rugs*



## The Product

Oriental rugs by definition are handmade pile or flat woven carpets of wool, silk, cotton and/or camel hair produced in the Middle or Far East. Countries of origin include China, India, Pakistan, Turkey, Tibet, Nepal, Rumania, Iran and Egypt. No one country's production is better than that of another. Rather, each rug must be considered on its own merit. Certain generalizations may still be made. Rugs from Iran may not currently be imported legally into this country. The shortage of supply has served to push up the price of these goods in relation to merchandise from other countries. Indian labor costs have risen as much as 30% in the last 18 months and the resulting impact at the retail level has been to bring Indian prices on more finely woven merchandise into line with A-Grade goods from Pakistan. While Rumanian prices have risen as much as 25% due to that country's loss of "Favored Nation Status", products from Rumania remain among the best values that the floor covering world has to offer. The wool is particularly hard wearing thus making the rugs suitable for high traffic areas where durability counts.

The most important factors to consider in the purchase of an oriental rug are density and wool quality. These variables, much more than the familiar "Knots Per Square Inch," will provide the best yardstick for you in regard to an appropriate choice of price and quality. The higher the knot count, the higher the price; but, beware. Some rugs, such as lesser grade Pakistani *Bokharas*, appear to have twice as many knots as they really do because the pile yarn is wrapped around the foundation warp twice. Density,



the factor which will determine durability, is comprised of the knot count, the amount of wool in each knot and the degree to which each line of weaving is "packed down" as the rug is made. In the purchase of broadloom the buyer would be identifying the equivalent factor as Face Weight. A densely woven rug is self-protecting as to both impact and the invasion of abrasive grit. Pile height is of little importance in this equation except as a matter of individual preference. Finer woven rugs tend to have lower piles because clarity of design is lost when the length of the pile increases.

Wool quality is of paramount import for without integrity of materials no amount of expert weaving can assure product quality. But how can the layman know wool quality? Simple. Scratch the pile. If the rug under inspection sheds excessively, stay away. Foot traffic and vacuum cleaning will exact a similar and constant toll on your carpet.













## The Store

Purchase your rug from an established dealer - preferably one that has a return policy. Traveling auctioneers and itinerant vendors are frequently the charlatans of the trade peddling the illusion of distress sales and the subsequent implication of "firesale" pricing. When you see 70% off, immediately ask yourself, "70% off of WHAT"?

Purchase from a dealer who displays prices on all merchandise in the store. And buy only when you have gone to several establishments and compared prices of like items. This exercise will not only assure you that you are in a proper price range for the desired merchandise, but it will also serve as a sure way for you to learn about the product you are buying.

Purchase from a dealer who is willing to spend time learning your needs and who is then willing to help guide you in what to look for in a particular space. **Pressure selling has no place in the Oriental Rug Business: no one needs an Oriental Rug yesterday!** The item should be purchased for its beauty, serviceability and durability. A carpet should be bought with the expectation that it will give its owner many years of pleasure and pride.





# RUSTIGIAN ORIENTAL RUGS

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steeple



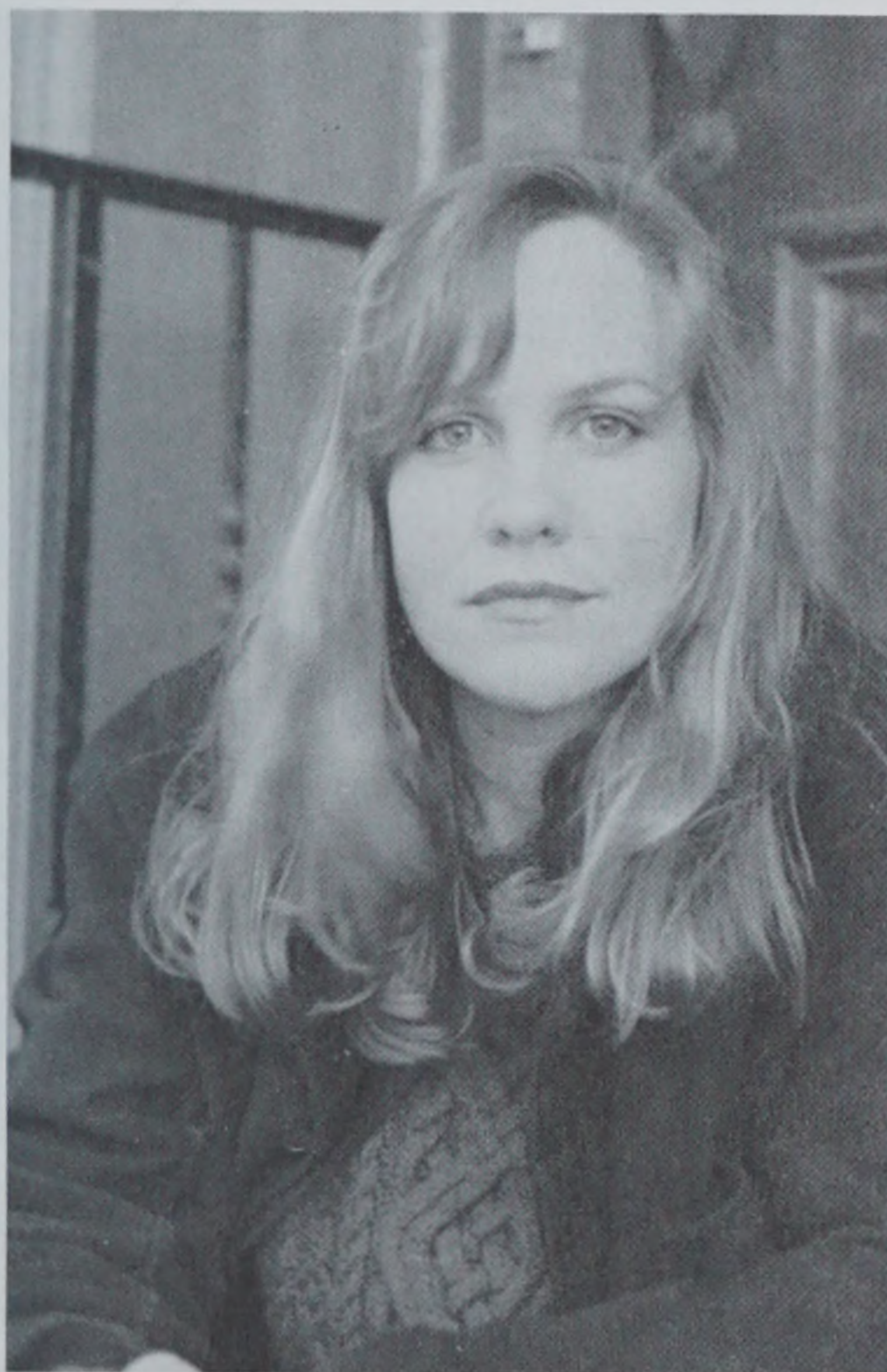


Coreen Nakamoto  
Apparel  
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10.25.69



E. Nardone  
Architecture  
519 Ulster Landing Road  
Kingston, NY 12401  
3.24.68



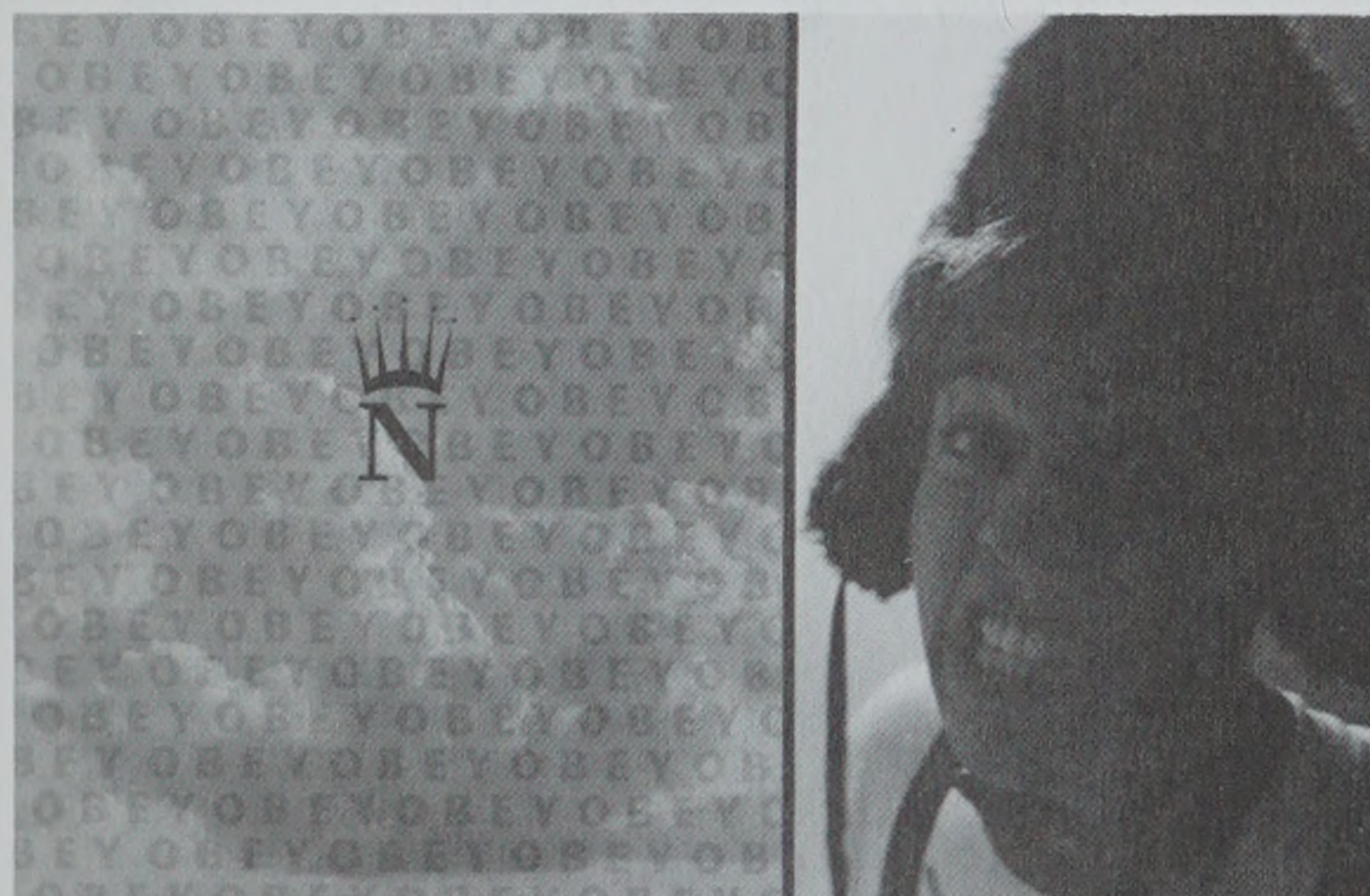


Kathleen J. Naylor  
Illustration  
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Webster, NY 14580  
5.15.66



David Neer  
Film Video  
334 Indiana Avenue  
Chester, WV 26034  
12.17.67



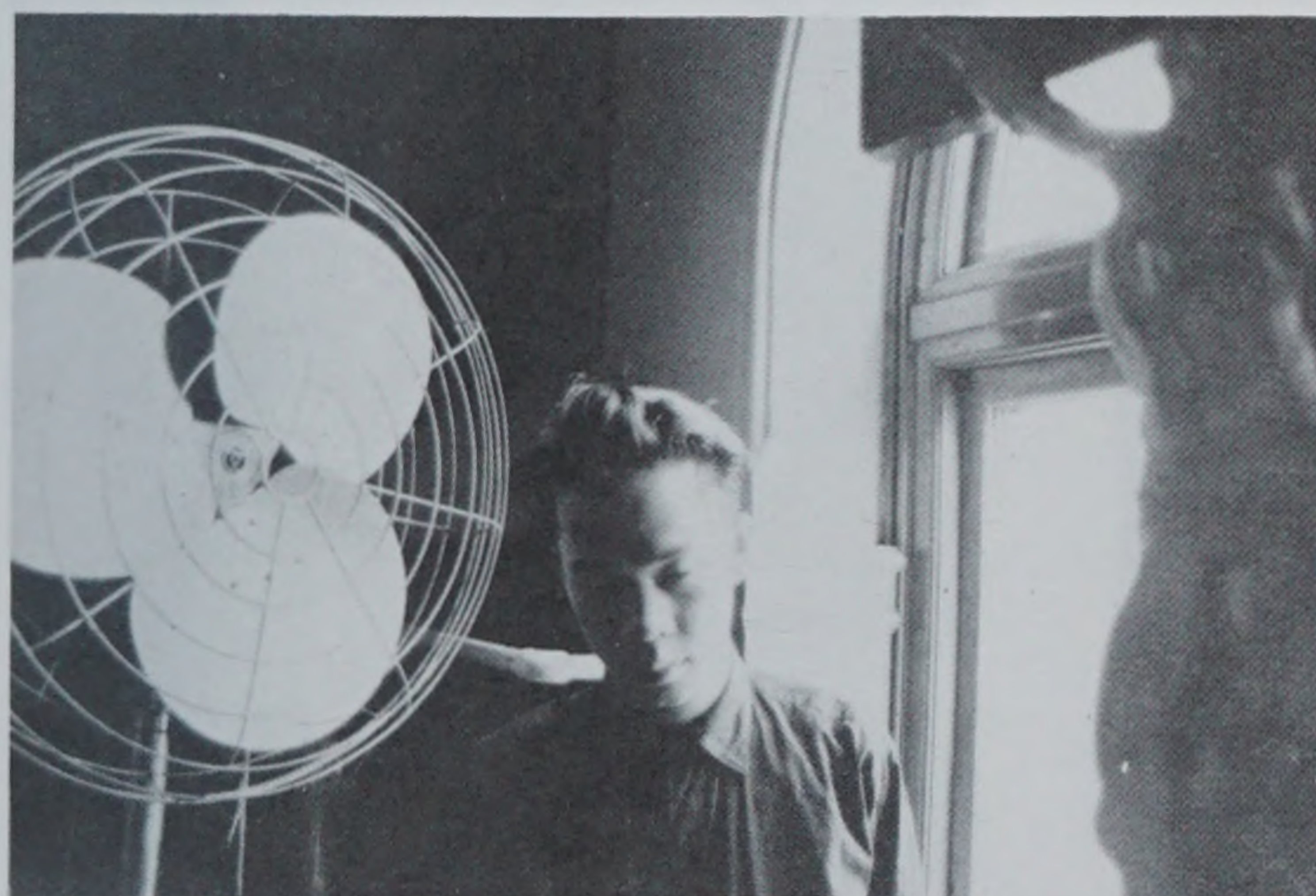


Guy Jeffrey Nelson  
Graphic Design (Junior)  
22 Cornwall Drive  
Westfield, NJ 07090  
11.27.68



David Newman  
Painting  
22Stony Hill Road  
Burlington, CT 06013  
12.4.65



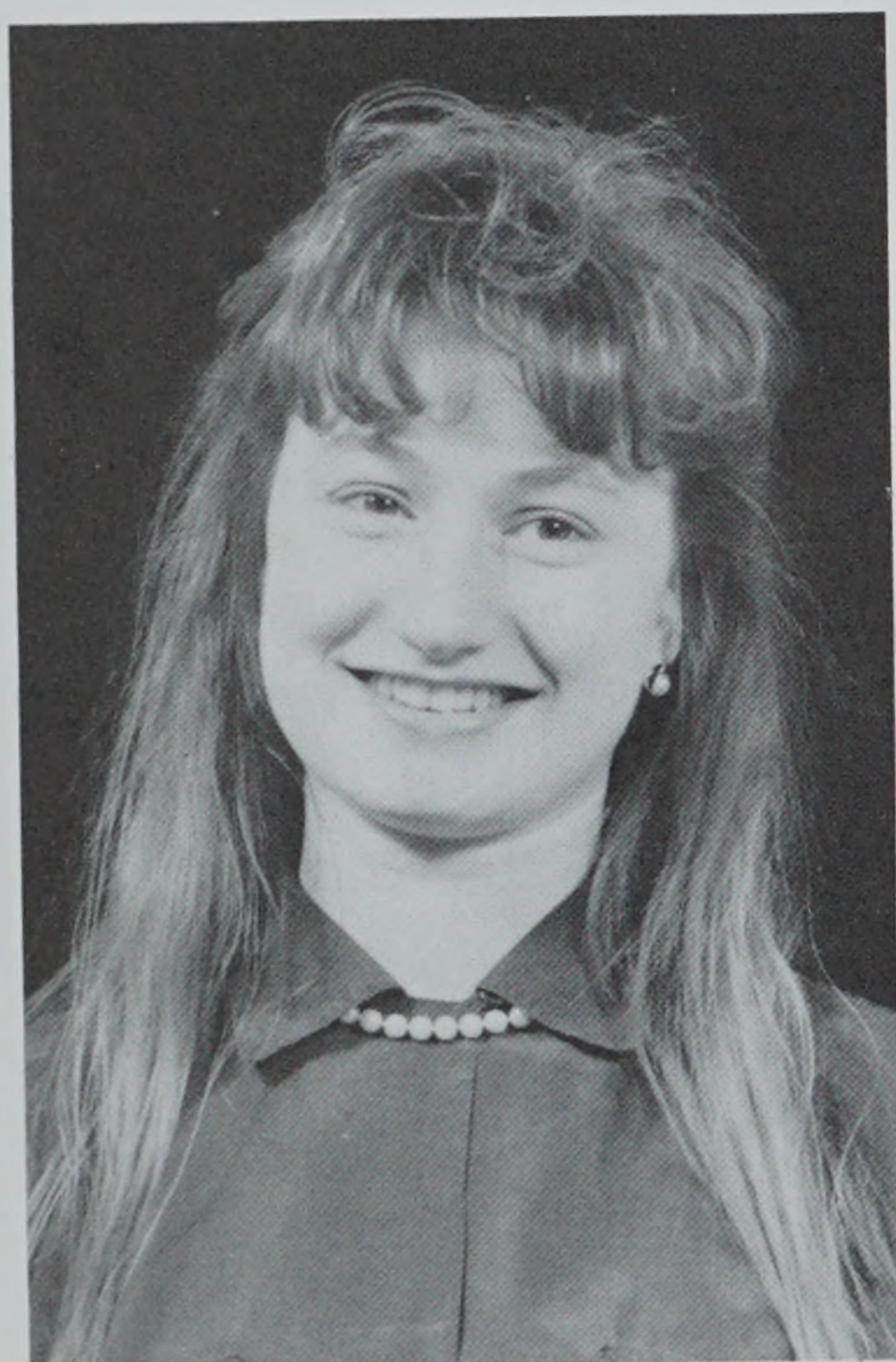


Don T. Nguyen  
Industrial Design  
33 Surf Avenue  
Warwick, RI 02889  
9.20.69

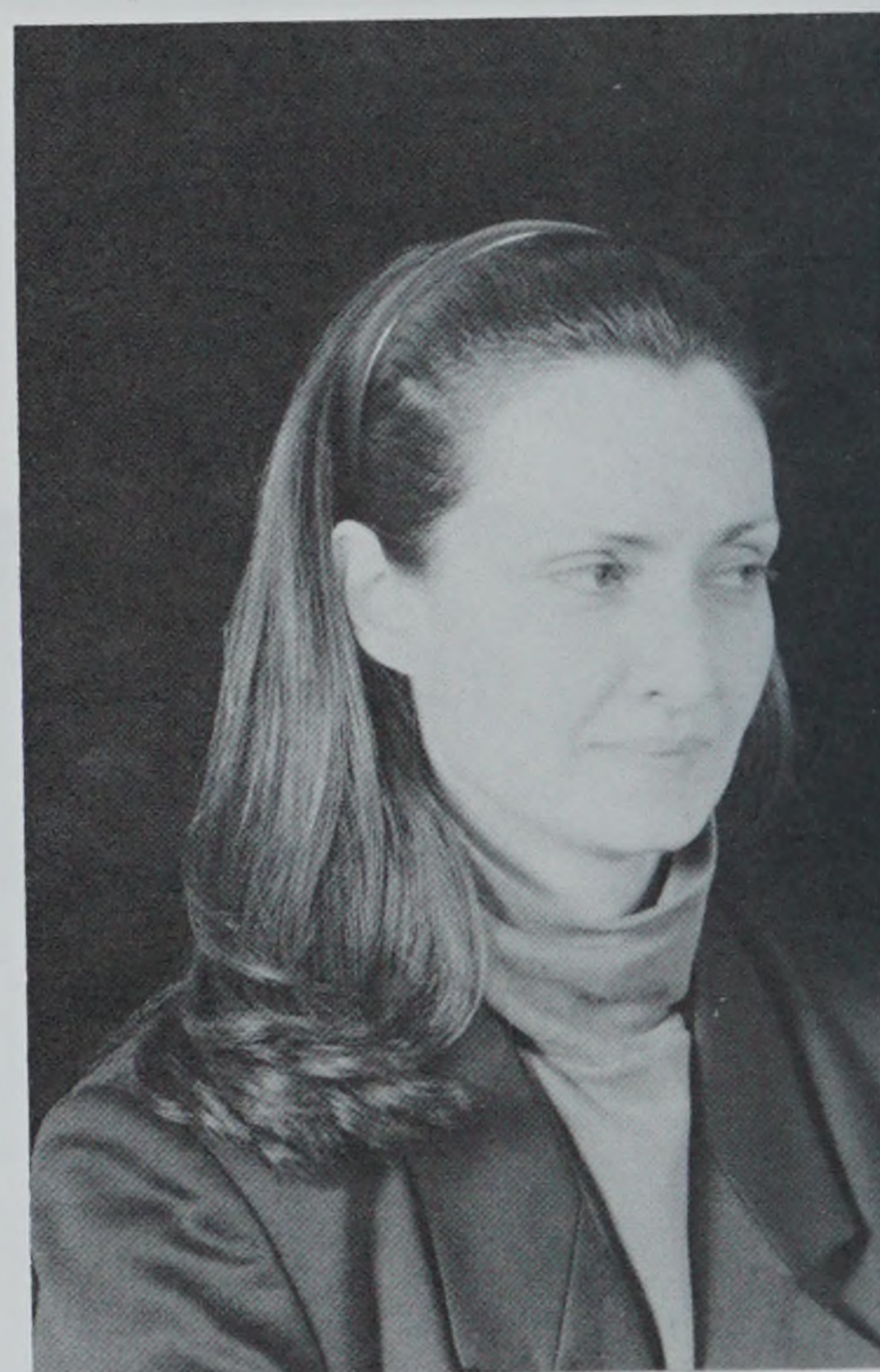


Laura Nordman  
Photography  
44 Dewey Street  
Huntington, NY 11743  
11.24.67





Traci Nurmi  
Landscape Architecture  
Clem Court  
South Barre, MA 01074  
S.28.68



Rhi Nurosi  
Faculty, Graphic Design  
2 College Street  
Providence, RI 02903







We both bought second houses at the shore, my brother and I, as our dad did, and his dad before him. We're real swampjews.

My brother Chick and I look pretty much alike. He's a bit broader of bone. As kids he liked nice things. A Swedish neighbor in Hampden Meadows built him a sailboat. Dad got him an antique coupe with a rumbleseat. Our parents and grandparents had started out at Oakland Beach, matching Depression cottages complete with kerosene stoves, ice boxes, and yard showers.

When I drove down to South County in the 1970's to seek a small shack for my wife and baby daughter, I felt more than content with the Narrow River place we spotted among the trailers and Quonset huts. An attic loft loomed with a rather fancy stairway over a tiny parlor. In warm weeks honeysuckle pours over the doorways spilling sweet perfume. Herbs and wildflowers in back pull in goldfinches. Scrub pines appeal to chickadees and orioles. Bee balm draws hummingbirds. Mourning doves peck and coo among beds of violets and lilies of the valley in dapples spots of sun and shade. I put a wood stove down, the chimney up through the dormer and roof. And a gazebo at the rear fence.

Chick and I both teach at RISD, me in English, him in Architecture. Chick got hold of the stable of one of the major mansions of Newport, opposite Edgehill. He moved in the same month I settled on my side of the Bay. His sturdy stone retreat is surrounded by chateaux, castles and palaces upon the bluffs and cliffs. His lawn, colonnaded with arbors and allees, interrupted by a formal goldfish pond, slopes down to the harbor. He moors a mahogany sailing yacht and a mahogany speedboat, both built in the 1930's, just beyond his dock and beach inlet, a short swim out of reach. You have to get into a rubber dinghy with a small black 2-horse Mercury for power. That craft alone would do me fine.

Indoors, Chick has begun collecting art. He chose a Gordon Peers oil study of the wreckage of Watch Hill, done just after the '38 hurricane. Peers was our colleague at RISD. Also, a group of anchored boats done in watercolor by John Frazier, a former president of RISD. Along one long low wall he has arranged the framed sketches of female nudes that Edna Lawrence did in the Waterman building as a RISD freshman. Chick as a lad was one of her students among her 55 years in the Waterman Nature Lab.



You shop for a seasonal home off-season, but Chick stays in his year round by himself. This past summer my brother got mystical about his dwellingplace. He decided his fate was written into his middle name. "Bezalel," the architect in the Bible who designed the Tabernacle, lived under the blessing of Heaven. Maybe Chick and his dream estate were destined for each other. My brother has charm, but he's a trifle smug.

We five--my wife and our three kids--crowd each other in our cramped weekend hideaway. Besides, I've grown lazy. If I build a fire in the woodstove, I've done a day's work. My wife sewed some new curtains on a small old Singer portable, but it broke down. She never did get through the summer chore she set herself. I haven't bought art yet. I hang sketches my mom did, or my daughter. I keep up the bird prints that came with the house. Even so, our humble hut stays what I always really craved--a haven that hovers on the horizon of what I can handle.

Chick as an architect has brought a touch of grace and grandeur to many homes on the Rhode Island sea. Typing in my gazebo I write these little columns about neighbors, relatives and friends. They shape my castles in the air.

Michael Fink







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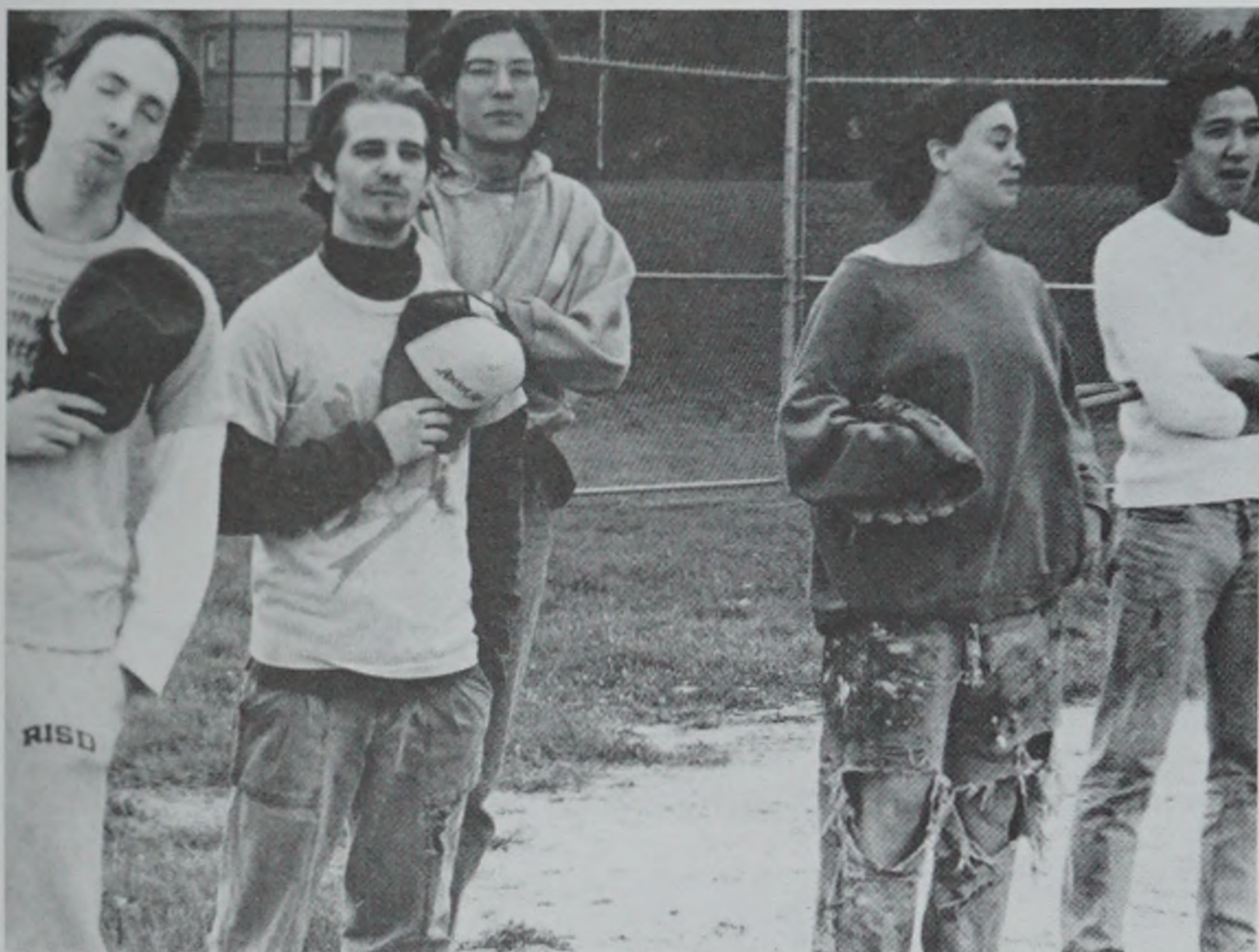


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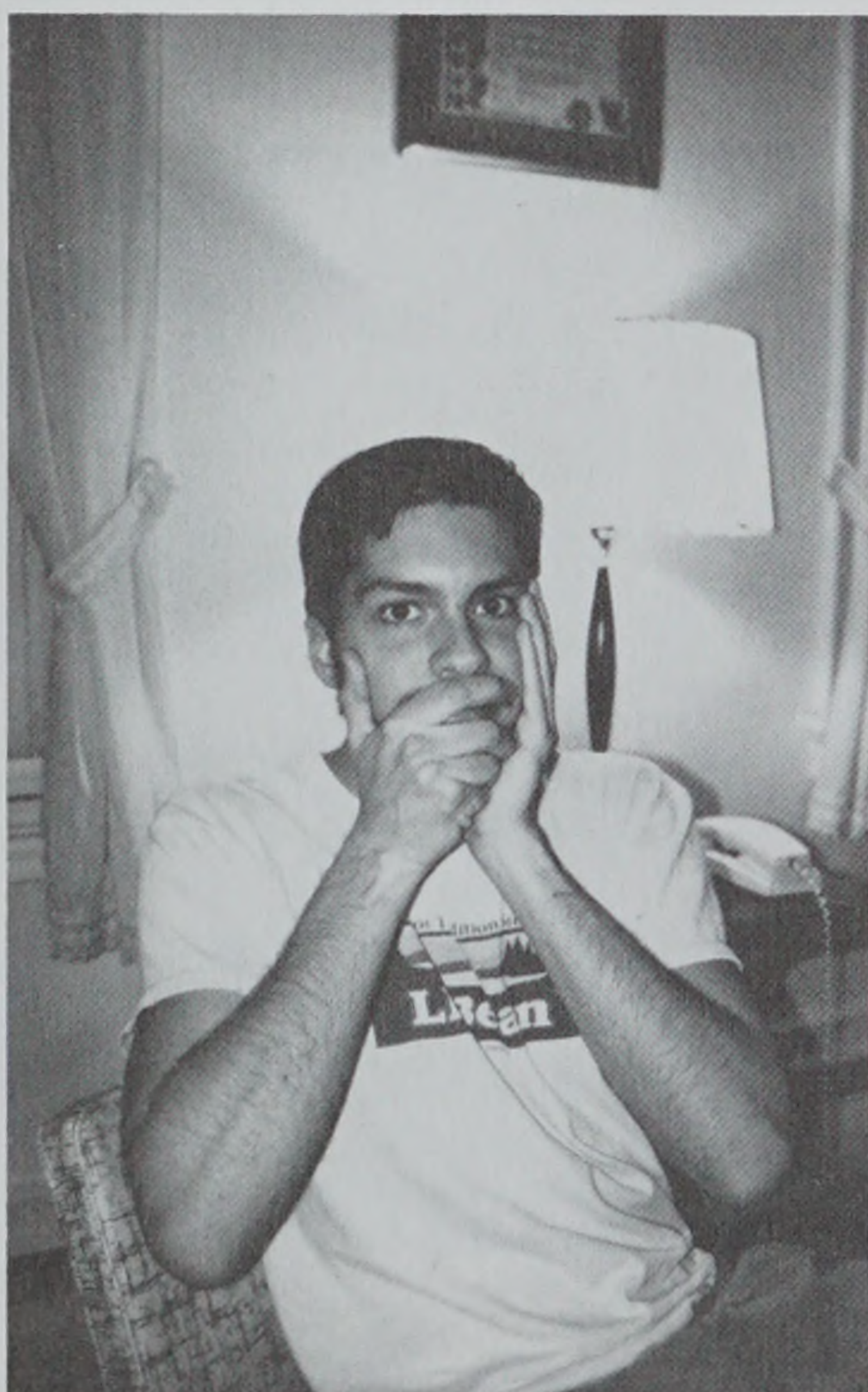


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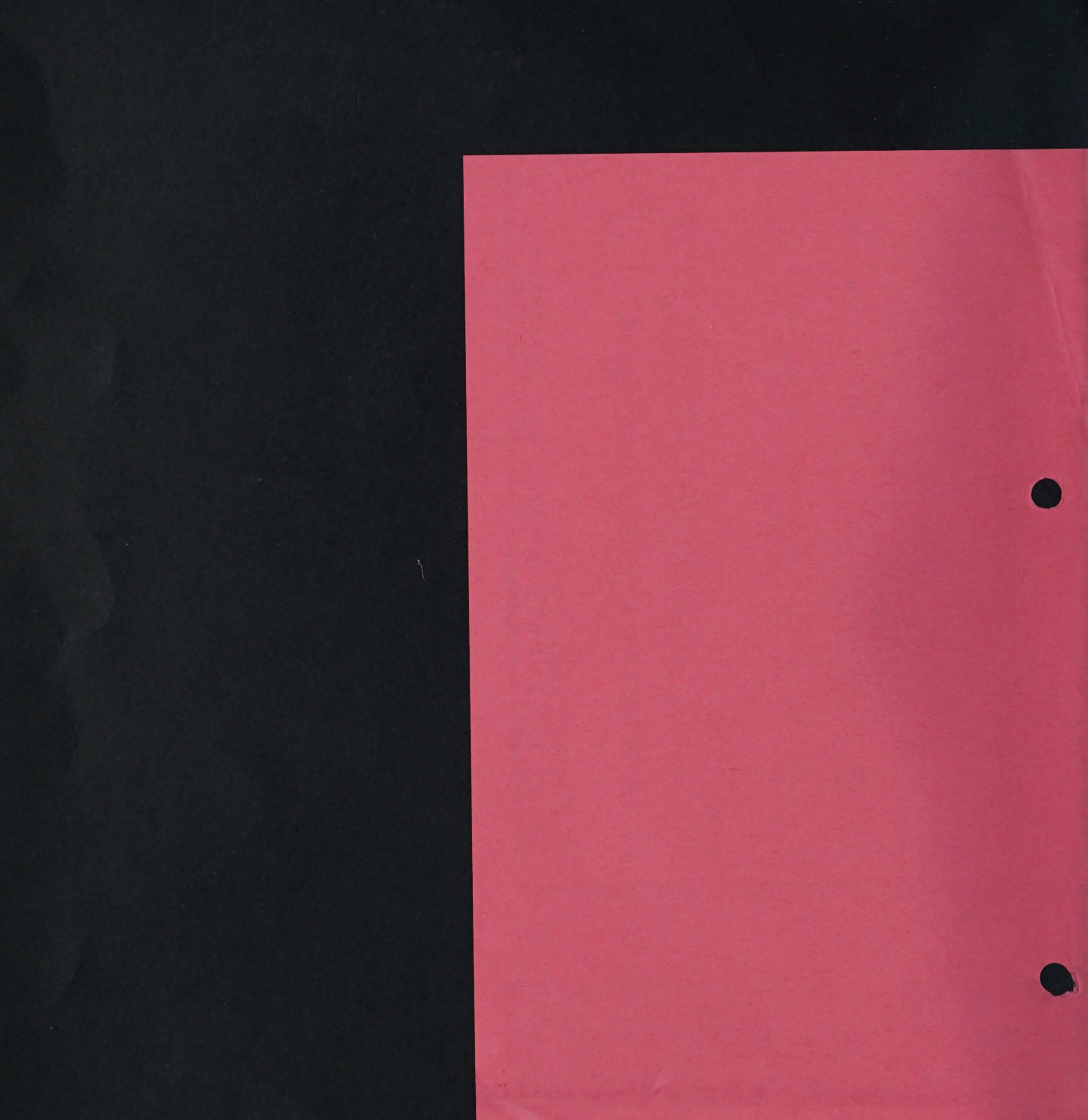
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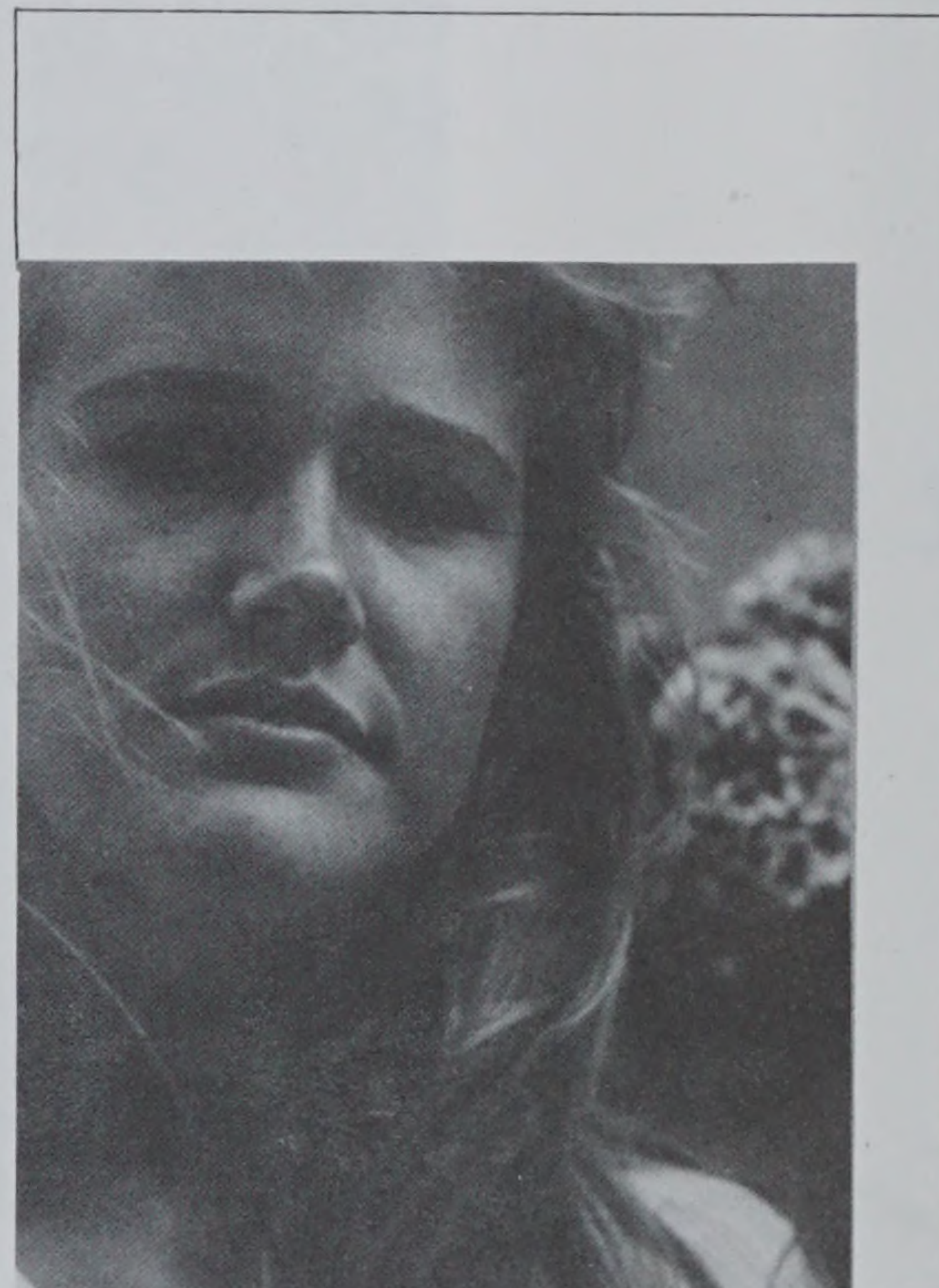






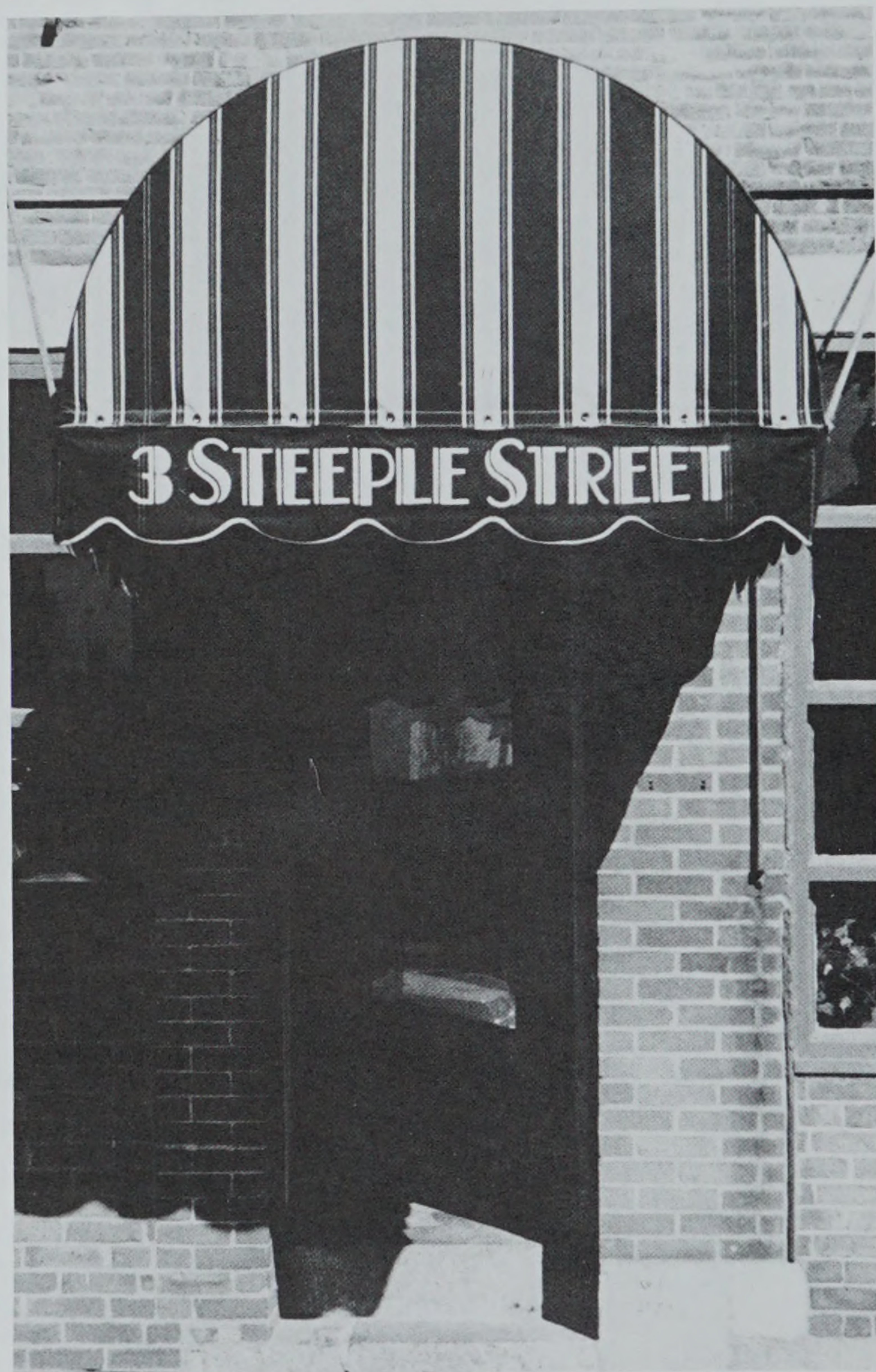


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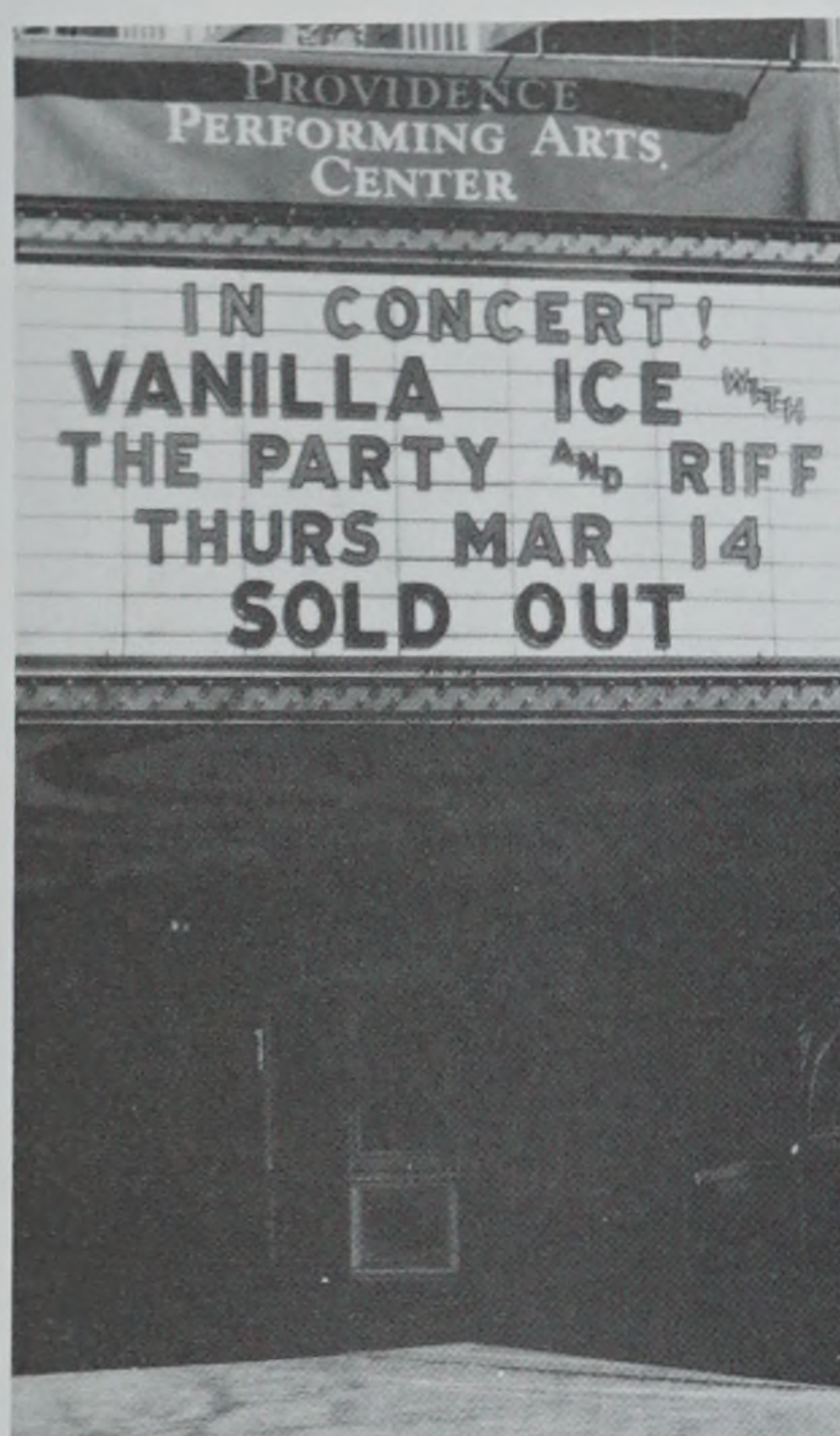




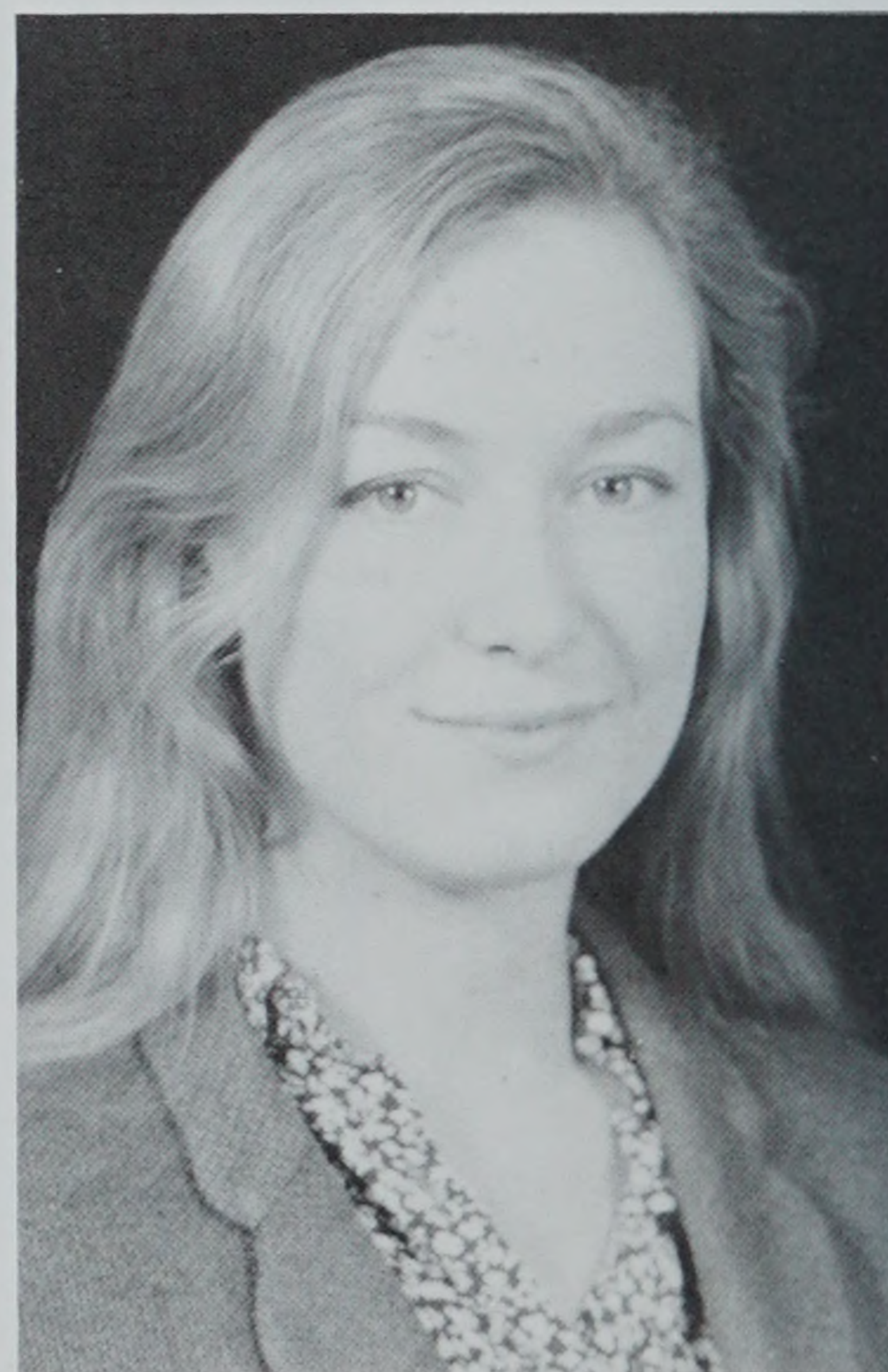


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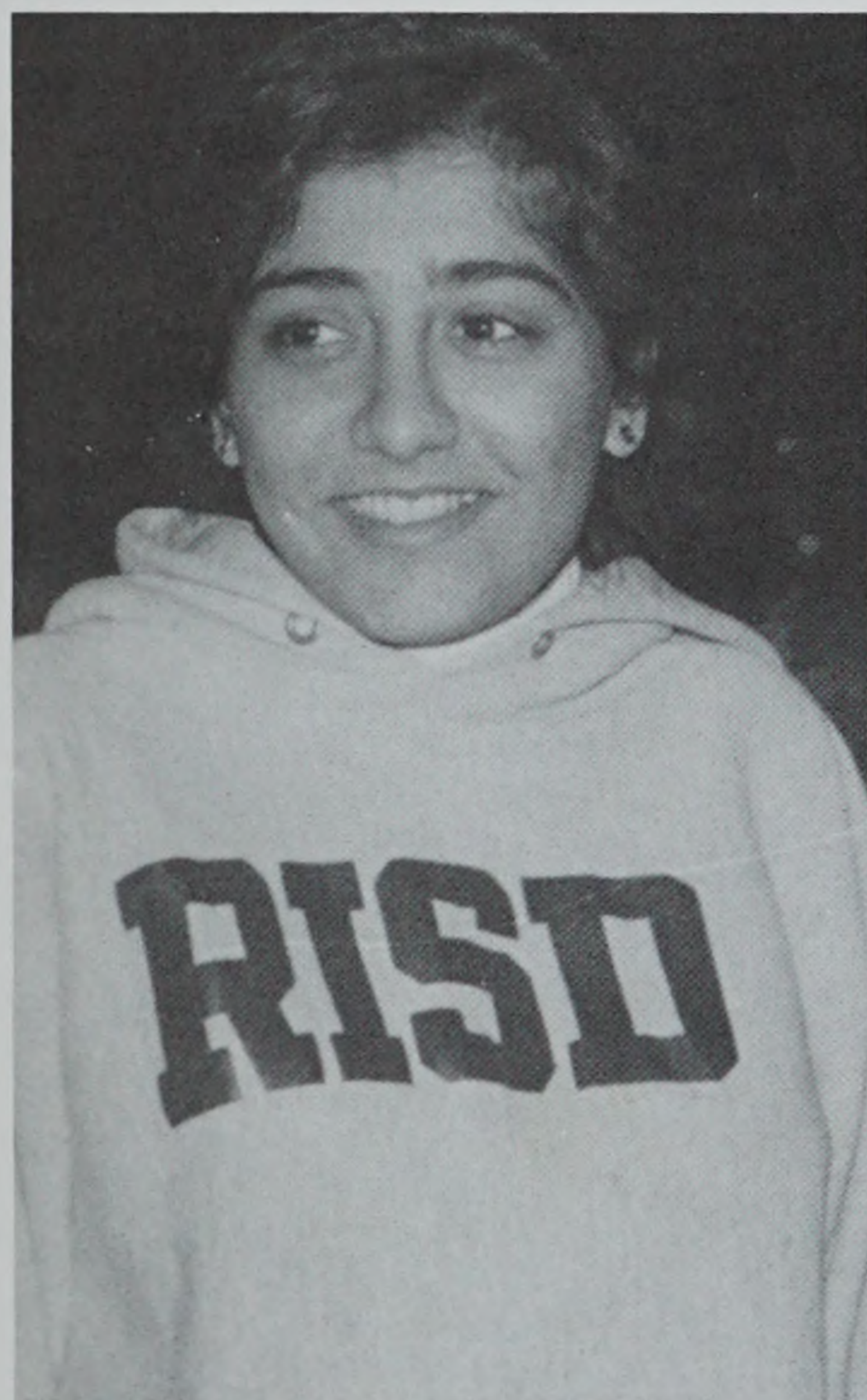


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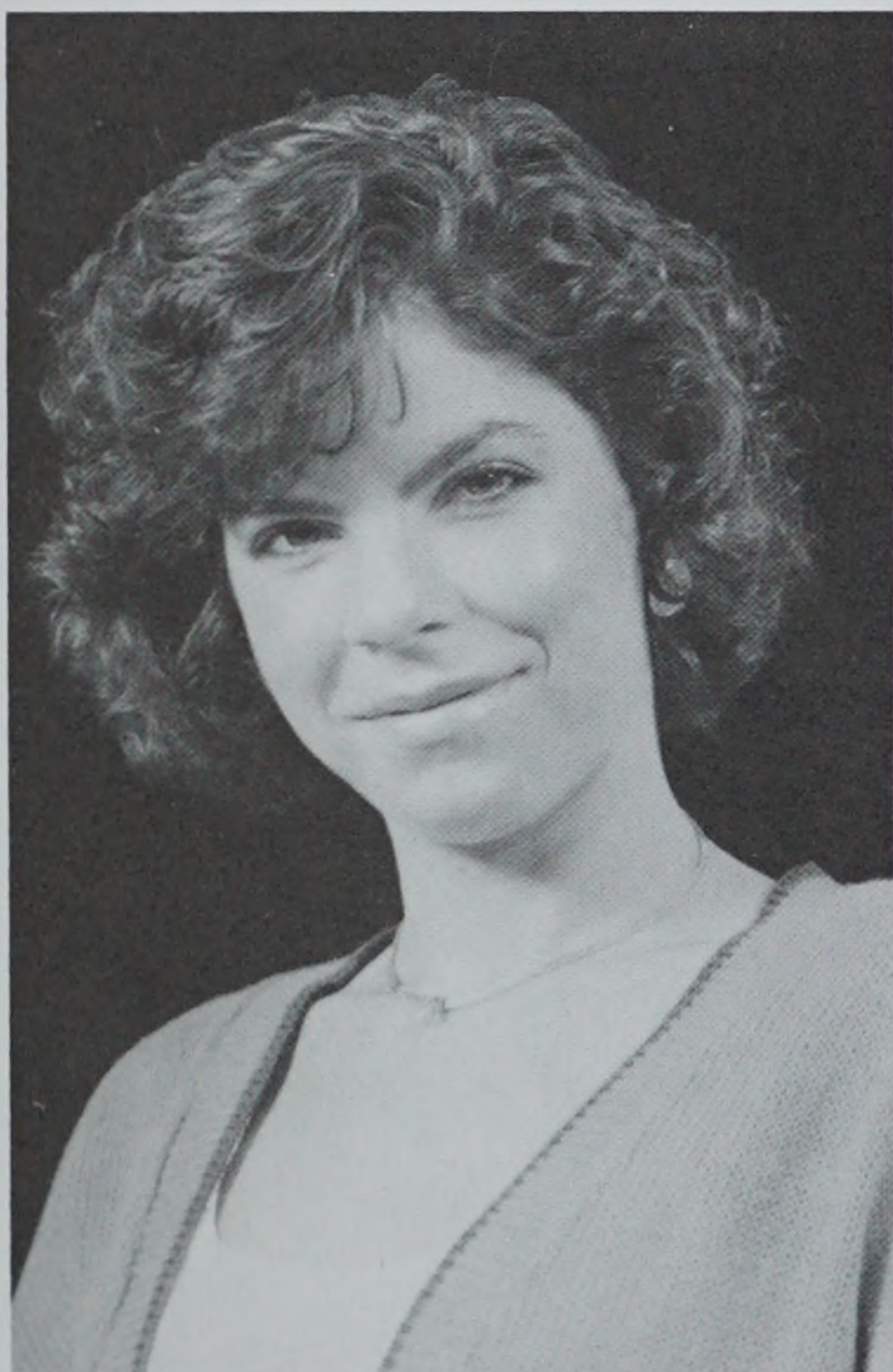




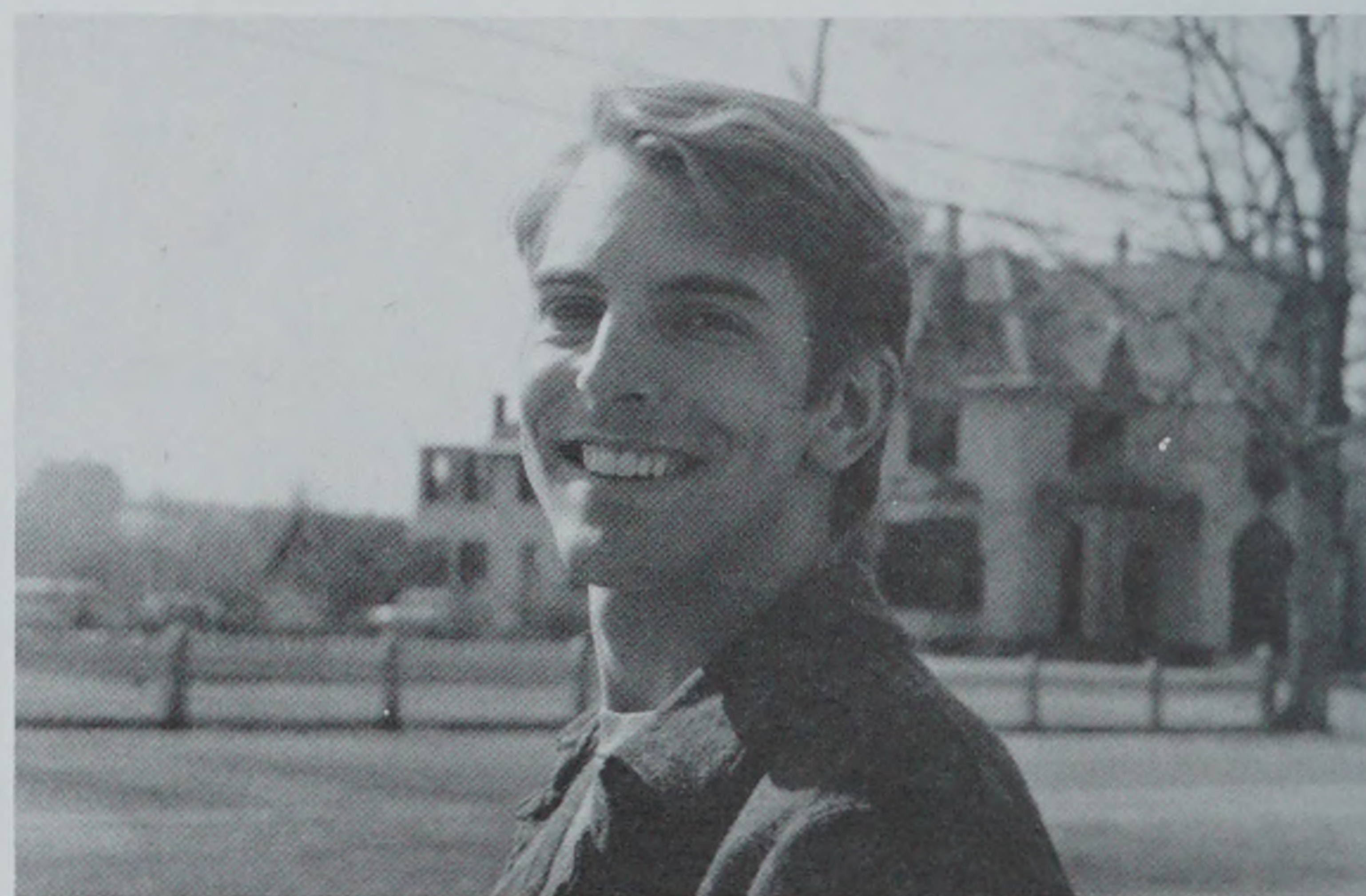
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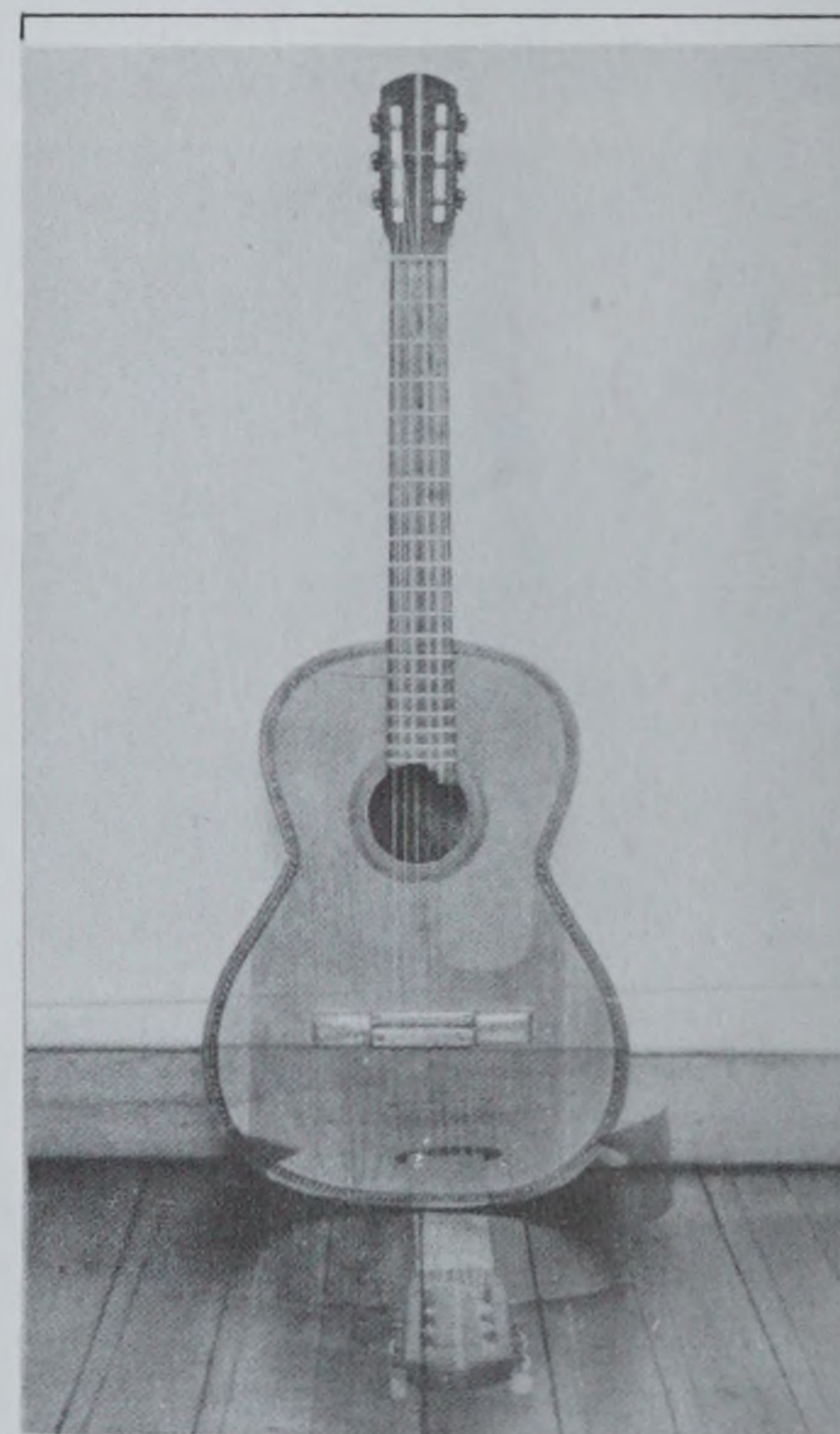


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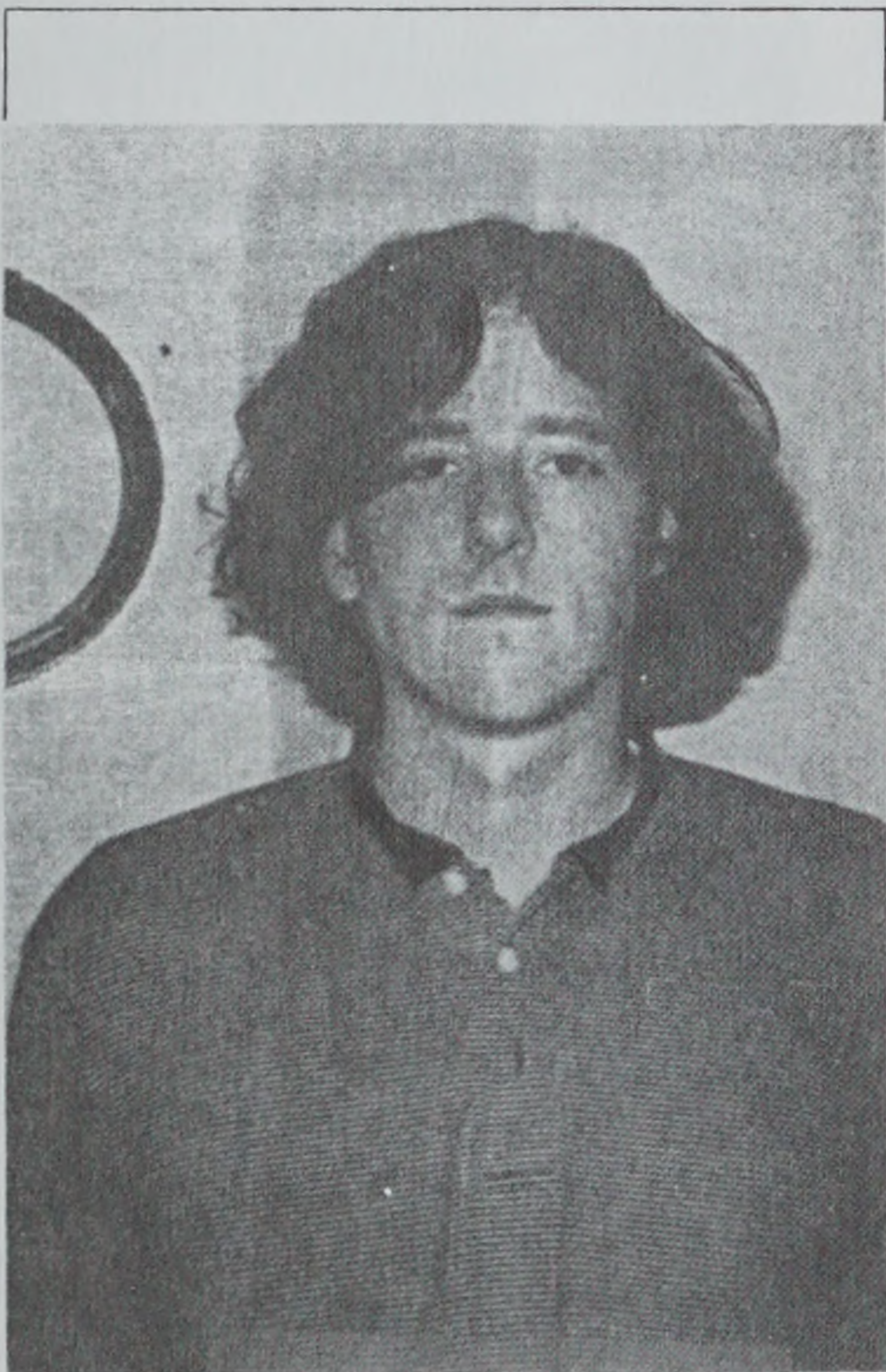


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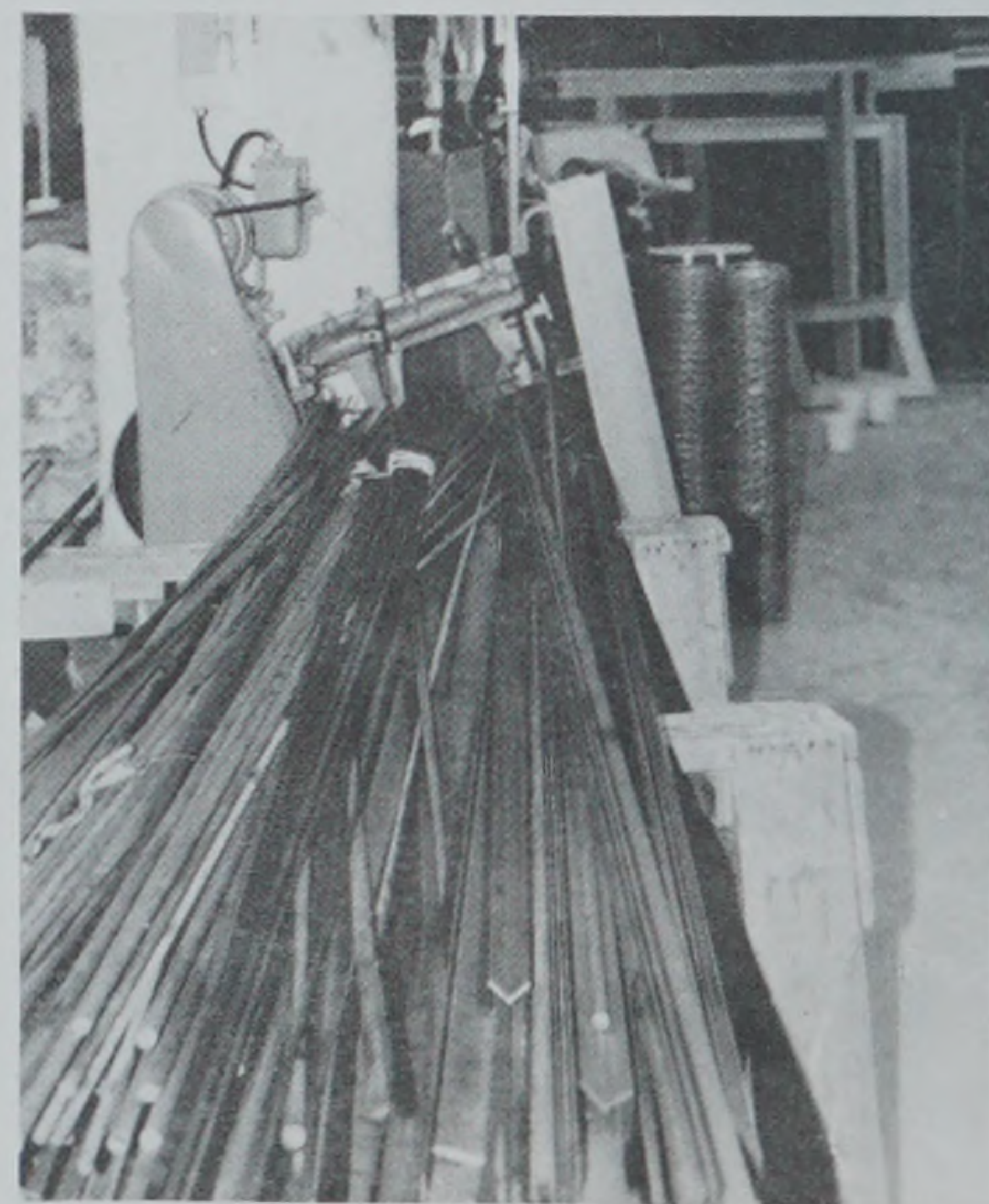


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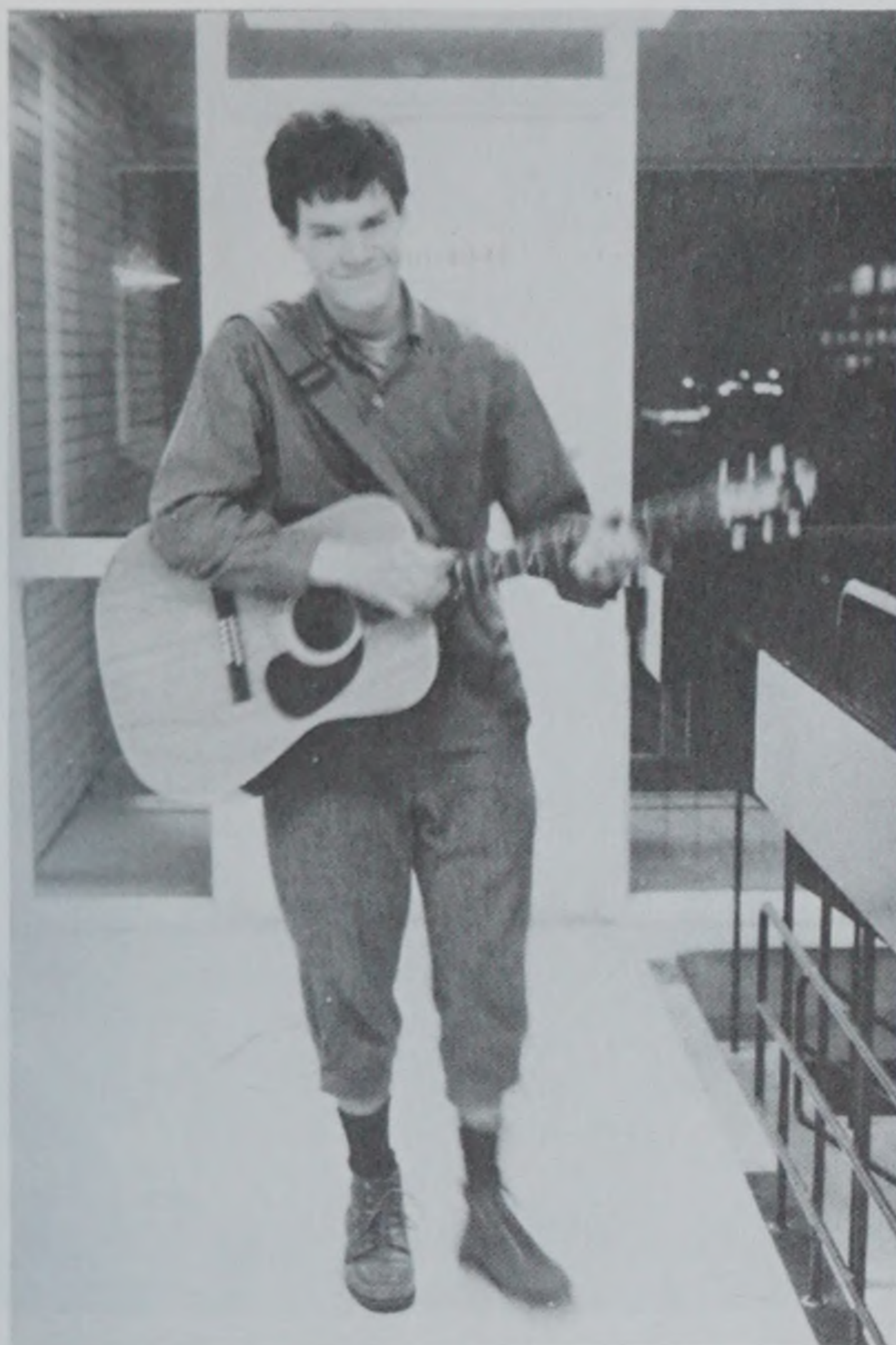








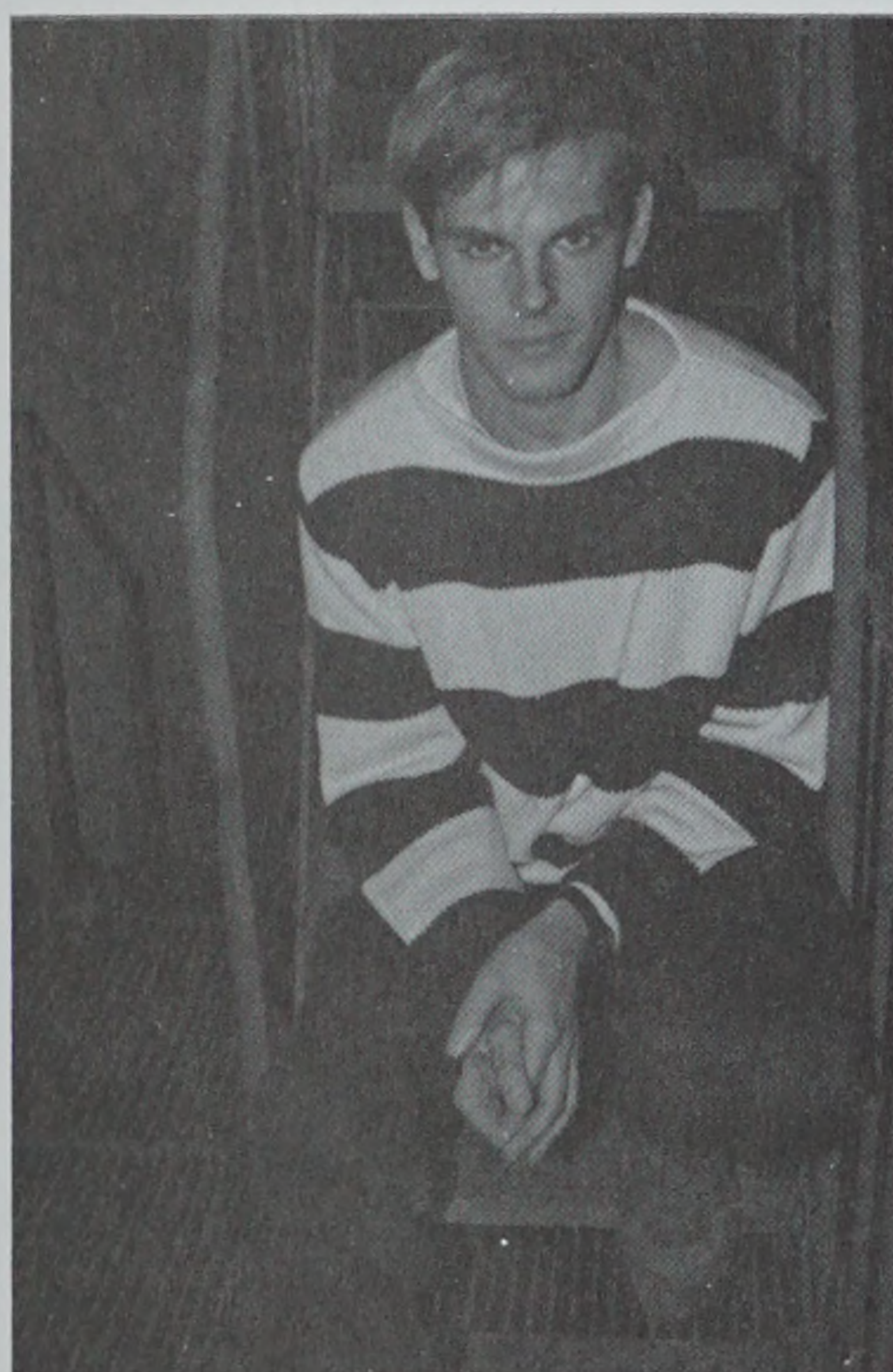




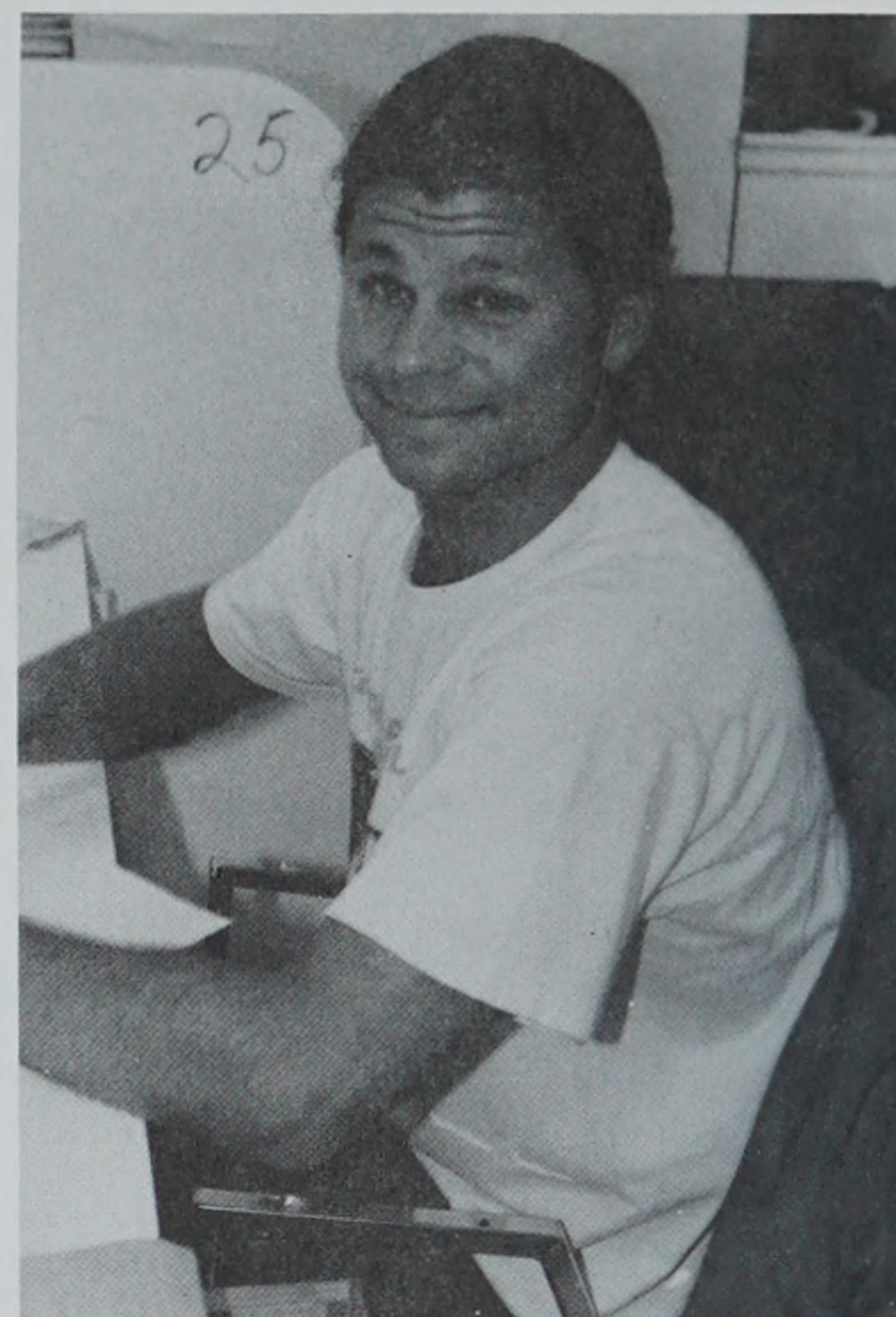
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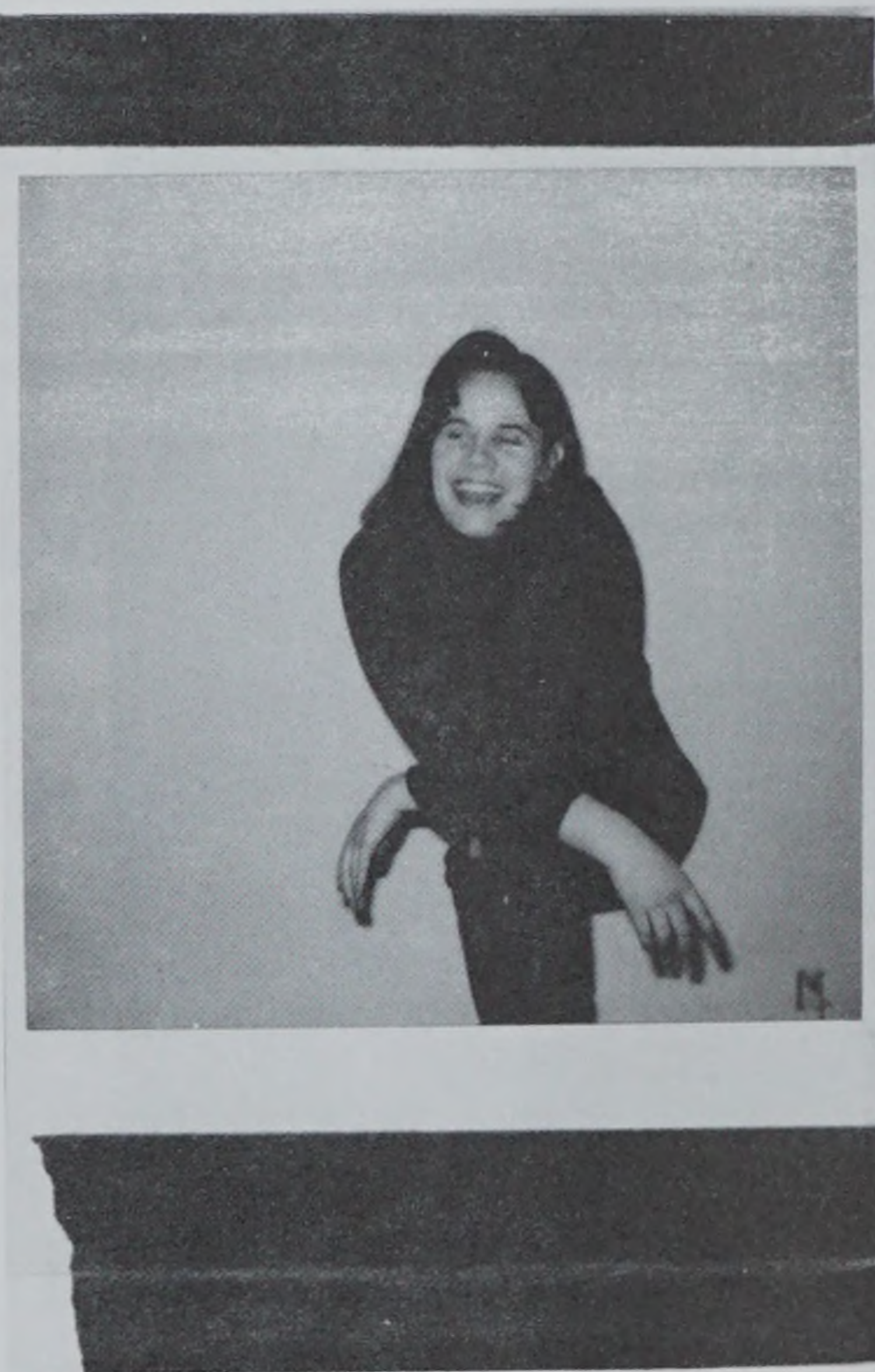


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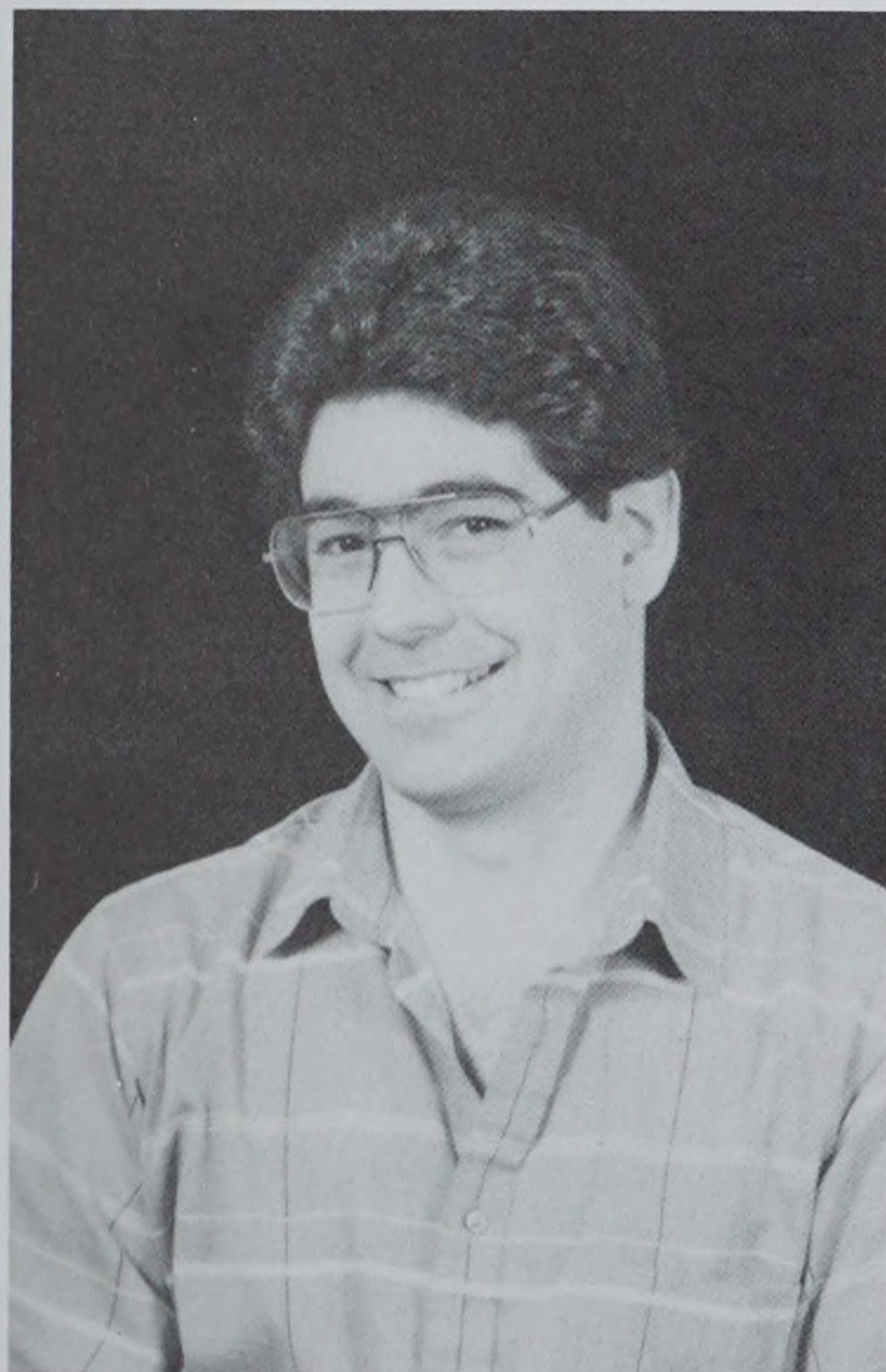


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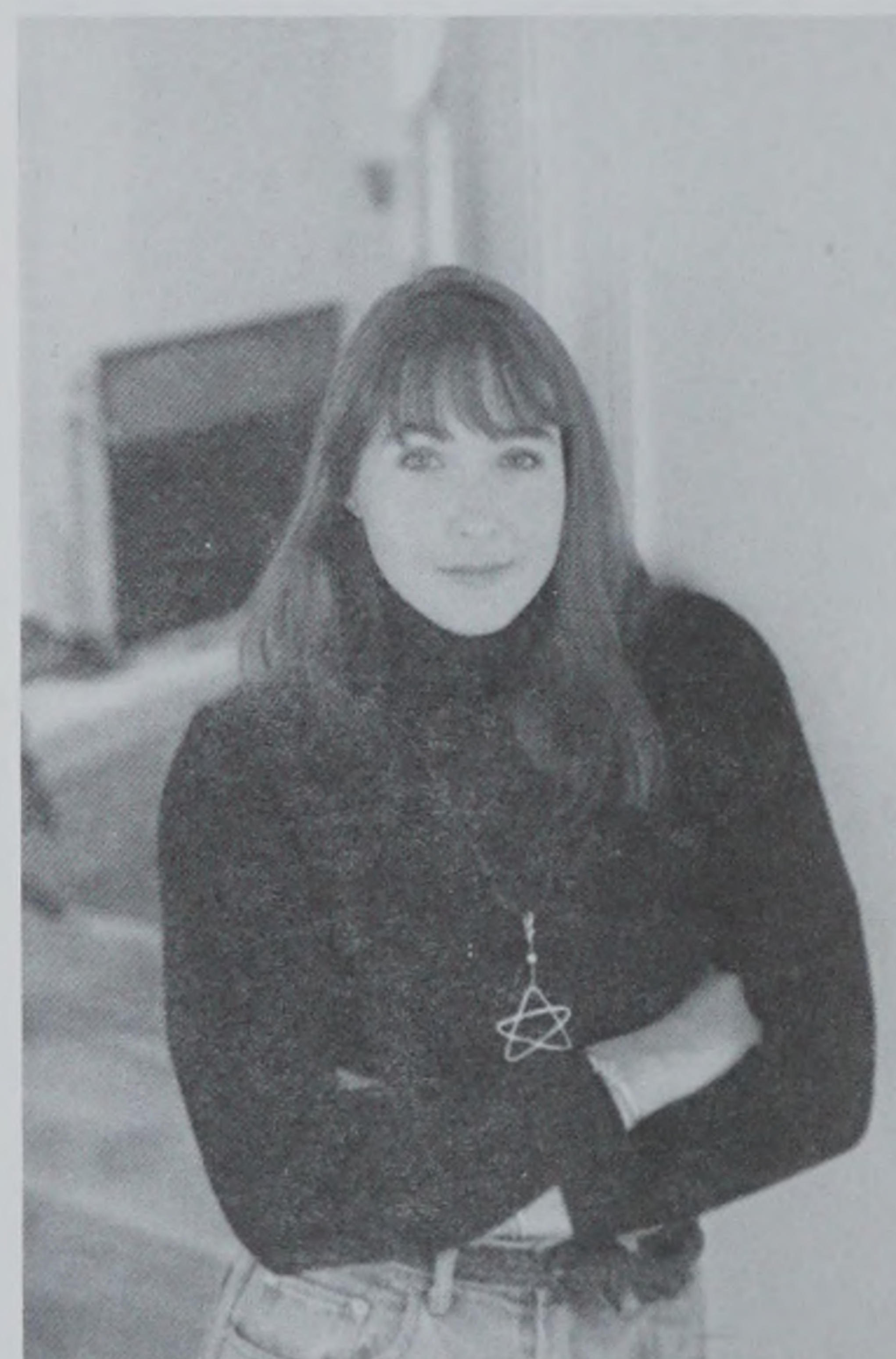
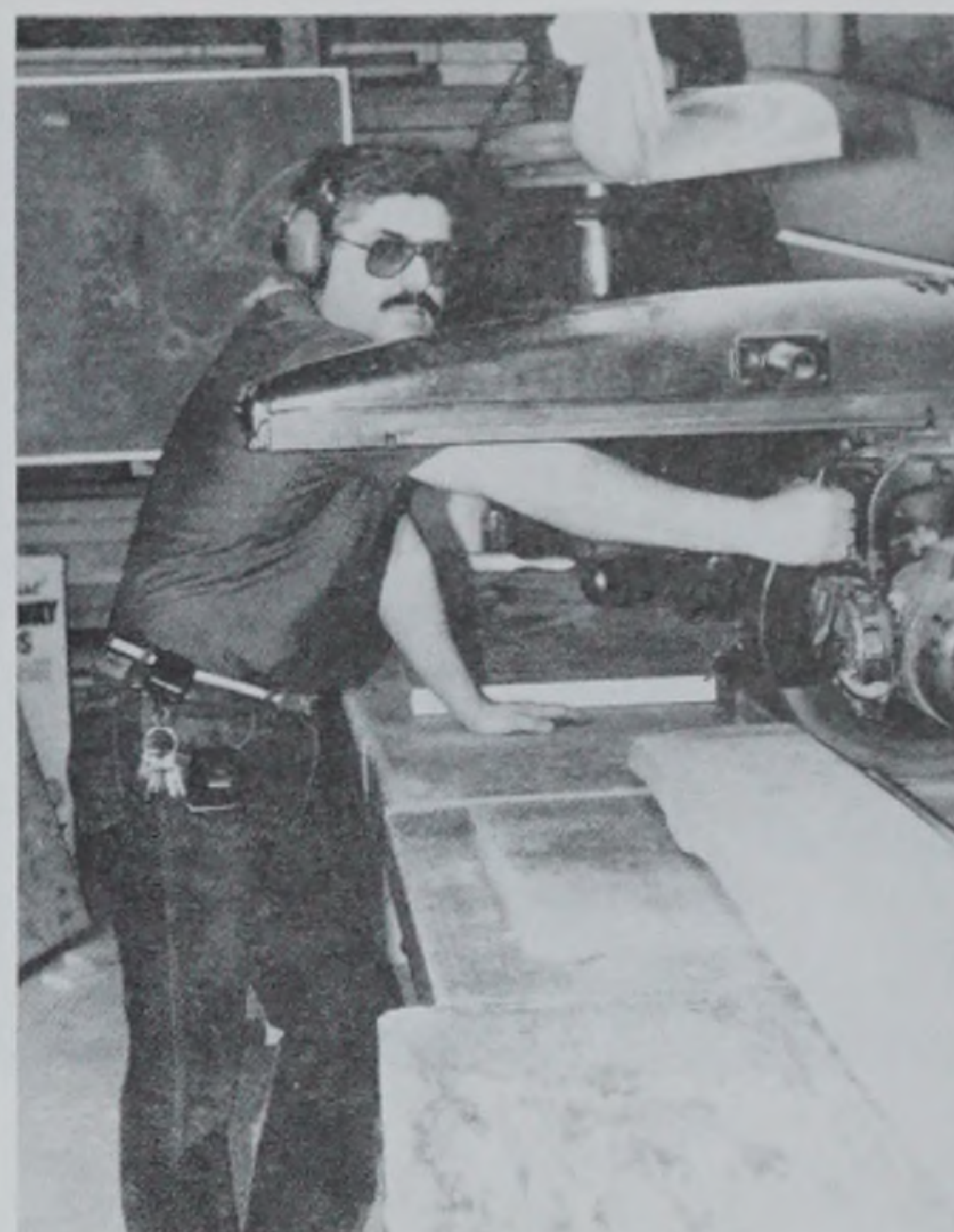


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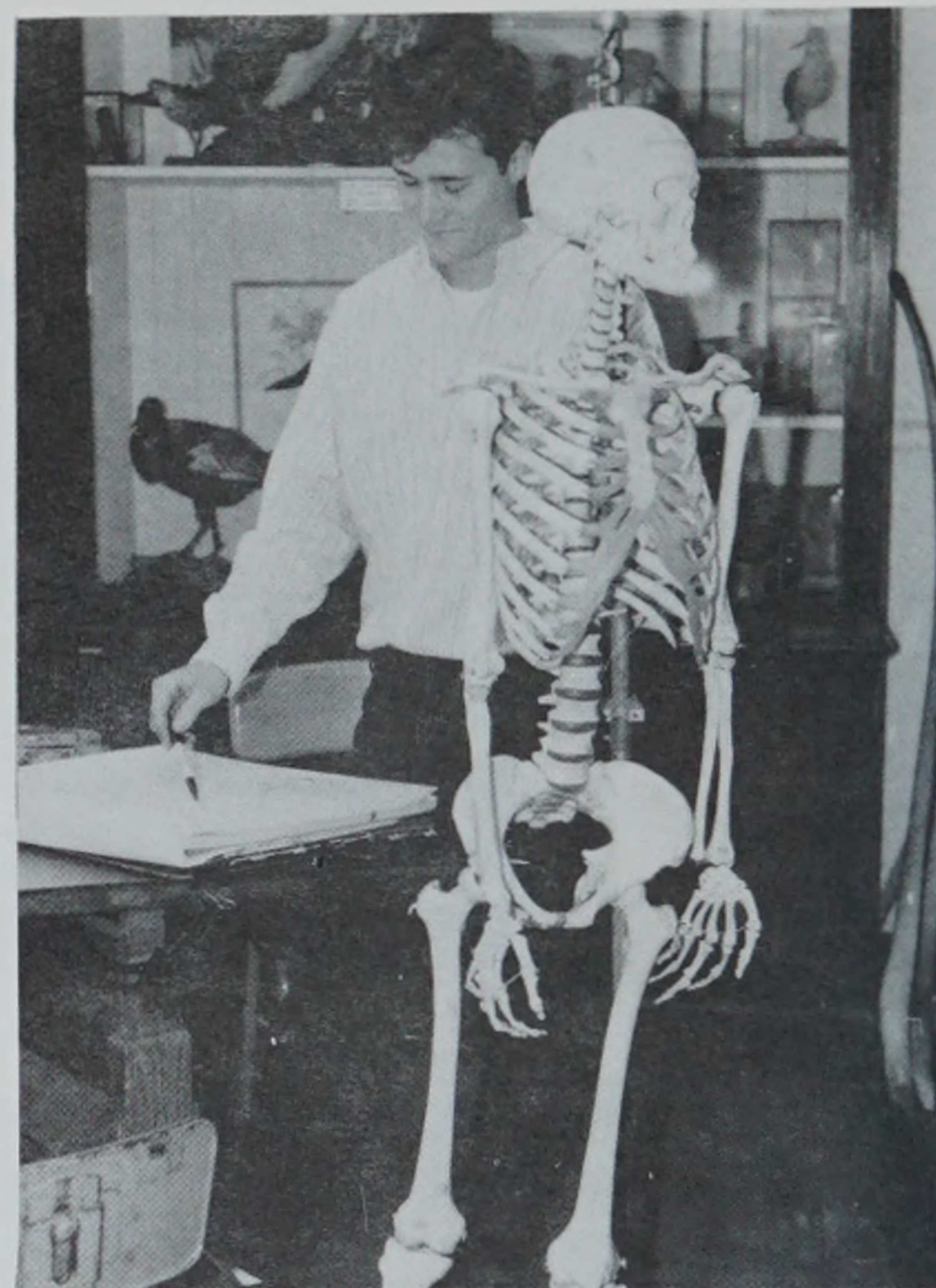




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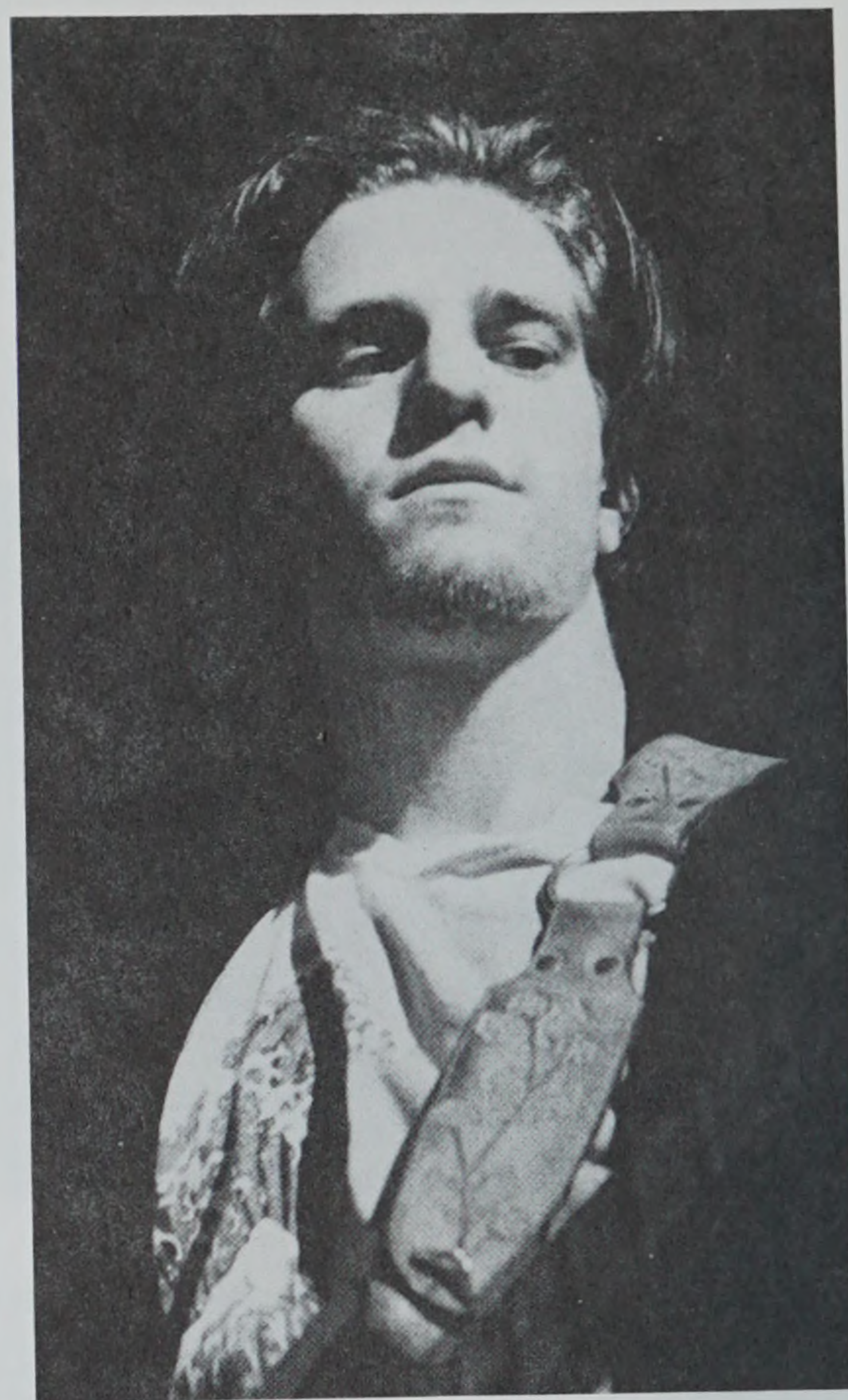






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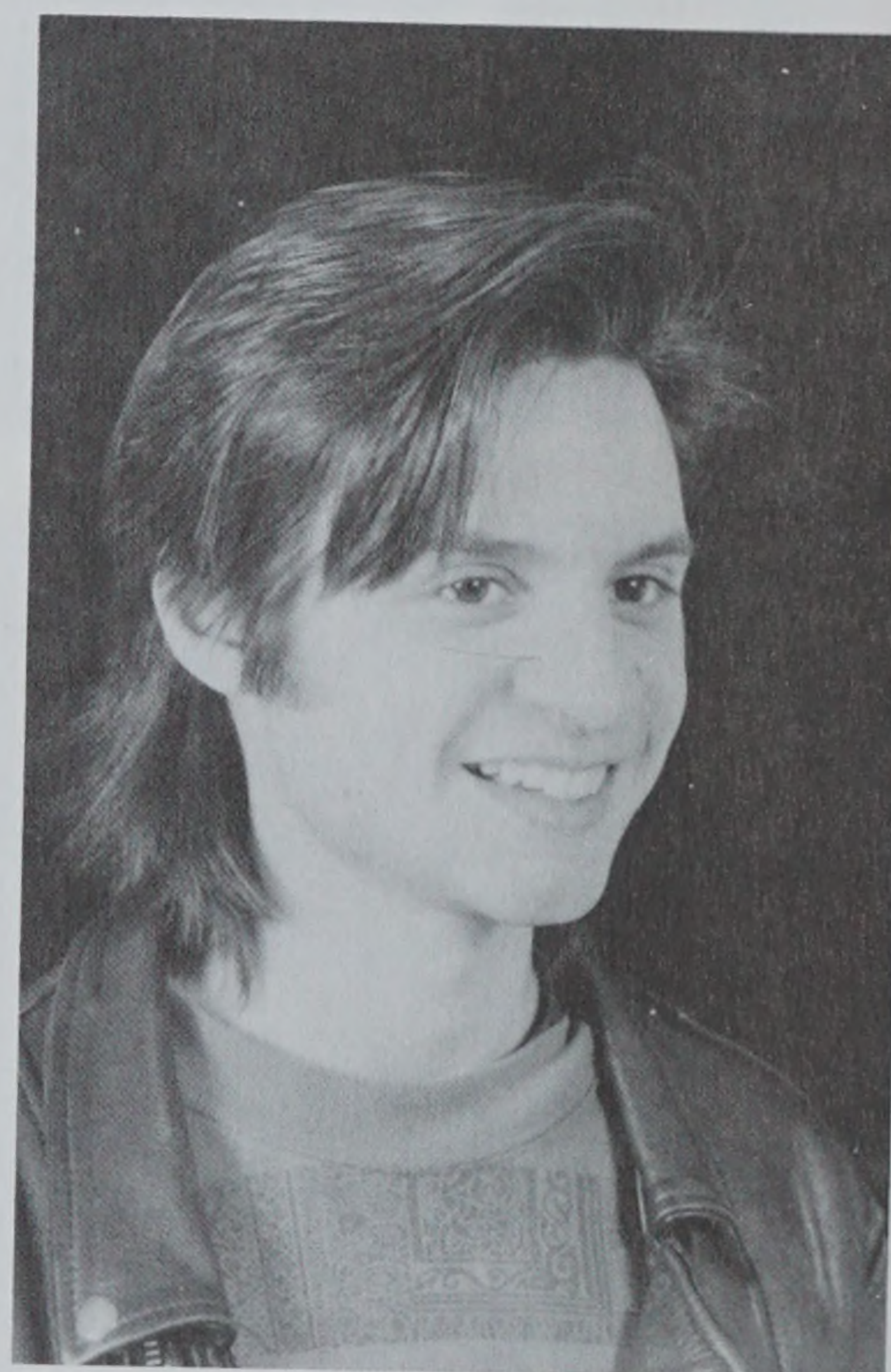
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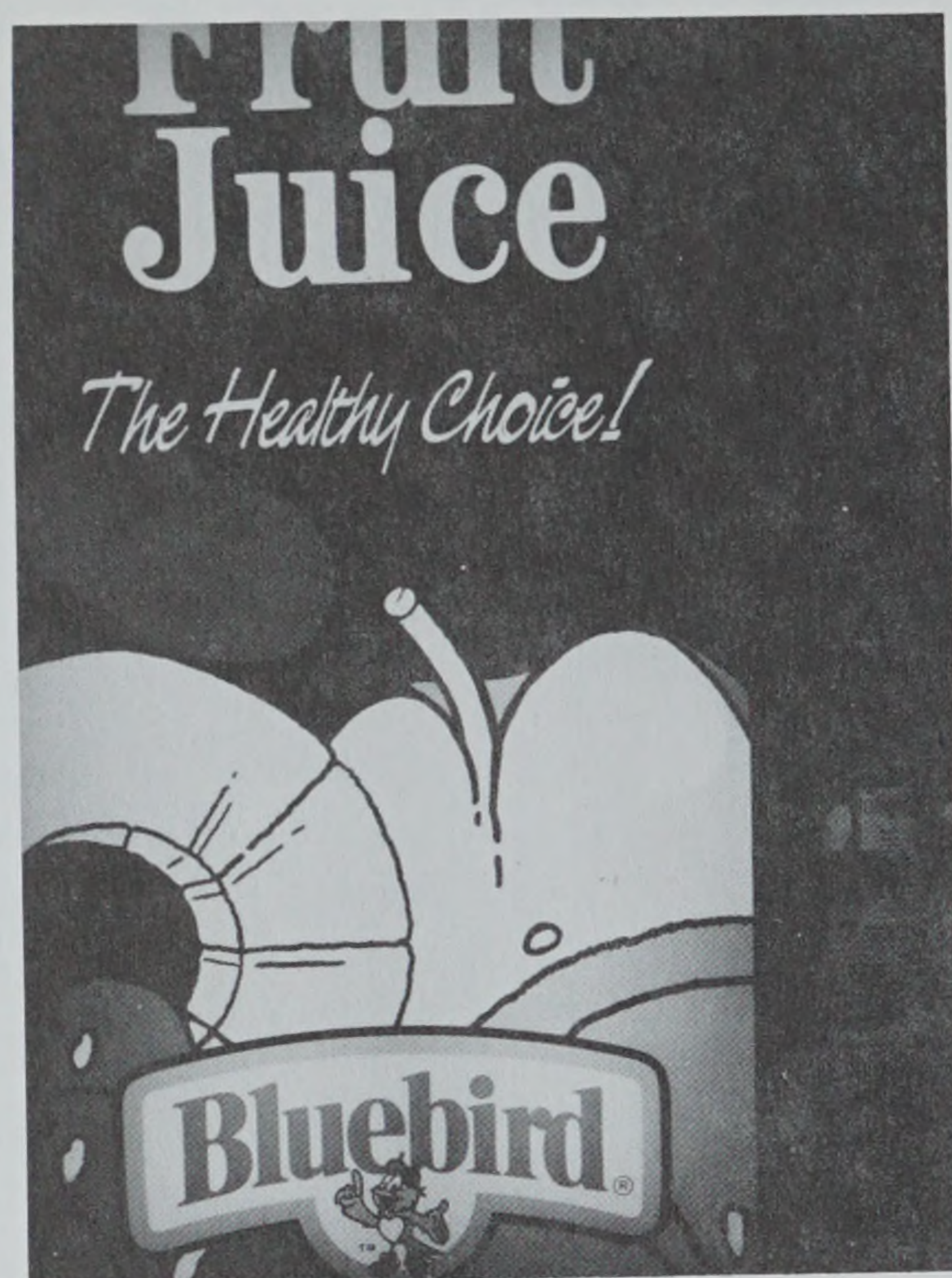


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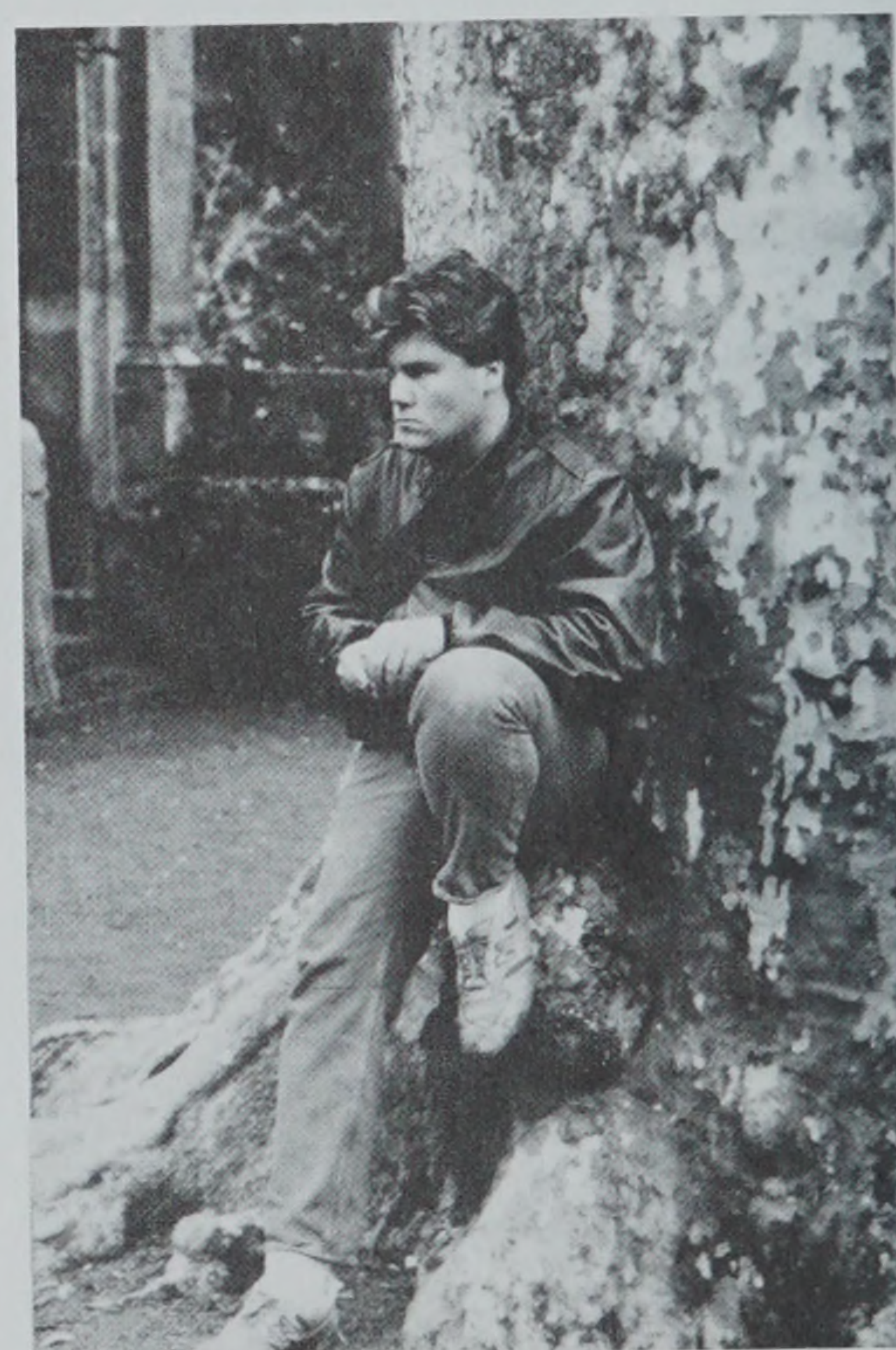


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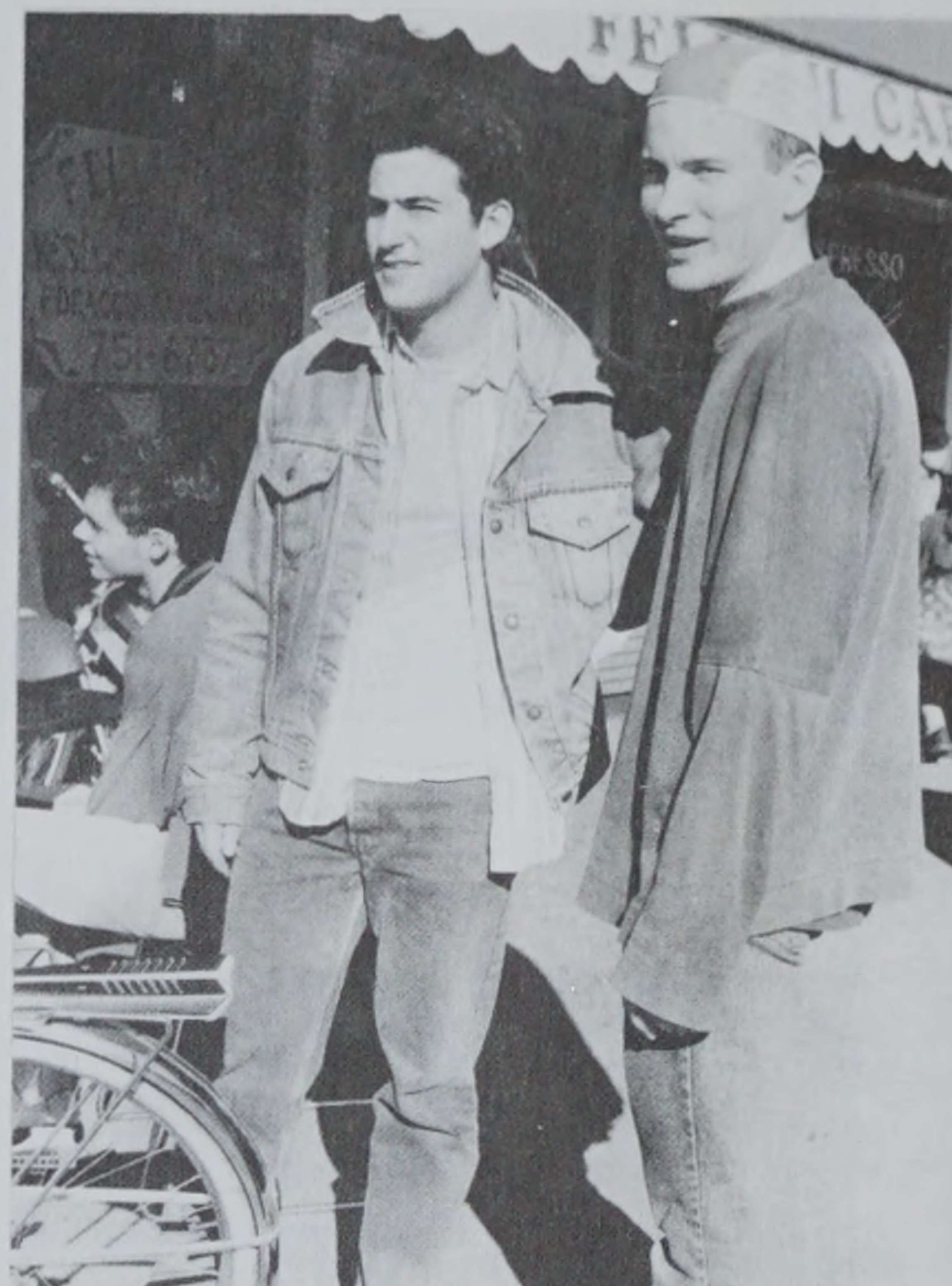


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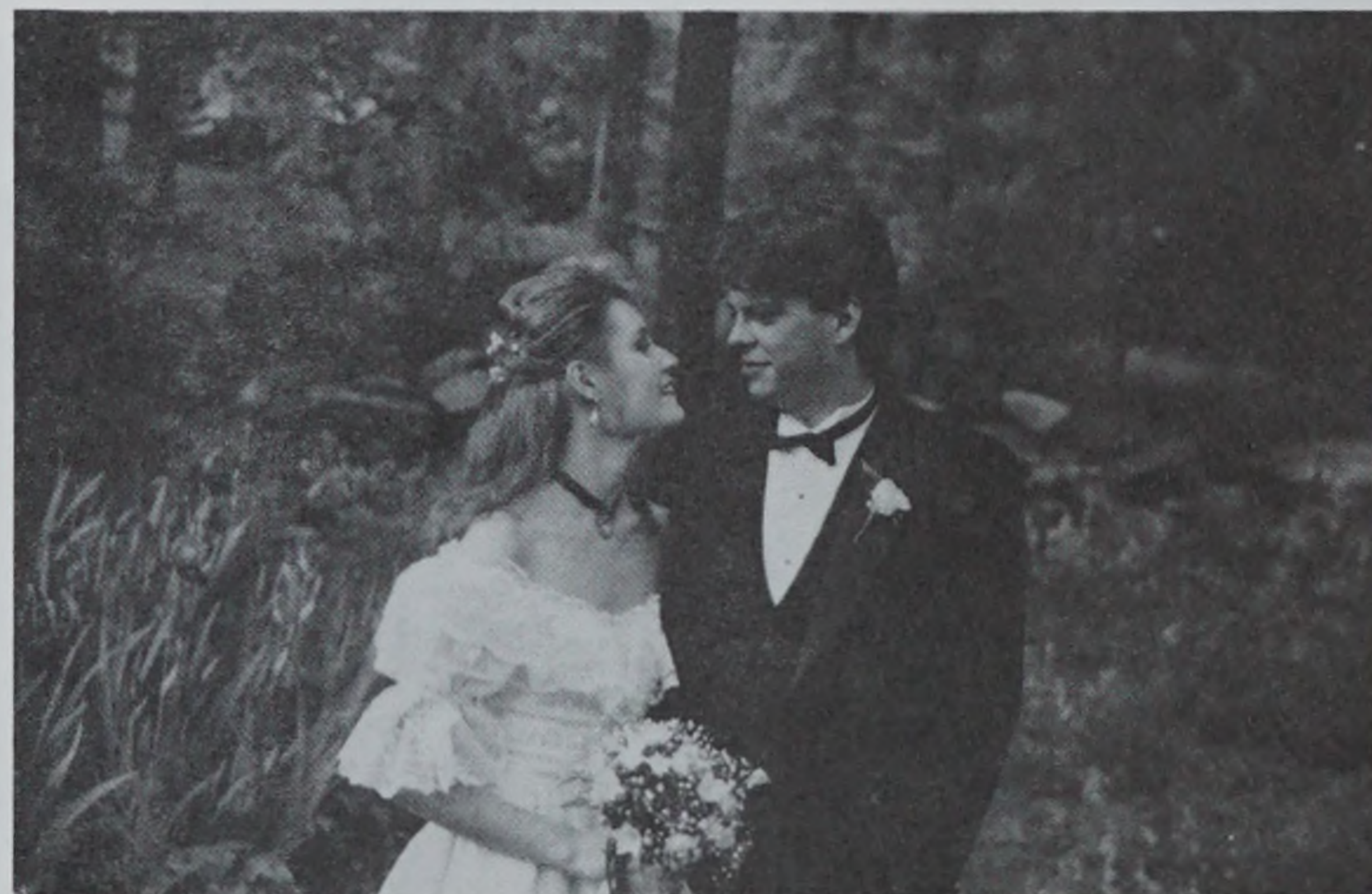


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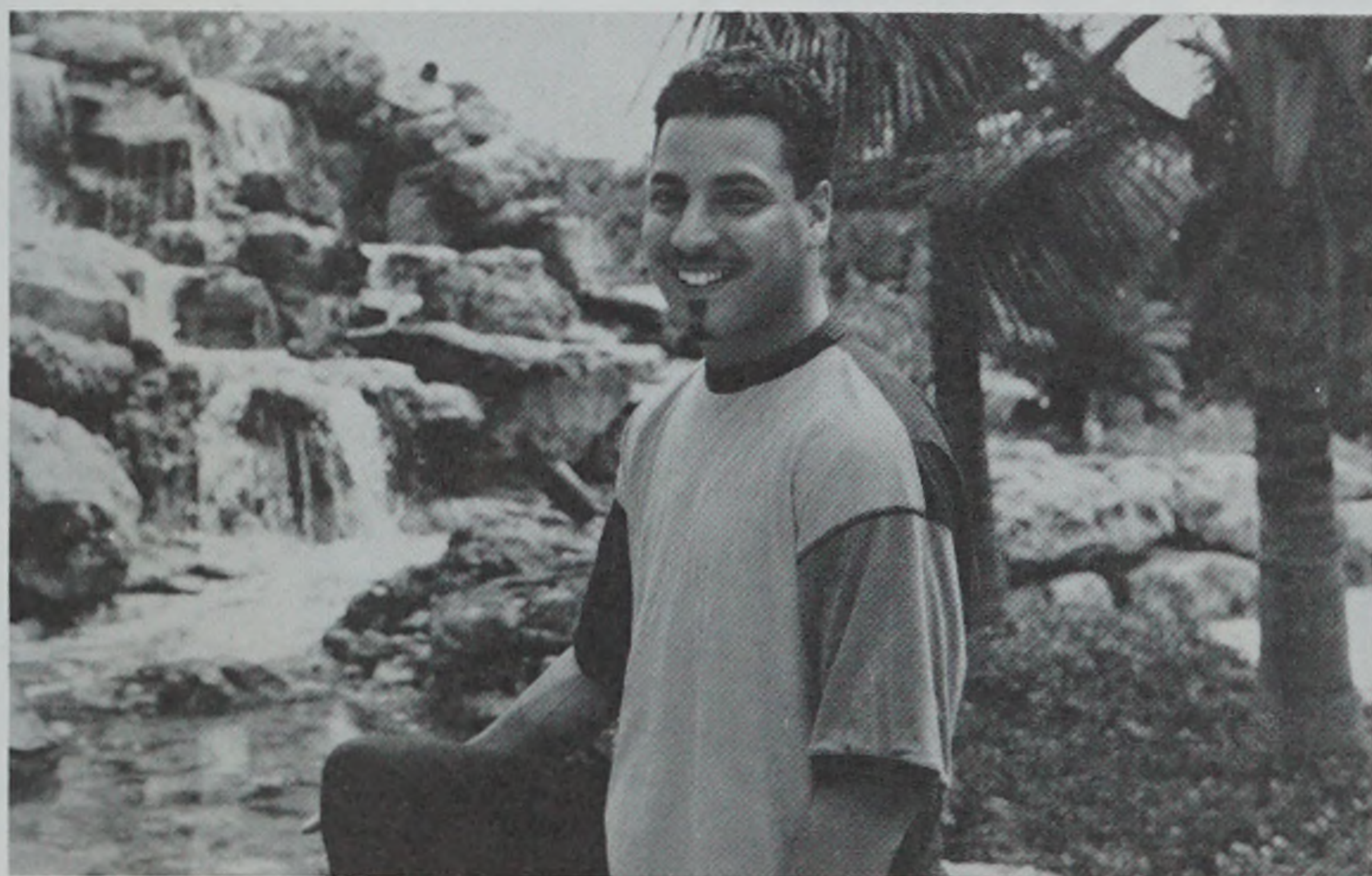




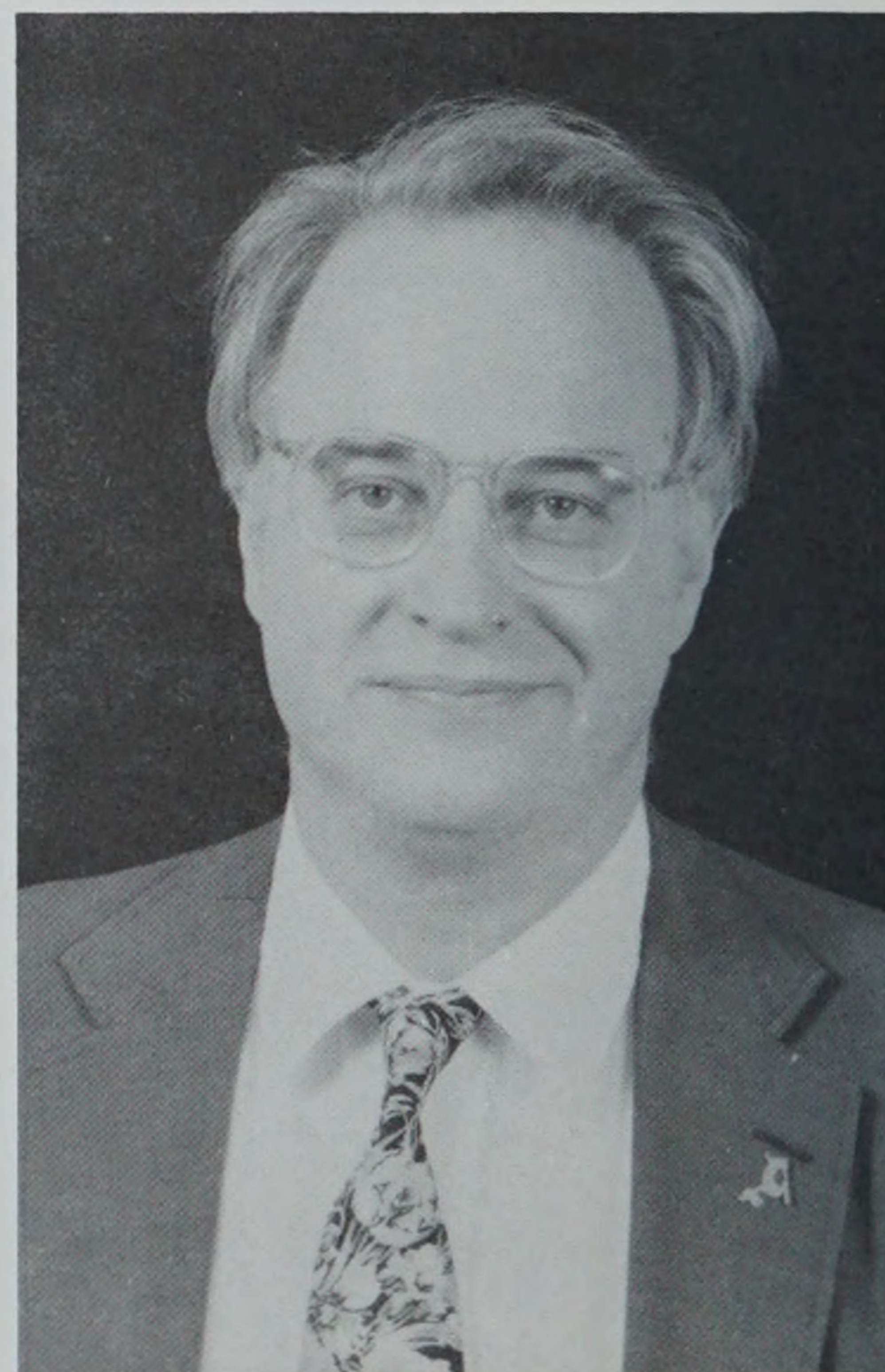
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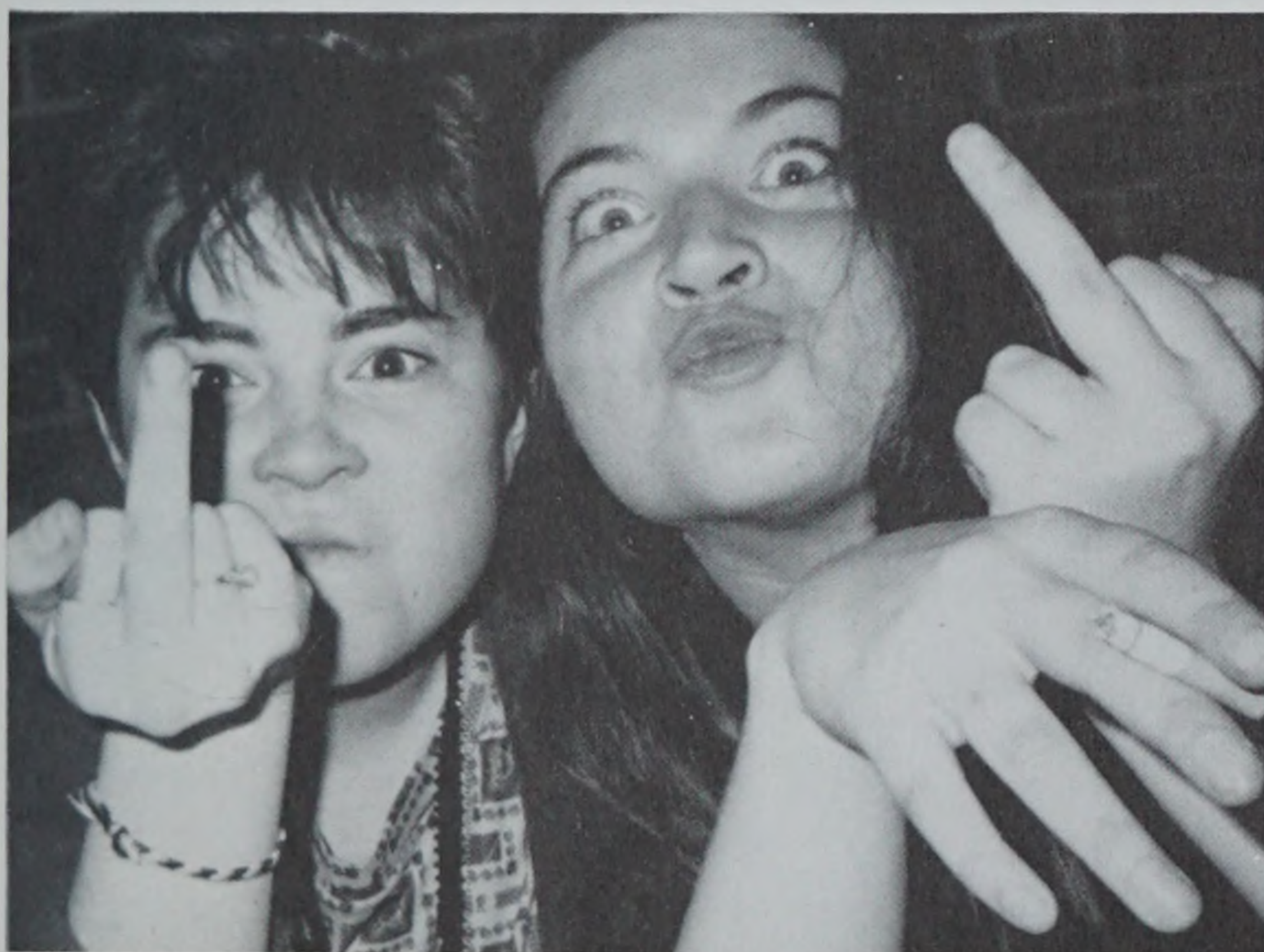


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# *Independent*

by the students of brown university

and rhode island school of design

volume 1

number 9

april 15, 1990

## End of the Line for Kappa Sigma?

By Hongwei Chen  
and John Roberti









A Union Grievance — page 3  
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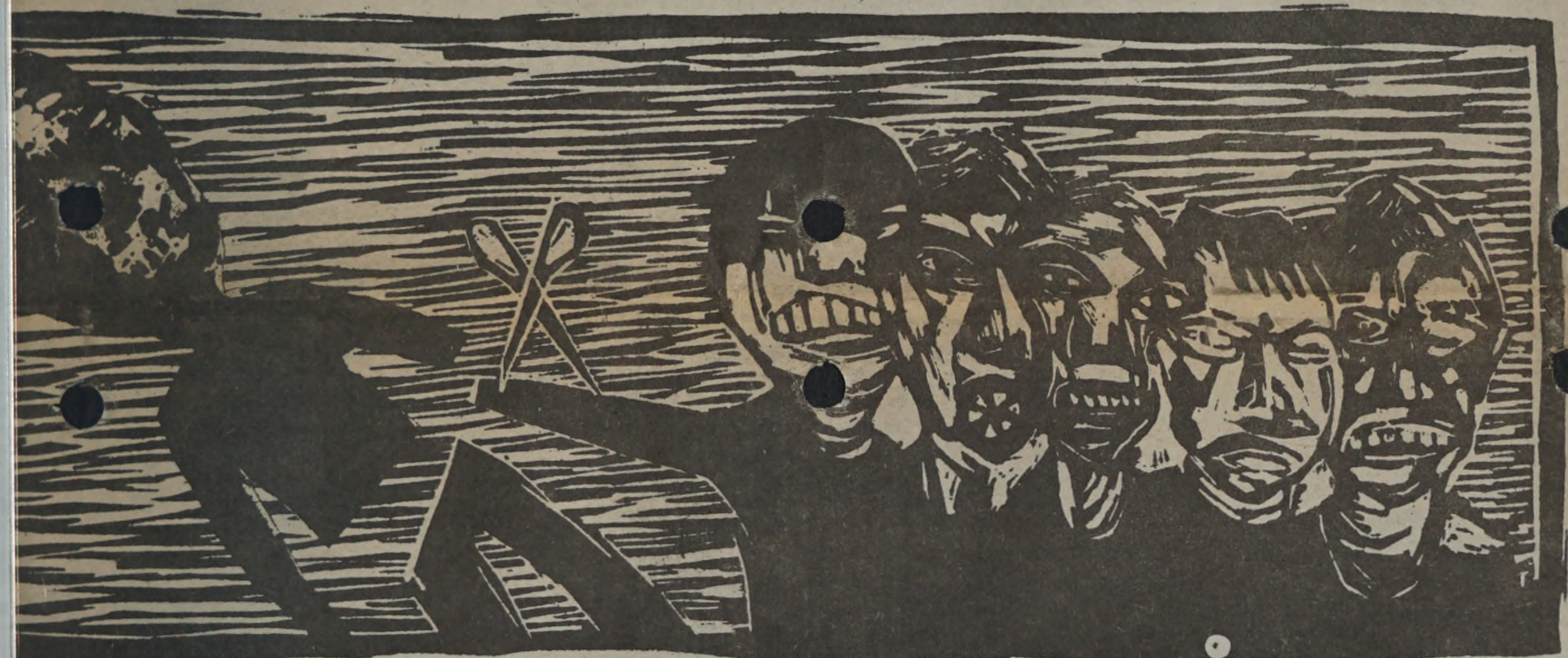
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## End of the Line for Kappa Sigma?

By Hongwei Chen  
and John Roberti



**T**oad Hall gone the way of Theta Delta Chi and Phi Delta?

In all likelihood, Kappa Sigma fraternity will join the list of Brown fraternities who have been given the eviction notice by the University.

The Residential Council released a letter yesterday in which it recommended that the all-male fraternity, which has been in danger of losing its housing for more than a year, have its housing revoked starting September 1990. Currently, the fraternity is housed in Marcy House next to Sharpe Refectory in Wriston Quad.

While the final decision will be made by the office of Student Life, Dean of Students David Inman said the Residential Council recommendations are a "barometer" for decision making. "We usually follow through on Residential Council's [recommendations]," said Inman. "But we don't have to."

Dean of Student Life John Robinson B '67, reached at home last night, said, "It will take a

while [to come a decision]...this is a very serious recommendation."

The letter, signed by Res Council Chair Jilda Vargus B'91 and Alternative Housing Chair Russell Carey '91, was sent to Robinson March 22, two and a half weeks before the rest of the housing reviews were mailed out. It noted:

"...We feel that the behavior and attitude of Kappa Sigma brothers is detracting from the impressive progress which the other Greek houses have made in this and past years. As an organization, Kappa Sigma is negatively affecting the Greek system and the Brown University community as a whole."

Kappa Sigma President Steve Gresalfi '91 could not be reached for comment last night. Other members of the fraternity who were contacted were either unaware of the recommendation, or declined to comment.

All other alternative housing groups received recommendations to have their housing renewed, with six groups receiving strong

See Kappa Sigma Page 4



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# Union employees excluded from new day care center

Local 134 files grievance with National Labor Relations Board

by David Rohde

The union representing Brown's food services, library, and plant operations workers is protesting the University's decision to offer use of its new day care facility to only Brown's non-union employees.

Local 134 filed an unfair labor practice grievance with the National Labor Relations Board this month, and union officials are claiming that the move is an attempt to make the union look less attractive to clerical and technical workers during this year's organizing drive. The University denies that the day care decision and the drive are related.

"We are claiming that [the policy] discriminates against union employees and we think it's clearly related to the current organizing drive," said Karen McAninch, a union spokesperson. "They're trying to make the union look as bad as possible," she added. According to Vice President of University Relations Robert Reichley, "that's not the case. The union negotiated a contract [in October of 1988] that mandated a number of things and that [day care] was not among them."

Union officials claim that the new day care center has been consistently described as for all employees of the University until the organizing drive began. The exclusion of union employees was announced on December 10, 1989. According to the union, President Vartan Gregorian told unionized library workers at a meeting last fall that the day care center would be available for their use.

The University is claiming that President Gregorian did not realize that he was speaking with

union employees at the time. Yet employees at the meeting claim that Gregorian knew he was speaking with union members and that Gregorian told the group he hoped they would make him an "honorary member" of their union.

The union also claims that a May, 1989 *George Street Journal* article states that the new day care center will be available to "all its [Brown's] employees, the entire university community." The University feels that day care is a "negotiated benefit" and according to Vice President Reichley, "it was not part of the negotiated contract. If they would like to put it on the table with the next contract that's fine, but [day care] is not part of the current [contract]."

According to the union, the grievance could result in a Federal court hearing. However, the National Labor Relations Board, a government established watch-dog group which strives to insure fair labor practices, usually pushes groups towards reaching a settlement before any dispute reaches that stage.

## Organizing drive to be discussed

Brown seniors Laura Moyer and Michele Stein will present the results of their independent studies course on union organizing, with Brown's current drive as their focus, tonight in Sayles 104 at 7:00pm. Various union officials will be present for the discussion afterwards. The presentation is part of the Fifth Annual Resource Scholars Program, sponsored by the Resource Center. Over the next two weeks, seniors will present their findings, followed by discussions with members of the Providence and Brown communities. The program is designed to integrate students' theoretical approaches developed at Brown with their practical experiences in the Providence community.

## Need Blind Coalition Shifts Strategy

### Proposes 5-year plan for need-blind admissions

by Karen Hirschfeld

This Friday, members of The Coalition for Need Blind Admissions will deliver a plan to Vartan Gregorian that outlines how Brown could achieve need-blind admissions within five years. The plan, which includes the exact figures and measures involved, will be presented in Salomon Hall at noon.

"We want to dispell the illusion that we want Need Blind Admissions tomorrow, and we don't want to raise tuition to acheive it" said Meredith Kolodner of the Coalition's Press Committee. According to the Coalition, their suggestions are "realistic" and will not put significant strain on the University's budget.

The proposal is in response to President Gregorian's letter to the Brown community last month, which warned that a drastic tuition hike would result if need blind admissions took effect immediately. Gregorian has submitted a "Gift

Enhancement" plan to the Advisory Committee on University Planning that would use money from new fundraising drives to supplement the set amount already given to financial aid from the University's budget.

At present, raised or donated money is used to replace tuition funds which go towards financial aid. This means that no matter how large the donation, the total financial aid level stays constant. Gregorian aims to raise \$40 million in long term fundraising.

The Coalition applauds the Gifts Enhancement element of the proposal, but they are concerned with several aspects of the new plan. The plan focus on the goal of raising \$40 million and says nothing about need blind admissions as an end result. "It will take more than that to make us need blind," noted David Gartner, head of the Coalition's Budget Committee.

The new plan also allows the number of students on financial aid to drop below the current limit of 30%. The Coalition wonders how that will affect the numbers of students admitted on financial aid over the next few years before fundraising has begun. "There is no guarantee on financial aid if we depend so heavily on fundraising," Gartner said.



Vartan Gregorian as he appeared in the March 26th issue of *Business Week*. Gregorian was named one of the best non-profit managers in the business weekly. Photo courtesy of *Business Week*.

NEWS

...ing to make the  
... as bad as pos-  
...sible."

— Karen McAninch



# Kappa Sigma

Continued From Page 1

recommendations and one group, Psi Upsilon, receiving a "recommendation with reservation."

## An On-Going Problem

Kappa Sigma has flirted with having its housing revoked before. Last spring, Residential Council recommended "with strong reservations" that the fraternity be given housing, and set up a list of criteria which the fraternity was to follow in order to keep its housing. Among the criteria:

- Host one outreach per month (or a total of six for the academic year).
- Host two study breaks per semester.
- Complete two major service projects.

Last year's letter was an "ultimatum — a blueprint for them to take action," Carey said.

"They did not fulfill what we set," he said.

According to the letter released yesterday, Kappa Sigma had not made adequate progress in any of the areas set forth last year. According to the Residential Council recommendation, the fraternity held three outreaches, showed a lack of effort in setting up its study breaks, and initiated service activities only when it appeared to be "the focus of negative attention."

The letter also stated that Kappa Sigma's attitude about alcohol ap-

peared to be incorrigible.

"Kappa Sigma has demonstrated a lack of ability to use alcohol responsibly; they have had numerous problems revolving around alcohol use," the letter stated. "We believe that there is a general attitude among the brothers that they can do

anything they want to anyone they please when they are drinking."

The fraternity has had several incidents which reflected negatively upon the house. Last fall, a sophomore woman was paddled with a table tennis paddle at a party in the house. Also, two alcohol-related incidents were reported at the fra-

ternity's Oktoberfest.

The fraternity's house has been sealed this winter morning of February 10. An old prep school girl was found in the lounge of Kappa Sigma. She was lying on the floor, vomiting. In addition, a fire was lit in the firehouse. The fire had allegedly gone out. The brothers of the fraternity were involved in serving alcohol to the public. As a result of this incident, the fraternity was placed on probation, and the Residential Council reviewed the incident carefully with housing recommendations.

Carey said the incident by itself did not lead to the fraternity to be kicked out.

"It was not the factor," he said. "It was part of a bigger picture. We viewed [Kappa Sigma] and we realized that for years we had sent a message."

Residential Council's inability of the fraternity to change itself.

"Essential to the functioning of a Greek organization is recognition that the fraternity is responsible for the behavior of its members," the letter stated. "Kappa Sigma lacks this."

"...[Kappa Sigma] is more concerned with its problems and insisting on being unduly persecuted is simply untrue. Kappa Sigma has been given more chances than any other Greek organization at Brown."

## Who gets the blame?

If Kappa Sigma's housing is revoked, the fraternity occupies the house formed into "upperclass housing available to students on a waitlist," according to Dean of Student Life, John Forsberg.

Student Activities Committee, Forsberg, who serves as chair, Inman, and two other members of the committee which will make the decision, noted that the decision is ongoing and that it would be appropriate for him to comment. He said that the group, the Dean of Student Life, B'67, and is chair of the Residential Life Art Committee will reconvene, but not when this meeting was held.



Photos by  
Judy Shei



# High school without pressure?

*School One lets students plot their own educations*

by Suzanne Lynch

It's 9:00 a.m., and a male student with shoulder-length blond hair and a ragged black T-shirt runs up the steps of the brick building on 75 John Street clutching a notebook. He waves casually to the small crowd of young women huddled on the stairs, who gesture back, and then continue to smoke and talk animatedly among themselves.

Inside, students mill around the first-floor corridor slowly on their way to classes in rooms with names like Dante's Inferno, the Pantheon, and the Virginia Woolf Den. Student clothing seems to be predominantly black: the image offbeat, funky and outwardly defiant.

"It's geared towards the kids who had a hard time in the public high schools," is how one Brown student describes School One, where she tutors four times a week. "A lot of the kids look a lot tougher than they really are."

But the students and the administrators of this alternative private school located in the Fox Point section of Providence fiercely resist stereotyping of any kind. Designed on the philosophy that students will work harder if given the freedom to help mold their own education, School One strives to create an atmosphere where approximately 100 high school students can feel both

comfortable and creatively motivated.

"For ten years I have fought the term 'problem' student," says School One Director Bill O'Hearn, who has worked at the school since it opened in 1973. "It places the blame on the child. No question of whether the child was just unsuccessful in the traditional setting."

"Here we place a great deal of responsibility on the kids," he continues. "We teach them to hold themselves accountable for their own education. We offer many options to complete the regulations for a high school diploma in Rhode Island, a variety of individual study programs."

Many students say they prefer the less-structured environment. Junior Gabe Noonan explains, "It's smaller and pretty much everybody gets along. People are friendlier here, and the teachers leave everything up to you instead of pressuring you all the time."

"Most people do the work," Noonan adds. "If you don't do the work, you won't pass."

When students first come to School One (which may be at any time during the year, because of the school's rolling admissions process), they are assigned to an academic advisor and asked to choose an educational goal. For some, this means direct employment, while

others look ahead to art school, music school, trade school or college. Advisors then help students map out individualized courses of study tailored to the achievement of their goals, and the fulfillment of the school's academic requirements.

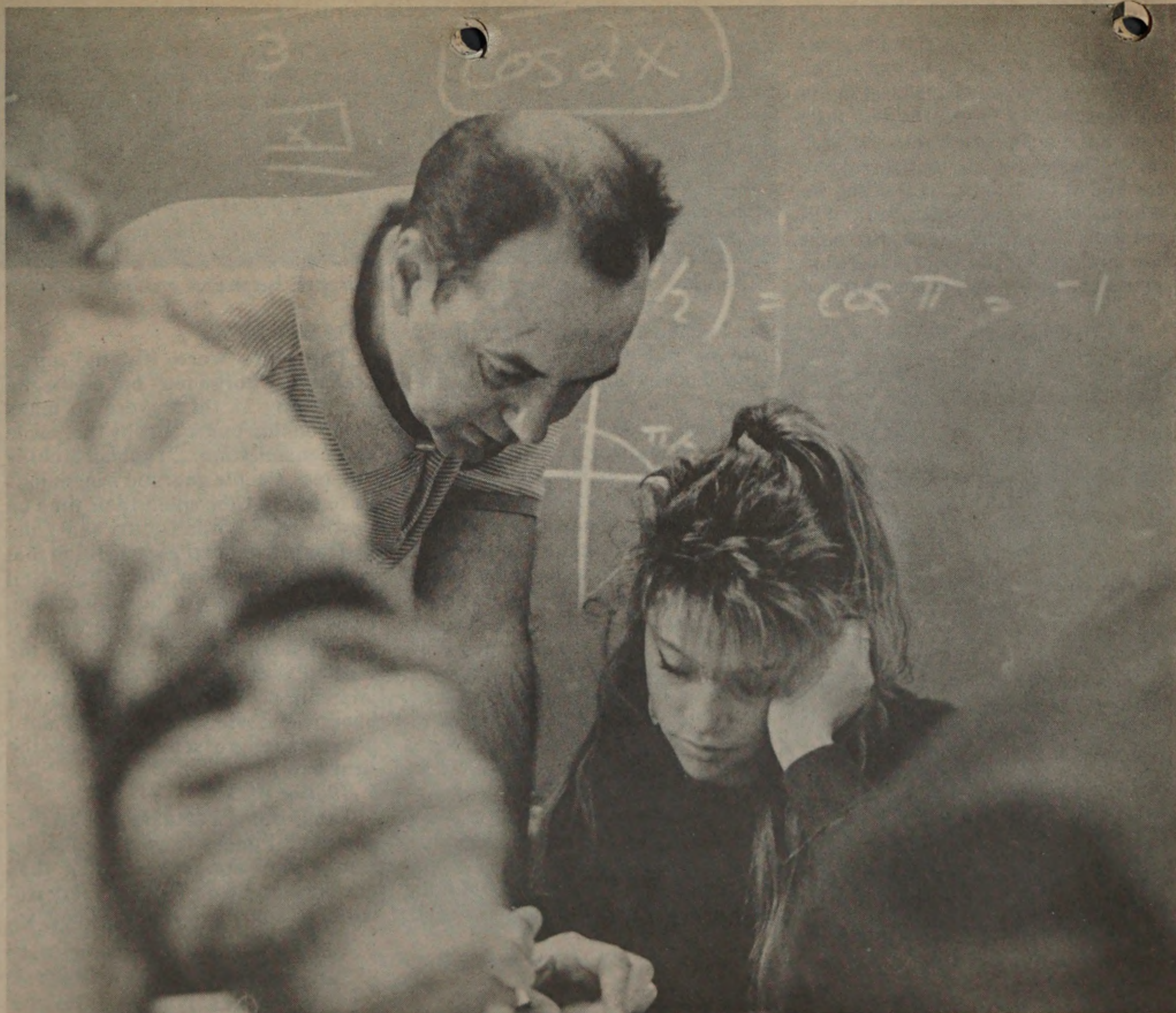
Graduation requirements include a minimum of 16 course credits, (four in English, two in math, one in science, and eight in elective areas), along with successful completion of state math and English competency tests. In addition, students must outline their educational path and present their plans to the school's Graduation Board of Review in order to receive a diploma.

Many students are attracted by the school's strong visual arts program, O'Hearn says, which allows them to earn a diploma while setting aside enough time for the "creative process."

"Twenty percent of our students go on to art school," he says. "It's important to have that creative influence. It changes the school when your role models are artists, in really unique and wonderful ways."

Still, students say academics remain their top priority. One junior who transferred from Johnston High School this November says she

**See School One on page 11**



Teacher Dennis Martin explains the intricacies of algebra to Nicole Barbados.



INDEPENDENT  
TRAVELLER

## New York

by Kim Couranz

**I**t took many layers of clothes, an iron stomach, and lots of patience, this past summer when I sailed from New York City to Leningrad. A crew of twenty Americans and twenty Soviets left NYC on June 4, challenged with a language barrier, cultural difference, and an open ocean. Our goal was not to merely arrive in Leningrad in one piece, but to do so in a manner that symbolized the ties between the citizens of the world.

While certainly the environmental research we conducted will make some impact, I cannot help but think that the biggest steps can be made by simply relaying my everyday experiences that I shared with the Soviets. It seems obvious, but many people are simply not convinced that the Russians are human, too.

It is a wonderful feeling to know that one of your best friends in the whole world is asleep in the bunk above you. This feeling is augmented when her name is Natasha and she lives in Moscow.

Laughing together is the best of it all. One evening, I came in from the basket under the bowsprit, where I had spent about four hours painting just about everything I could reach in black, blue, and red, as well as applying tar to the rope that is the safety basket. Truly a rumbled mess, I must have looked like a walking bruise that had been inside the paint factory when it exploded. Out of the engine room bounded Sasha, at 24 the youngest Soviet on board, who then cocked his head slightly and acquired his characteristic goofy grin. Testing his English language skills, he asked, "Kim, you are beautiful. Will you marry me?" We spent the next five minutes on the floor, clutching our stomachs in near pain as we rolled

in laughter.

The following are excerpts from the journal I kept during the period. While they cannot truly recreate the experience I lived, perhaps they can give some insight into 'my summer vacation.'

8 June 1989; 17:15h.

Watch from 19-23h. last night - I was on the helm with Ivan looking on. Rather awkward as I felt the whole time that I had to prove myself as I'm the youngest female on board.

from the leech in, running parallel to the boom, and then the main gaff snapped, about two meters from the aft end. Chaos. Eventually, we got the amin and fore down - took them totally off. The fore ended up in several parts. So there I stood, wet and cold in a t-shirt and foulie pants - it was good to help - I worked mainly on getting the fore down. By the time that my watch had come back on, we had turned around and were headed for Lunenburg, Nova Scotia. And so now we limp towards Canada.

Perhaps I could call it... Well, we've got our work cut out for us in repairing the Lunenburg.

16 June; 14:45h.

I had an hour watch. We talked about the various boats versus schooner, how much we like the use of dinghies. She raced to J24's in Moscow, and an invitation to the Rolex Women's Keelboat C... Newport this September.



The view of the TeVega from the bowsprit basket.

But I did fine, and when I got off, Ivan told me that "I steered marvelously, guided not by the compass but by the stars."

11 June; 18:00.

The winds started to come up at about 5:30, so we let some sheet out and headed a bit off the wind, and our speed came up. Then at around 11:30 there was smoke in the engine room - turns out that we were going so fast that the brake thing locked up and so the grease was heating up and smelling up our corner of the ocean. Evidently the way that Dave fixed it was to stick a big wrench in it and jump up and down on it to get it unstuck....I was still up in the deckhouse when Nils, who was on the helm, yelled for everyone who was dressed for the weather to come above decks and help out, as the clew on the main had ripped out. So then I ran down and put my foulies on, figuring I could help. So the the rip started in the foresail,

12 June; 20:15h.

The stars were (finally) out - stunningly gorgeous - but also quite frustrating as there were so many that I couldn't pick out any that made up a constellation....It got fairly chilly out, too. People got rather ingenious as to where they spent their time on bow watch. While Dmitri and Volodya sat in front of the warm thing that is ventilation from the galley, Neil baked in the hatch to the engine room. I had galley watch this afternoon; it went quickly enough. We did the lunch dishes, and then I baked chocolate chip cookies. Alexander talked about the Soviet state system, and I became so engrossed that I burned the first batch.

13 June; 01:30h.

Land! But it's actually not all that exciting. I guess I really do like the refuge-like atmosphere that has developed here on TeVega. Very isolated, in a positive sense, of course.

lems are that they need a currency to get here and to rent a boat. I really want them to get here; I think to overcome any trivial monetary boundaries is the highest level of competition in a regatta. And not just sailing. And not just sailing.

19 June; 05:00h.

Ivan says he'll study gently - but doesn't today.

24 June; 17:40h.

Endless bow watch with chats with Natasha. She's scared of mice but a water fight with Sasha and a fire hose. And we were with languages and boats. English started to leak out and so he decided that the mozgof (sour brains) was the way to go.

25 June; 23:15h.

I had the wheel all day.



Sasha buys berries at an open-air market in Leningrad.



# o Leningrad



forgot to come up to through because he grossed in the James

We are in USSR territorial waters now...It's a neat thought, seeing all the fishing vessels with hammer and

as it were. Fresh fruits and vegetables are staples of the Georgian diet. I have never had such lush

tomatoes, and such glorious, fruity wine. Nor have I ever felt less like a guest and more like a family member.

We left the Soviet Union by the Tolsoy train, running from Moscow to Helsinki. The departure at the train station was the most emotionally painful thing I feel I may have ever endured, for it will be extremely difficult to see my new brothers and sisters again. And yet, with all the recent political changes in the region, there is hope that I may have to get practices at goodbyes. If we can visit one another enough, maybe I'll even learn how not to cry on such occasions.

Probably not.

The bottom line is that the oceans are not bodies of water that separate and form boundaries between countries, but instead must act as bridges, linking one culture to another.

*Kim Couranz is a member of the Brown Sailing Team and is double concentrating in Russian Studies and International Relations.*

Photos by Kim Couranz



ya enjoy one of the few sunny days of the

was playing on the room below. I really of their fascination

was interrupted by sucked into a game Sasha and Volodya. us and we played a and I absolutely Dominoes do make nd. All the Soviets on the table, but I too meek to follow

upper and sleep and and when we got up tch we could see opic grey slivers water on the hori- nguishable as they ean to land to brief grey clouds. But it w we knew it was.

sickled flags flying. Same as all the fishing boats we've been seeing without Soviet affiliation the entire way over. The only difference - ever so trivial - is the flag.

After our arrival in Leningrad, we spent several days in the 'Venice of the North' in the homes of host families. I stayed with the family of Oksana, a 20 year-old aspiring stewardess. She showed me sides of Leningrad nobody includes in the same city as the grandeur and detail of the Winter Palace, for example. While we did visit the Hermitage, a greater portion of our time was spent hanging out in video dance clubs, talking with local university students, and dancing to Madonna tunes that I had never heard. They knew all of the words by heart.

The Popov family was my host for three nights in Moscow. Of Georgian (southern USSR) descent, they insisted that since I would not have time to visit their homeland, that we would journey there through the kitchen,



**Pam takes a turn at the helm. All crew members shared the responsibility of driving the 156 foot schooner.**



**Force 8 storm in the Gulfstream—merely at the beginning of the chaos.**



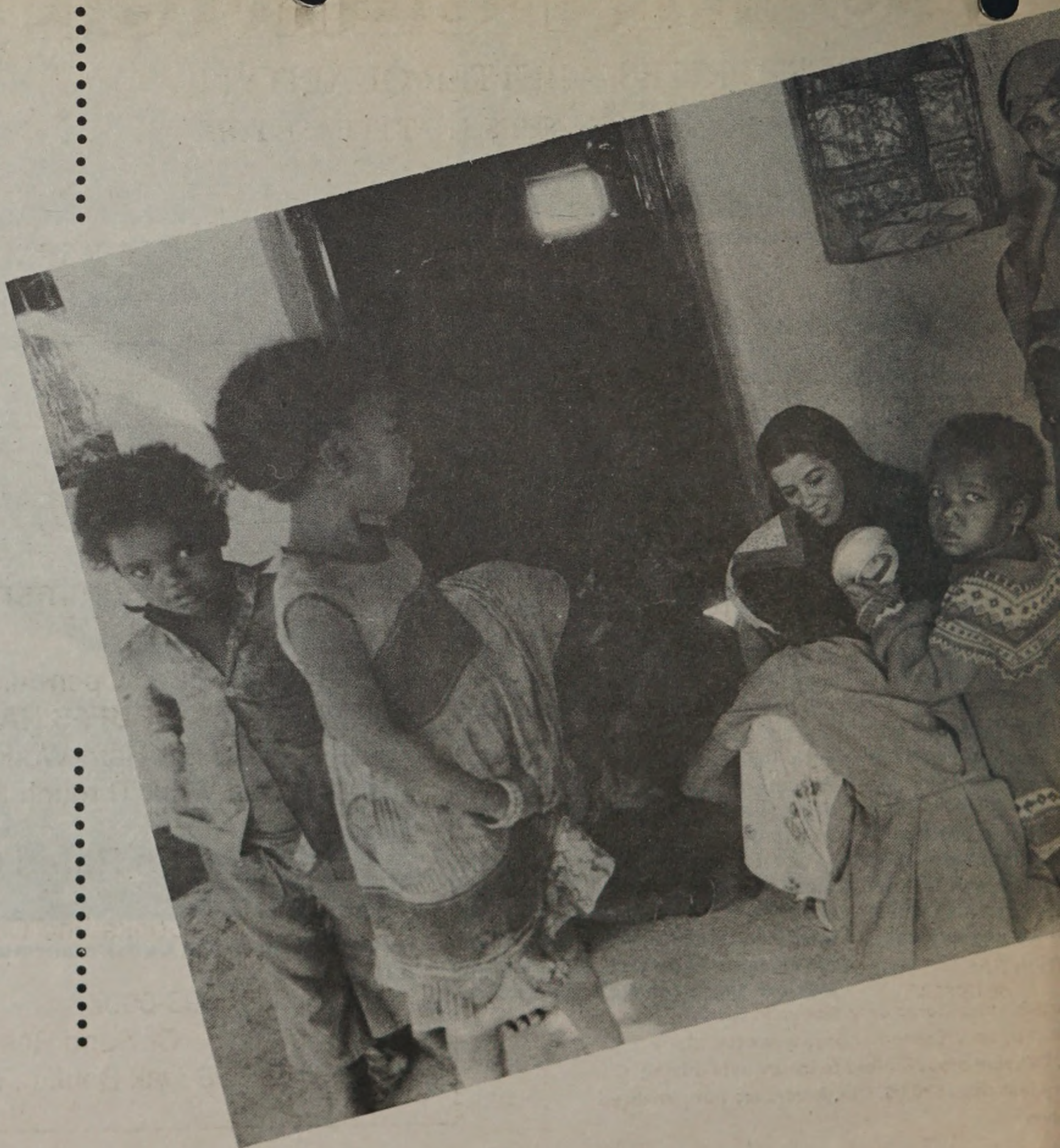
# ..... *India*

by Donna Schuchman

.....

Sirvan was not a “typical” Indian village. The people living there were all of original African descent. Once slaves, their ancestors came to India to settle where they are living now any other Indian villager in huts of mud and dung. It seemed odd to see Negroes in India.

These people were extremely violent and unfriendly, grabbing and pushing—trying to take our money. They carried axes in hand.





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# The College Hill Independent

# 12

## Thursday

Brown University's LGBA wants to invite you to its ongoing support groups... **Lesbian / Bisexual Collective** every Thursday, Sarah Doyle Women's Center, 185 Meeting Street, 8 to 10 pm.

The Underground sponsors "**Funk Night**", Brown University, Leung Gallery, 10 pm.

"**L.A. Law**" Night, Join the Hillel Pre-Law Society at the Jewish Student Union, Brown University, 80 Brown Street, 10 p.m.

**Forum & Discussion: Race, Class, and the Environment**, 7pm, for more information contact the Brown Coalition for Earth Day 1990.

Interested in getting involved with the College Hill Independent? Sure you are... We have weekly meetings every Thursday, RISD Student Center, Waterman Street, 8:00 pm.

**Groundwerx: a modern dance company**, performing at The Perishable Theatre, 124 Washington Street, lunch begins at Noon, performance at 12:15pm, admission \$3, for more information call 331-2695.

Lecture: **Randy White**, archaeologist and curator of the exhibition "**Dark Caves, Bright Visions**" at New York City's Museum of Natural History, List Auditorium, 64 College St., 7pm, sponsored by the RISD Liberal Arts Department.

Lecture: **Professor Patrick Pinnell** of Yale School of Architecture, RISD, Bayard Ewing Building, Room 106, 231 South Main St., 7pm.

**Resource Scholars: Labor Unions** at Brown and Among Latinos, presentations will be made by seniors Laura Moye and Michele Stein, Brown University, Sayles Hall, Room 104, 7pm.

Exhibition opening for RISD Printmaking student **Amy Cohen**, Sol Koffler Graduate Student Gallery, 6-8pm, refreshments will be served.

Exhibition opening for seniors in the RISD Sculpture and Photography departments, Woods-Gerry Gallery, 8-9:30pm, refreshments will be served.

**Video:** "In the Blink of an Eye", "If I Could Fly I Would Fly" and "Ohio to Giverny" all by Mary Luciere, RISD Museum, Screening room, upper level, 12 Noon, Free to all.

**Open Meeting:** Brown Venture Forum. Barus and Holley 166, 6-7:30 p.m.

**Interview Clinic:** Practice the art of interviewing for full-time and summer jobs. Sponsored by Brown Career Planning Services. Commons Room, Alumnae Hall, 2:30 p.m. - 3:30 p.m.

**Clinic:** Getting Started. Self-analysis of skills, interests, and values to begin job search process. Sponsored by Brown Career Planning Services. Commons Room, Alumnae Hall, 3:30 p.m. - 4:30 p.m.

**Interfaith dinner:** Introduction to the Baha'is. Sponsored by the Brown University Chaplains. 247 Brooke Street, 5 p.m.

**Group Meditation:** For those who are presently meditating. Sponsored by the Brown Transcendental Meditation Club. 141 Waterman Street, 6:10 p.m.

**Holy Thursday Services:** Presented by the Catholic Chaplains. Manning Chapel, 7-8 p.m.

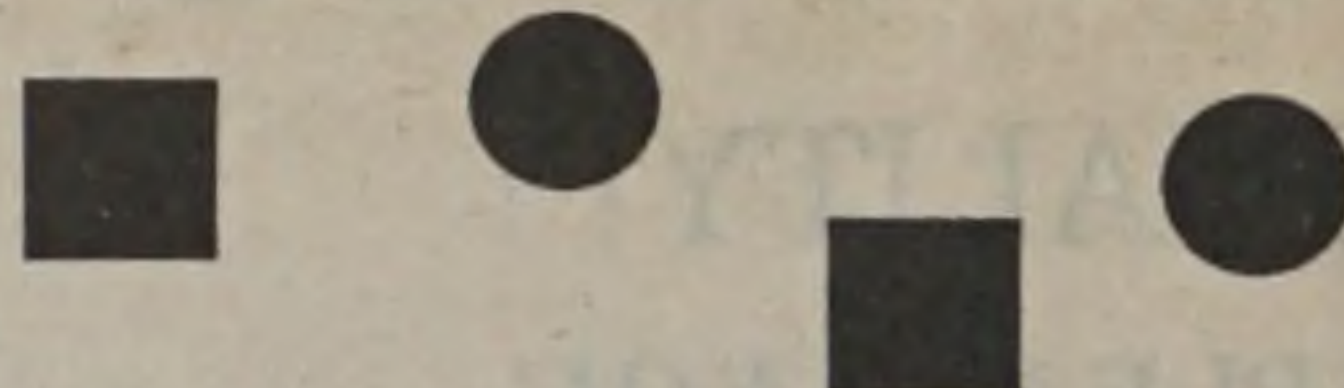
**Summer Job Search:** Resources for finding a summer job. Sponsored by Brown Career Planning Services. Pembroke 107, 7-8 p.m.

RISD Tap Room sponsors "**Funk Nite**" Memorial Hall, Benefit Street, 9 pm-12 mid.

**Meeting: Students on Financial Aid.** Appleget Lounge, Hope College. 8 p.m.

**Film: All Quiet on the Western Front.** Brown Film Society, Carmichael Auditorium, 8 p.m.

**Forum: "Race, Class, and the Environment."** Sponsored by Earth Day 1990 Planning Committee. Brown University, Wilson Hall 301, 8 p.m.



# 13

## Friday

Brown University's LGBA wants to invite you to its ongoing support groups... **Men's Coming Out Group** every Friday, 305 Faunce House, Brown and Waterman streets, 5 to 7 pm.

**Ecumenical Service:** Presented by the Catholic Chaplains. Manning Chapel, 12 noon.

**Workshop: Getting involved in Earth Day 1990.** Sponsored by the Earth Day '90 Planning Committee. Salomon 003, 4 p.m.

**Vigil: End U.S. War in Central America.** Meet in the Blue Room at 4:15 p.m.; Walk downtown to Federal Building.

**Tertulia:** Wining, dining, and Spanish conversation. Sponsore by Spanish House, 87 Prospect Street 5:30 p.m.

**Good Friday Service:** Presented by the Catholic Chaplains. Manning Chapel, 7 p.m.

**Films: "Rashomon"** (7:00 p.m.), "**Blade Runner**" (9:30) and "**Animal House**" (midnight). Sponsored by the Brown Film Society. Carmichael auditorium, \$2 with a Brown ID.

**Lecture/ Concert: "Afro-Asian Jazz Connection.."** Salomon 101, 7 p.m.

**Concert: The Higher Keys.** Salomon 101, 8 p.m.

**Comedy: Robert Klein.** Sponsored by the Brown Concert Agency. Alumnae Hall, 8 p.m.

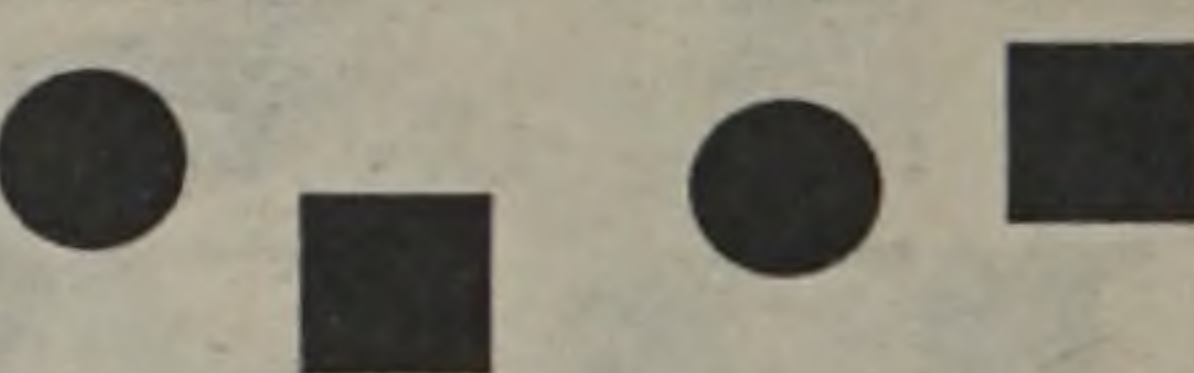
**The RISD Tap Room,** Memorial Hall, Benefit Street, 9 pm to 1 am.

**RISD campus tour guides needed** for Freshman open house on April 17th and April 26th, 11:30 am-2:30 pm, paying job, if interseted contact the Admissions office at 331-3511 X125 ASAP.

Through May 27  
"**18 Small Paintings**" by RISD Professor **Thomas Sgouros**, RISD Museum of Art, 224 Benefit Street.

**Films: "Metropolis"** and "**Things to Come.**" RISD Auditorium, 7p.m. \$2 with a RISD ID, \$4 without.

**Interactive Value Games,** 4:00p.m., Place TBA. Sponsored by Brown Coalition for Earth Day 1990.



# 14

## Saturday

**Films: "Metropolis"** and "**Things to Come.**" RISD Auditorium, 7p.m. \$2 with a RISD ID, \$4 without.

**Sailing:** With the RISD Sail 8:15 a.m. Meet at Waterman Arch for a regatta at Massachusetts Maritime Academy. Co-Bob or Robin Dahlberg by through the Club mailbox.

**RISD SAO is looking for to help plan Take-A-Break** if interested stop by the Student Office on the corner of Waterman Benefit streets.

**Easter Vigil:** Presented by Chaplains. Manning Chapel, 7 p.m.

**Films: "Blade Runner"** and "**One Flew Over the Cuckoo's Nest**" (9:30). Sponsored by the Brown Film Society. Carmichael Auditorium, Brown ID.

**Performance: Improvised** sion \$1. List Auditorium, 8 p.m.

**2nd Annual "Spring Celebration" benefit for the RI Educational Enrichment Program**, sponsored by Brown University, Colleges, Universities, and schools. Dinner, reception, cash show and a variety of student performances are included, the event will be at Biltmore, Downtown, Dinner 6:00pm followed by the fashion show will begin at 8:00pm. Those interested in the event should contact at 331-3511 X204.

**Student Recital:** Pianist **Benjamin Binsky '90** will perform works by Beethoven, Albinoni, Argerich and Nickolai. Brown University Grant Recital.

**Formal Ball: Spring Daffodil** sponsored by the Brown Ballroom Dancing Club. Sayles Hall, 9 p.m.



# 15

## Sunday

Through May 27  
"**18 Small Paintings**" by Professor **Thomas Sgouros**, RISD Museum of Art, 224 Benefit Street.

**Rugby:** Brown vs. Canadian Team. Behind the Athletic Center.

**Hey You! What's going on with your group? Let's talk!**  
**The College Hill Independent weekly calendar**  
**All submissions should be given to RISD box 1980**



# April 1990

Service: Presented by the  
Captains. Manning Chapel, 10

hon—Write 5 letters on  
soners of conscience. Two  
also be shown. Sponsored by  
ternational. Leung Gallery,  
ersity. 2:00 p.m. - 5:00 p.m.

homon " (7:00 p.m.),  
Over the Cuckoo's Nest"  
ponsored by the Brown Film  
rmichael Auditorium, \$2 with a

# 17

T u e s d a y

RISD Student Board Meeting. Metcalf  
Refectory, Room A, 11:30 a.m. - 1:00 p.m.  
Free lunch provided for students.

The RISD Tae Kwon Do Club offers  
training in self-defense and physical  
fitness for all levels. RISD Student Center,  
8:30 p.m.

Institute for International Coopera-  
tion and Development Inc. will  
present "Southern Africa" presenta-  
tion of slides, stories and songs from  
students who have recently returned  
from Mozambique and Angola, RISD  
Upper Refectory, Room A, 7:30, for more  
information contact Pam Tinto at 331-3511  
X202.

n d a y

istian Fellowship sponsors  
study" every Monday, Upper  
Room B, 7 pm

O is looking for volunteers  
lan Take-A-Break weekend,  
ed stop by the Student Activities  
he corner of Waterman and  
eets..

Media Night at the Brown  
ound, filmmakers, performance  
usicians, writers, etc. perform  
nday, 10:00 PM. To perform call Ed

meeting for AIESEC:  
onal Association for Students  
omics and Commerce, Brown  
y, Wilson hall, Room 101, 8:00 P.M.

AO is looking for volunteers  
lan Take-A-Break weekend,  
ed stop by the Student Activities  
the corner of Waterman and  
eets..

ertland Shuttle will run every  
night, leaves Metcalf parking lot  
m and returns at 8:30 pm or 9:00  
tyuor groceries or go to any of the  
es such as Lechmere, Sofro  
/S, free to all RISD Students, for  
ormation contact RISD SAO.

# 18

W e d n e s d a y

Environmental audit: RISD campus  
— check RISD's recycling, waste  
disposal, litter and waste production. For  
more information, contact John Bourassa at  
Box 1184.

Lecture: Dara Birnbaum. Part of the  
Sculpture Department visiting artist  
lecture series. 4:45 p.m., College Building  
412.

Video: "Building Bombs," a film about  
nuclear weapons facilities and nuclear  
waste. 7:00 p.m. Salomon 202.

RISD SAO is looking for volunteers  
to help plan Take-A-Break weekend,  
if interested stop by the Student Activities  
Office on the corner of Waterman and  
Benefit streets.

Open Sketch Studio: alumni and  
students are invited to a figure drawing  
studio every Wednesday, RISD, Water-  
man Building, Room 41, 7-10pm. A donation  
of \$5 for alumni and \$2 for current students  
is suggested to cover models' fees.

n d a y

# 19

T h u r s d a y

The RISD Tap Room "Funk Night",  
Memorial Hall, Benefit Street, 9 pm-12 mid.

Brown University's LGBA wants to  
invite you to its ongoing support  
groups... Lesbian / Bisexual Collec-  
tive every Thursday, Sarah Doyle  
Women's Center, 185 Meeting Street,  
8 to 10 pm..

Exhibition opening for RISD stuents  
graduating from the Illustration  
Department, Woods Gerry Gallery, 62  
Prospect Street, 8 to 9:30 pm. Gallery is  
open daily to the public from 11 am  
to 4 pm.

The Underground sponsors "Funk  
Night", Brown University, Leung Gallery,  
10 pm.

Men Discussing Gender hold their  
weekly meeting to discuss gender  
issues and how men can improve  
gender relations, and combat sexism  
(their own and others), Brown University,  
New Appleby Lounge, 9 pm.

"L.A. Law" Night, Join the Hillel Pre-  
Law Society at the Jewish Student  
Union, Brown University, 80 Brown Street,  
10 p.m.

Forum & Discussion: Race, Class,  
and the Environment, 7pm, for more  
information contact the Brown Coalition for  
Earth Day 1990.

Interested in getting involved with  
the College Hill Independent? Sure  
you are... We have weekly meetings  
every Thursday, RISD Student Center,  
Waterman Street, 8:00 pm.

Video: "East Coast, West Coast," by  
Nancy Holt and Robert Smithson. 12 noon,  
RISD Museum.

Lecture/Discussion: Acting Globally:  
Individual, nation, and int'l environ-  
mental degradation. Time and place  
TBA. Sponsored by the Overseas Develop-  
ment Network.

## Coming up...

RISD Apparel Department presents  
Collection 1990. May 14 is the RISD  
Student Show and Senior Citizens show,  
May 15, 16, 17 are shows that are open  
to the public. All shows begin at 8:30 in  
the RISD Auditorium, 2 Canal Street,  
except the Senior Citizen show which  
begins at 3:00 pm, ticket prices are as  
follows: May 15: Orchestra seats \$45/  
Mezzanine seats \$20, May 16 and 17:  
Orchestra seats \$35/Mezzanine seats  
\$20. Tickets are on sale now in the  
RISD Bookstore 2nd floor.

April 20  
Earth Weekend, local events include  
Eco Fair, Brown Community Outreach  
program, and a concert, regional events  
will take place in Roger Williams Park  
as well as Boston.

April 20 - 21  
RISD Take-A-Break Weekend: Casino  
Night and Mardi Gras will begin the  
weekend with music, games and  
chance, cash bar, food and lots of fun. All  
gambling proceeds will be donated to  
charity and Environmental causes.

April 21  
Student Art sale! and Awareness  
Day, Both will be held on benefit  
street. sign up for tables in RISD SAO for  
only \$10.00. All Students are welcome to  
sign up.

April 21  
Firehouse and Fugazi will be coming  
to RISD on earth day weekend, Tickets  
go on sale in SAO on April 9 \$2 with  
RISD ID, in advance, \$4 w/ RISD ID at  
the door, \$5 with other college ID.

n d a y

**Deadline:  
Submissions  
for next  
weeks  
calendar are  
due Monday  
April 16!**

## and out by putting it on

30.



Escort Service			
Sunday - Saturday 5 pm - 4 am			
Shuttles 1 & 2		Safewalk	
Sunday - Thursday	5 pm - 2 am	Sunday - Thursday	7:30 pm - 2 am
Friday - Saturday	5 pm - 3 am	Friday - Saturday	7:30 pm - 3 am

Three 20 minute trips per hour. HOUR + MINUTE = STOP TIME									
Shuttle 1			Stop #		Stop #	Shuttle 2			
:00	:20	:40	1	Rockefeller Library	1	:00	:20	:40	
:02	:22	:42	2	Farmers Arch					NO STOP
:03	:23	:43	3	Brown & W. Cushing	14	:16	:36	:56	
:04	:24	:44	4	Brown & Barnes	13	:17	:37	:57	
:05	:25	:45	5	Barnes & Thayer	12	:18	:38	:58	
:06	:26	:46	6	Smith Pool	11	:19	:39	:59	
:07	:27	:47	7	Thayer & E. Cushing					NO STOP
:08	:28	:48	8	Sciences Library	10	:12	:32	:52	
:09	:29	:49	9	Thayer & George	9	:11	:31	:51	
:10	:30	:50	10	Break & George	8	:10	:30	:50	
:11	:31	:51	11	67 - 69 Manning	7	:09	:29	:49	
:12	:32	:52	12	Waterman & Governor					NO STOP
:13	:33	:53	13	Ives & George	6	:07	:27	:47	
:14	:34	:54	14	E.C.D.C.	5	:06	:26	:46	
:15	:35	:55	15	75 Charlesfield	4	:05	:25	:45	
:16	:36	:56	16	Charlesfield & Thayer	3	:04	:24	:44	
:17	:37	:57	17	Kennedy Quad	2	:03	:23	:43	

**RISD SCHEDULE**  
DEPARTMENT OF SAFETY AND SECURITY  
HOURS OF OPERATION  
Sept. 15 — May 15  
MONDAY - FRIDAY 5PM-2AM  
SATURDAY - SUNDAY 7PM-2AM  
RISD or BROWN ID required

No buses run during Christmas vacation. Pickups at designated stops only. Students may be dropped off anywhere along the route. Transfers from the RISD Shuttle Bus to the Brown Shuttle Bus can be made at Stop #1, the Rockefeller Library.

Three 20 minute trips per hour. HOUR + MINUTE = STOP TIME			
1.	College & Prospect	:00	:20 :40
2.	College & Benefit	:01	:21 :41
3.	Benefit & Transit	:03	:23 :43
4.	Transit & Hope	:05	:25 :45
5.	South Main at BEB	:08	:28 :48
6.	South Main at College	:10	:30 :50
7.	North Main at Design Center	:11	:31 :51
8.	Benefit & Waterman	:12	:32 :52
9.	Benefit & Meeting	:13	:33 :53
10.	Benefit & Halsey	:14	:34 :54
11.	Olney & Prospect	:16	:36 :56
12.	Barnes & Brown	:17	:37 :57
13.	Prospect & Bowen	:18	:38 :58
14.	Prospect & Fones	:19	:39 :59

Sexual Harrassment continues  
against Brown and RISD students.  
Be careful.  
Don't walk alone.  
Use the shuttles.  
Use Safewalk.  
This is serious.



Hey You! What's going on with your group?

Let all of college hill find out  
by putting it in  
*The Independent* weekly  
calendar!

All submissions should be given into RISD Box 1980 or BROWN Box 193

Date \_\_\_\_\_

Group \_\_\_\_\_

Event \_\_\_\_\_

Location \_\_\_\_\_

Time \_\_\_\_\_

Admission \_\_\_\_\_





*and its people*





# The Student Life Page

A weekly service provided by the Office of Student Life

## HEALTHFUL DRINKING TIPS

### If you are drinking:

- Recognize that it is socially acceptable for you to refuse a drink.
- Eat before or while drinking.
- Drink at a moderate pace; do not gulp or guzzle.
- Respect your own limits.
- Switch to non-alcoholic beverages when you have had enough to drink or when you don't feel like drinking any more.
- Pour your own drinks when possible so that you control the amount of alcohol per drink.
- Never mix alcohol with other mood-altering drugs.

### If you are entertaining and serving alcohol:

- Have food and snacks available.
- Offer attractive non-alcoholic drinks. This provides an alternative for friends who want to abstain from alcohol. Don't want to make it obvious. Alternative drinks can relieve the pressure of feeling embarrassed or different. Drinking guests are then less likely to urge the non-drinker to drink. Some examples of alternatives are seltzer, juice, sparkling apple cider, and soda. Your drinking guests also have the opportunity to drink both alcoholic and non-alcoholic beverages.
- Do not insist on refilling drinks. Do not make a drink "extra strong" when making it for someone else.
- Support your friend's decision to not drink. Because many social events at college may involve drinking, pressure is likely. There seems to be a psychological need on the part of some people who are drinking to have someone else drink with them. Many people *cannot* drink safely or comfortably, and as a friend or host it is wise for you to recognize that some people will enjoy your party more by *not* drinking, and the non-drinker may be called a wet blanket. Many people *cannot* drink safely or comfortably, and as a friend or host you should recognize that some people will enjoy your party more by *not* drinking. Remember, some people at the party may be fighting to stay sober.

### WOMEN & ALCOHOL: SPECIAL ISSUES

Only recently have the differences in how alcohol affects women versus men begun to be discussed and researched. Historically, research findings from men have simply been generalized to women. There are some differences women should know:

- Alcohol will affect women and men of the same weight differently because of the differences in stomach emptying, body fat and water. Women will tend to become intoxicated more quickly on equal amounts of alcohol because they have fewer alcohol-neutralizing enzymes in the stomach; therefore more alcohol reaches the bloodstream and the brain.
- The menstrual cycle significantly affects the rate of absorption of alcohol into the bloodstream. During the premenstrual time, women absorb alcohol more rapidly, and this could lead to becoming intoxicated without intending to do so.

### WHAT DO I DO IF A FRIEND GETS DRUNK?

- DON'T attempt to argue or reason with him. His words and behavior are a result of the alcohol's effects on the brain.
  - DON'T become upset or angry by what he says to you; letting yourself be provoked will only intensify the situation.
  - DON'T offer coffee; the caffeine will only result in a wide-awake drunk. Cold showers are not recommended.
- Only TIME will eliminate alcohol from the system.

- If your friend is vomiting, let her get it all out. Then put her to bed, lying on her side or stomach, face pointing sideways so that if she throws up again she won't choke on the vomit. STAY WITH HER. It's important that someone watch her for a while to make sure she doesn't roll onto her back. Cover her with a blanket to keep her warm.
- If your friend has passed out, follow the same steps as above, making sure his head is pointing sideways. There is a risk of alcohol poisoning, and medical help should be sought. Call EMS at x3322.
- If there are any problems such as changes in breathing, seizures, severe shaking, or blood in the vomit, get medical help immediately – call x3322. Don't be embarrassed to call for emergency medical assistance; always err on the side of caution!

Submitted by the Brown Office of Health Education



ne  
m page 5

public school," she  
calling teachers by  
starts it off. They  
filling to do stuff by  
this now' which is  
They just say 'Try  
problem.' There's  
essure."

grades at School  
it" and "no credit."  
ch trimester course,  
ers fill out exten-  
evaluations of stu-  
es in terms of skill  
l knowledge of con-

or Isaiah Lawrence  
C grading system is  
e system at his for-  
MA public school,  
get a B even if you  
class. Here, if you  
s reflected in your

ls, who will gradu-  
ber, adds, "There  
here who try to take  
e system, take ad-  
teachers, but they  
it comes time to get

s feel that without  
ure of grades, they  
ax and concentrate  
ses are set up well,"

Kurt Greene, "and  
because they teach  
sierly to under-

ide, Brian Streiffer  
ches a small class  
Matters', says he

feels that sometimes the  
school relaxed structure  
works against itself.  
"There's a lot of middle  
ground," he says, "a lot  
of things that both the  
students and faculty want  
for the students that get  
lost in the casualness of  
the place."

However, Streiffer  
marvels at the sense of  
community. "I think for  
the goals it sets out for  
itself, it's good. The kids  
are amazingly together.  
Their sense of commu-  
nity and themselves is ob-  
vious."

Paul Sutter, who acts  
as coordinator of the His-  
tory Department and aca-  
demic advisor to nine  
students, says he feels  
that this community bond  
motivates students to  
study. "You gain respect  
from students as they  
know and appreciate you.  
If you insist people listen  
to you when they don't  
want to, they won't. But  
if you can effectively get  
angry at people they'll  
understand that, appre-  
ciate it and stop," he says.

Sutter, a recent gradu-  
ate from Hamilton College,  
says he enjoys his work at  
School One. "It's an inter-  
esting school. It works  
pretty well. Here, the stu-



Andy Josephson shares the joy of geometry with a fellow student.

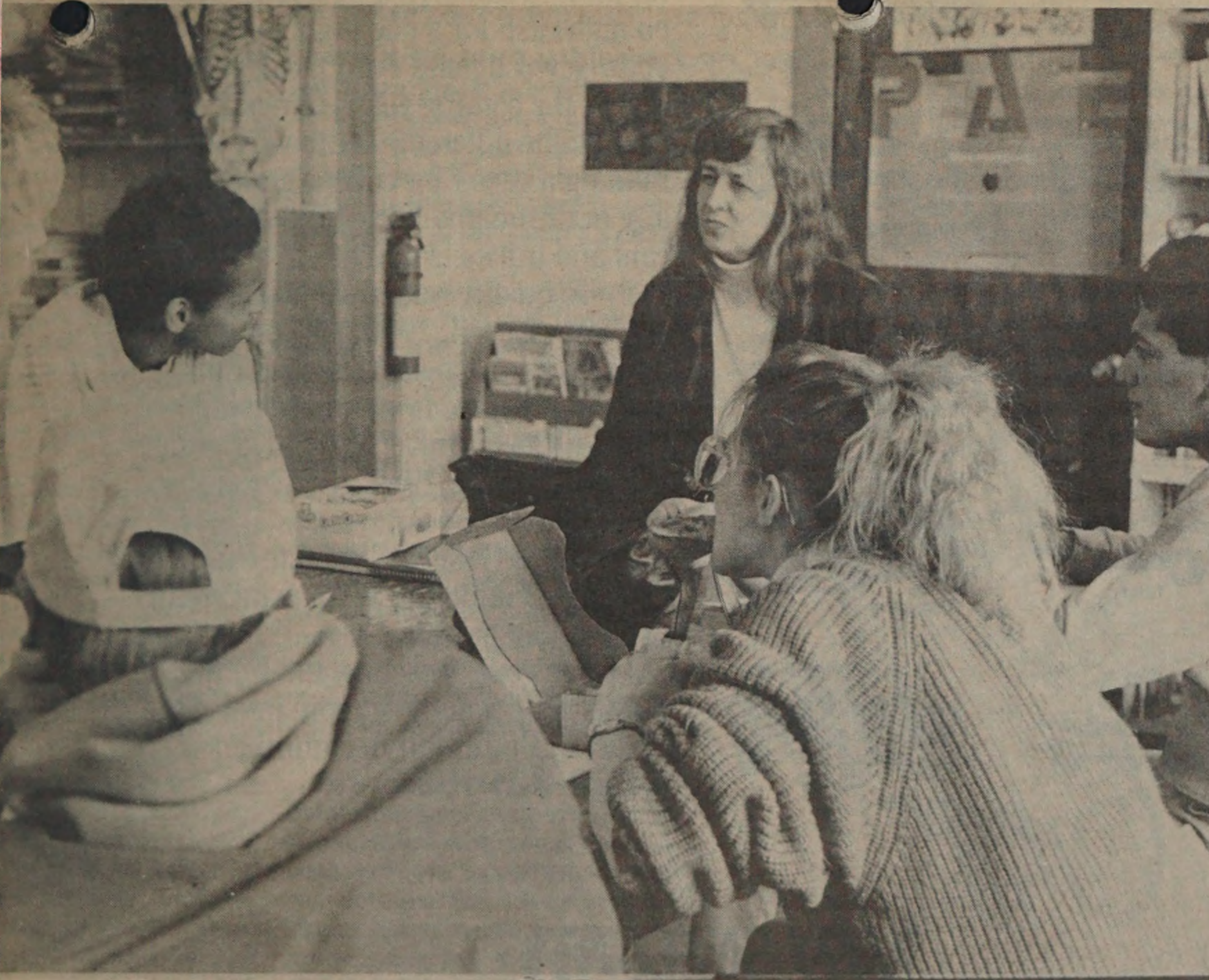
dents learn to interact with people  
in a healthy manner. But after people  
become really comfortable here,  
then you've got to motivate them to

get the work done."

According to O'Hearn's records of  
the past two years, 85 percent of an  
average class will receive their high  
school diploma from School One. 90%  
of those who graduate will then con-  
tinue on to college (both two and four  
year programs), and 15% will go to  
trade school.

"We lose about 15%," says  
O'Hearn, "but it makes sense. If  
you don't do the work you won't  
pass. Here, students are forced to  
deal in a humane way with real  
deadlines."

A junior girl echoes, "There's a  
lot more freedom, but also a lot  
more responsibility. Nobody's going  
to make you do it, but you take the  
consequences if you don't."



Discussion led by teacher Jude Pelchat.



**What films  
do you want  
to see?**

*The new RISD film society  
wants to know.*

*Drop suggestions off in  
RISD Box 1751.*



# We're giving you two things you never thought you had enough of.

## Cash and Credit.

**Qualified college graduates can get \$500 cash back and special Ford Credit financing, which could mean no downpayment. Pre-approved credit amounts are available, plus other special incentives may apply.**



ESCORT



FESTIVA



MUSTANG



THUNDERBIRD



PROBE



TAURUS



TEMPO



AEROSTAR



RANGER



EXPLORER

While you may have spent the last four (or more) years trying to scrape together enough cash for a late night pizza, your New England Ford Dealers know that in the coming years, things are going to be different. That's why we're making it easier for college grads to buy any of the quality Ford 1990 or 1991 cars and trucks featured\*.

To qualify, you must take delivery by December 31, 1990. All you have to do is earn a bachelor's degree or an advanced degree from an accredited 4-year college or university, and graduate between April 1, 1989, and December 31, 1990.

Ford's College Graduate Purchase Program. Think of it as an extra credit that'll really pay off.

See your New England Ford Dealer for details. For more information, call this toll-free number: **1-800-321-1536.**

## NEW ENGLAND



FORD DEALERS

\*Additional Ford vehicles not pictured but included in this program are Crown Victoria, F-Series Pick-Ups, Bronco, Bronco II, Econolines and Club Wagon.



# SPORTS

Independent  
Sports  
Opinion

## to See ball Back

ailed to the plate, the  
out of the box asking  
he Ump gave it to him.  
been called," the an-  
No pitch."

1. The sport that makes  
the Indianapolis 500.

ns of fast-paced college  
tion, NBA dunks and  
e NFL's pounding, pun-  
s, baseball certainly is a

e. And lot of people get  
hangeup, and whiff at it.

I'd rather watch grass  
of mine once said about  
ire to watch baseball. I

t the beauty is that you  
nd watch grass grow.

o a base. All mode takes  
ever. At the beginning

he time between pitches  
ow, especially because

weeks since we saw the  
uncircles around Duke.

s charm is in its slow-  
ou step into a ballpark,

he real world. There are  
raints. Pitchers step off

ters step out of the box.  
be saying, "I can stay

u wanna play, or what?"  
certainly the American

u ever tried to explain it

er throws the ball, and if  
t go and the pitch is bad,

good, it's a strike."

ll? You said it was a ball

all, but it's a strike. Oh,  
lain the infield fly rule."

a language, this sport.

rown up with it, it's not

and it.

understand it, you can  
like no other sport. In

otball, most things are  
casual observer. Base-

bble, and that's why so  
over it. It's a subtlety

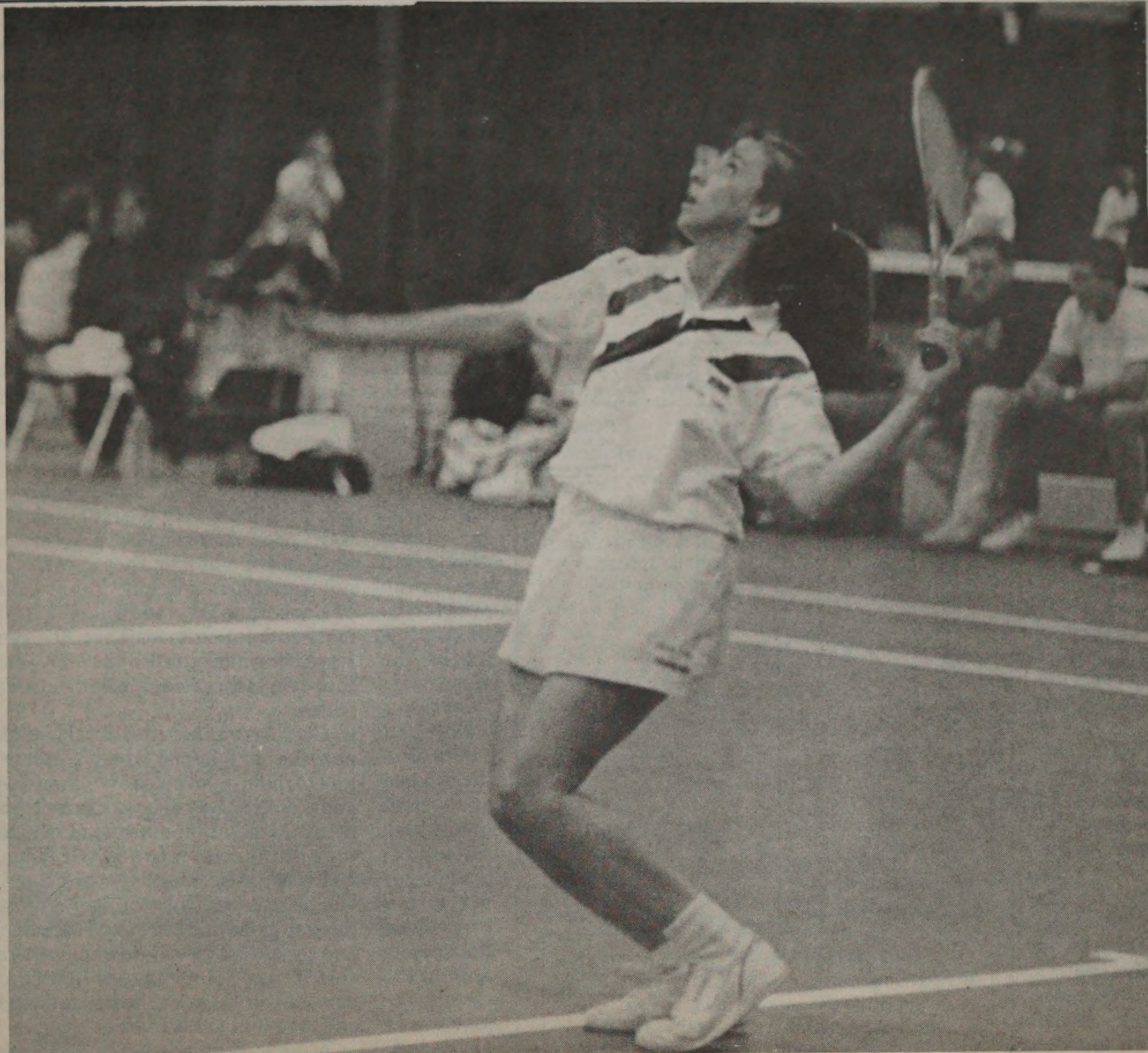
ily put into words, al-  
erver put it very nicely.

ose name escapes me,  
me, the beauty of base-

inety feet a runner has  
second is just short

can make it if he gets a  
it's long enough that

n nail him with a good



Marie Gonzales

Sophomore Terri Esterowitz in action against Princeton last week at the Pizzitola Sports Center.

## Winds of Change Favorable

by Michael A. Kirsh

Dramatic improvements in a team's record is not a rare event in the sports world. More often than not, a resurgence of a once dormant program is due to specific changes which are made. Teams don't just spontaneously improve—specific actions are at the root of a change in fortune.

One example of this is the women's tennis team. Last year the netters posted a 3-4 record in the Ivy League, 5-6 overall. By contrast, the Bruins have already beaten defending-champion Yale and Princeton in impressive meetings. By defeating two of the three top teams in 1989 Brown represents a far greater challenge for opponents this Spring than last.

The Bruins have as much talent as any team in the Ivy League and control their own destiny. Consistent play throughout the rest of the season could result in Brown's first-ever Ivy championship in women's tennis.

### The Pitz

As is true of many other teams at Brown the opening of the Paul Bailey Pizzitola Memorial Sports Center has been an enormous boost. The improvement of facilities which the Pizzitola offers may be most dramatic in tennis. Last year the women's tennis team practiced on the floor of the Olney-Margolies Athletic Center. Understandably, team members were often distracted by other activities going on around them in the busy facility.

In order to have the floor to itself, the team was forced to schedule practices at 7:00 a.m. "By having to practice at that hour the team was tired and a few members became sick. That definitely effected

our season because we had to use so much energy just to arrange practices," said head coach Norma Taylor.

The OMAC was not an acceptable site for matches when the weather did not permit tennis to be played outdoors. Since this is often the case in Providence in April the netters had no acceptable indoor facility and were forced to use courts away

Not only is the Pitz beneficial to athletes now in the program, but has helped Taylor when recruiting athletes to come to Brown.

"It was a factor even before it was built," said Taylor. "Now we can actually show recruits the product." According to Taylor the gym has been one factor in the strength of recent recruiting classes.

### Weight Program

One other benefit of the Pizzitola is the state-of-the-art weight room. Strength coach Mark Larson has tailored weight-training programs for many of Brown's teams. Women's tennis is no exception.

Through the input of Taylor and the influence of tennis superstar Martina Navratilova's training video, the netters have a new program which has resulted in a stronger team.

"In the past we just used the Nautilus equipment and workouts could be completed very quickly," said sophomore Terri Esterowitz. "Now we have a complete workout with the weights three times a week. Mark Larson designed three different programs especially for tennis, emphasizing arms and wrists."

The weight training is combined with endurance training, as the team runs three days a week.

### Mental Conditioning

As a mainly individual sport, mental conditioning is often the utmost importance for the successful tennis player. Taylor recognizes this and stresses the mental as well as the physical.

According to two-year captain Stephanie Heideman B'90, Taylor had team

See Tennis on page 16

## BROWN SPORTS FOCUS



## WOMEN'S TENNIS

from campus.

All those inconveniences are only memories now. The Pizzitola has four tennis courts which, according to players, are just as nice as the outdoor courts. Practices and matches can be scheduled now with little difficulty.







# Where Brown Stands...

## LACROSSE

day, April 7  
Princeton 12  
Cornell 4

ay, April 8  
Adelphi 15

eday, April 11  
Brown 14

Ivy		Overall	
W	L	W	L
4	0	10	0
2	0	5	0
1	2	2	3
0	1	6	1
0	1	5	2
0	3	4	3
0	0	1	2

sday, April 11  
ania at Princeton

day, April 14  
ton at Brown  
ania at Dartmouth

esday, April 18  
ard at Brown

## WOMEN'S TENNIS

day, April 6  
Brown 2

rday, April 7  
Navy 2

EITA		Overall	
W	L	W	L
0	0	5	4
3	1	6	8
1	1	7	3
1	1	7	7
0	1	4	4
0	2	6	6
0	4	9	10
0	0	4	0
0	0	4	2
0	0	6	4

day, April 13  
own at Cornell

rday, April 14  
own at Army

eday, April 17  
own at Yale

## WOMEN'S LACROSSE

Saturday, April 7  
Brown 18  
Yale 10  
Cornell 6  
Pennsylvania 3

Thursday, March 22  
Boston College 10  
Brown 9

Monday, April 9  
Brown 17  
Hofstra 6

Ivy		Overall	
W	L	W	L
Harvard	2	0	5
Brown	1	0	4
Yale	1	0	5
Cornell	1	1	3
Princeton	0	1	4
Pennsylvania	0	3	1
Dartmouth	0	0	3

Wednesday, April 11  
Harvard at Yale

Saturday, April 14  
Pennsylvania at Dartmouth  
Yale at Cornell  
Princeton at Brown

## WOMEN'S TENNIS

Wednesday, April 4  
Brown 8  
Yale 1

Friday, April 6  
Brown 8  
Princeton 1

Ivy		Overall	
W	L	W	L
Brown	2	0	9
Princeton	3	1	5
Columbia	1	1	5
Pennsylvania	1	1	5
Yale	1	2	2
Dartmouth	0	1	2
Cornell	0	2	4
Harvard	0	0	4

Thursday, April 12  
Syracuse at Brown

Friday, April 13  
Cornell at Brown

## OUTDOOR TRACK

### MEN'S & WOMEN'S

Saturday, April 14  
Harvard and Dartmouth at Brown

## SOFTBALL

Wednesday, April 4  
Providence 4  
Brown 5  
Brown 2  
Providenc 3

Thursday, April 5  
Boston College 13  
Boston College 2  
Brown 0  
Brown 1

Friday, April 6  
Brown 2  
Brown 7  
Stonehill 1  
Stonehill 0

Saturday, April 7  
Harvard 7  
Pennsylvania 3  
Pennsylvania 4  
Harvard 0

Sunday, April 8  
Brown 3  
Brown 7  
Princeton 14  
Princeton 10  
Central Connecticut 2  
Central Connecticut 0  
Harvard 0  
Harvard 0

Monday, April 9  
Connecticut 2  
Connecticut 2  
Brown 0  
Brown 1

Tuesday, April 10  
Princeton 3  
Pennsylvania 1

Wednesday, April 11  
Brown 1  
Brown 2  
Yale 0  
Yale 0

Ivy		Overall	
W	L	W	L
Princeton	3	0	9
Brown	2	0	11
Pennsylvania	1	2	6
Harvard	1	3	1
Yale	0	2	3

Friday, April 13  
Princeton at Brown (2)  
Pennsylvania at Yale (2)

Saturday, April 14  
Pennsylvania at Brown (2)  
Princeton at Yale (2)

Tuesday, April 17  
Boston University at Brown (2)

## MEN'S CREW

Saturday, April 7  
Brown 5:31.0  
Boston Univ. 5:37.5

Sunday, April 8  
Brown 6:22.7  
Northeastern 6:24.5

Saturday, April 14  
Harvard at Brown

## BASEBALL

Wednesday, April 4  
Providence 3  
Brown 2

Thursday, April 5  
Northeastern 15  
Brown 10

Saturday, April 7  
Cornell 13  
Cornell 7  
Columbia 2  
Columbia 0

Sunday, April 8  
Pennsylvania 7  
Brown 4  
Army 6  
Army 7  
Columbia 4  
Princeton 8  
Yale 4  
Navy 11  
Pennsylvania 3  
Cornell 3  
Cornell 2  
Princeton 2  
Columbia 0  
Navy 3  
Yale 10

Monday, April 9  
Brown 6  
Navy 5  
Navy 5  
Brown 4

Tuesday, April 10  
Hartford 9  
Brown 5

EIBL		Overall	
W	L	W	L
Army	4	2	11
Pennsylvania	4	2	12
Brown	2	2	6
Cornell	2	2	7
Princeton	1	1	9
Yale	1	1	12
Columbia	3	5	8
Navy	3	5	10
Dartmouth	0	0	8
Harvard	0	0	2

Monday, April 9  
Army at Princeton (2)  
Yale at Pennsylvania (2)

Friday, April 13  
Dartmouth at Brown (2)  
Columbia at Army (2)  
Cornell at Navy (2)  
Harvard at Yale (2)  
Princeton at Pennsylvania

Saturday, April 14  
Harvard at Brown (2)  
Cornell at Pennsylvania (2)  
Dartmouth at Yale (2)  
Princeton at Navy (2)

Tuesday, April 17  
Providence at Brown

Wednesday, April 18  
Rhode Island at Brown (2)

## GOLF

Thursday, April 5  
Salve Regina 425  
Brown 475

Monday, April 9  
Providence 401  
Rhode Island 410  
Brown 429

Tuesday, April 10  
Boston College 420  
Brown 422  
Northeastern 430

## WOMEN'S CREW

Saturday, April 7  
Princeton 7:04.8  
Brown 7:07.3

# Want to write for Independent Sports?

Call Michael at 863-5461  
or Keith at 831-5569



# Pincince Shoots for Second Title of Y

by Michael A. Kirsh

It is tough to wear two hats at once. When a person has two large commitments one thing to do is make a full commitment to each when necessary.

This is the way Phil Pincince treats his dual job of head coach of the softball and women's soccer teams. "During soccer season, soccer is my first love. During softball season, softball is my first love

be their coach for two sports.

"He was really looking at me as a soccer player, but he knew I played both sports" said senior second baseman Kit Schwartzman. "When I found out that he coached both I thought that if I could get along with him that would be great for two sports."

"I try to tie up visits," said Pincince. "I let people know that I coach both and in that way I have been able to pick up a lot

son. By the time softball started I felt much more comfortable because I knew what to expect," she said.

In some ways players coming from the soccer team have helped the softball team. According to Pincince, after Theresa Hirschauer B'89 completed her first season of soccer with an Ivy championship she commented to her coach, "I have seven more [championships] to go." Pincince's most recent back-to-back title performance was Hirschauer's freshman year.

"The players from soccer have that winning attitude," said Schwartzman.

## Threat of Burnout

Pincince claims that the cyclical nature of coaching two sports keeps him going. Changing from one season to the next while also recruiting players and teaching at summer camps has the potential of burning out even the most enthusiastic people.

This almost happened to Pincince. "After the 1988 soccer season, I thought I had reached burnout," he said.

A combination of factors saved Pincince. Once the 1989 softball season rolled around he became excited again, especially after taking last summer off to spend more time at home with his family. The result was Brown's eighth consecutive women's soccer title and a softball team that has a good chance to win its third title.

## Phil's Background

Some outside observers of Brown sports may view Pincince as a great success in soccer but not as much of a success in softball. Soccer is a national program which often receives a bid to the NCAA Tournament at season's end.

Brown's softball is a regional, rather than national, power. This has less to do with Pincince and more to do with the fact that Brown's softball season is so short. Brown does not have the luxury of practicing outdoors in February and beginning the regular season in early March, as schools in warmer climates do.

"The weather conditions for softball

are a frustration," said

Pincince has been the softball diamond 144 record into this 42-25 mark against Ivy known fact is that Pincince's coaching career in so

As a student at Rh Pincince played soccer experience was in league for 17-19 year softball while still in c

In 1977-78 Pincince for softball and women's Within a few years he for both.

## 1990 Softball

The 1990 version of team has 19 members. This is an improvement when a few injuries on the bench and forced lineup to play at all times. The pitchers on the roster are, a vast improvement

"He tries to utilize the bench this year," said B'90. "On the Spring trip spent time finding the the gelled together."

In order for Pincince to-back titles this year will have to have a big victory over other Ivy opponents in is crucial. Yesterday the right track by sweeping header against Yale, 11-1 overall, will host perennial-power Princeton this weekend. With six games in a five-day period solidify its standing in consistent performances.

"We can beat anybody," said Silva. "We are and this is the best time."

To his credit Pincince programs consistently. "I as first-class operation

The record books attest to that.



Softball coach Phil Pincince ponders his next move during a game.

and soccer is the farthest thing from my mind," said Pincince.

Pincince is one of four coaches at Brown who leads two different teams. The two jobs keep him on the go throughout the year.

The day after the women's soccer season ended last Fall, Pincince was already gearing up for softball. When the softball season ends next month Pincince will undergo a similar transformation, preparing to lead Brown's most successful team, winner of nine Ivy League titles in the 1980s.

"I see it as a challenge to see if I can do both," said Pincince. "One goal is to win back-to-back titles, soccer in the fall and softball in the spring." The Bruins fulfilled this goal in 1985-86.

## Dual Recruiting

Pincince knows of just one other person who coaches the same combination of sports as him. However, among players the soccer-softball double is not rare at all. When recruiting athletes Pincince is often able to attract players because he will

of scoop on players."

## Some Similarities

Although soccer and softball are such different sports and their seasons are structured differently, Pincince coaches each in similar ways. "The biggest thing is honesty. Sometimes my players know what I am going to say before I say it because they know that honesty is the best policy."

"He is very similar in the two sports," said Schwartzman. "He prepares us for what is ahead."

Pincince likes it when players overlap between his two sports, and familiar faces on this year's softball team include Schwartzman, junior Jane Corcoran, sophomore Annalisa DiChiara, and freshman Nicki Barber.

"Players who come over from soccer already know me and my coaching style," said Pincince.

For players the transition into softball may be eased following a season of soccer. This was true for Schwartzman. "I was very nervous for my first soccer sea-

focused."

Taylor collects the journals regularly and writes specific comments back to each player. "It keeps us constantly thinking toward improvement in our games," said Heideman.

One thing which has been stressed this year is team unity, which has evolved nicely according to players. "We are all used to playing for ourselves because tennis is an individual sport," said Heideman. "We are learning how to work as a team.



Kit Schwartzman '90 puts the tag on a Central Conn

## Tennis

Continued from page 13

members read the book "The Mental Athlete" and distributes articles and other materials concerning mental conditioning.

In addition team members have been keeping journals throughout the season. "We write down what we accomplished in practice and fill out match reports," said Esterowitz. "It has helped us become more

## Putting It Together

Dual matches consist of six singles and three doubles contests. The team carries a total of ten players.

One reason for this year's success is that Taylor has confidence in her players. "We have great depth. With the number eight player in the number five slot we could still win," she said.

Brown is now ranked second in the East. Princeton was ranked third before the Bruins defeated the Tigers last Friday. The top team is William & Mary.

Heideman sees H

toughest challenge. I Crimson the last week 28. The schedule, though favor. Friday's home

nell is Brown's last of following week the to York to face Colum because the Lions are Ivy League to play on

"This team is very

All the players share a

cation," said Taylor.



# LAMBADA

# & ME



years ago it was banned by the Brazilian government for being sexually explicit. Now, it's back, and the danse craze is keeping the nation. You can't run, you can't hide from— LAMBADA! All within the span of four short weeks not only have two Lambada movies come out in theatres, a Lambada enthusiast (actually one of the paper's writers) showed up on "Late Night with David Letterman," a video came out in stores, and the Brown University Ballroom Dancing Club officially learned the Lambada. Tomorrow the world?

Reliable sources—"Entertainment Tonight" and "Hard Copy"—have been telling us since November that the Lambada craze was coming. Some of us laughed at their warnings, naively wondering how much one little dance possibly do. Others of us merely ignored the warnings, calling them alarmist or unfounded.

I recently have found myself wondering exactly what this mysterious phenomenon taking over the world is all about. I finally decided to engage in a fact-finding mission to uncover the nature of the animal. My travels took me to the Four Seasons Cinema in East Providence for a double feature of "The Forbidden Dance" and "Lambada: The Movie."

It was evident, however, that the Lambada is not sweeping East Providence. The only people I shared the movie theater with were one

young couple and one old couple, the latter of whom left half way through the movie. I would have gotten up and done the same, but I was too dumbfounded, incredulous, and horrified at what I saw to leave.

While the movie did give me a good sense of what the Lambada is and is not, I got more than I bargained for and certainly more than what I paid for. The actual dance scenes featured lank women with short, flouncy skirts that showed their entire rearends when they danced, except for this skinny, little piece of fabric that functioned as a G-string.

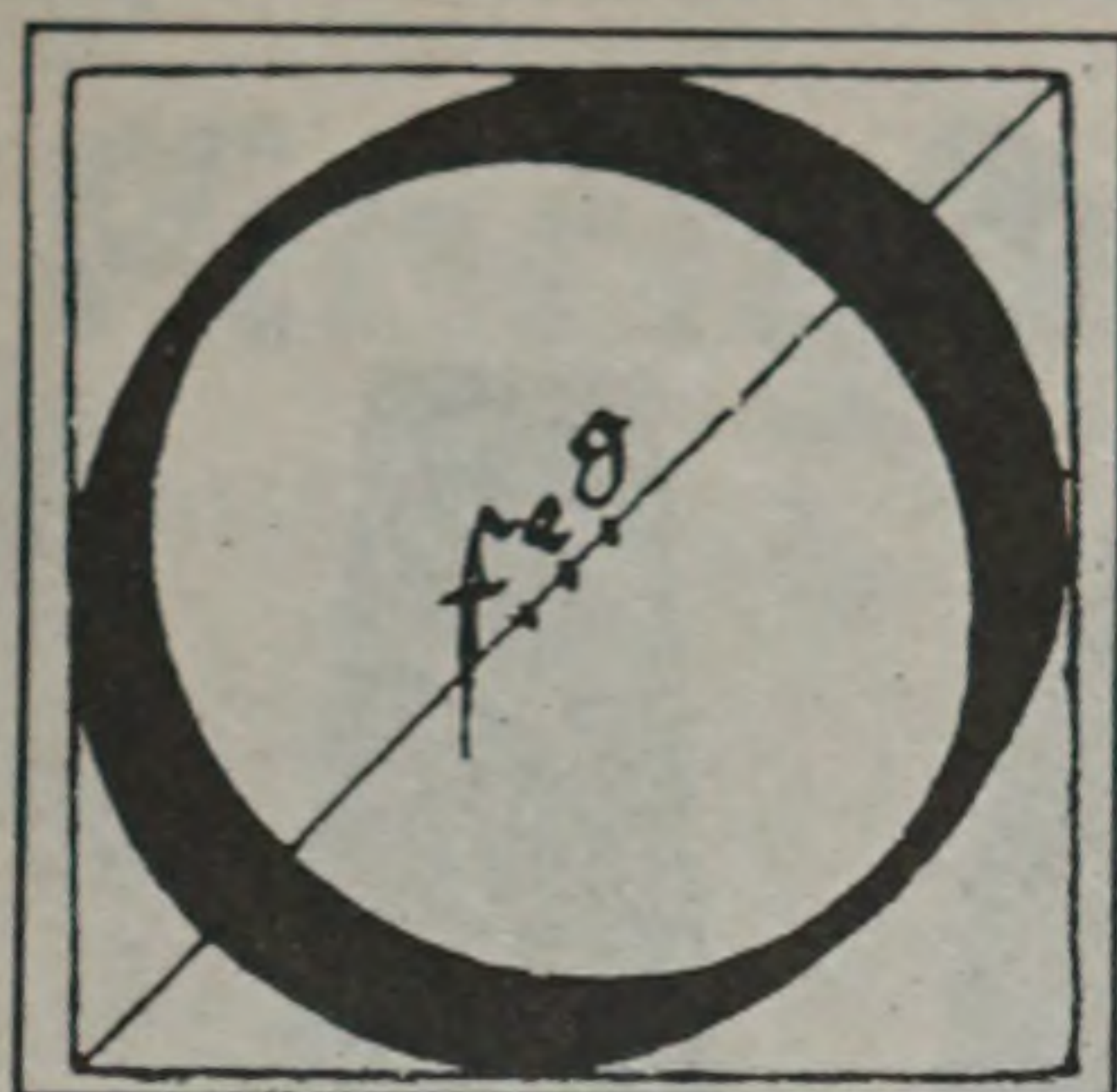
There seemed to be two basic positions for the dance partners. In one, the man and the woman face each other and grind together as the woman straddles one of the man's legs that is permanently thrust between her thighs. Both partners sweat profusely and stare

seductively into each other's eyes.

In the second position, the couple assumes a position with the man in back of the woman as she relentlessly grinds her posterior into his front. Again they both sweat profusely and because they cannot make eye contact, the man seems to rub her breasts as an alternative. It is all very erotic and convinced me immediately me what good time it must be to be Brazilian. Although, for some reason, I just couldn't imagine Carmen Miranda doing it.

I had counted on a lot of these steamy dance scenes. Heck, that's why I went to the movie in the first place. What I had not expected, however, was that "The Forbidden Dance" would actually be an environment. See Lambada on page 20.





## OPINIONS

### Your Horoscope

### The Brown Stare

### The Exchange: Letters From The Community

Letters should be delivered on Macintosh disk to The College Hill Independent Box 101 in the Brown SAO or sent to Brown Box 1930 or RISD Box 1980

#### By Alex Cooper

Astrology has always fascinated me, in the same way that a legend about a two-headed talking cow does: although some people will swear on their lives to its veracity, most enjoy it simply for its absurdity. And yet you wonder about the unlikely but remotely possible case that hidden somewhere under the fluff of the New Age, harmonic convergences, Jean Dixon predictions, and palm readings is a tiny grain of truth. I would wager that many people who consider themselves far too intelligent to believe in "that stuff" nonetheless get quite excited when they read their horoscopes in Weekly World News, Cosmopolitan, or some other harbor of incisive intellectual prose and find they actually match, to some extent, their real lives.

Of course, horoscope tend to be vague enough to be "accurate" with great regularity, a fact which led me to question the status of so-called "expert" predictors. As I see it, seeing the future can't be that hard to do. So one clear night, I ventured far from the city's distorting lights into the great outdoors and stared at the stars. After a few hours of gazing, the celestial powers revealed to me, and only to me, the following hints of our soon-to-be unfolded destinies:

**Aquarius** (January 20-February 18)

Since your stars were the only ones blocked by the pine tree hovering over the rock I claimed as my viewing seat, I can't really tell you very much. I'd like to say that your Age is dawning soon, but, in all honesty cannot. Go see "Hair."

**Pisces** (February 19-March 20)

Pay attention to appearances. You don't want to go out looking like something the cat wouldn't even deign to drag in, do you? Lose the black; it's not a very spring-like color and it makes you look like you're in mourning. Remember, dress reflects personality, so you might as well bag the tie-dye. Also, don't eat seafood - cannibalism is a nasty business.

**Aries** (March 21-April 19)

Tomorrow you will be run over by a Purdue Oven-Stuffer Roaster Parts truck. Frank will apologize profusely and send a year's supply of breasts.

**Taurus** (April 20-May 20)

You can bank on the following prediction. How can I can be so sure? My heavenly reasoning goes something like this. Pluto and Uranus have engaged in an elliptical orbit around each other, the dust from the Aurelius comet tail is in harmony with a gas bubble in the sun, and the second moon of Saturn's ring is in some kind of alignment with my car's oil dipstick. These omens obviously indicate that you will have a birthday within the next 38 days. Just call me Isaiah.

**Gemini** (May 21-June 20)

Aaaahhh romance, the feeling of Spring. With the season of mud, baseball, and young love getting into full swing, there is some possibility that you might meet someone with whom you could conceiva-

bly share a mutual attraction. Then again you might not. You could meet no one and remain lonely and depressed for the rest of your life. Of course, you should remember that your life's path has the potential to include a romantic encounter. Someone might pop up in the not too distant future. But maybe not. Some wonderful other might come along in the distant future. If not, you'll still be single. Which might not be so bad; you could find that independence has its charms. Of course you could be miserable. It depends.

**Cancer** (June 21-July 22)

dollar contribution you nesty International. Don't be exposed by reporter deducted the entire cons of his "Taj Mahal" Atlantic as a charitable contribution. Improvement of the visual but remain untouched proudly proclaim itself a efficiency, accuracy, and th

**Virgo** (August 23-September 22)  
**Libra** (September 23-October 22)  
**Scorpio** (October 23-November 21)

My astronomical know

as limited a unable to fig of your thro stars belong astrological this is a good plans; consid a possible ca looms large baggage to n new; difficu in the comi you will w them and e renewed; y should pick these outrag predictions in some for them to triv ters in your l cific inquir rected to Na Yes to astro Sagittar ber pece Even th great diffic your sign's see that frie will figure p you med for ful frie Aquarius? borrow m should grac everyone h bug somec weeks ab because it i such a smal though its amount for ber having of inviting a



Life holds nothing but high promise for you. You will excel in all endeavors. You will become the most popular person in your community — people will love your sense of humor, charisma, and fabulous good looks. The next stage of your life will see you succeeding in whatever you choose to do. You will win the lottery. The president will award you a commendation for being the nation's most outstanding citizen, and as a U.S. spokesperson you will visit Russia where the masses will adulate you as the beacon of emerging capitalism. You will be presented with the option of going on a date with Elle Macpherson or Mel Gibson, and your chosen companion will pay. Time magazine will name you its man/woman of the century. You are God's gift to humanity. (Of course I'm a Cancer!)

**Leo** (July 23-August 22)

April is not your month. You will not finish your taxes on time, and when you finally do send everything in, you will not only be fined for your tardiness but will be audited and charged with tax fraud for taking a ten dollar deduction for the the five

go dutch to a nicer restaura panion (probably a Tauru any money and will lea the bill. We all know how can be from "Fast Times High." Finally, on a high sporting ocean-going ar would be a Cancer) migh a brief but pleasant trip fur Accept, but beware apicorn (Decem

19)

I can feel some big a task on your horizon wh your faculties, most like powers. In fact, I see seve and they will occur at o chosen days, either at n ing or two in the afterno est prophet cannot see lasting so short a time s much weight, but gues mysteries are better left case, enjoy the time you l the ordeals begin. Rea member most of it.



Blood on the Tracks

# Just a passing glance?

## Williamson

ize, diversity, and indi-  
e Brown/ RISD commu-  
eem reasonable to assert  
stration is over, there is  
life experience which all  
ollege Hill share in com-

uch an assertion ignores  
inant social conventions  
s, a convention which no  
t from which no one may

Brown Stare.  
n Stare is not a new con-  
een formulated by a one-  
umnist. However, four  
entered Brown since the  
n Stare postulation, and  
ial phenomenon it de-  
e and well, the concept  
reconsideration at this

n Stare involves the way  
people on the margins of  
These are people were  
h perhaps know the names of,  
articular reason to com-  
n. The result is situations  
llowing:

he afternoon, and you are  
y the University Hall side  
. Ahead is a friend of a  
one you were once intro-  
perhaps even spoke pleas-  
t, seeing as you have no  
nip with the approaching  
given your stress and  
lly is so much trouble to  
tries with this person at  
Instead, your eyes be-  
ed on the banner hang-  
nce Arch. (Technically,  
ing away at this moment  
rown Stare.) The other  
one through a similar  
ss and is now peering the  
avoid stepping on any  
bodies pass, and the  
passed. Total eye contact  
n between zero and 1.5  
ng absorbed the full glory  
t, you return to looking

where you walk. The incident just com-  
pleted, in which two persons have willfully  
not acknowledged each other's presence,  
has been thrust aside, to be forgotten until  
the next Brown Stare with the same per-  
son. But for now, thinking about how in the  
world you're going to get that reading done  
dominates the mind's agenda, and perhaps  
a real friend lies on the horizon.

Well, there it is. Since very few people  
waste their time thinking in-depth about  
this matter, there are still several questions  
of varying gravity regarding the Brown  
stare which merit some attention. For in-  
stance, it is difficult to judge just exactly  
how often this phenomenon occurs in the  
life of the average student. One to three  
times a day is probably a good approxima-  
tion; I myself collected five Brown Stares  
over the weekend.

But how are we to set the exact param-  
eters of the Brown Stare? I don't believe  
there are any absolute answers, but I will  
describe my own personal standards with  
the expectation that the standards of oth-  
ers are not likely to be radically different.

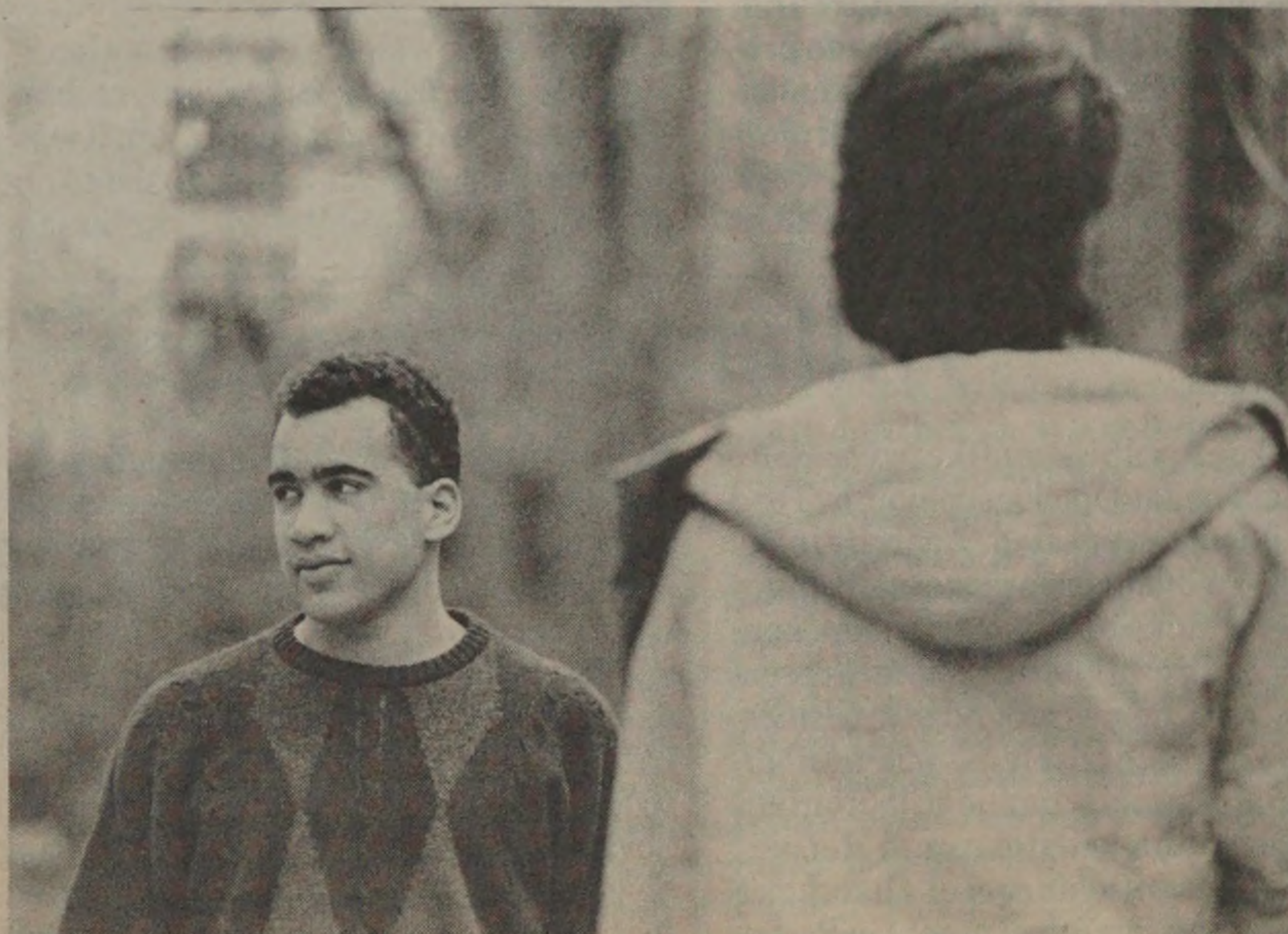
First, we must make the distinction  
between candidates for the Brown Stare,  
whom we may or may not choose to speak  
to, and people whom we just don't know.  
My criterion for not knowing a person is  
having spoken with him or her for less than  
fifteen seconds in my entire life. (I will not  
delve into what exactly counts as "speak-  
ing," since this is not entirely clear; for  
instance, does participating in a conversa-  
tion with someone in section count as speak-  
ing with them? It seems best to rely on our  
intuitions in making these kinds of subtle  
judgements.) People who fall into this cate-  
gory may not be entirely outside the sphere  
of one's existence—they may also be in  
your large lecture course or be a Gate  
cashier—but there is no reason to expect  
or consider any acknowledgement from  
such persons in passing. But it seems to me  
that speaking with someone for more than  
fifteen seconds is sufficient for implanting a  
memory of some description in one's con-  
sciousness.

However, not everyone with whom we  
have spoken for more than fifteen seconds  
is a candidate for the Brown Stare. If I've

spoken with someone for more than thirty  
minutes, including five minutes in the last  
two months, or over an hour total, I will  
unreservedly say hello without any deliber-  
ation, and expect reciprocity, when pass-  
ing that soul on the Green. If a guy you  
talked with three weeks ago for twenty  
minutes about post-modernist trends in  
stamp collecting is counting leaves on the  
tree across the street when you pass right  
by, that's no Brown Stare. That's an out and  
out *diss*.

Finally, it's also necessary to delineate  
between the Brown Stare itself, and other  
ways we relate to people on the fringes. For

people are more polite and less uptight  
about these things, I'm inclined to wish  
that the Brown Stare were a less power-  
ful convention. I like looking right into  
people's eyes when they pass, even if I  
don't know them. But these are just my  
preferences. A stronger indictment of  
the Brown Stare might claim that there's  
something perverse about treating  
persons who happen to be on the mar-  
gins of our own existence as if they  
themselves were marginal and unwor-  
thy of our respect or attention. On the  
other hand, it does take some courage  
to say hello to a person you don't know



Tri Nguyen

### The Brown Stare

instance perhaps it would be possible to  
develop a concept of the Brown Nod, that  
half-acknowledgement of passing persons  
that consists of eye contact of slightly more  
than 1.5 seconds and perhaps the raising of  
an eyebrow or two. Also, for the Brown  
Stare to apply fully, it must be clear that  
there's no way your partner in non-ac-  
knowledgement could *not* have seen you.  
Then there is the issue of whether or not a  
RISD Stare exists, but I leave that for more  
knowledgeable persons to pursue.

What then are we to make of this Brown  
Stare?

Coming from North Carolina where

well who's looking the other way, and  
it's easy to see how virtually everyone  
considers that kind of effort a waste of  
energy, especially when everyone else  
has accepted the Brown Stare as a norm  
of life. Furthermore, it may be that the  
existence of the Brown Stare is unavoid-  
able. In any case, there's probably  
nothing *bad* about the Brown Stare in  
itself, provided it's not indicative of some  
larger flaw in the Brown community re-  
garding issues of openness, trust, and  
our excessive self-preoccupations.  
Which perhaps it is.

## THE EXCHANGE — letters —

### Key group ignored in coverage of new clause

the article on the inclu-  
sion of sexual orientation in RISD's anti-  
discrimination policy, I wish to com-  
mend the *College Hill Independent*'s  
lack thereof.

focused entirely on Art-  
ness, the group which  
played a key role in the policy  
change. As an AFA member, I was  
pleased to see the media attention.  
The journalist ignored another  
important group: the RISD Les-  
bian Gay Bisexual Alliance.

The AFA who originally spoke  
at this issue to the Presi-  
dent, and to the attention of AFA.  
These are the students who are  
most affected by the inclusion

of sexual orientation, yet our organization  
was entirely overlooked. The LGBA was  
never even approached for a comment or  
reaction. I find it unsuitable that non-gay  
students are representing the gay voice at  
RISD.

I am outraged that the journalist could  
have been so shallow as to overlook those  
students whose lives this policy greatly  
impacts. I, personally, am tired of being  
invisible. The voices of the College Hill Les-  
bian-gay community will no longer remain  
silent!

Terry Sapp R'92  
President of RISD's  
Lesbian Gay Bisexual Alliance

### Mismanagement has left careers shattered

Professor Josephson (*Independent*,  
March 8), correctly observes in context of  
his resignation, "I do not question his  
[President Gregorian's] determination to  
clean up the mess he has inherited." The  
Swearer-Glicksman-Sheridan administra-  
tion, which ought to have resigned in 1985-  
86 in the aftermath of the task-force/staff-  
ing plan fiasco, has left to President Gre-  
gorian an exceedingly troubled university.  
The fact that neither the out-going Presi-  
dent, nor Provost/Dean of the Faculty, nor  
the Dean of the College has thus far found  
employment outside of Brown after their  
tenure of office at Brown attests to the  
judgement of the academic world at large  
on what they did at—and to—Brown. But  
if the principals of the last administration  
now appear to be uniformly unemployable,

many others of that time have proven  
very employable indeed. And, as it is  
now obvious, there will be still more  
losses to Brown among those few pro-  
fessors whom other universities want;  
Brown will be left with the rest. So the  
issue is not low salaries or even low  
morale alone. It is a legacy of a decade of  
sheer mismanagement and incompe-  
tence that has surfaced, just now, in the  
catastrophe of the four or five utterly un-  
monitored budgets. And that explains  
why Brown is left with the shattered  
careers of former President Swearer,  
out-going Provost Glicksman, and for-  
mer Dean Sheridan.

Jacob Neusner  
Brown Professor emeritus  
Judaic Studies



# THE EXCHANGE

## letters

### Swearer deserves more credit

When Jacob Neusner enlisted me in his recent letter to the *Independent* as a foot soldier in his unending campaign against what he persists in calling "the Swearer-Glicksman-Sheridan administration," he did so without my knowledge or consent. To the extent that my statements provided fodder for his cannon, I regret having made them.

Howard Swearer took over a demoralized, divided, financially troubled university. He turned it around, gave it goals and direction, and provided it with a secure financial foundation. His personal example, professional vision, and sheer hard work were an inspiration for those of us here

who had eyes. While I was unhappy with some of the major appointments and decisions of his administration, he could not please everyone all the time, and that was hardly his mission. If the drift towards the end, the waning of energy and authority and the blurring of goals, was unmistakable, it was in good part because Swearer had been asked to be too many things to too many people for too long, and had attempted to accomplish too much with too little. The pressures and problems would have worn anyone out.

The mess to which I alluded in my interview with the *Independent* was more than the mess of a tired administration. It was also the mess of a faculty that insisted on governing itself while it showed again and

again that it was incapable of doing so. It was the mess of a spoiled and uneven student body that swallowed the line (perpetrated every year at every institution of higher learning) that it was the finest student body ever admitted to Brown, and made demands accordingly. It was the mess of a babel of pressure groups.

What I see with greatest sadness in the seventeen years I have been at Brown is the inexorable shifting of priorities from undergraduate education to graduate training. The external pressures in this direction are enormous, and they have not been adequately addressed. Brown today is, I believe, a weaker college than it was fifteen years ago. Pace Neusner, however, it is a far stronger graduate and research center,

and, all things considered, a more important university.

However the recent history comes to be written, I am sure I will find that Swearer left a better, more self-confident, more interesting place than he found. Unlike the voice of the declared war on his administration, Swearer's was always a voice of peace and civility. We are fortunate to have him here in a new capacity. I hope to see him here in a new capacity in the years at Brown and in the years at Brown.

David Josephson  
Associate Professor of Music

### Williamson's associations false, analysis

The April 5 issue of the *Independent* contained an Opinions column by Thad Williamson entitled "Anarchy in the UK." Williamson's piece made spurious attacks on libertarianism, contained absurd interpretations of recent history, and was grounded in falsities.

The piece falsely associated libertarianism and prominent libertarians like Milton Friedman and Herbert Spencer with Margaret Thatcher's Conservative government in Parliament. Libertarianism is the philosophy of maximum freedom of individual action and minimum government coercion. It is not conservatism, and is, in fact, descended from the classical liberalism against which British Conservatives first fought. Margaret Thatcher has frequently violated classical liberal/libertarian principles. She has instituted government control over the ability of the press to cover Northern Ireland's ongoing conflict. She has revoked protections against self-incrimination for those accused of Irish Republican Army terrorism. She has promised to turn the prospering, free-market colony of Hong Kong over to the butchers of Tiananmen Square. She has then denied Hong Kong residents (who are, in principle, British citizens) the right to emigrate from Hong Kong to Britain proper before the takeover, making exceptions, not for the entrepreneurs and creative workers responsible for Hong Kong's success, but for bureaucrats, civil servants, and government officials.

Thatcher's record on a broad range of issues dealing with personal freedom is miserable. Associating her administration with libertarians (who advocate personal and economic freedom equally and inseparably) borders on slander.

On the other hand, Thatcher's record for permitting economic freedom is surprisingly good. Although she has continued to devalue Britain's currency by perpetrating the worst inflation in Western Europe, she has privatized many industries, lowered taxes and spending, repealed many controls on economic action, and made prosperity a reality for the vast majority of British residents. However, Williamson criticizes Thatcher not for her record on human rights, but for her actions in

precisely that area where she has done substantial amounts of good: economics. He argues that economic reform in Britain has led to industrial decline and social "injustice." The facts are very different. Thatcher inherited a rotting industrial infrastructure, destroyed by decades of attempts by the Labour Party to find a "middle road" of socialism between American capitalism and Soviet Communism. The reason she has been re-elected in election after election is that the British people would rather have prosperity than an acclaimed human-rights record. Since no major party in Britain offers them both human rights and economic growth, they have consistently voted for growth.

For Williamson, the symbol of Thatcher's economic injustice is the new "poll tax," which replaces the old property tax. As a libertarian, I am tempted to simply agree that this tax is unjust because most taxes are to some degree unjust. However, this approach evades Williamson's point: he tells us that the poll tax is more unjust than the property tax. As proof, he points out that:

"Since government expenditures and public need tend to be higher in poor areas controlled by the Labor (sic) Party, citizens in wealthy areas will pay as little as \$200 each while working class people pay up to \$1000 each."

The poll tax simply divides the cost of government expenditures equally among citizens and requires all in the locality to pay an equal amount. In short, it presents the taxpayer with the real cost of government services, rather than masquerading as a tax on higher incomes or land values that filters back to equality through higher prices and rents. If taxes in areas controlled by the Labour Party are too high, that is not a result of Conservative tax policy but rather, it is a result of Labour spending policy.

The poll tax is more honest than the property tax; it confronts the taxpayer with the actual bill for local government policies. Is it unjust that each citizen in working-class areas is paying \$1000 in taxes? Yes. It would be just as unjust if each citizen were paying \$200 in direct taxes and \$800 in property taxes passed along in the form of higher rents. The poll tax denies local governments the chance to pretend that high taxes and high spending do not fall on the backs of the people. If Williamson thinks taxes should be lower, I applaud him, agree with him, and encourage him to write to the

Labour Party and tell it to lower local spending.

Finally, Williamson attempts to skew recent events around the world in order to portray them as struggles for social democracy by the "victims of capitalist inequities and oppression" rather than as struggles for personal and economic liberty by the victims of collectivist, statist, and socialist oppression. That he could write such a thing astounds me. Poland has introduced radical free-market measures to stabilize its economy. East Germany voted in the conservative Christian Democratic party, soundly rejecting not only the Communists but also the Social Democrats. Nicaragua voted the anti-market Sandinistas out of power. Czechoslovakia's Finance Minister recently cited the work of libertarian

F.A. Hayek to support a dramatic, rapid transition to a free market was needed in Slovakia.

Williamson's piece was written and rooted in discredited views. I look forward to reading the *Independent*'s opinion pages most of the pieces are thoughtful and enjoyable. Williamson, however, proved the exception to the association of libertarians with Thatcherism, his opinion was not and his false construction were highly disappointing.

Jacob Layman  
Managing Editor  
The Bro

### Lambada

continued from page 17.

mental activist movie dedicated to saving the rain forests in Brazil. The movie centers not around the Lambadam but around conserving the ozone layer.

Nisa (played by Laura Herring), the heroine of the movie, is a tribal princess whose Indian tribe is being run off their ancestral land at gun-point by an evil U.S. company called Petramco. Nisa's tribe send her to the U.S. where she must stop the company from destroying the rain forest.

Well, of course, the rest of the formula is clear. She meets a spoiled rich boy from Beverly Hills who can dance, and he falls in love with her and becomes an environmentalist-cum-lately. And, of course, their only way to bring national attention to the plight of Nisa's people is to win the dance on the "Kid Creole Show" by, you guessed it, dancing the Lambada.

What is most puzzling about this strange combination of "Dirty Dancing" is that "The Forbidden Dance" contains all the ingredients required to make it yet another cheesy, sophomoric, mindless movie about over-privileged Hollywood brats.

Even if you're new to the Lambada environmentalist craze, "The Dance," is worth seeing. Lines such as "Boy, it's so clear this jungle. It's so business is business." Or when King Creole finally kills Petramco is killing the he says, "They're killing the forest?... I say let's j their ass!" And America rain forest is saved by a Lambada dancers.

After this plausible fiction, I walked into the movie theater prepared myself to the next Lambadam. But the man at the ticket me "No Lambada: The night. The bulb blew out after the first showing. I would have to come back next night, but I sighed in relief that I'd need a "Lambadam." I saw another one of the

But when I did return to the theater a few days later, the Lambada movies were "dance sweeping the somehow vanished as if had come. Still clutching my phone, I peered outside at the people below and was picking up the pieces of and living them again as the carefree days before had begun.



# Depeche Mode's Moving Violations

sign of obsolescence in popular music is the "supergroup" — different groups in the who join together to guaranteed hit record confused with "good" orations like Sun City, ence, etc.) Rockpile, a, GTR, the Tin Ma- course The Travelling re all harbingers of one-way trip to the of Culture. Electronic, es members of New uths and the Pet Shop r wave's first super- The The as a possible

good reason for this as hip-hop, house, the dance-halls where the technopop sounds and Depeche Mode — beat seduces the Euro- and produces the illu- bally unified (capital- where everyone lam- find that good old new hausted all its possi- of the great MTV- circuit bands" of the mid-80s have disap- gh many of the survi- volved into something

one of these bands, "Is hing to do?", as De- s lyricist Martin Gore e epomously titled ell, yes. You can pro-



Depechemode

duce BBC soundtracks, or you can put out the most definitive, relevant, and creative album your genre can produce — which is what Depeche Mode has done with their new album, *Violator* (Sire Records).

Its sound is sophisticated without being overproduced (four songs actually feature guitars); it lacks the industrial quality of earlier

work, but is tighter and better-defined than ever, shedding many of the group's standard effects and opting for new ones. Its lyrics evade much of the childish pomposity that earlier DM songs suffered from, and are in some cases incredibly striking. David Gahan's voice, and its harmony with Gore's are both in good form, as well. Clearly, the

creative stalemate that characterized DM's last effort, 1987's *Music for the Masses*, is over.

Depeche Mode has always had a luxurious, upper-class sound. From the group's inception in 1980, this discourse has always been present, in part determined by its conscious decision to use only synthesizers (the most expensive, least affordable rock music mode of production.) But in many ways, *Violator* is quite a subversive album. Though tribes of high school girls swoon at DM concerts, Martin Gore is an avowed homosexual. The homoerotic elements of Gore's lyrics are more specific than ever, particularly in the song "Sweetest Perfection," which is basically an ode to anal intercourse. At a time when homophobia, AIDS-panic, and government censorship is at its most rampant, lyrics like "The sweetest infection/Of body and mind/Sweetest injection/Of any kind" are a refreshing affront to constricting state morality. Its relentless beat, and classical-music "orgasm" in the center, may even turn on a few heteros, which would also be subversive. Other songs, when viewed in this context, become equally subversive, even the seemingly straight "Enjoy the Silence." When you realize that the "my little girl" figure, who appears in songs on many DM albums, is a sly construct concealing an ambiguous male lover, all meanings reverse.

See Depeche on p. 24

# The Fall Rises Again With Extricate

noy like any commercial-prise, has shown it- bly susceptible to the nd to the formulaic. eger's "Old Time Rock s up how neat, easy, c rock listeners want and also reveals how dare I say artistic, ginalized—the rebel ken out of the rebel

why Velvet Under- ds were relegated to pins until a few years Sex Pistols are finally due from mainstream ing Stone , and why it a belated day when nd's The Fall, get their

e last 13 years, The come an avant-garde olith, releasing set ongs full of frontman a's ironic verbal whip- usic that nearly ap- erigors of basic train- s body of work is one not the most, chal- onistent of any rock ast two decades, and e on the alternative s unquestionable.

growing (relatively mercial success, and contract with RCA Fall's music began to 9 was a most medi-

Over the last 13 years, The Fall have released a challenging and consistent body of work, augmented by their new album, *Extricate*.

ore year for this usually exquisite band. Their album *I Am Kurious Oranj*, the soundtrack for a Michael Clarke ballet, fell flat, loping where it should have burned. Their hasty follow-up, *Seminal Live*, featured only one of six new studio tracks, "Dead Beat Descendent," that crackled with the wit and fury that highlight great Fall music.

Personal problems also dogged the band. Mark E. split from his wife and Fall bandmember Brix, who brought a pop-orientation (or as much of one as The Fall could have) to the band since she joined the band in 1983. It looked as the Fall were on the verge of splitting, ending the atypical rock band's career in a very conventional manner. But one thing to keep in mind with Mark E. Smith— expect the unexpected.

Which is why it should come as no surprise to Fall fans that Mark E. is singing "This is the greatest time

of my life/These are the biggest times of my life on "Bill is Dead," one of the tracks on the band's brilliant new album, *Extricate* (Polygram Records. With



his energies redirected toward simply making music, Mark E. has brought his band back to the excellence they achieved in the mid-80s with works like *This Nation's Saving Grace* and *Bend Sinister*.

All Fall albums sound alike ("Sing! Happy" from *Extricate* could fit on many Fall albums from over the last decade), but each record has its unique twists and

turns that shows the band progressing and creating even better music. On *Extricate*, a spooky organ, wah-wah and fuzz guitar, and even a flute show up on various tracks, all

serving as new musical foils to Mark E.'s droning, love-it-or-hate-it, voice.

"I'm Frank," for example, takes the melody from Erasure's "Chains of Love" and adds a big fuzzed-out guitar and flute to it, making a distinctly Fall-sounding song out of a disco tune. And though Mark E. says in the expectedly haphazard album notes that there is no central tune to the record, "Bill is Dead" reveals a new,

reflective Fall: A rolling organ chugs along as guitarist Craig Scanlon plays tender (!) chords.

But the best track on the album is "Black Monk Theme Part 1," a herky-jerky tune in the same vein as their old song "U.S. 80s and 90s." While the band plods along, Mark E. unleashes the most hilari-

See Fall on p. 24



## Admissions and Student Services Committee

The goal of the Admissions and Student Services Committee this semester was to increase the matriculation rate of students accepted to Brown. How? By focusing on the extra-curricular interests of these prospective students. The Admissions office has begun to categorize applicants according to these interests which makes it easier to target similar groups of accepted applicants. Once accepted, each student will be sent a letter from a student group that reflects his or her own interest. The areas of activities and interests that will be represented range from media and journalism to political activism to dance and theater. The letters should give prospective students a better sense of the extracurricular options available to them at Brown. In addition, these letters will provide a more personal perspective from current Brown students with similar extracurricular interests. The Admissions and Student Service will centralize current efforts made by various student groups that already publicize their activities to "sub-frosh." The letter-writing campaign should help to increase the matriculation rate at Brown, while bringing about an increase in first-year's participation in extracurricular activities in the future. In addition, these letters will provide a more person perspective for current Brown students with similar extra-curricular interests.

The Admissions and Student Services Committee has also been involved in the push for increased financial aid and Need-Blind Admissions at Brown. On February 8th of this year, UCS passed a resolution supporting greater levels of financial aid and the establishment of a position in the University's Development Office devoted specifically to financial aid fundraising. Three UCS representatives have been especially active in the Coalition for Need-Blind Admissions, a group of sympathetic student organizations. Thus far, they have worked with representatives from the various student groups that are a part of the Coalition. Their have helped put out an informational pamphlet that was mailed campus-wide, and helped in organizing a "Need-Blind Rally" and University Hall "walk-through". The Rally and walk-through were done in an effort to increase general awareness and urge President Gregorian



(From left to right): **Scott Kwiker, Tara Levine, Randy Falgin, Preeti Sodhi**. The Admissions and Student Services Committee has been sending letters to prospective students. They happily await the new first years.

to raise the level of financial aid for the incoming class to 33.5%. Current representatives are involved in drafting a long-term budget proposal. UCS and Student Services Committee supports and applauds the efforts of the Need-Blind Admissions.



(From left to right): **Anu Gupta, Sherrie Glass, Adam Spector, Jay Nelkin, Mark Morris, Jennifer Goodman, Leah Guggenheimer**. The Academic and Administrative Affairs Committee is sick of bureaucracy, and hope to combat it with their "Fact Sheets".

## Academic/ Administrative Affairs Committee

The Academic and Administrative Affairs Committee project this semester the distribution of fact sheets pertaining to various aspects of life at Brown. There is a definite need for guides which concisely explain the processes involved in nonacademic ventures available to students. Some of the fact sheets explain:

- How to obtain credit for RISD courses, summer, and international courses.
  - How to bring a group or special function to Brown. Includes a list of places to obtain a liquor license, and various other permits.
  - How to file a grievance against any member of the Brown community. Includes grievances against students, professors, and administrators.
- The fact sheets will be distributed later this month. We expect them to provide a convenient resource for students.

## ...Speak Your Mind During Community Meetings

At every meeting, UCS opens its meeting and welcomes comments, or concerns from the community. It's the community's turn to speak — so come to 201 Faunce on 6:00 p.m. every evening.

## Campus Life Committee

The Campus Life Committee has been working on establishing, implementing and maintaining a new set of posting regulations for the Brown University Post Office. As of now, posting in the Post Office is inefficient and ineffective. Student organizations are wasting time and money putting up posters that are either covered up or torn down. With the cooperation of the recycling committee of Plant Operations, the Campus Life Committee has drawn up a plan for the Post Office which will be submitted to the Faunce House Board of Governors for its approval. If the plan is approved, bulletin boards will be allocated by days of the week, for personal ads, for internships and travel opportunities, and for commercial posting. The Campus Life Committee has also drafted a resolution to be submitted to UCS. It recommends that the Undergraduate Finance Board penalize student groups after repeated posting violations.

In addition to the new posting policy, the Campus Life Committee, along with Plant Operations, has worked to allocate more of the trash receptacles in the Post Office for the purpose of recycling. Students and administrators are not aware that colored paper is recyclable in the Post Office. The new recycling bins shall be publicized and implemented simultaneously with the new posting policies. The recycled paper will be stored in Faunce House and will be picked up weekly.



(From left to right): **Melissa Rivera, Anil Kalhan, Josh Hendrix, Dante Herrera, Bill Powers, Dung Le**. The Campus Life Committee is smiling now, but they might not be if you violate the new Posting Policy they've developed.

## UCS / UFB

### ELIOT

April 25th - 26th

The following UCS positions:

President  
Vice-President  
Coordinator of Academic Affairs  
Coordinator of Admissions  
Coordinator of Campus Life  
Treasurer  
Representatives for the Undergraduate Finance Board (5 positions)  
Representatives for the Graduate Student Council  
Representatives for the Faculty Council

For more information, please contact the office or contact Manish Jain or Heidi

## Appointments Results 1990

\*V=Voting  
\*NV=non-voting  
\*Nom=nominated for election/appt

Computer Advisory	
Appointees	Stat*
Scott Boyajian	V
Joe Osborne	V
Mark Hamilton	NV

Corporate Responsibility in Investment	
Appointee	Stat*
Bill Rivera	V

University Planning (ACUP)	
Appointees	Stat*
Julie Derrevere	Nom
Peter Kosann	Nom
Louis Rivera	Nom
Jesse Sharkey	Nom

College Curriculum Council	
Appointees	Stat*
Jayson Carr	V
Meridith Phillips	V
Kevin Stack	V
Karen Levy	NV

Athletic Advisory	
Appointees	Stat*
Michael Kirsh	V
Courtney Spitz	V

Bookstore Corporation	
Appointees	Stat*
Kristy Allen	V
Mia Cohen	V

Campus Planning	
Appointees	Stat*
Tom Davis	V
Jon Dreyfous	V
Pauline Seidler	V
Timo Lendman	NV

University Arts Council	
Appointees	Stat*
Phil Hay	V
Jennie Ness	V
Will Wadman	NV

Residential Council	
Appointees	Stat*
Russell Carey	V
Jack Chen	V
Brickson Dramond	V
Kenny Gaw	V
Phil Hay	V
Kim Iskyan	V
Julie Kemp	V
Dan Levine	V
Anna Osofsky	V
Marcus Soares	V
Ralph Rea	V
Leon Richter	V
Janet Murphy	NV
Todd Schulkin	NV

Admissions/Financial Aid (CAFA)	
Appointees	Stat*
David Castelblanco	V
Elsa Jimenez	V
Edee Saar	V
Acacia Shields	V
Alex Reinert	NV

Faunce House Board of Governors	
Appointees	Stat*
Lee McDaniel	V
Patty Cheng	V
Josh Targoff	V
Chris Tyner	V
Michael Kirsh	V
David Doostan	V
Scott Kwiker	V

Status of Sexual Minorities	
Appointees	Stat*
Patrick Snee	V

Undergraduate Finance Board	
Appointees	Stat*
Erika Brown	Nom
Jay Gottlieb	Nom
Kaleil Isaza Tuzman	Nom
Danine Lard	Nom
Steve Lim	Nom
John Lin	Nom
Daniel Miller	Nom

Univ. Council on Student Affairs	
Appointees	
Tehani Collazo	
Jenn David	
Christopher Nugent	
Manish Jain	
Jennifer Goodman	
Ariel Sabar	

Health Services Council	
Appointees	
Preetha Basaviah	
Resa Lewiss	
Arlene Rogachevsky	

Status of Women	
Appointees	
Julia Hyun	
Preeti Sodhi	
Disciplinary Review	
Appointee	
Mehul Patel	



KALEIL ISAZA-TUZMAN  
UCS SECRETARY  
EDITOR, UCS CAMMARIAN

Individual Projects

ns speak louder than words. The Undergraduate Councils' "project system" is the embodiment of this philosophy. Representative takes on an individual project, through she can change and improve Brown in some way. These projects range from the seemingly "small" to the visibly but each is a success in its own way. Here are a few of the undertaken this semester:

e a professor to tea." The idea is this: we don't often get a ally "hang with" our professors - to spend time with them e classroom; but maybe students would invite those profs trators out for tea. Representative Matt Jarvis '93 has make these invitations easy, and FREE. Any time during f April 16th-20th, the International Tea Room (next to the corner of Angell and Thayer) will treat you and your ps of tea, as long as your guest is a Brown administrator or mber, and you both present valid Brown I.D.

UCS Guide to Deans and Administrators was started last y the Academic and Administrative Affairs Committee and mpleted by Anil Kalhan '93, Josh Hendrix '92, and Anu The Guide is basically a Pig Book...of a different sort: it ctures, personal and professional information about many Hall personalities. Come by the office and take a look at it. ere should be student representatives on the Bookstore on," commented one impassioned student at the Ratty first it seemed a ridiculous suggestion. "Impossible," was a esponse. But representative Anu Gupta '93 decided to tackle nyway, and she did it! She met with the Director of the Lawrence Carr, and agreed that UCS would appoint two o consult with Mr. Carr. The students were chosen, and are o the areas of General Merchandise and Textbooks. Carr and tment managers will work on issues the students deem . Student power at the Bookstore!

e Open Mike continues. What is the Open Mike? It's a forum e to go public with their thoughts and feelings; literally, an ophone. In the past, the Mike has been placed both inside and aunce House, on Thursdays at noon. The Open Mike was ative Bill Powers '93 individual project first semester. Now tinueing the tradition on Wednesdays at noon. This semester, aining Chris Tyner, from the Faunce House Board of Gover- o will will take over responsibility for Open Mike in the long

he New Curriculum. Most people have heard of it, but a understanding of it seems to be rare. It has to do with '60's g, "the New Age," and a more liberal "liberal education," es, but there's more. The New Curriculum is the backbone of emic system that you experience every day at Brown. 1990 is the 20th ary of the New Curriculum. As his individual project, UCS representative '93 hnd commemorate this anniversary. He organized a forum on the rriculum "Evaluating the Past and Planning the Future. It occurred on ay, March 14th, and led to a productive and heated discussion about how to and balance the humanities and the sciences in educaion at Brown.

o you know who your Randall Counselor is? Why not? The Randalls can be rful advising asset during your sophomore year. Representative Jean Park ed to let people know about this asset. She worked with Dean Donovan in or- a Randall Counselor Open House on Thursday, March 15th, in the Faunce

representatives Preeti Sodhi '93 and Sherrie Glass '93 are working on various within the UCS Women's Caucus. They have already co-sponsored the

UCS Attendance Record

NAME	PRESENT	(1) EXCUSED	ABSENT	(2) RES.
Heidi Carter '91	100%	-	0%	(3)
Manish Jain '91	100%	-	0%	Y
Adam Spector '90	60%	10%	30%	—
Tara Levine '92	100%	-	0%	Y
Dante Herrera '93	100%	-	0%	Y
Kaleil Isaza-Tuzman '93.5	100%	-	0%	A
Lee McDaniel '92	80%	10%	10%	A
Andy Wu '93	100%	-	0%	N
Randy Faigin '90	80%	-	20%	Y
Sherrie Glass '93	90%	10%	0%	Y
Jennifer Goodman '93	100%	-	0%	Y
Leah Guggenheimer '91	90%	-	10%	N
Anu Gupta '93	100%	-	0%	A
Josh Hendrix '92	90%	10%	0%	Y
Matt Jarvis '93	80%	10%	10%	—
Dung Le '93	90%	-	10%	Y
Anil Kalhan '93	100%	-	0%	N
Scott Kwiker '93	100%	-	0%	A
Jay Nelkin '90	100%	-	0%	Y
Jay Park '93	70%	10%	20%	N
Jean Park '92	90%	-	10%	A
Bill Powers '93	100%	-	0%	Y
Melissa Rivera '93	100%	-	0%	Y
Michael Roh '91	90%	-	10%	Y
Preeti Sodhi '93	90%	10%	0%	Y

1) Excuses are granted when a course or exam conflicts with a meeting, for extenuating personal circumstances, and when a member is working on a scheduled UCS business.

2) The letters in this column reflect voting on a resolution that came to Council on February 8th, 1990. The "Resolution concerning Financial Aid and Need-Blind Admissions", was sponsored by Tara Levine and stated 1) UCS support for CAFA's recommendation, that 33.5% of the incoming Class of '94 admissions receive financial aid. 2) UCS support that this percentage be a first step towards implementing Need-Blind Admissions at Brown. 3) UCS recommendation to the administration that the University assign "one full-time Development position for the sole purpose of soliciting financial aid funds. 4) UCS recommendation to the administration that financial aid donations "enhance the financial aid budget, rather than provide budget relief." The resolution was passed, with 12 voting in favor, 5 opposed, and 5 abstentions. ( Y = in favor, N = opposed, A = abstain, a line (—) indicates the member was not present for the vote.)

3) The President of notes in the event of a tie.

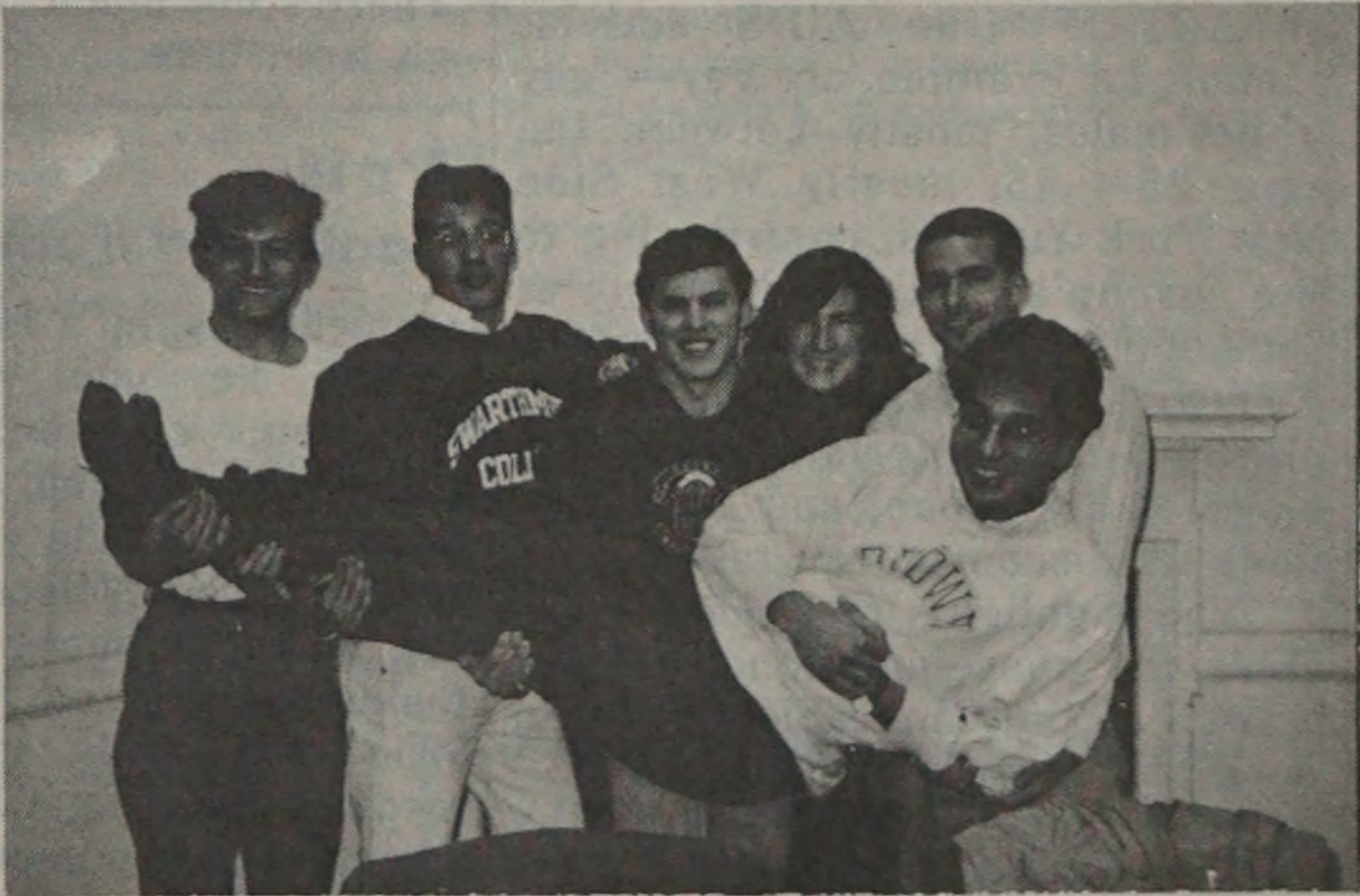
Women's "Coffee House". They are currently working on a reception which will promote interaction between women faculty, women administrators and women student leaders. This w happening on Friday, April 13th from 4:00-6:00 pm in the Petteruti Lounge. i and Sherrie have also begun work on implementing a Women's Mentoring Program. Please contact Preeti (x6454) or Sherrie (x6638) if you're interested.

WE WANT YOUR INPUT.

The "individual project" is designed to be tool to serve the Brown community and you. Really!!! With this in mind, if you have a question, comment, or concern, please share it with a UCS representative. Or come in during "community time" at one of our UCS weekly meetings, where you can address UCS as a whole - every Wednesday night at 6:00 pm in Rm. 201 Faunce House. We will act on your concerns to bring positive change to Brown. That is what the Undergraduate Council of Students is here for. And in this way, the "project system" will meet its fullest potential.

UCS OFFICE HOURS  
Semester II, 1989-90

9 - 10	10 - 11	11 - 12	12 - 1	1 - 2	2 - 3
Martin Sabarsky	Dante Herrera	Andy Wu Lee McDaniel	Preeti Sodhi	Mike Roh Kaleil Isaza-Tuzman	Melissa Rivera
Martin Sabarsky	Kaleil Isaza-Tuzman	Josh Hendrix	Jay Nelkin	Sherrie Glass Andy Wu	Lee McDaniel
Martin Sabarsky	Jay Park	Bill Powers Andy Wu Lee McDaniel	Randy Faigin Kaleil Isaza-T	Jean Park Matt Jarvis	Anu Gupta
Martin Sabarsky	Kaleil Isaza-Tuzman	Dung Le	Lee McDaniel	Tara Levine Andy Wu	Heidi Carter
	Martin Sabarsky Anil Kalhan Kaleil Isaza-T	Matt Jarvis Andy Wu	Leah Guggenheimer	Jennifer Goodman	Scott Kwiker



(From left to right): Andy Wu, Kaleil Isaza-Tuzman, Martin Sabarsky, Heidi Carter, Lee McDaniel, and (lying down) Manish Jain. The Internal Affairs Committee is happy and busy. With elections and Open House coming up, they are holding up well under Manish's weight.

The UCS Internal Affairs Committee will be sponsoring an

OPEN HOUSE

Tuesday, April 17th  
From 11 am to 5 pm, at  
033 Faunce House x3230

- bring any questions, comments, or concerns
- check out what's happening on campus
  - grab some munchies
- meet your UCS representatives
- find out about student groups
- take a look at our resource center



# BSO Stuns With Concerto For V

by Jeremy Edes-Pierotti

Once in a very great while, a contemporary composer produces a work that can only be termed a gift to the listening public.

And though it would seem premature to label Alfred Schnittke's four year old *Concerto for*



The BSO is in the midst of its 109th season.

*Viola* a monumental work in the history of classical music, violist Yuri Bashmet and the Boston Symphony Orchestra gave a stunning performance in the United States premier of the piece last Saturday night. Their reading made one consider not only the merits of Schnittke's work, but also brilliantly examined the questions that the concerto poses about classical music.

The concerto opens with the solo viola playing, with a dark, haunting feeling, motives based on a semitone, or half step. This interval, with its nearly boundless opportunities for musical expression, characterizes much of the tonal structure of the composition. In the slow first movement, it leads to a dissonant solo line, grinding double-stops, and then a more relaxed

melody and harmonic structure, with a feeling of musical tranquility.

ity, before returning to the rich, "atonal" intervals that began the movement.

Such wild swings in character and style exemplify the revelatory nature of Schnittke's music that has earned the Russian composer so much admiration from his colleagues, both in and out of the Soviet Union.

The concerto's second movement, marked *Allegro molto*, begins with a fast moto perpetuo accompaniment in the viola set against the orchestral melody. This gives way to a solo line of forboding lyricism which abruptly yields a most unlikely Shostakovich-like waltz. The waltz keeps reappearing until, suddenly, the tension recedes into a beautiful, lyric melody in the viola with just piano accompaniment, a section that critic Steven Ledbetter

called "a bow to the chamber music of the private parlor in the romantic era."

The movement ends with an homage to Bach. A rich, polytonic cadenza exploits the dark power of the viola just as the Baroque master celebrated the violin and cello in his solo suites for those instruments. Bashmet's musical gifts shone through with a deep, singing tone and magnificent control over vibrato and phrasing.

The third movement, *Largo*, continues to explore the musical possibilities of the semitone and other tonal and rhythmic motives presented in the first two movements. The waltz returns once again, this time slow and pounding, and the tense chords only briefly give way to more romantic melodies. The concerto ends on an A chord that is both major and minor; the viola, unable to fix on the determinate median, finally decides on both in the form of a minor ninth.

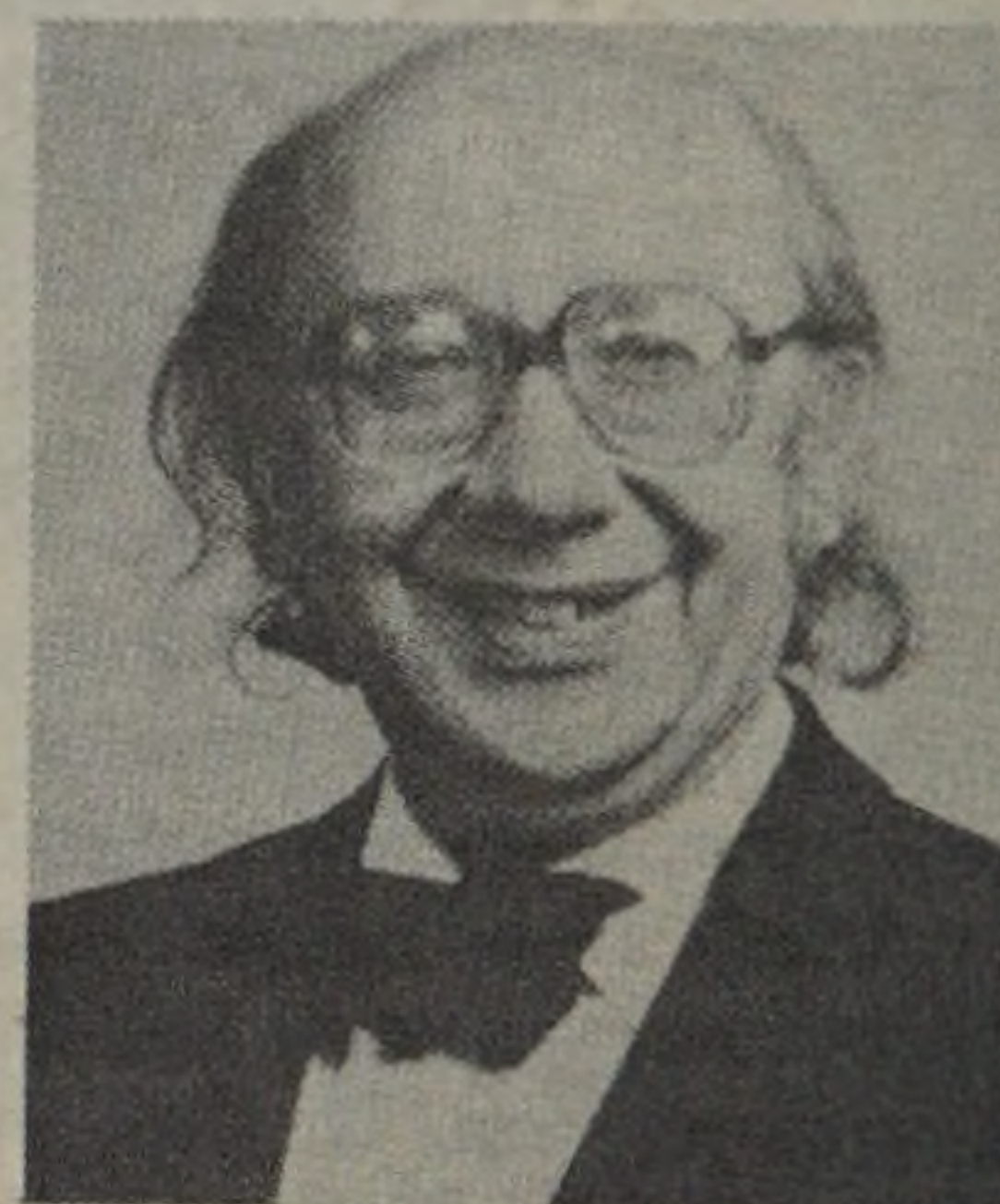
Bashmet, conductor Gennady Rozhdestvensky, and the orchestra itself all gave a brilliant performance of the concerto. They achieved detailed, accurate, and balanced ensemble, all the while making poin-

gant musical obse-

music they played. In the second gram, Rozhdestvensky's orchestra returned to the glewood Festival Chorus and Boy Choir to perform a gargantuan soloist and three standard choruses with orchestra and

In a solid reading of a long work, Rozhdestvensky's good control of the orchestra produced a hundred performed orchestra produce tone that the choir matching at times the ensemble's finest moment in the sixth movement sumus.

Here, even though by such huge works could not help but the pure, tender voice



Gennady Rozhdestvensky and Yuri Bashmet perform Mozart's 36 and Shostakovich's concerto No. 1, with piano.

## Depeche Cont. from p. 21

It's impossible for any popular group to be completely anti-establishment. Even Public Enemy albums cost money. In fact, almost all subversive discourses must be articulated inside a more restrictive context. Most of the members of ACT-UP (the AIDS activist group), for example, are gay—gay white males, mostly between the ages 25 - 45, mostly West Side New York Yuppies, contributing to the group's annual budget of \$500,000. This does not make ACT-UP any less radical, but it still plays a part in determining the ideology of the group, and the directions its discourse can take.

The highlights of *Violator* include the above-mentioned tracks, as well as the danceable "World in my Eyes," "Halo," "Enjoy the Silence," whose lyrics ("Words like violence/Break the Silence"), present Gore at his most insightful, and "Blue Dress," whose unearthly sound seems more at home in the Star Wars cantina than anywhere else, and which proves that DM's technical innovation and MIDI-programming skills are still cutting edge. The odd instrumental postscripts on two of the songs work much better than the egregious "Pimpf," the instrumental that ended their last album. The only mediocre tracks are "Policy of Truth" and "Personal Jesus," the

album's first single, which waxes a bit monotonous. The b-side of "Personal Jesus," "Dangerous," is a great song which was not included on the album. It should have been.

*Violator* is Depeche Mode's definitive album. At this point, they should quit while they are ahead. There's not much further they can go from here.

## Fall Continued from p. 21

couplet song in a long time: "Hey woman, hey you, you, you, you, you, you, you, you, you, do you, do you, do you, do you, do you, do you, do you, do you know why I hate you baby?/Because you make me, make me, make me, make me, make me, make me hate you baby." Who else would stutter his way through such angst like Mark E.? Though the band continues its self-indulgent, pseudo-artsy experimentation with the recording studio, in the form of speeded-up spoken word snippets and other wasted drivel, *Extricate* is quite consistent and focused. The monolith continues to progress and expand; maybe mainstream rock will finally embrace the immense creativity of Salford's finest. With their new album, the Fall show they'll be around and bringing out their best in the 90s. Let's just hope Bob Seger isn't.



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# Laurie Anderson Breaks Through

berg

n's Greatest Hits —  
it seems about as  
free week in Provi-

with the release of  
n, *Strange Angels*,  
quent tour, Anderson  
e tapped the main-  
market and culture.  
t be an increased  
ate-garde music, or  
sons she apparently  
Laurie Anderson has  
the realm of per-  
receiving airtime  
likes of R.E.M. and  
Yet, in an unabash-  
y, I found it quite  
that several days  
il 5 performance at  
e Civic Center, the  
old out. It seemed a  
ony to her integrity  
f had not sold out.  
rformance was greatly  
With a captivating  
and the aid of pro-  
Laurie Anderson's  
and novel approach  
ngly intact, if not  
interspersing quirky  
ween songs, Ander-  
many of the works  
y album, including  
nd "Beautiful Red  
ll as several purely  
pieces. Voice les-  
Anderson didn't seem  
songs as much as



Carolina Averitson

Her last album is titled *Strange Angels*

recite them to music, as she has done in the past.

And while people who have seen her perform before probably recognized some of the material from previous shows, her stories still proved quite amusing. Whether she was discussing the "B Side of the National Anthem" — "Yankee Doodle Dandy" (a "surrealistic masterpiece" according to Anderson), or her experience protesting the exploitation of women in front of the Playboy Club, her remarks were humorous and laced with social commentary.

Her thoughts on the link between politics and music seemed exceptionally popular with the largely collegiate audience, as she imitated the voice and speech patterns of Ronald Reagan (among others) on her synthesizer. In fact, with its dedication to the memory of Abbie Hoffman, this performance seemed like one of her most politically aware concerts to this date.

However, Laurie Anderson's performance was not solely a moralistic session dealing with her political views. Her concert was also an energetic, entertaining trip into pop culture via our subculture. Anderson might be receiving some newfound attention, but die-hard fans can rest assured that Anderson is the same talented and aware singer that she has always been.

## PERSONALS

### Those Speaking :

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party. -m

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into Veterinary School. I can't wait for next fall.  
-Barnyard Buddy

Oren and Julio-  
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-Your housemates

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thrills. I'm more than you would expect.  
Remember, good things come in small pack-  
ages #102

You know who- Just leave your plans for  
Saturday afternoon rendezvous. #103

Hi! I'm a great looking female looking for a  
personal life. The last one that got dropped off  
was nothing special. Is this the best Provi-  
dence has to offer? #104

Future Millionaire is currently unattached. Help  
me out for the time being. #106

Hi, I'm short and sweet, a real pleasure to be  
with. I'm moving up in the world but need a  
nice woman to move up with me. I'm a little  
sloppy, and I need some help dressing nicely.  
#107

Brown Senior Male looking to spend some time  
with someone special until "the scramble" is  
official. #108

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Providence, RI 02912  
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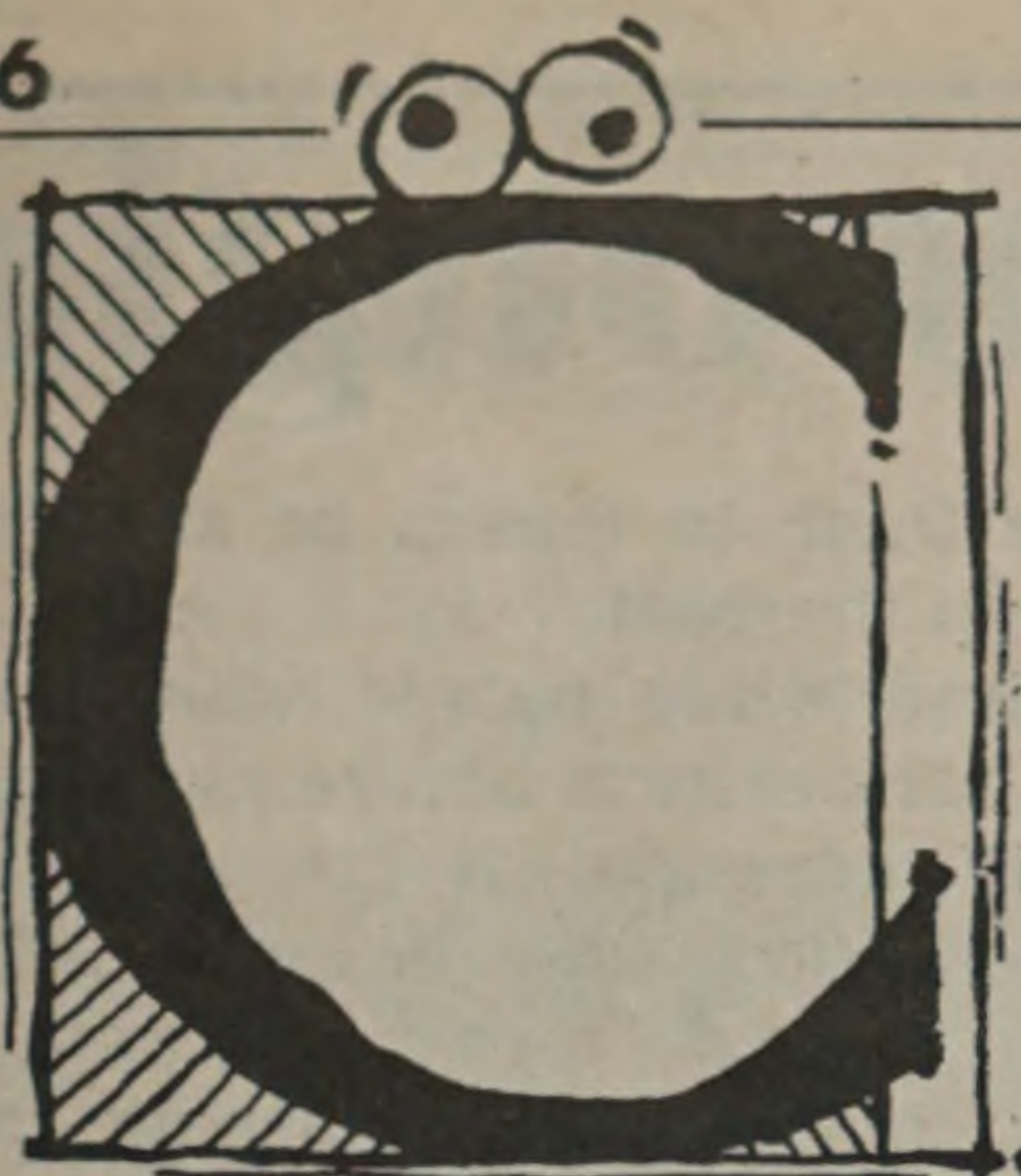
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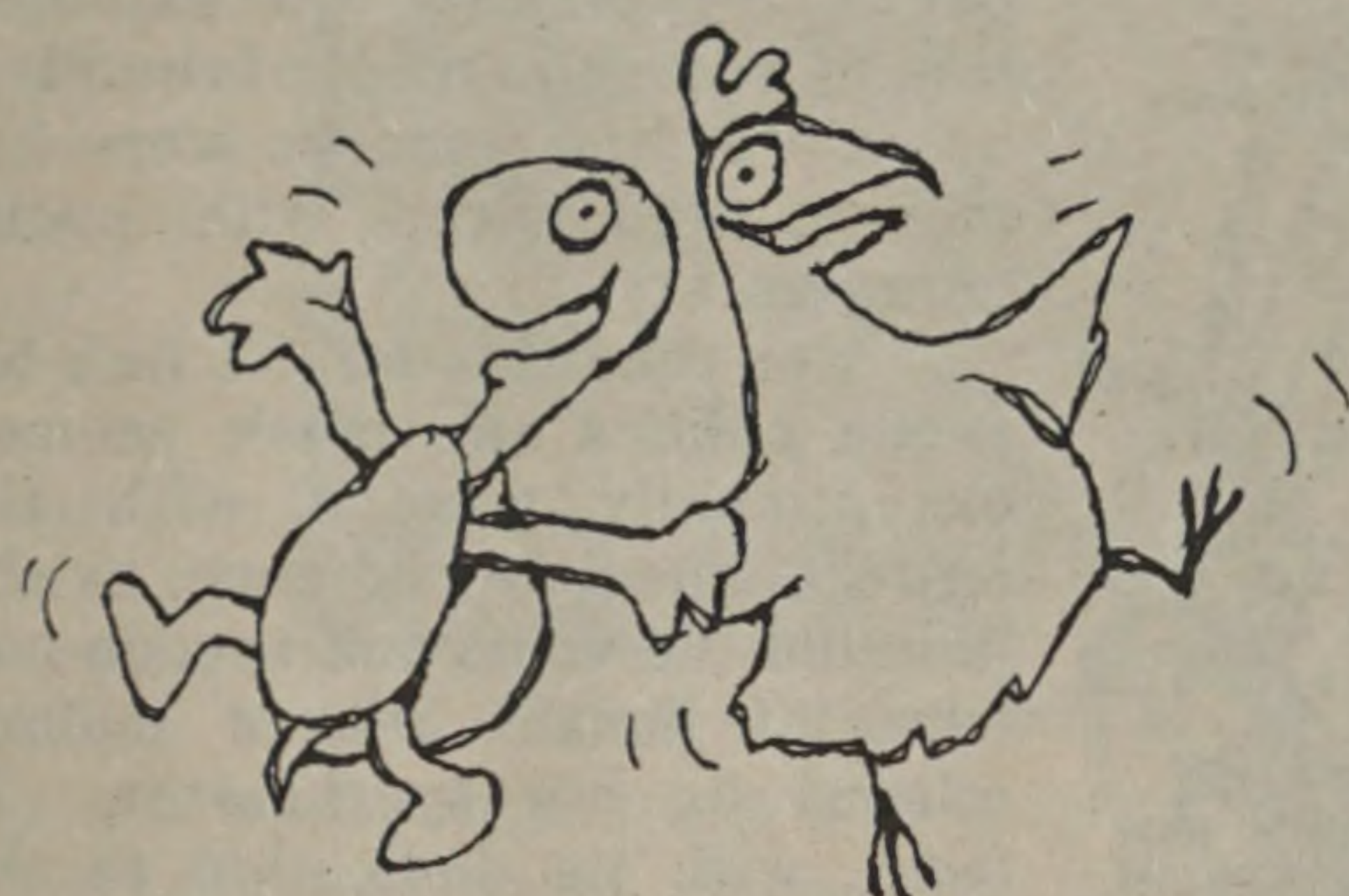
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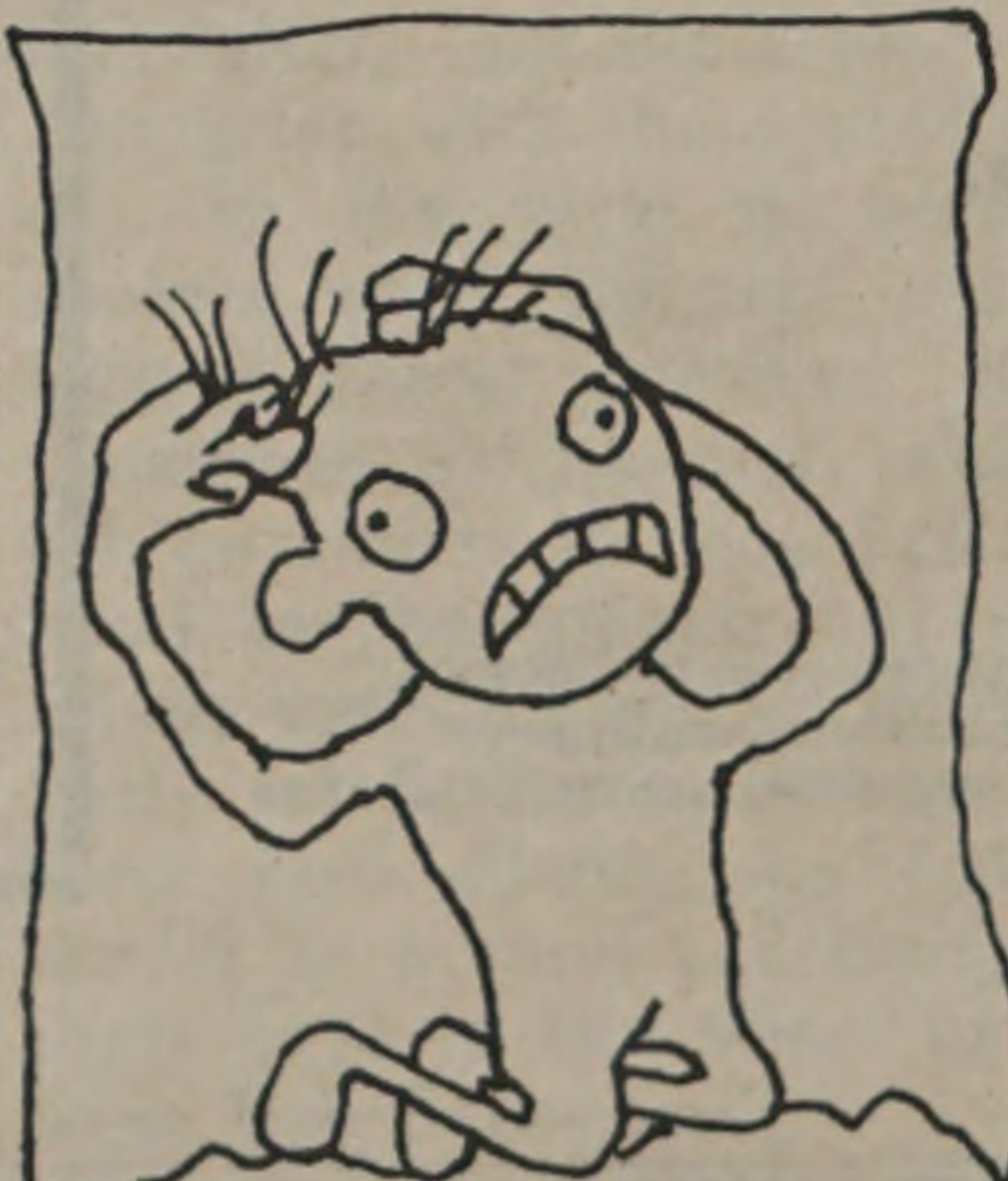
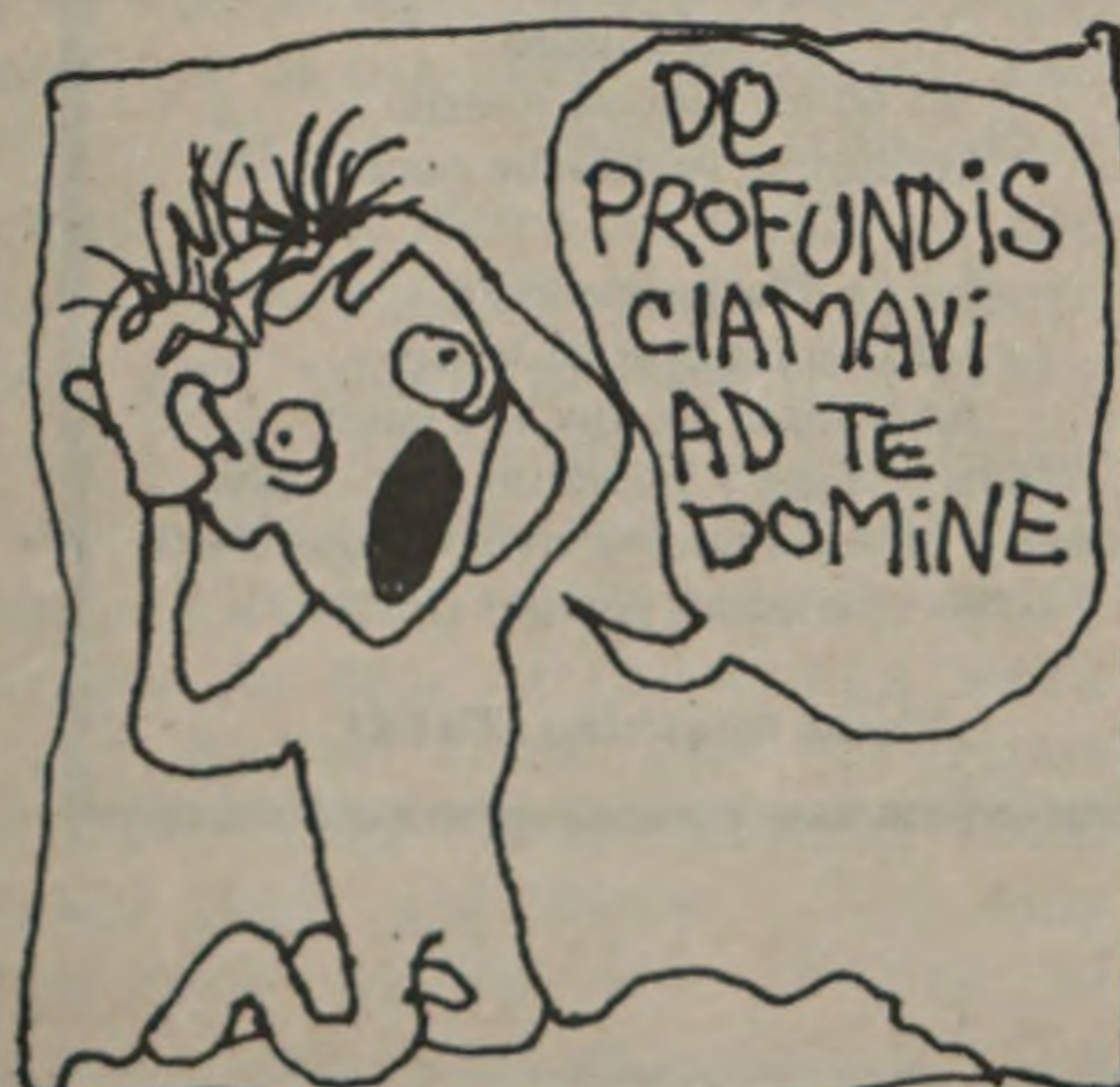
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GUY JEFF NELSON  
BOB MEDVEDZ  
ANDY RUMPLER  
LEFTY JONES  
DEE DEE  
JASON LUTES

## Comics



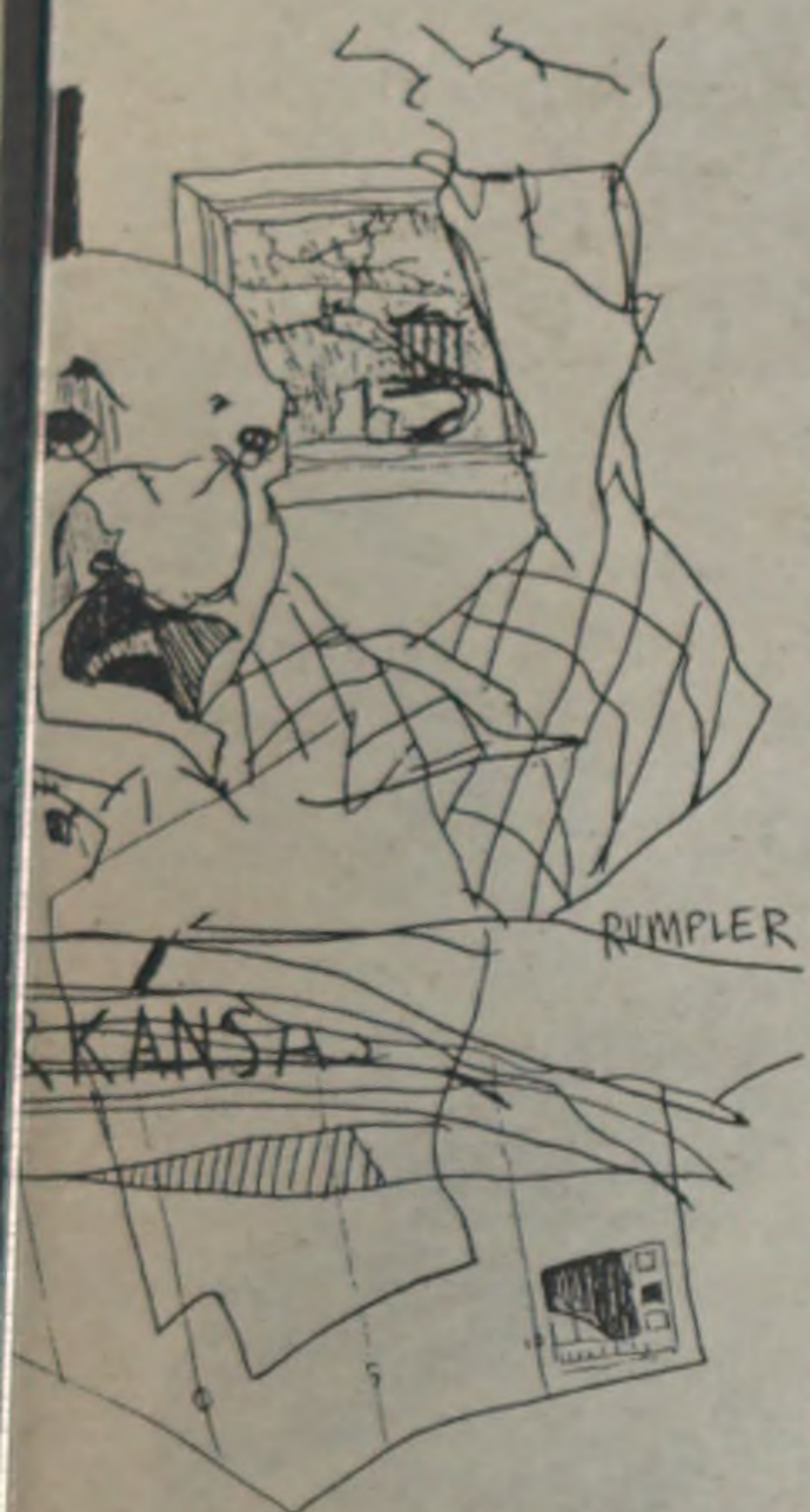
# MISERERE

MISERERE NO

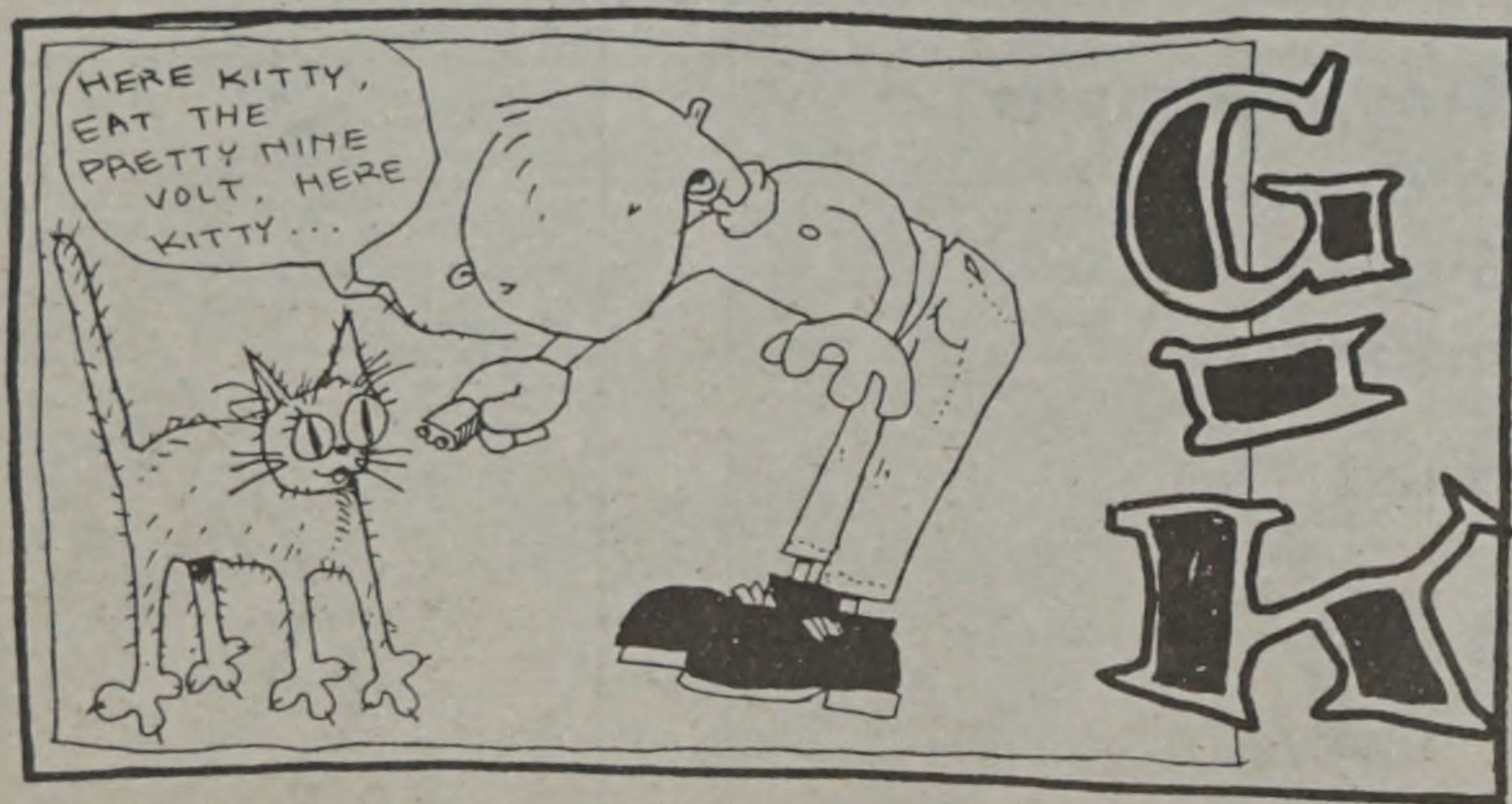




ter his friends  
sleep Pete  
opportunity of  
ne of his favorite  
the dog.



After that we went  
gh Lawrence and  
wards Crittenden,  
three days at  
the lake they got  
there...

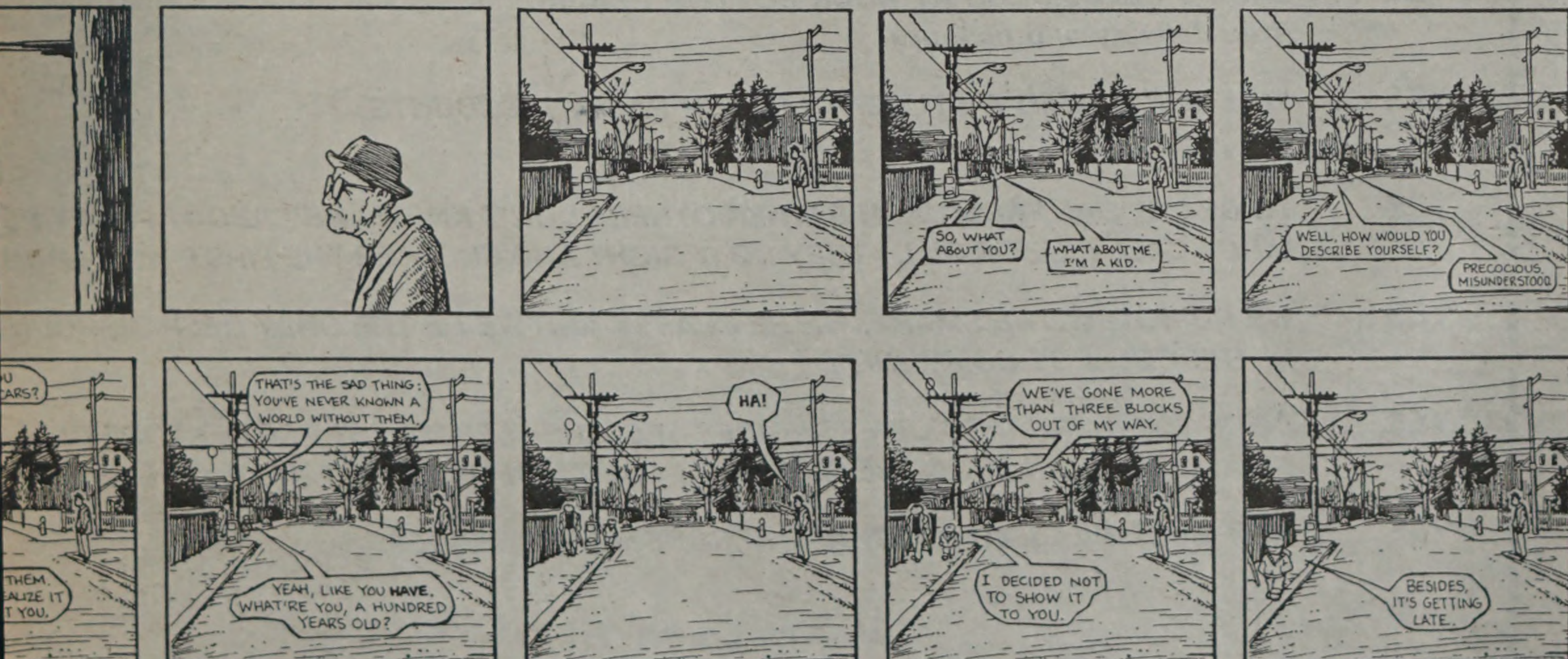


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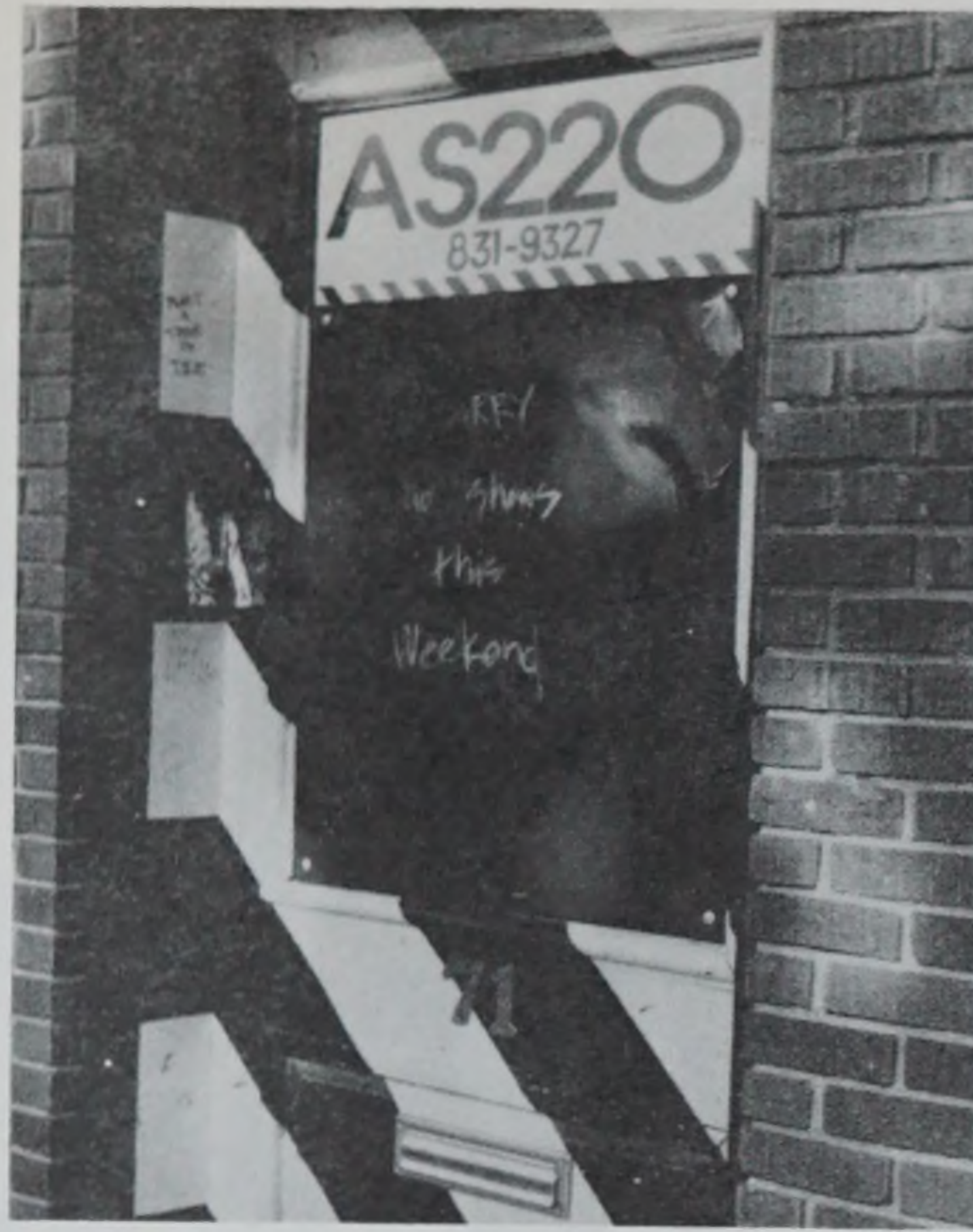
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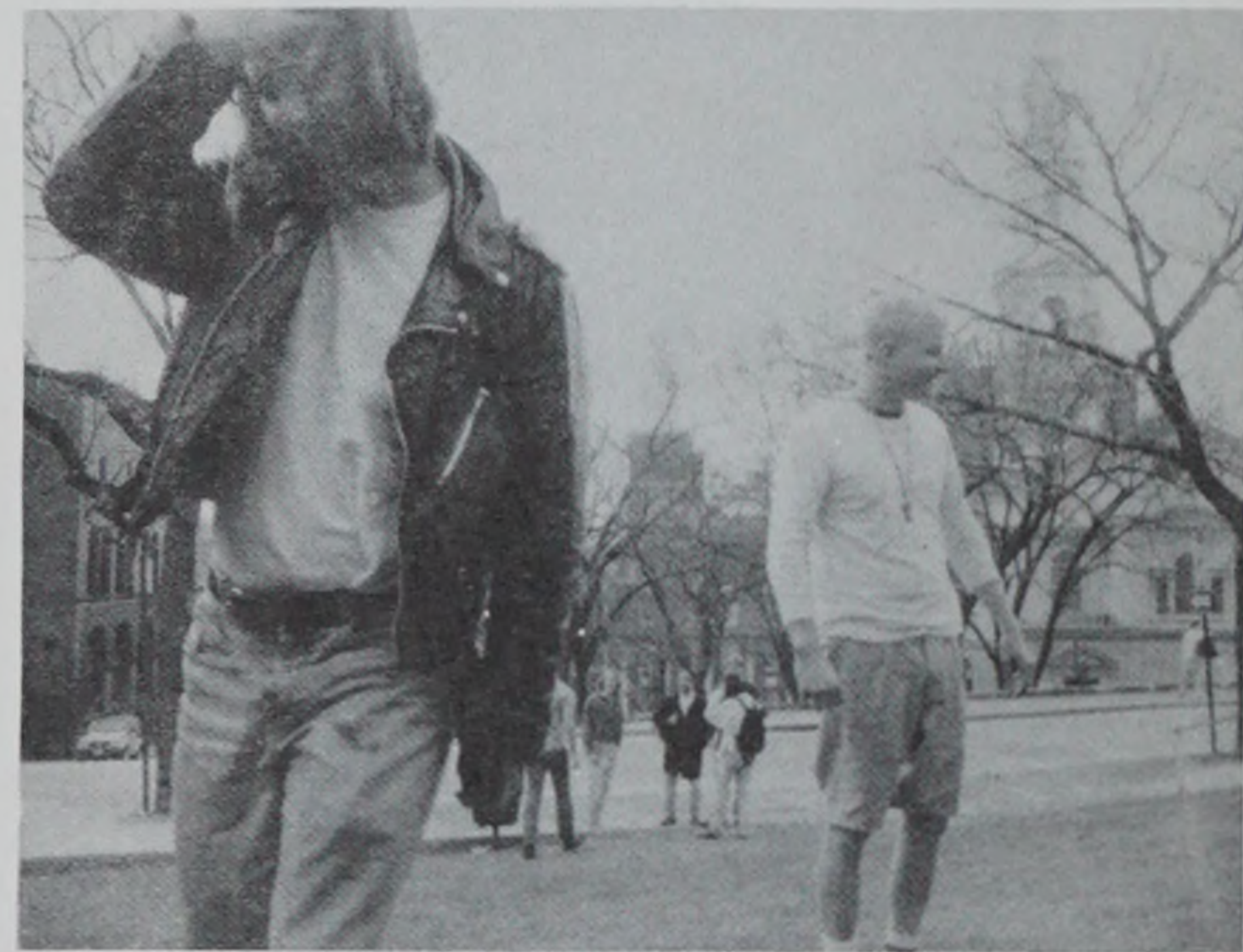
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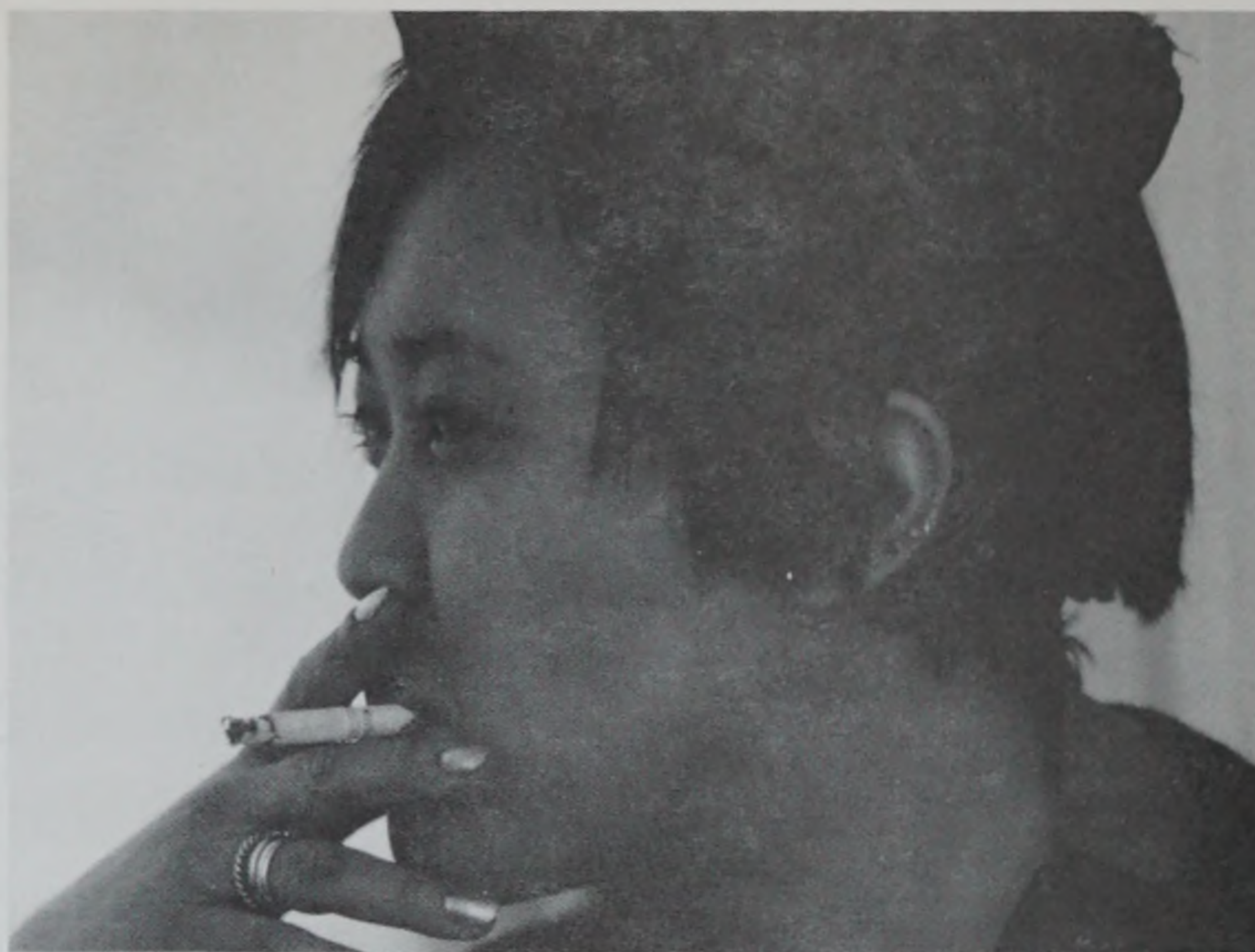


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 1.5.68



Melissa Rosen  
 Printmaking  
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 Needham, MA 02194  
 6.11.69





Haren A. Ross  
 Painting  
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 Providence, RI 02906  
 8.30.67



Lisa Rubinelli  
 Photography  
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 Chicago, IL 60655  
 2.19.69





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Faculty, Liberal Arts



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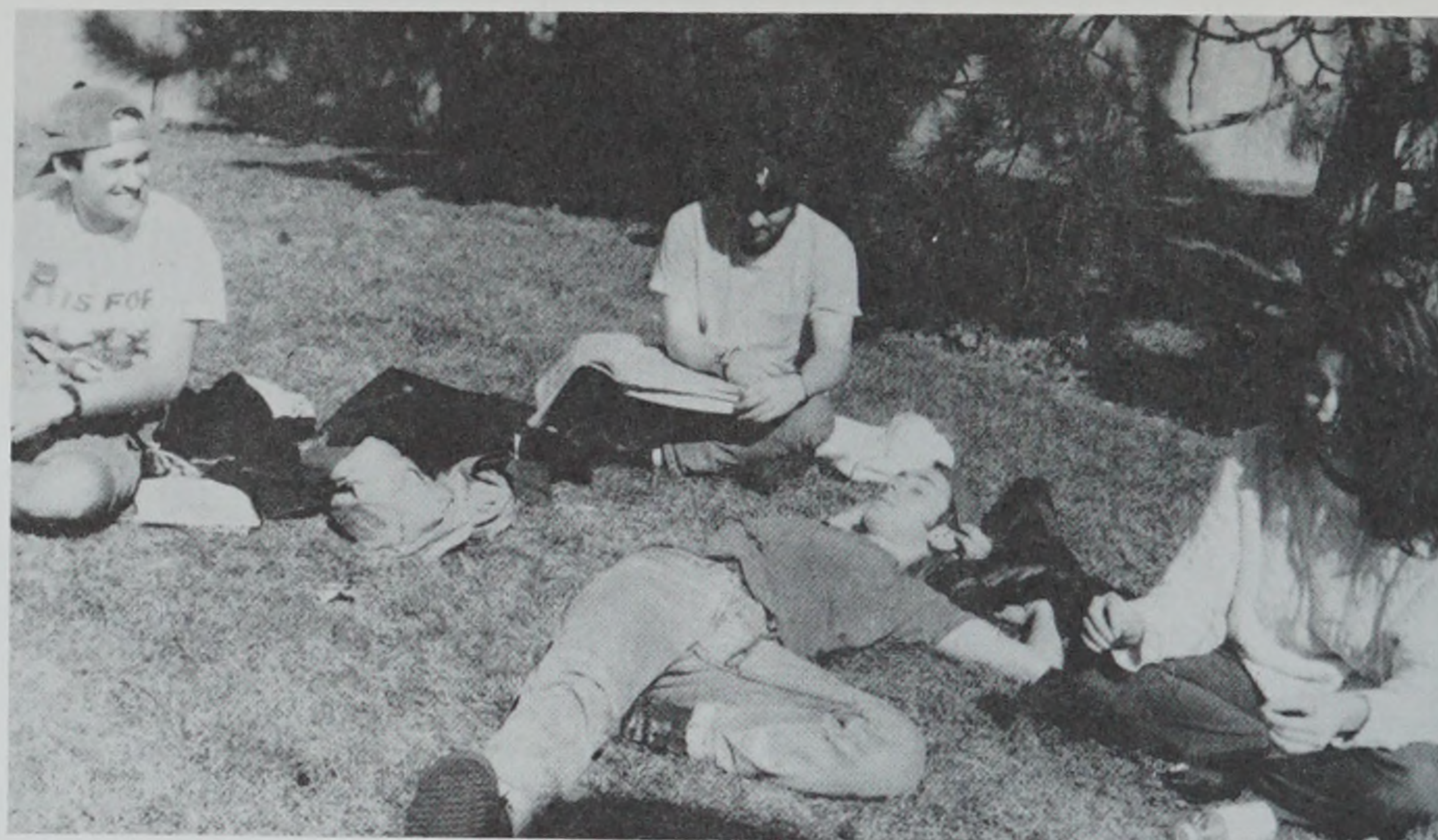


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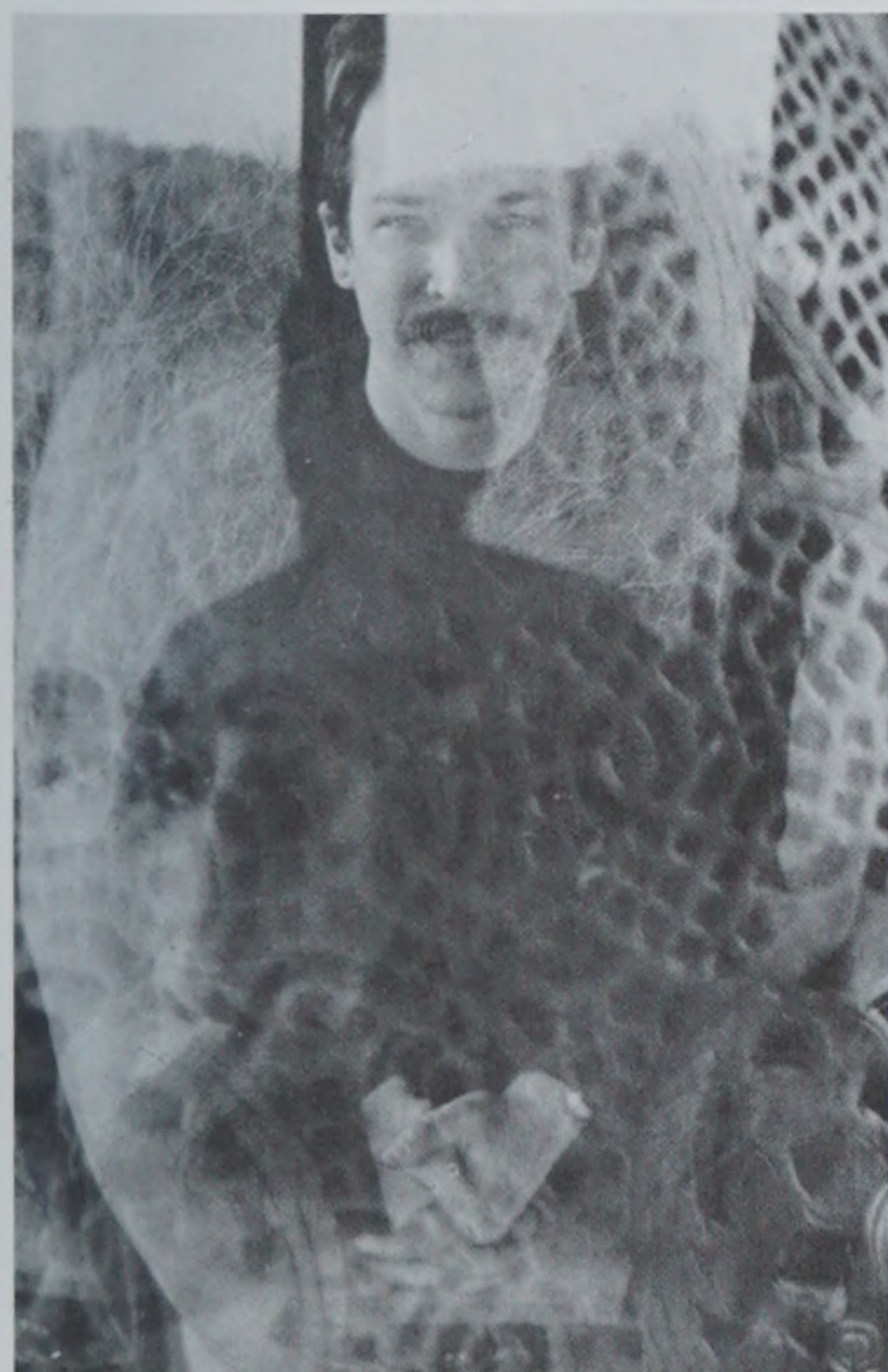


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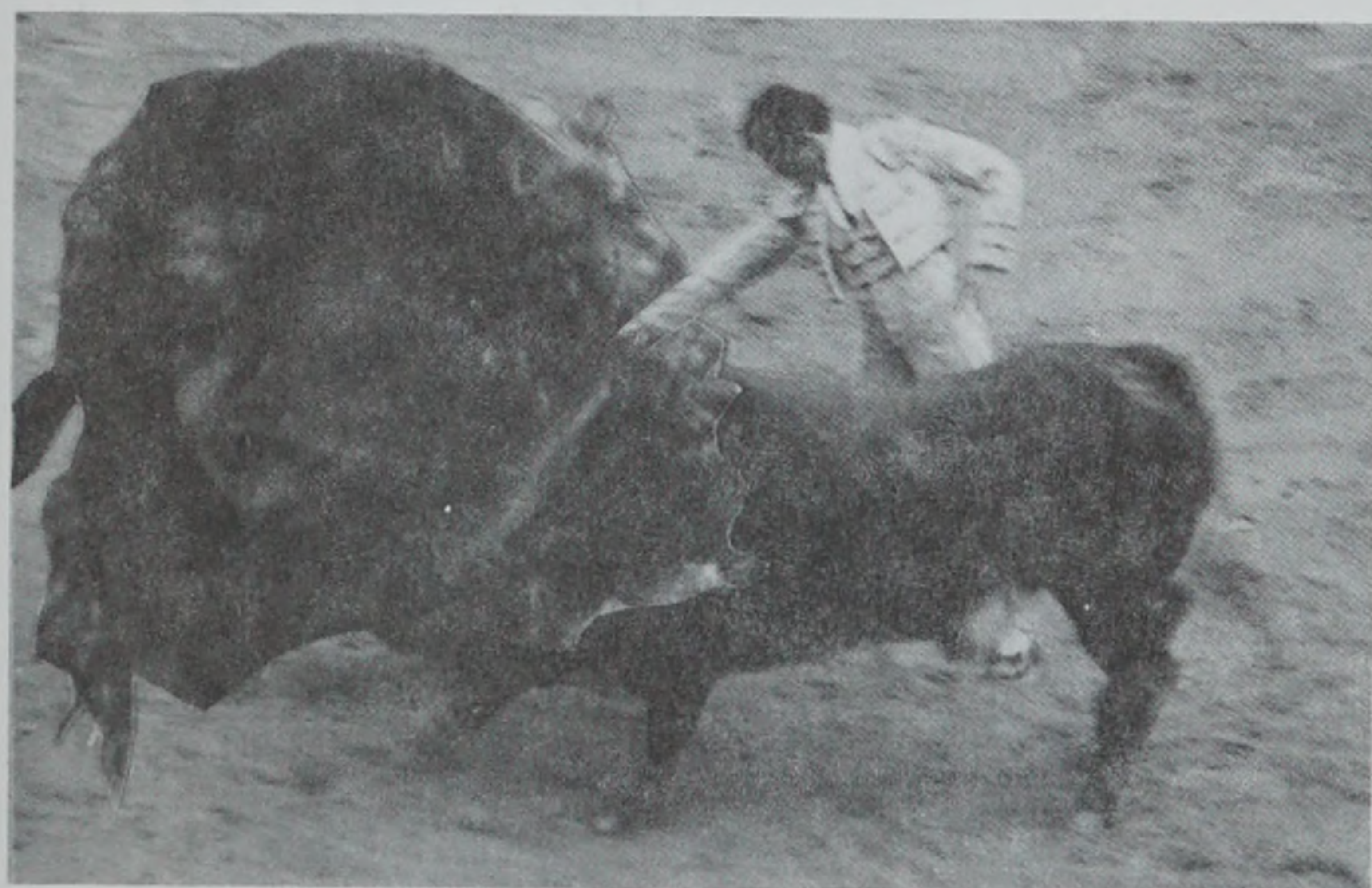


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Dania Saragovia  
Architecture  
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S.14.70



Stephanie Diann Savage  
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8.16.69



Donna Schuchman  
Photography  
Waterside Plaza 30-9A  
New York, NY 10010  
8.21.69



Sunday Morning

What's that you said,  
Do people care,  
Yeah maybe,  
I think they do.

Maybe it was my hair,  
Is that fair?  
Was I such a fright,  
That got everybody so uptight

Maybe it was the night  
before, I can't remember,  
Is that fair?

People talk about me like I'm a whore,  
Was I such a bore?  
Noooo, maybe it was the door  
I broke,  
or the throw-up on the floor  
What's the problem?

Jason Rice

We mourn the blossoms of  
May because they are to  
wither; but we know that May  
is one day to have it's re-  
venge upon November, by  
the revolution of that solemn  
circle which never stops--  
which teaches us in our height  
of hope, ever to be sober,  
and in our depth of desola-  
tion, never to despair.

John Punsalán







*spraymount*





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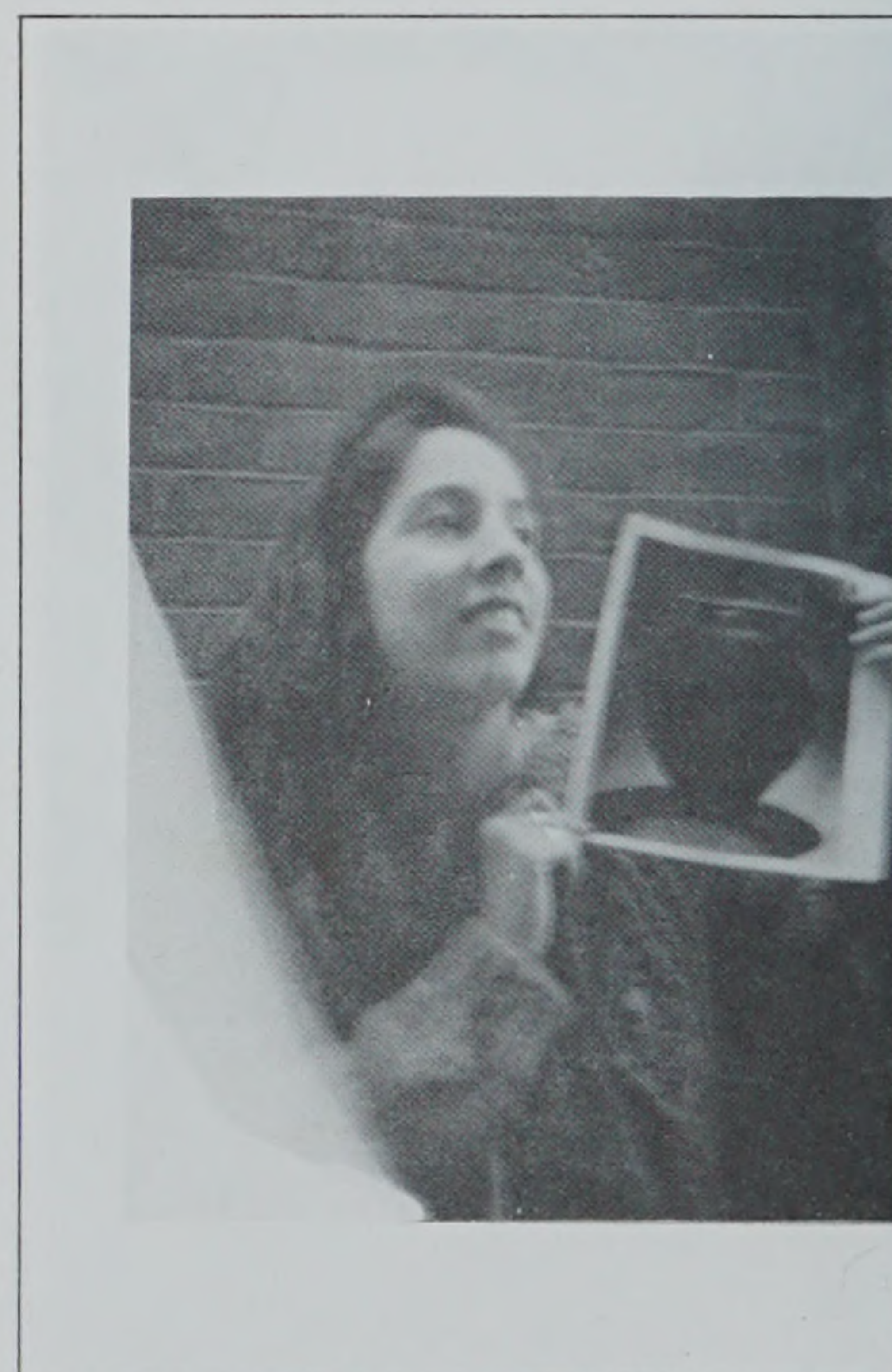


Tess Schutte  
Wife of the President



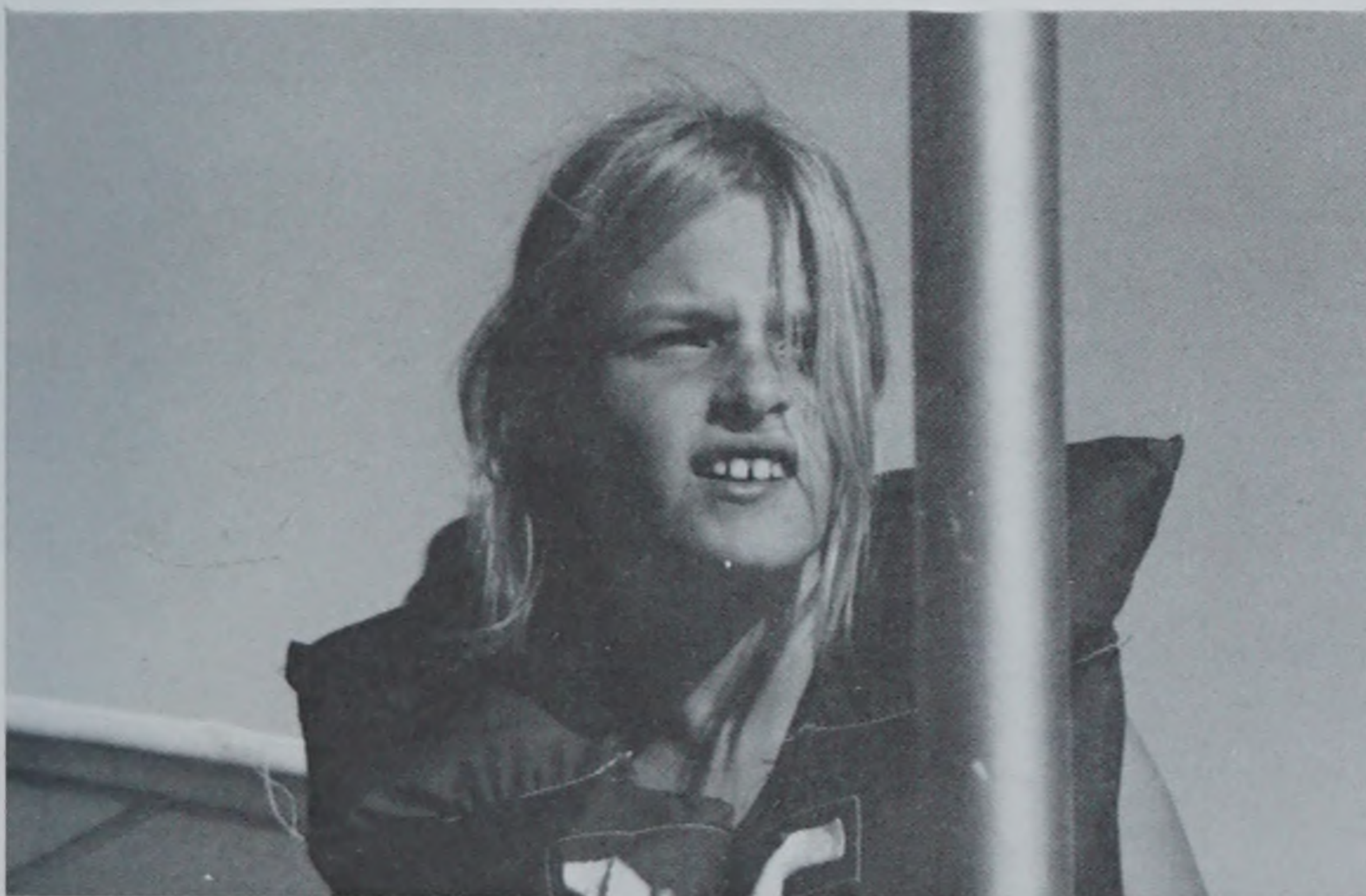


Tom Schutte  
President



Demian Schwartz  
Glass  
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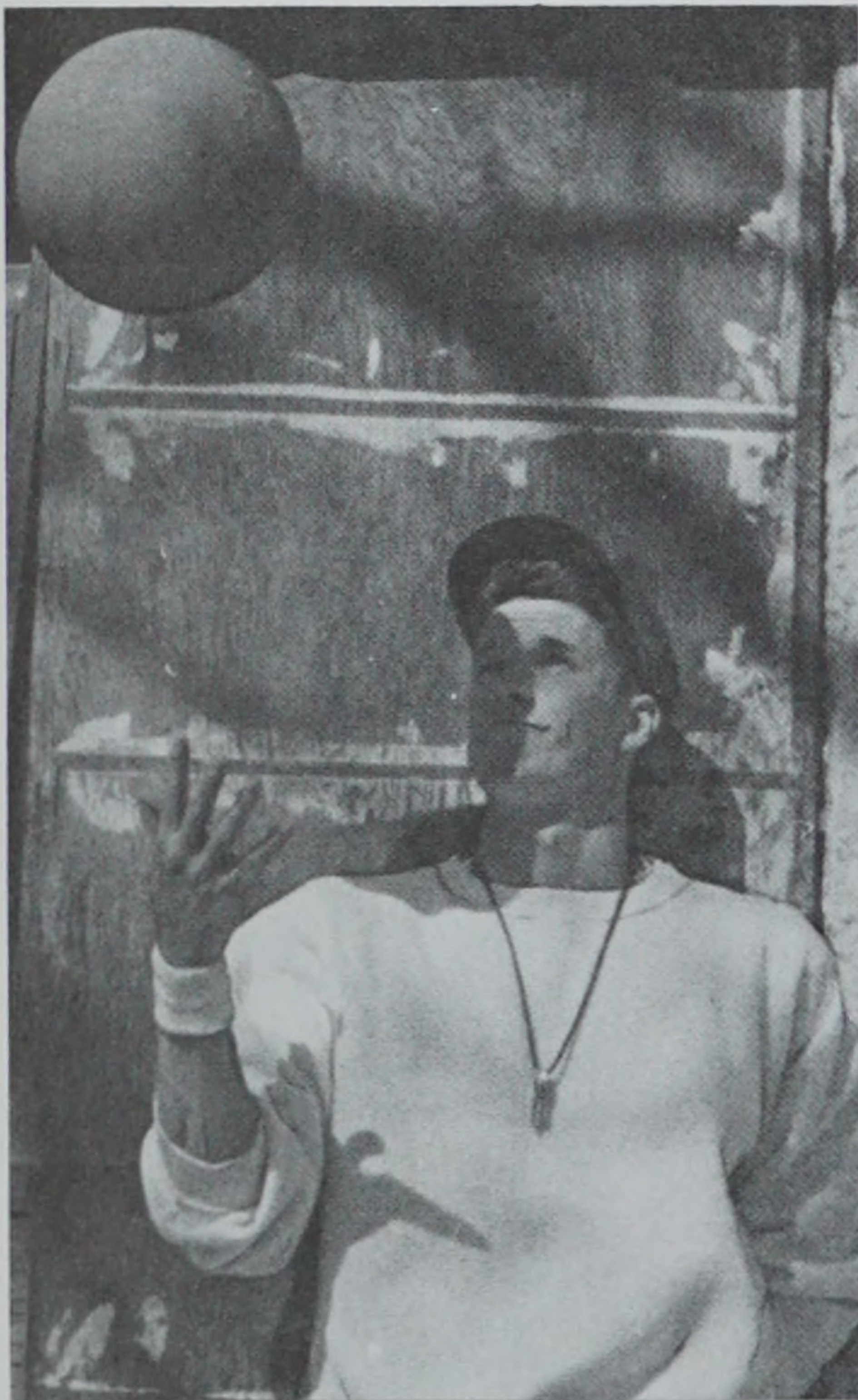


Wendy Schwartzman  
Photography  
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Chris Scott  
Sculpture  
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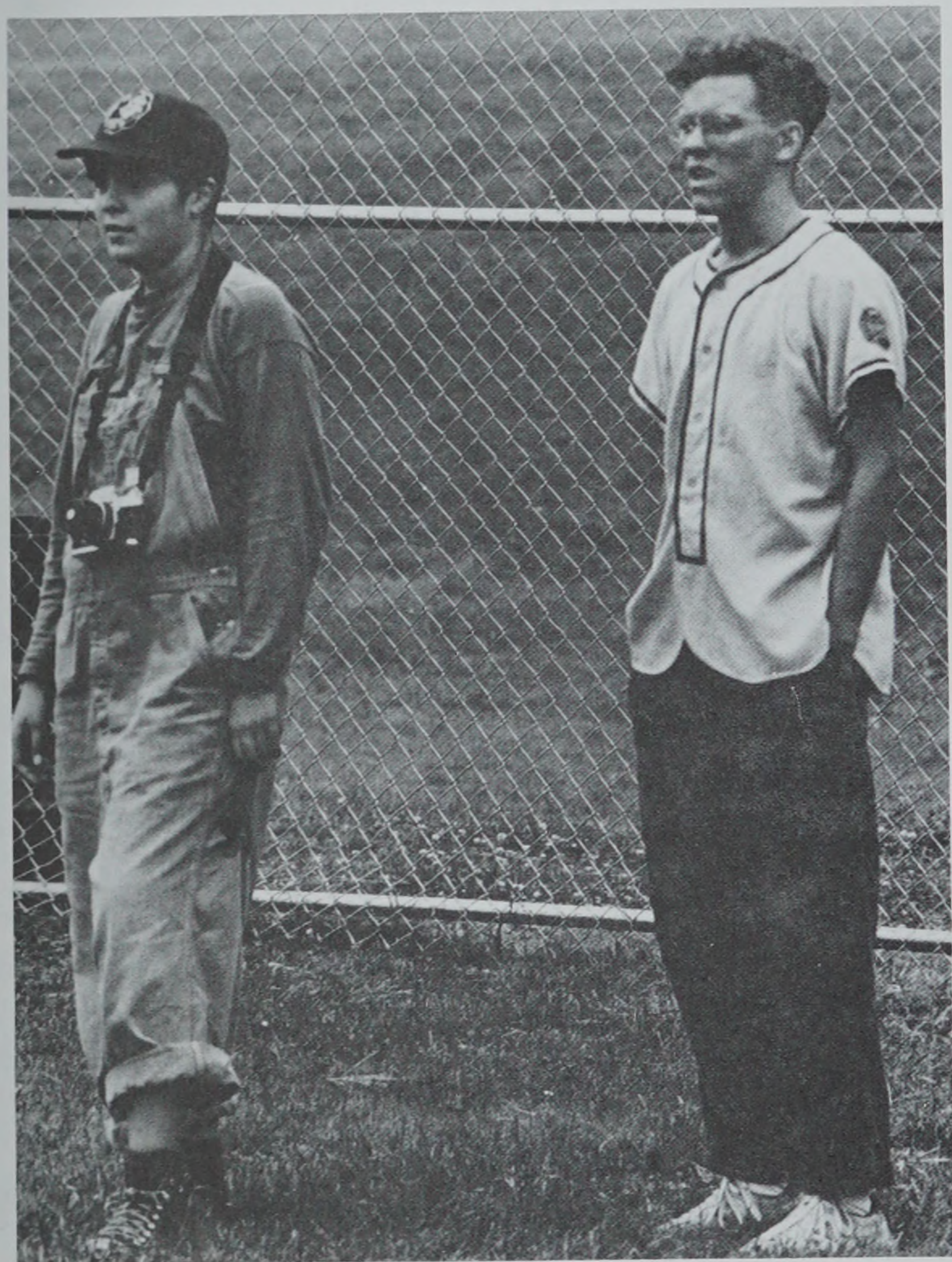
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*Prices on Request*

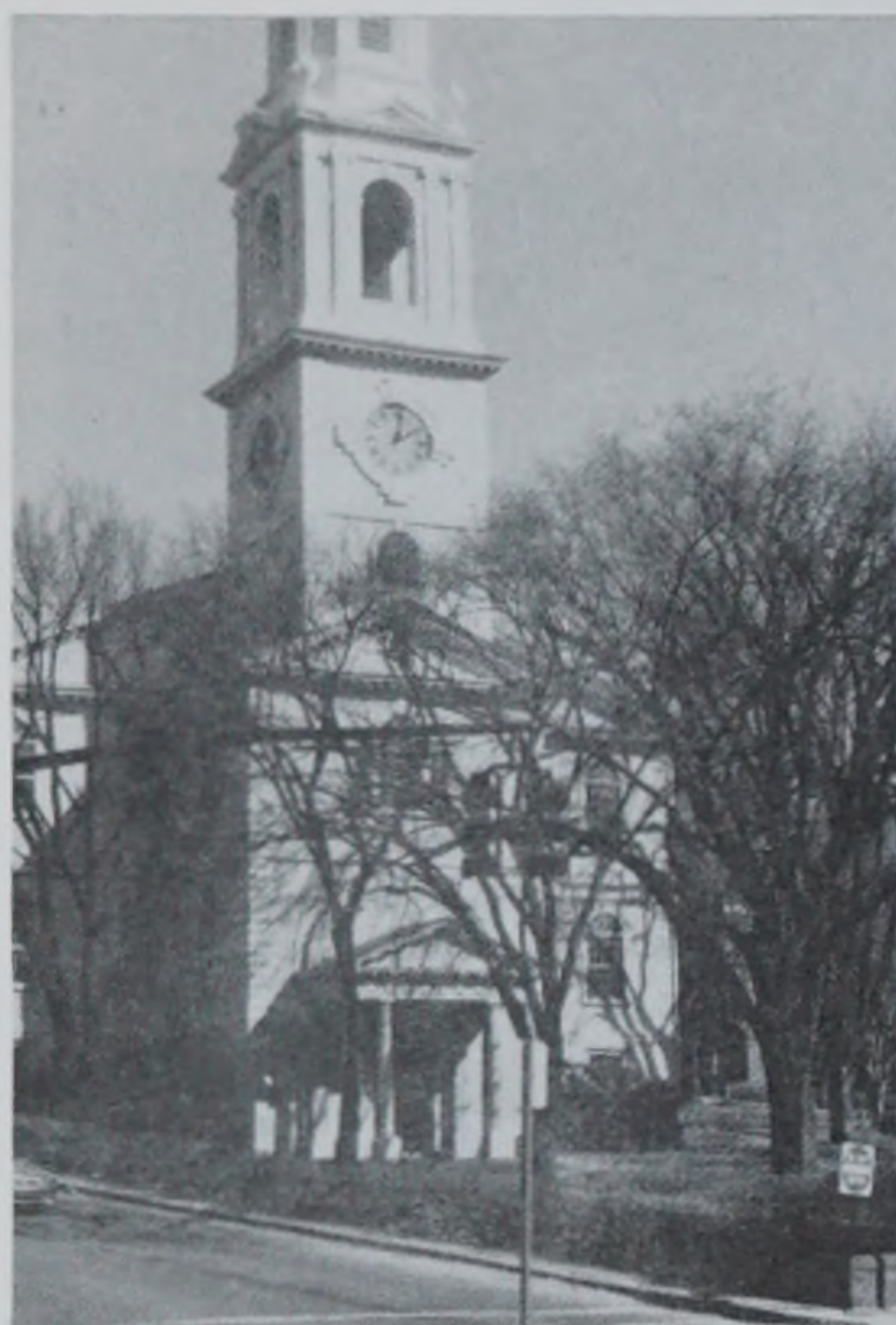










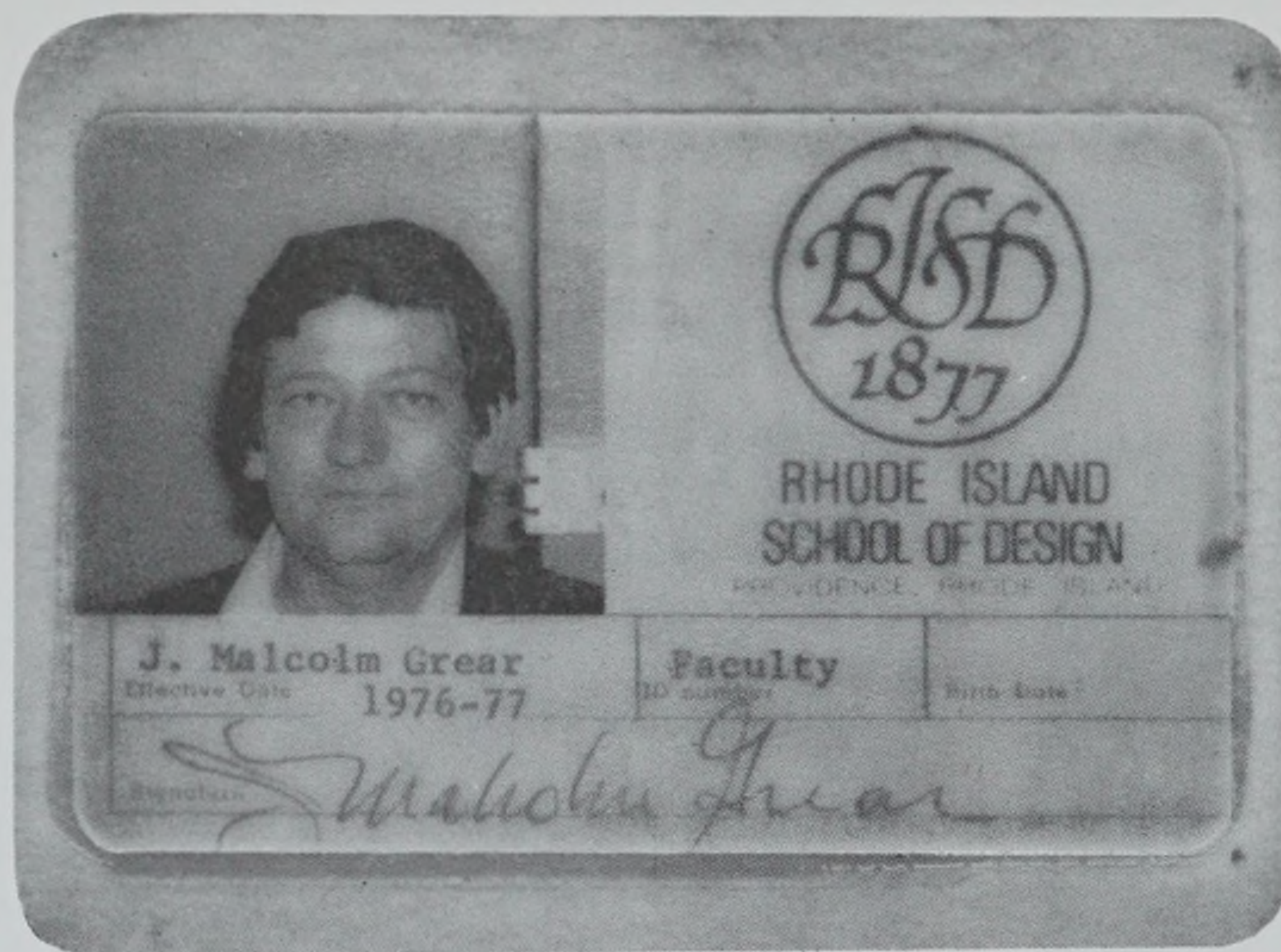


Wendy Seller  
Faculty, Freshman Foundation



Alexandra Selsman  
Apparel  
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Beverly Hills, CA 90212  
8.3.69





Neil Severance  
Student Affairs

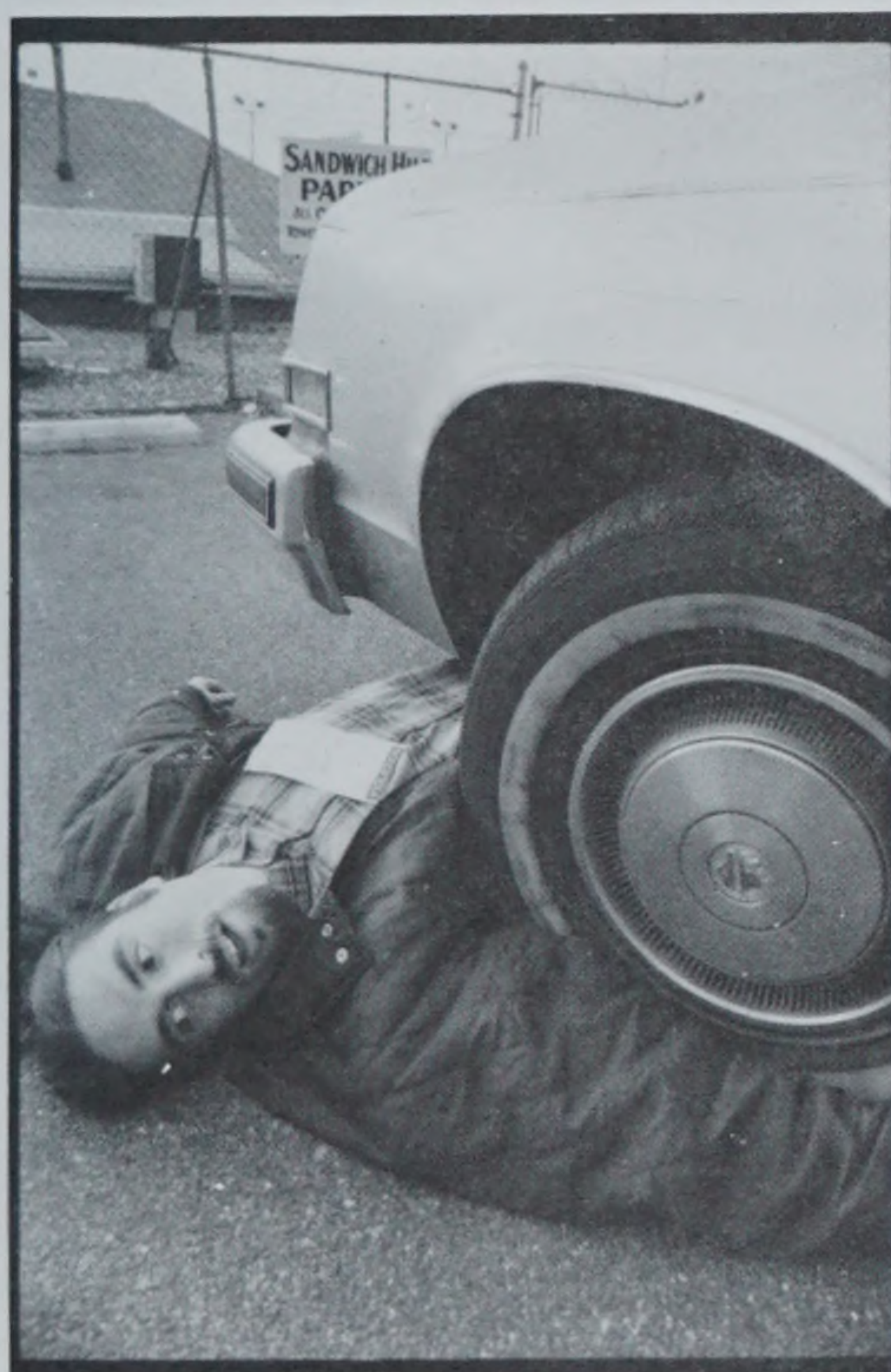


(place deep witty and meaningful  
quote about art and/or life  
and/or architecture here.)

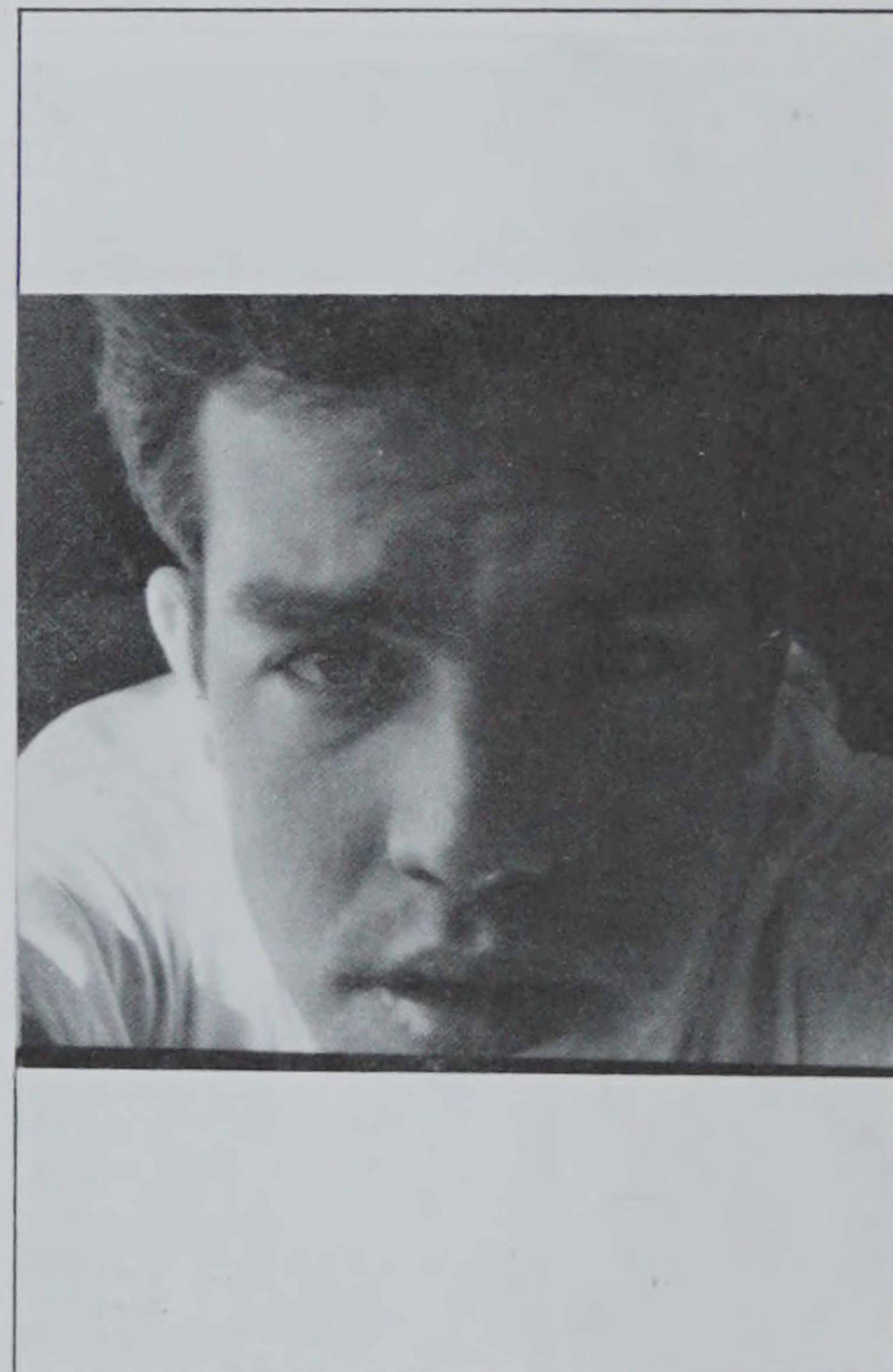
LOVE, ALIZA

Aliza Shapiro  
Architecture  
RISD Box 1380  
2.10.69



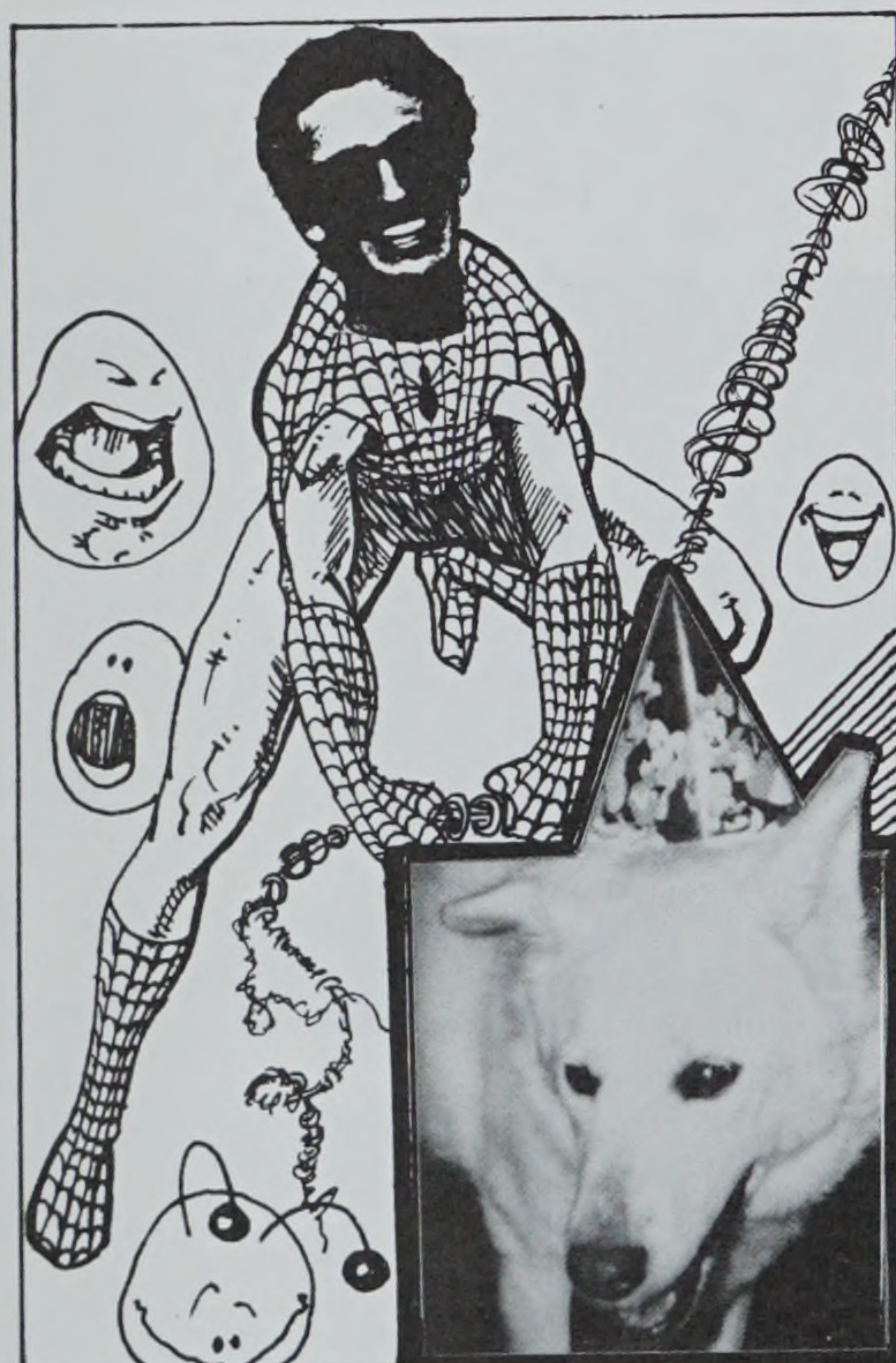


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Willingboro, NJ 08046  
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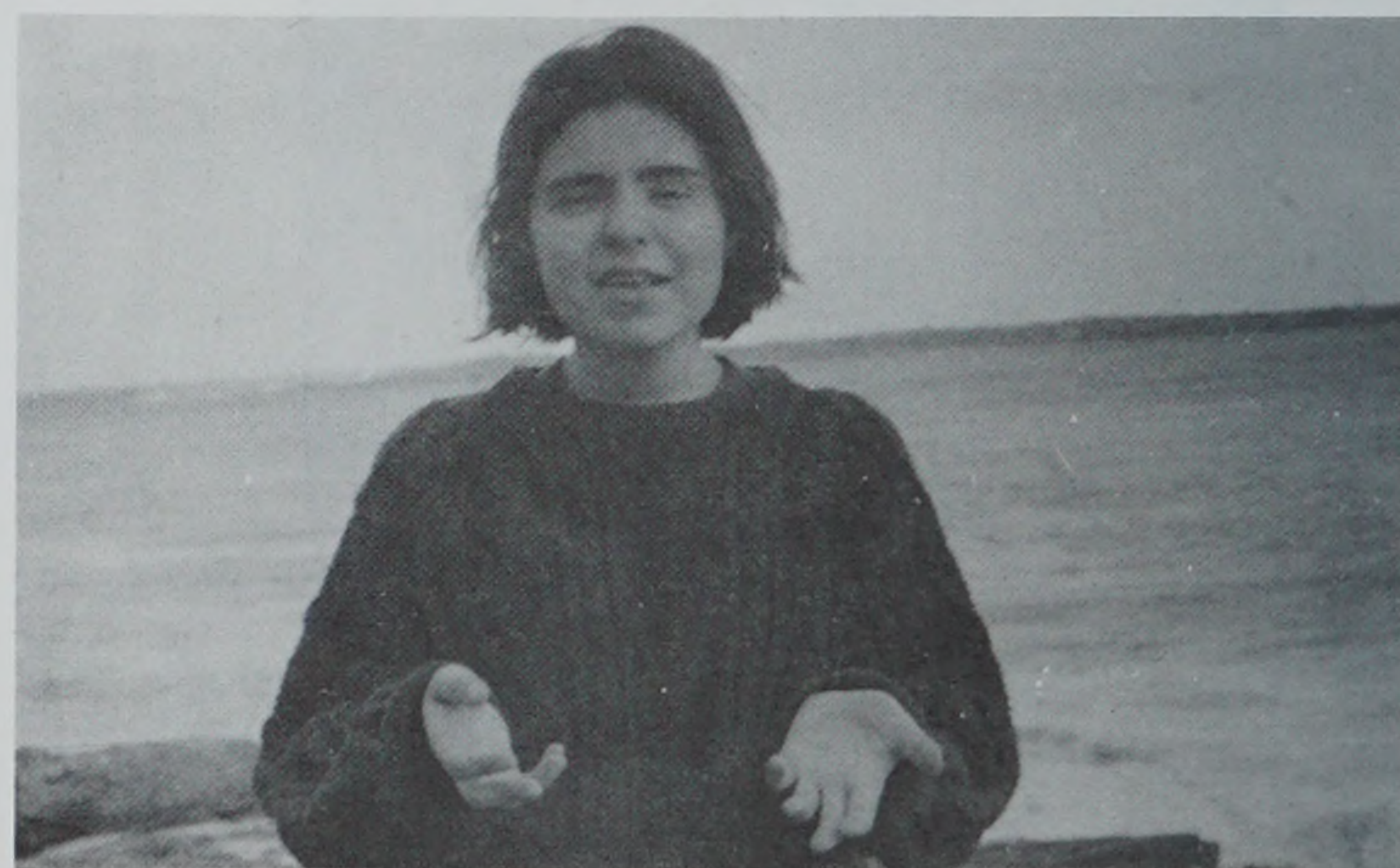
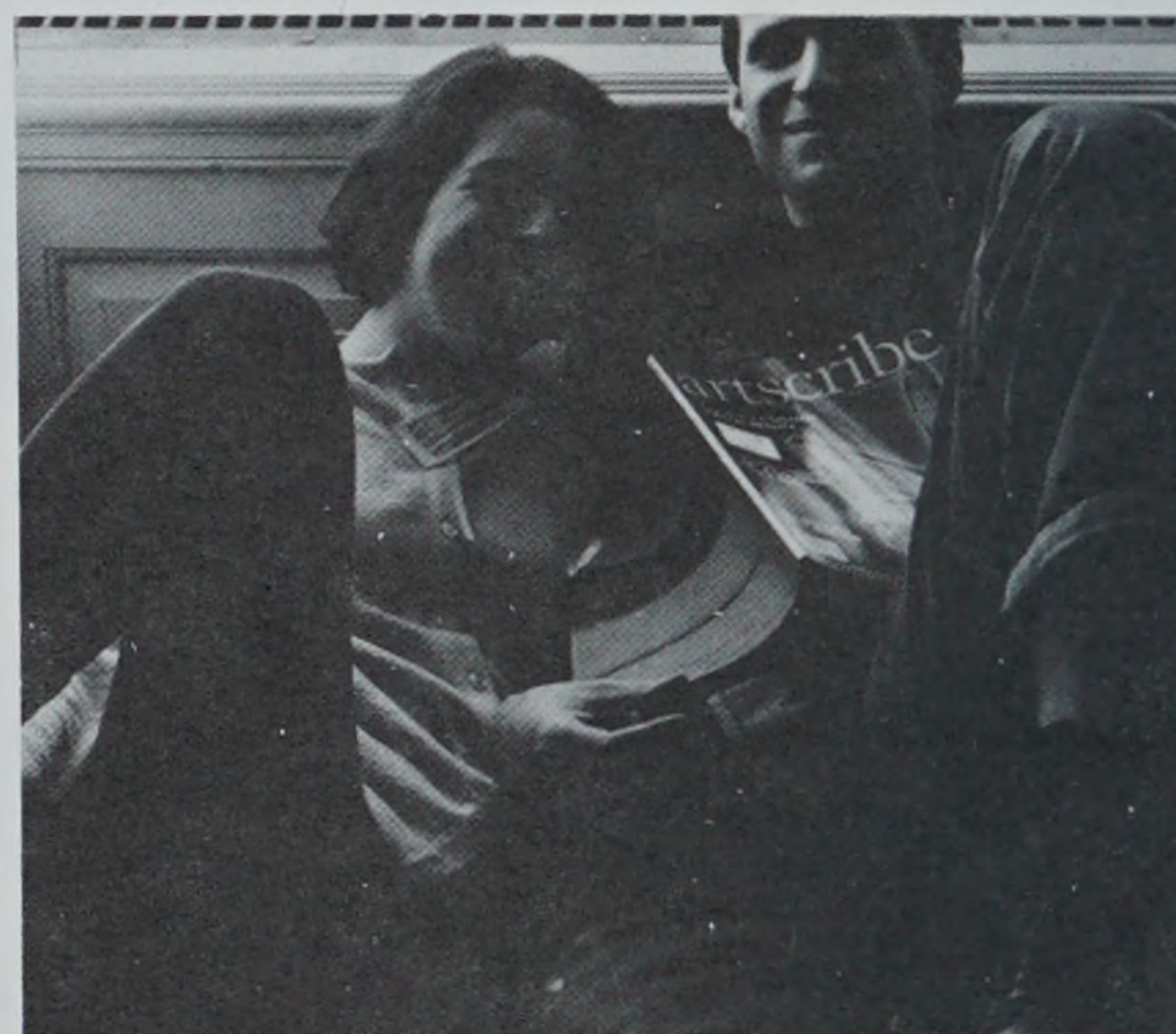


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7.15.69





Edward Shems  
Illustration  
35 Travis Drive  
Chesnut Hill, MA 02167  
12.19.69



Caroline Shirley  
Painting  
29 Woodside Road  
Winchester, MA 01890  
11.13.69





Mrs. Rijk David Carl Shupe  
Graphic Design  
4163 West Shore Manor Drive  
Jamesville, NY 13078  
4.25.67



Harolyn Silver  
Interior Architecture  
131 Belle Avenue  
Highland Park, IL 60035  
3.17.65







# Aaron Siskind 1903-1991

Aaron will always be around. His photographs will continue to be exhibited and reproduced worldwide; many are in numerous public and private collections, including The Aaron Siskind Center for Photography at our museum. The critic Elaine de Kooning characterized his forms "as highly personal as any painter could invent."

On a more personal note, those who were privileged to spend time with Aaron will, for the rest of their lives, meet among themselves telling stories about him.

All will remember his philosophy. Some will remember his love, his hugs and pinches, and his directness - sometimes, bluntness. He was no "pussycat."

One of the special things that those who were closest to him will treasure is the friendships that they developed around Aaron, the Aaron Siskind family. He surrounded himself with caring, kind, and gentle people - all with strong viewpoints.

His curiosity never failed him; Aaron had an in-depth urge to learn about new things. His questions about my profession would often cause me to do some research to find the answers.

Once he became fascinated with a facsimile of one of his photographs that had been transferred onto a computer by a nine-year old boy. Aaron offered to trade one of his large original signed prints for the 8 1/2 x 11" imitation. The boy said he would think about it. Later, the boy told his mother he was not going to trade. He said all Aaron had to do was click the shutter; on the other hand, he had to work hard to copy the photograph.

Aaron was all any artist could dream of being. He was an English teacher and poet, who became a photographer, who then became a photography teacher. He never stopped producing his own art or teaching.

Past students continued to come back for Aaron's advice and criticism. I would send serious students to meet with Aaron. I have taken my classes to his house. It is astonishing just how much he could teach them in a short period. He would invite those with particular interests to come back for a visit.

Most of all, it is absolutely amazing that Aaron had so many friends of all ages. It is partly because his wisdom and interests were timely - not even slightly outdated. Once when I thought that he had an over abundance of visitors, I mentioned it to him. He said, "Oh my God. What would I do without my friends?"

TOO HOOT, TOO HOOT, TOO HOOT.

*Love,  
Malcolm*



"And this is the great miracle of art. It's revelation rather than illustration. It's a document not of the physical world but of the spiritual world... You know when I look at something I've made I can't imagine I've made it. The work of art is more than 'compensation' for my personality or the desire to 'express' myself. It's much bigger than that. I believe there's a whole thing called the world of art which contains in it the cultures of the past, the personalities of the past, and the ideas of the past."

1970

"Be careful of trying to tell people how to look at something... Don't try to tell it at all. Leave something unsaid."

1989

"Our whole life is always working with our memory. I have such a long memory now."

1991

"But my life, as an artist, is in beginnings. What is here is known and, indeed, well packaged and labeled. I must be on my way to where I can suppose, stumble, dream, conjecture, and play and fondle like a voluptuary. Ah the pleasures and *Oh* the terrors of levitation... So, my dear friends, hail and - farewell."

1965

## Song

Pale man and paler maid  
Beside a brook on a day;  
O that their lips so red  
Were red another way.

Pale man and paler maid  
O which do I prefer?-  
Those seated on the bank  
Or the dream of him and her.

1926

"If you work intensely and slowly, things will happen that you would never imagine,"

1990

"First, and emphatically, I accept the flat plane of the picture... I must stress that my own interest is immediate and in the picture. What I am conscious of and what I feel is the picture I am making, the relation of that picture to others I have made and, more generally, its relation to others I have experienced."

1951

"I regard the picture as a new object to be contemplated for its own meaning and its own beauty."

1946

"...as the language or vocabulary of photography has been extended, the emphasis of meaning has shifted - shifted from *what the world looks like* to *what we feel about the world* and what we want the world to mean."

1958

"When I make pictures that are completely ordered they begin to lose their juice and a picture without juice in it is no damned good."

1989



Photo by Charles Traub





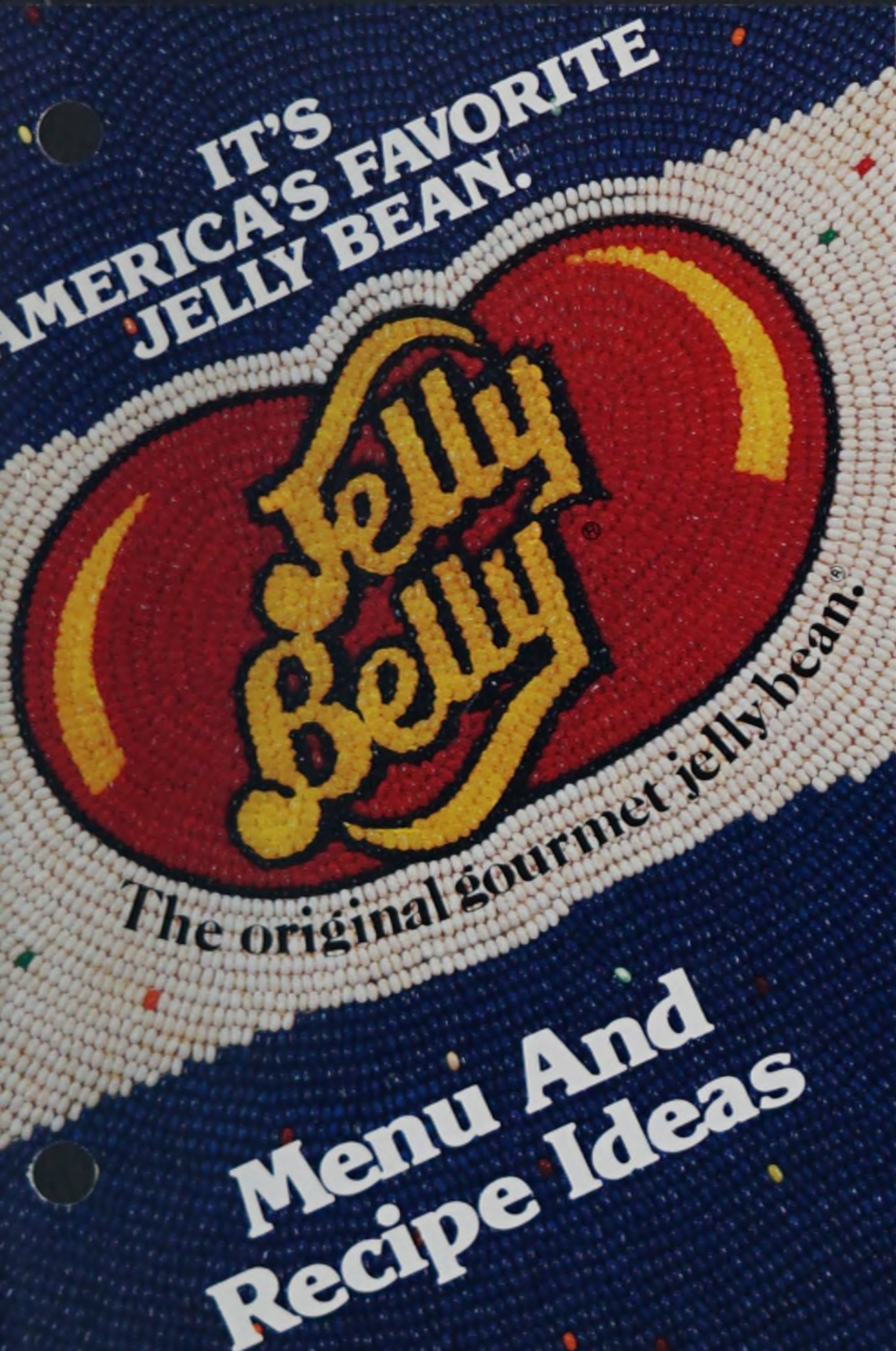


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Glass  
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**Pink Lemonade**  (1) Lemon + 

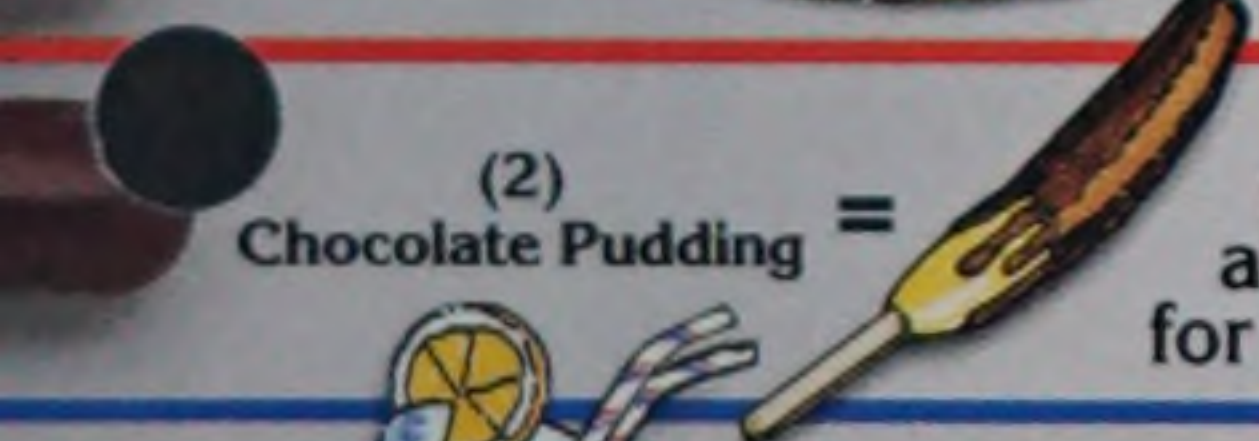
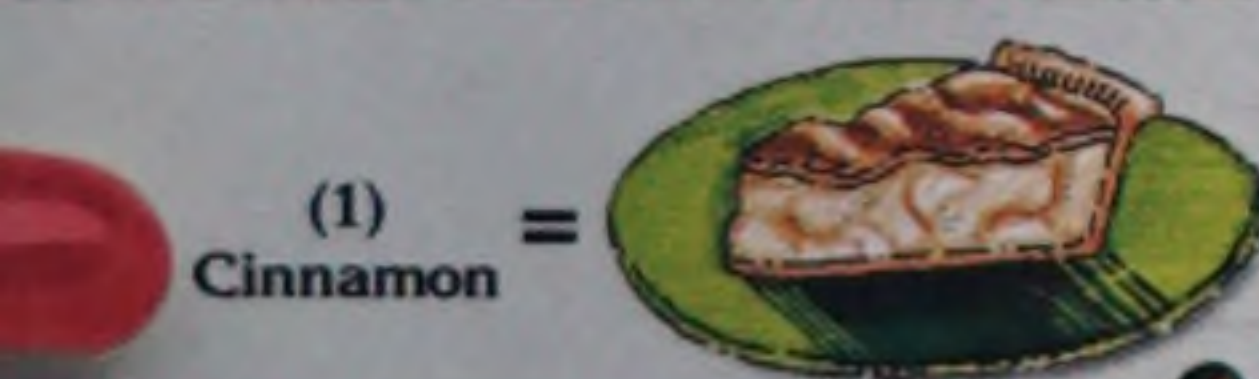




## JELLY BELLY FLAVORS

 Chocolate Fudge	 Chocolate Mint	 Chocolate Pudding	 Cinnamon	 Coconut
 Blue Mint	 Island Punch	 Jalapeño	 Lemon	 Lemon Lime
 Peach	 Peanut Butter	 Piña Colada	 Pineapple	 Pink Grapefruit
 Tropical Banana	 Totally Mint	 Tutti-Fruitti	 Very Cherry	 Watermelon

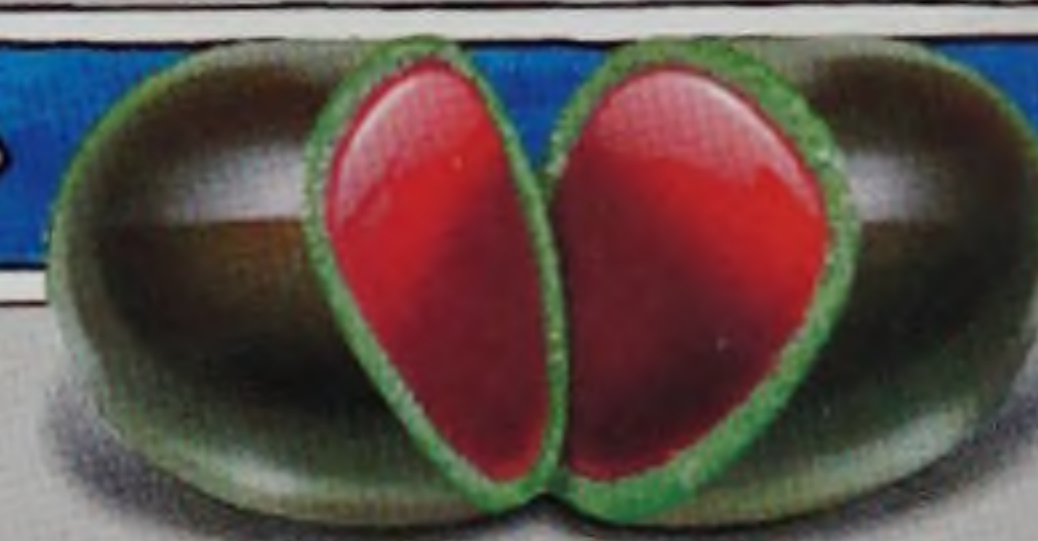
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**Why Jelly Belly is no ordinary jelly bean.**

1. Created with natural ingredients for flavoring whenever possible, i.e. real peanut butter, chocolate, fruit purees, etc.
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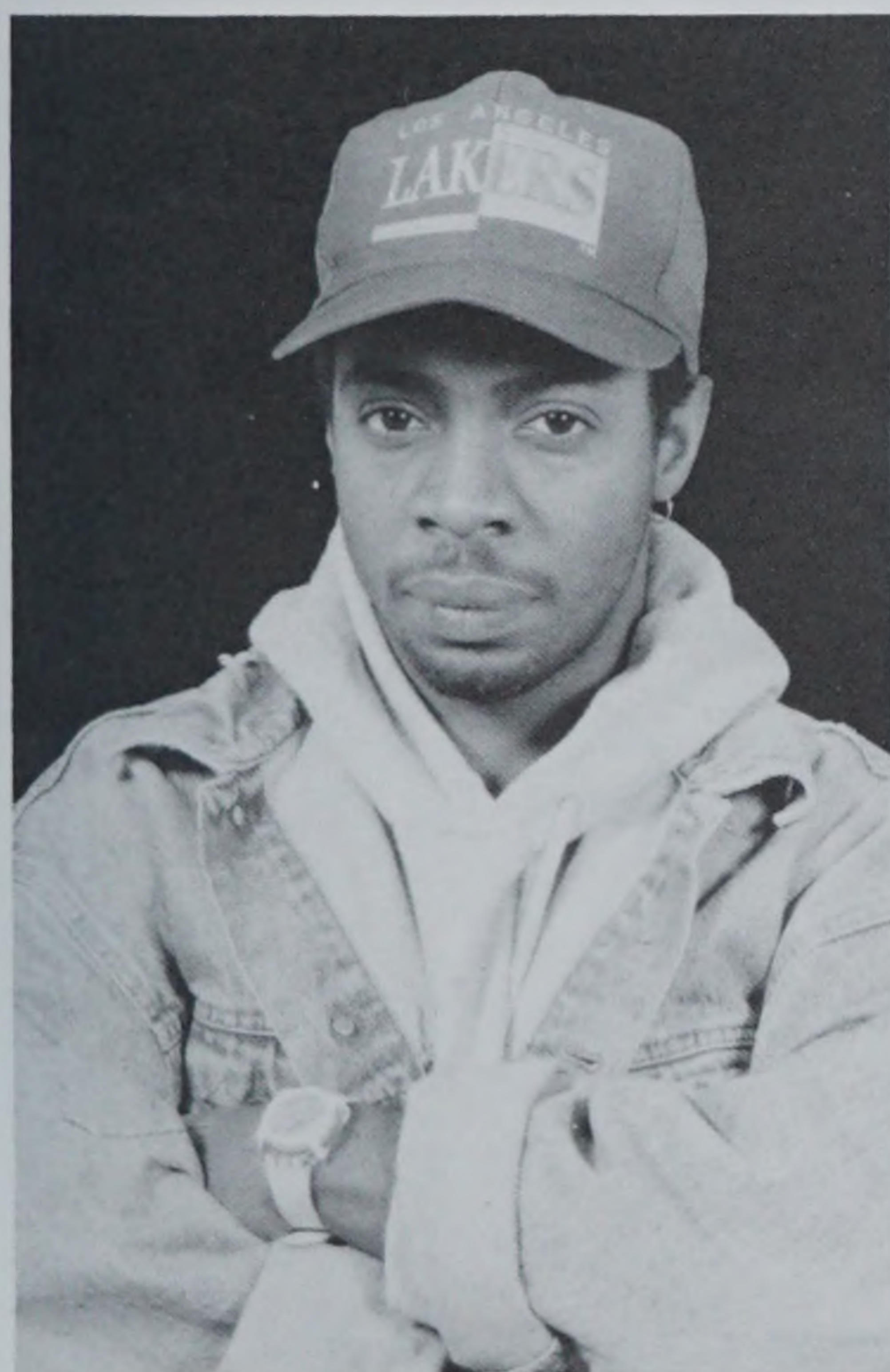
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4. Sprinkle over ice cream and frozen yogurt.
5. Throw a "bean tasting" party for friends.

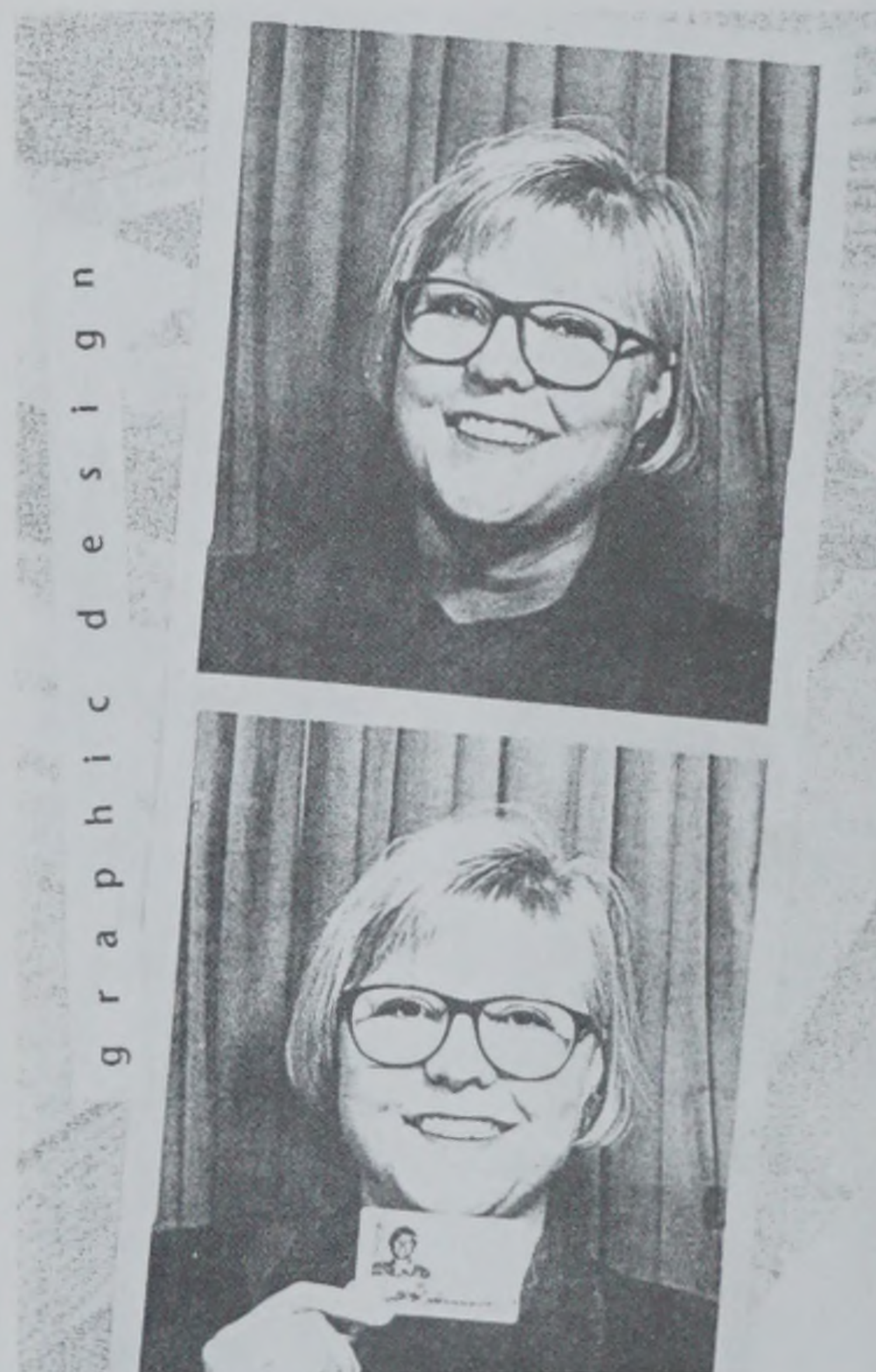
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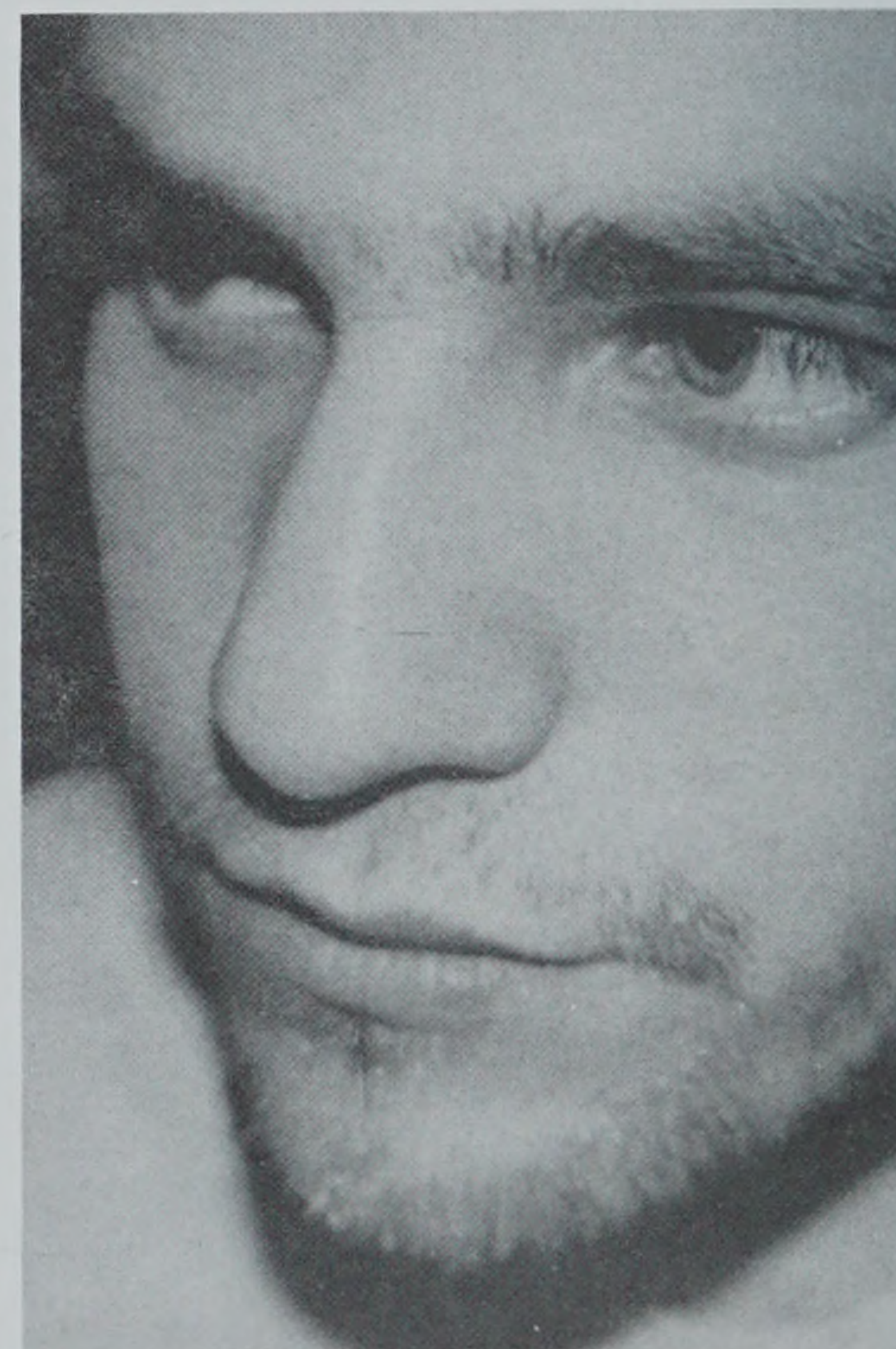


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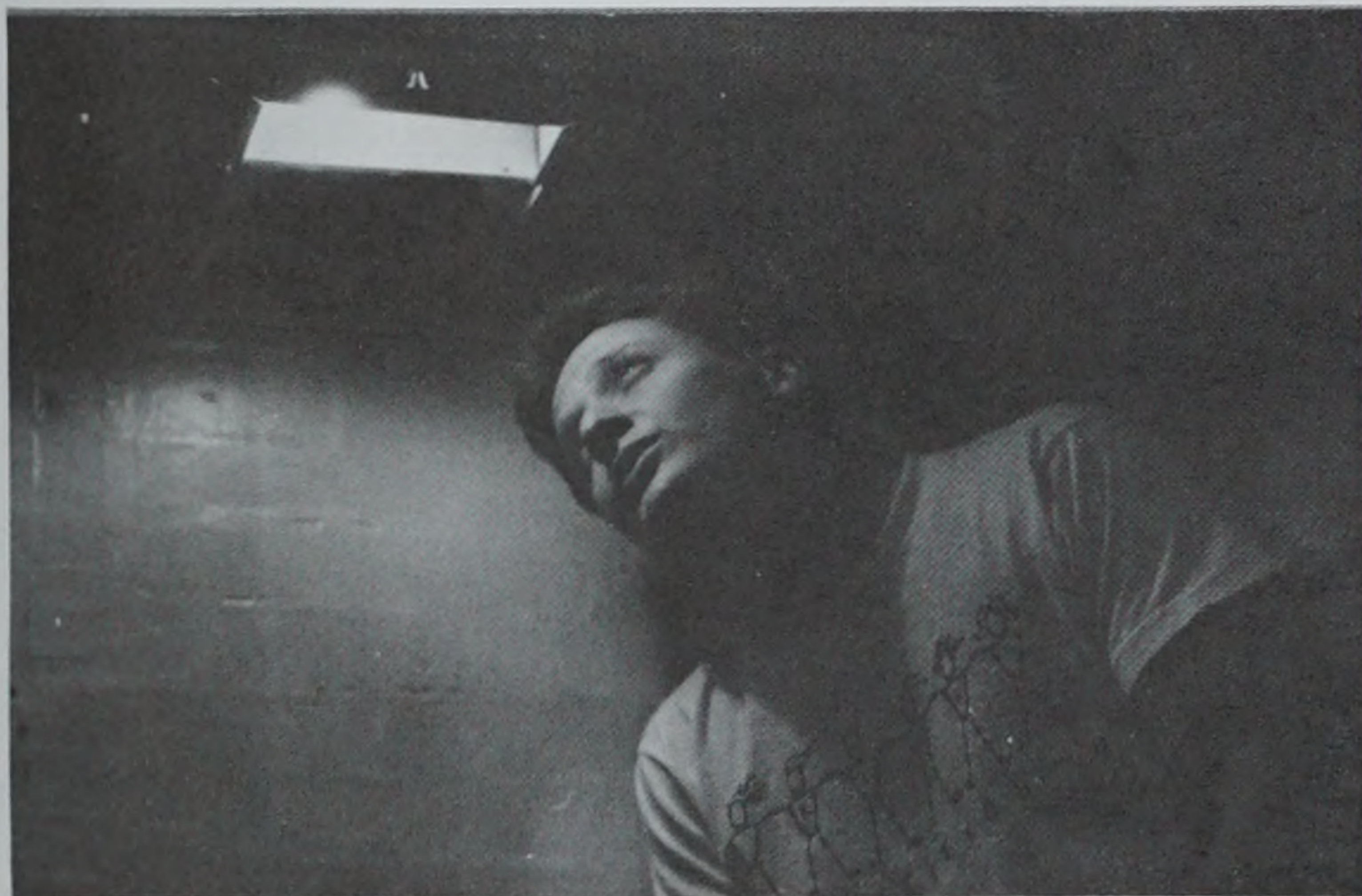




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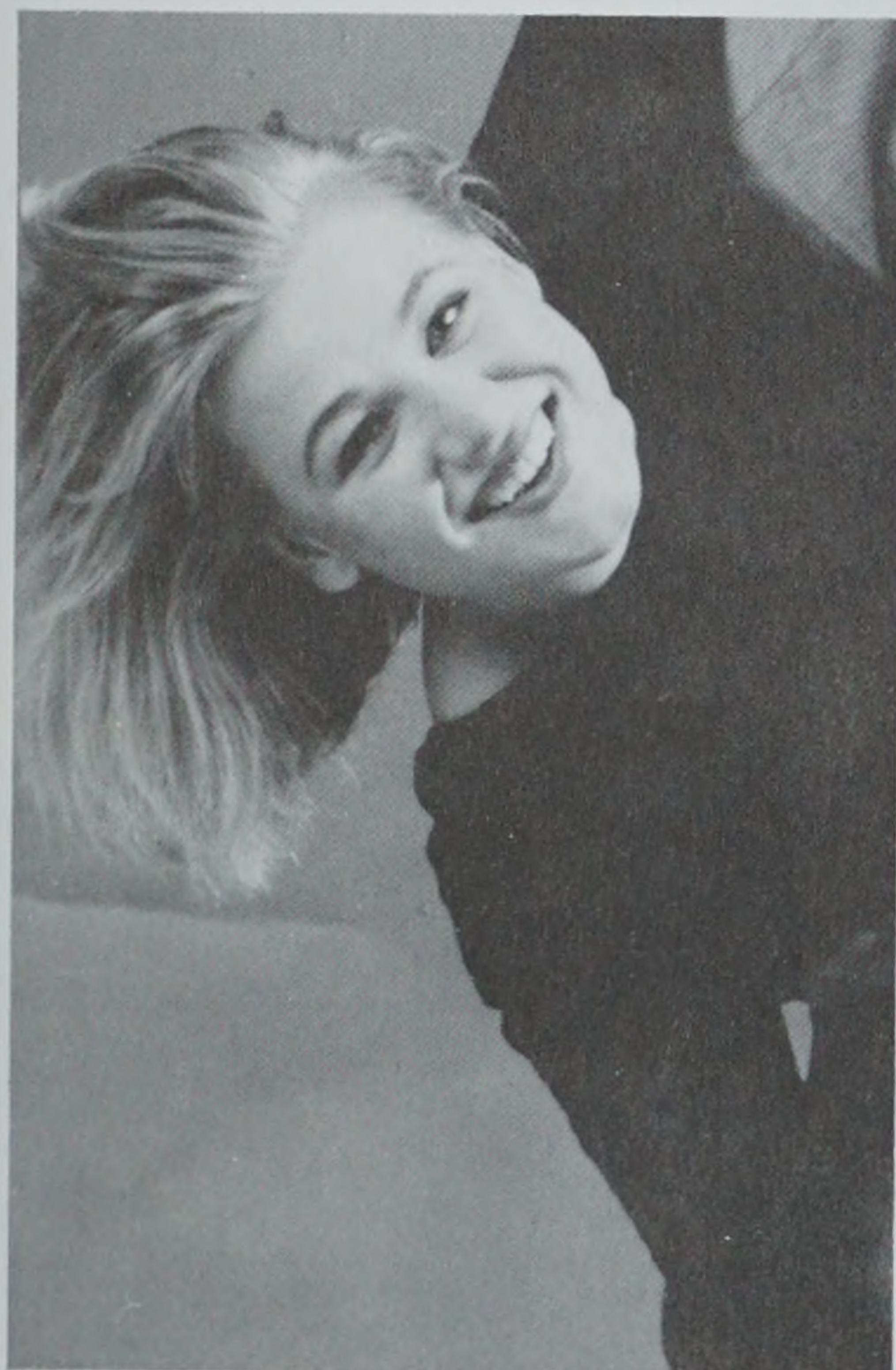






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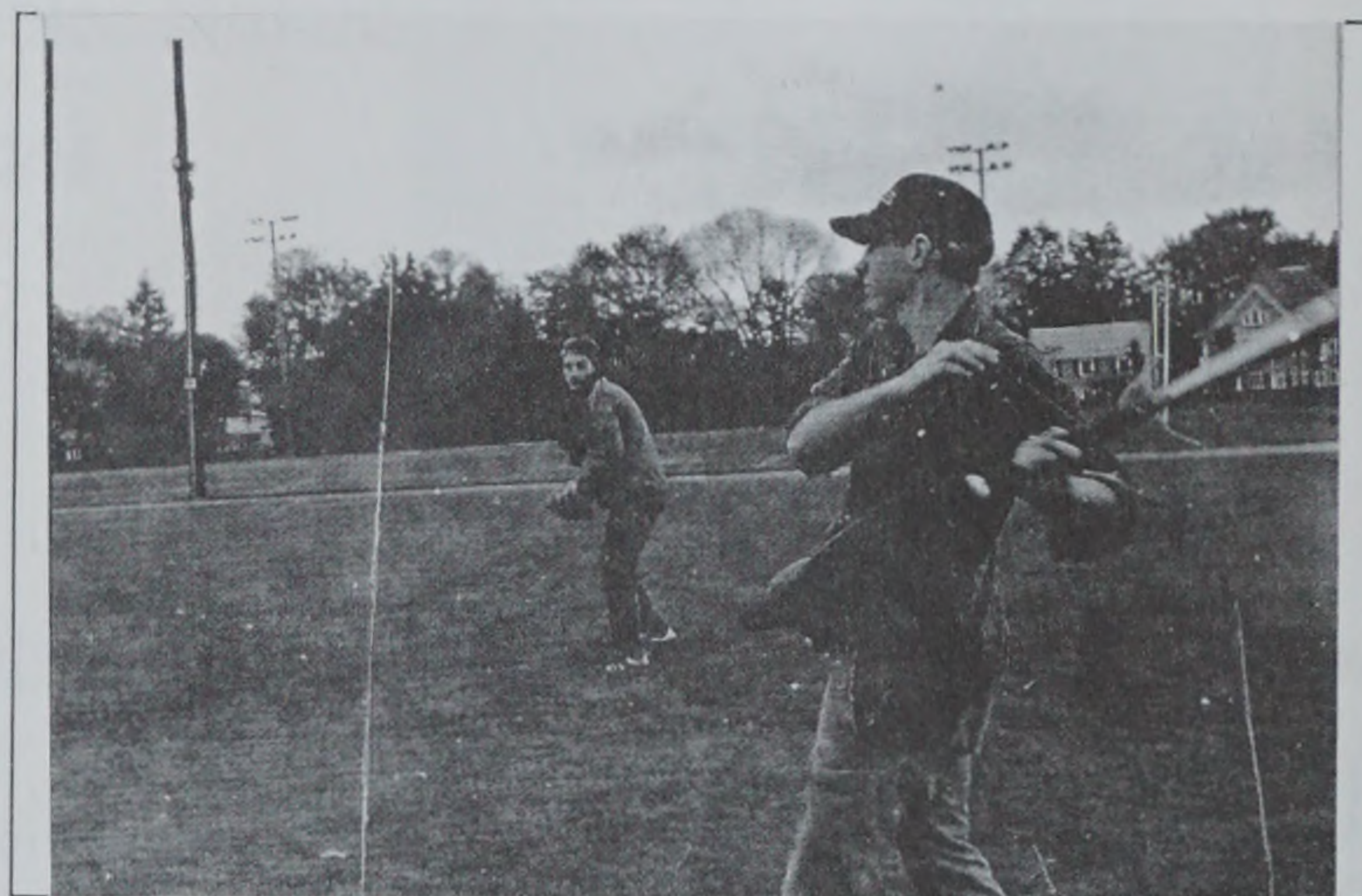


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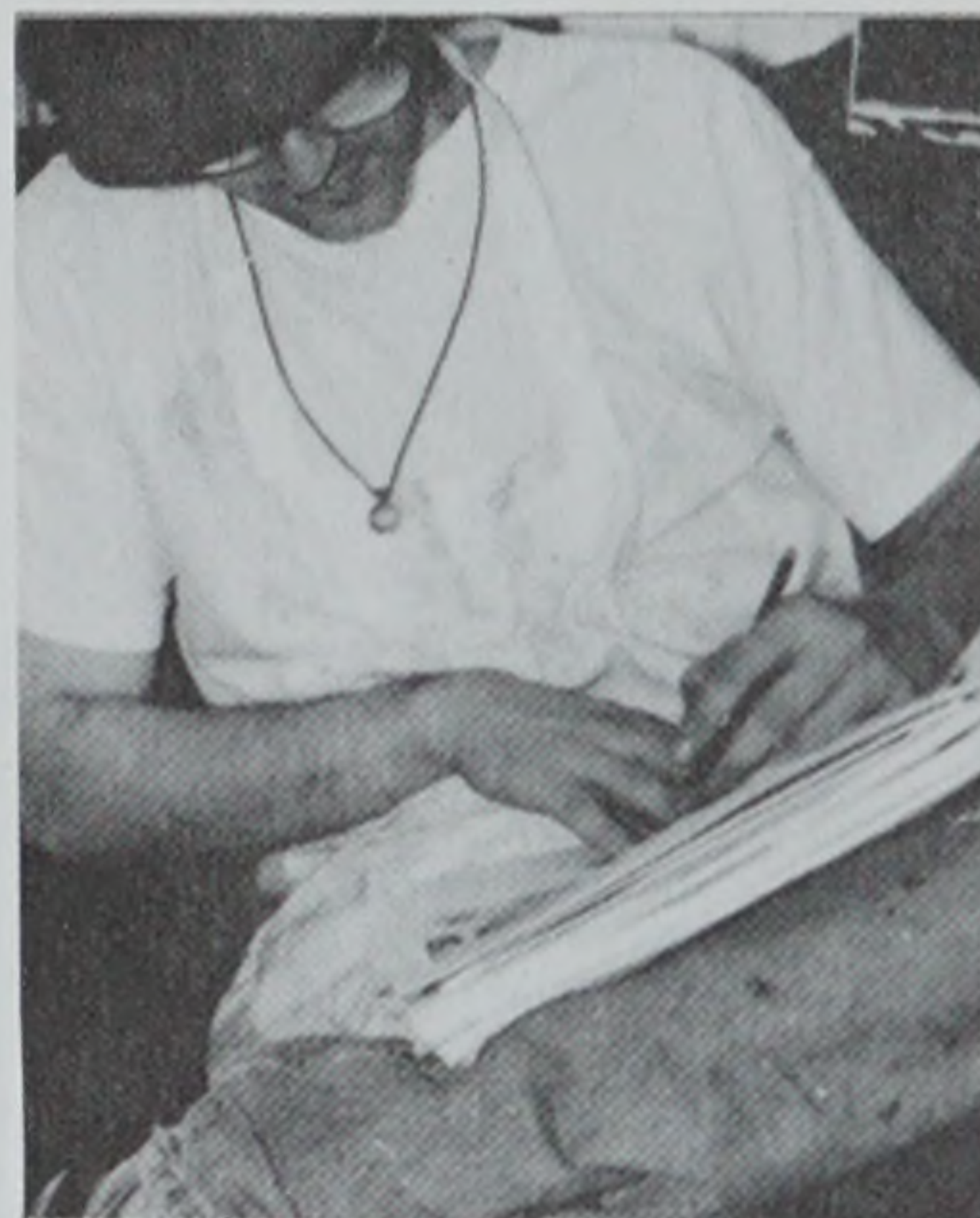




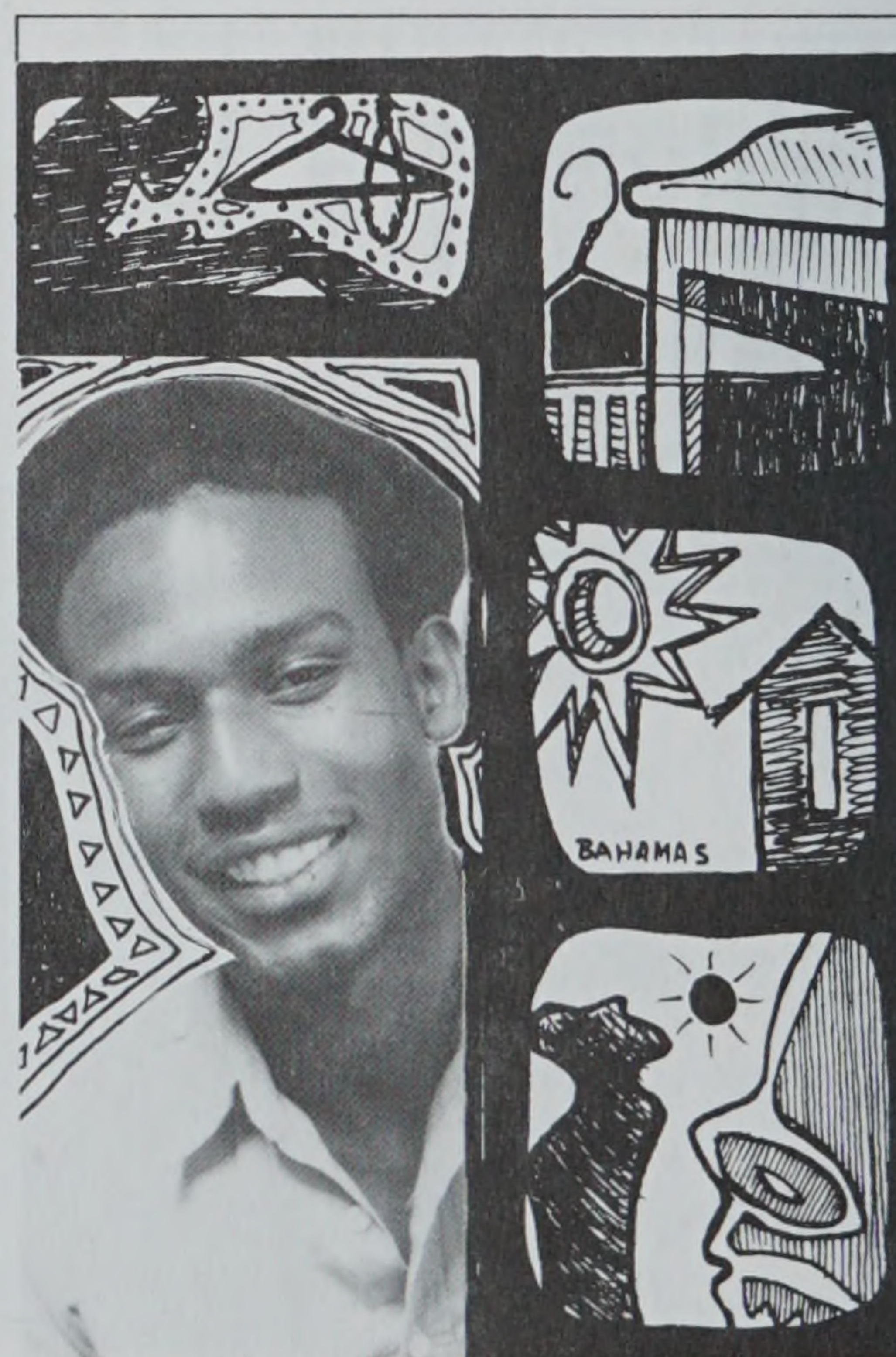
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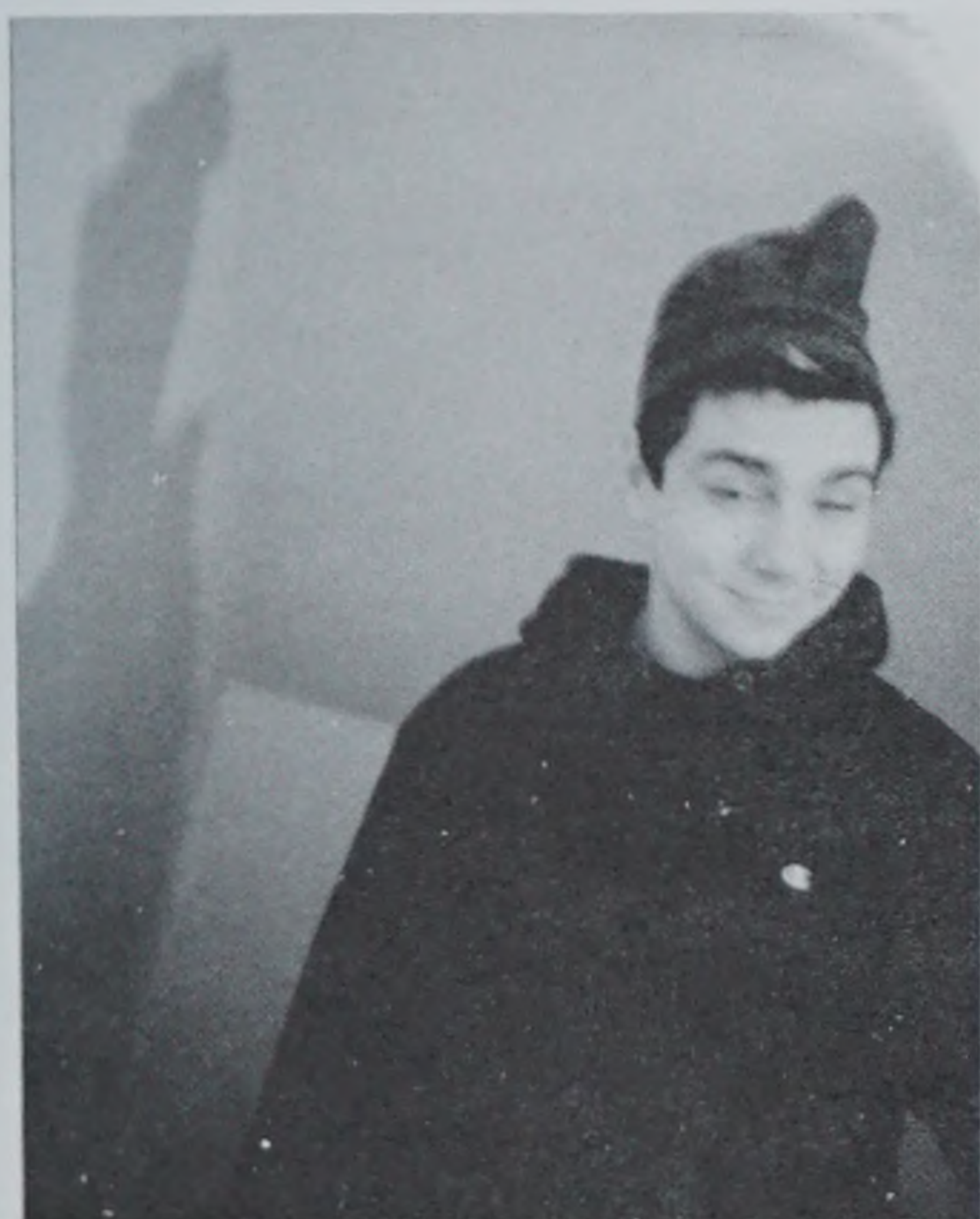
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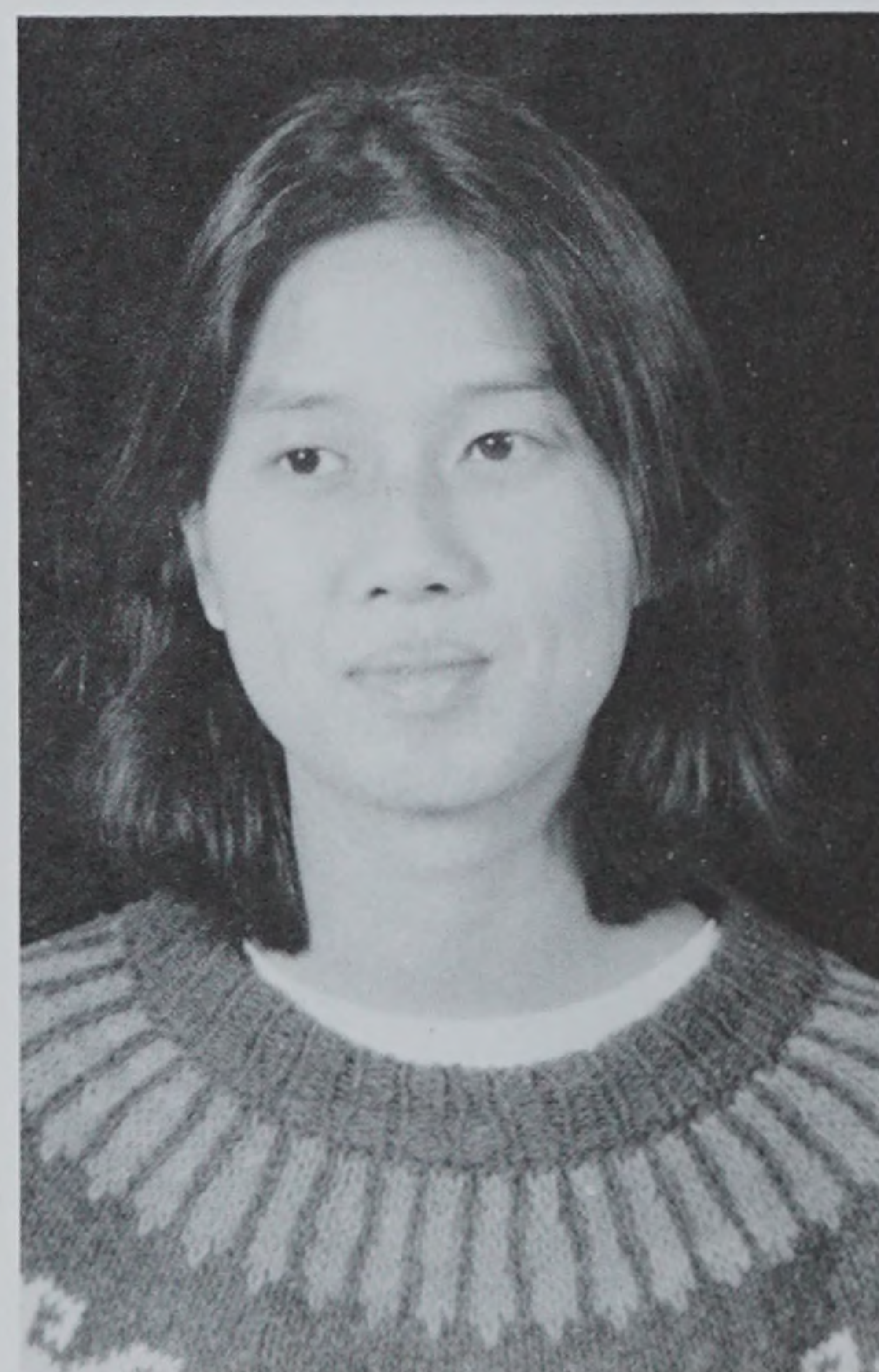
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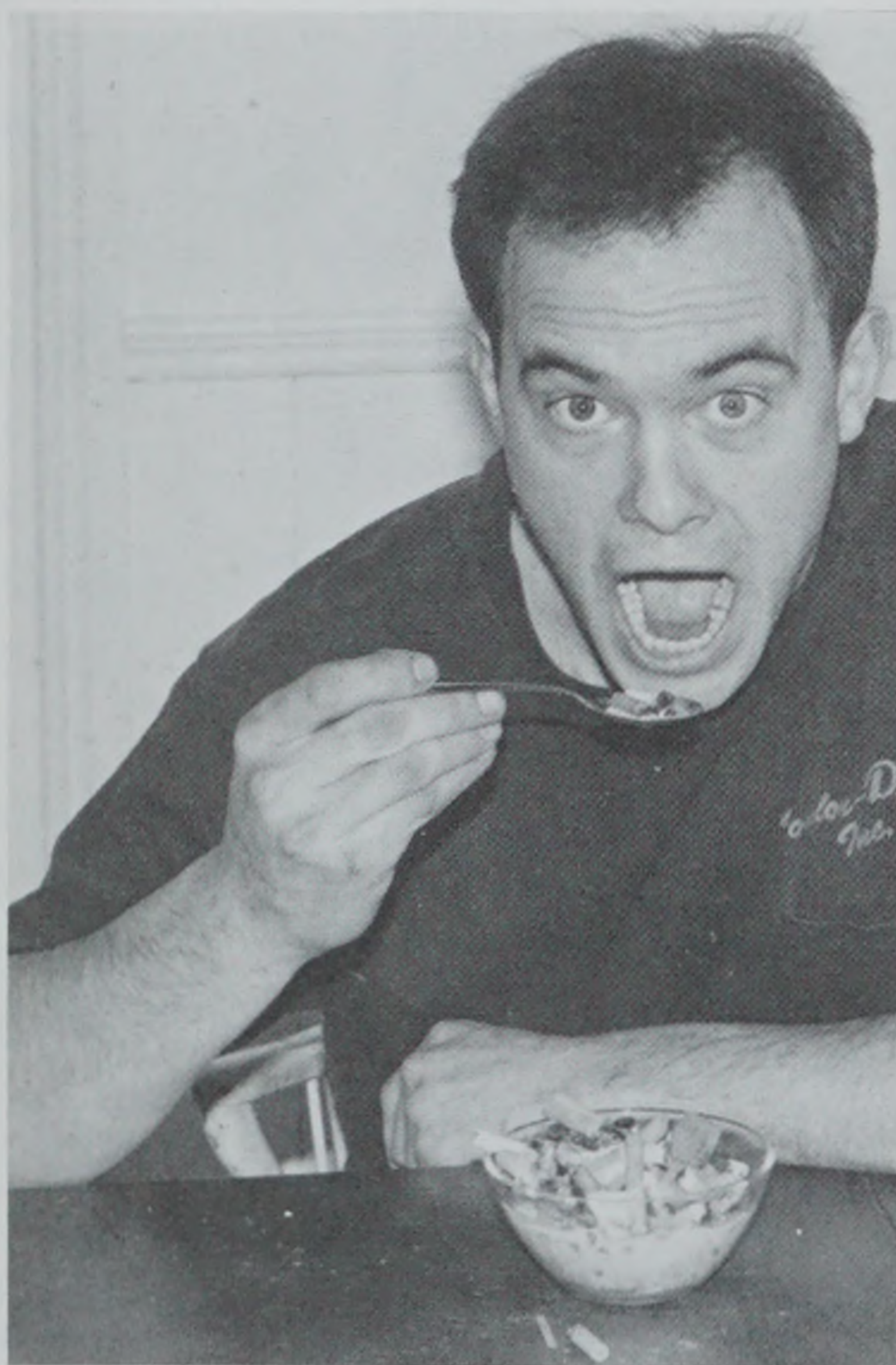


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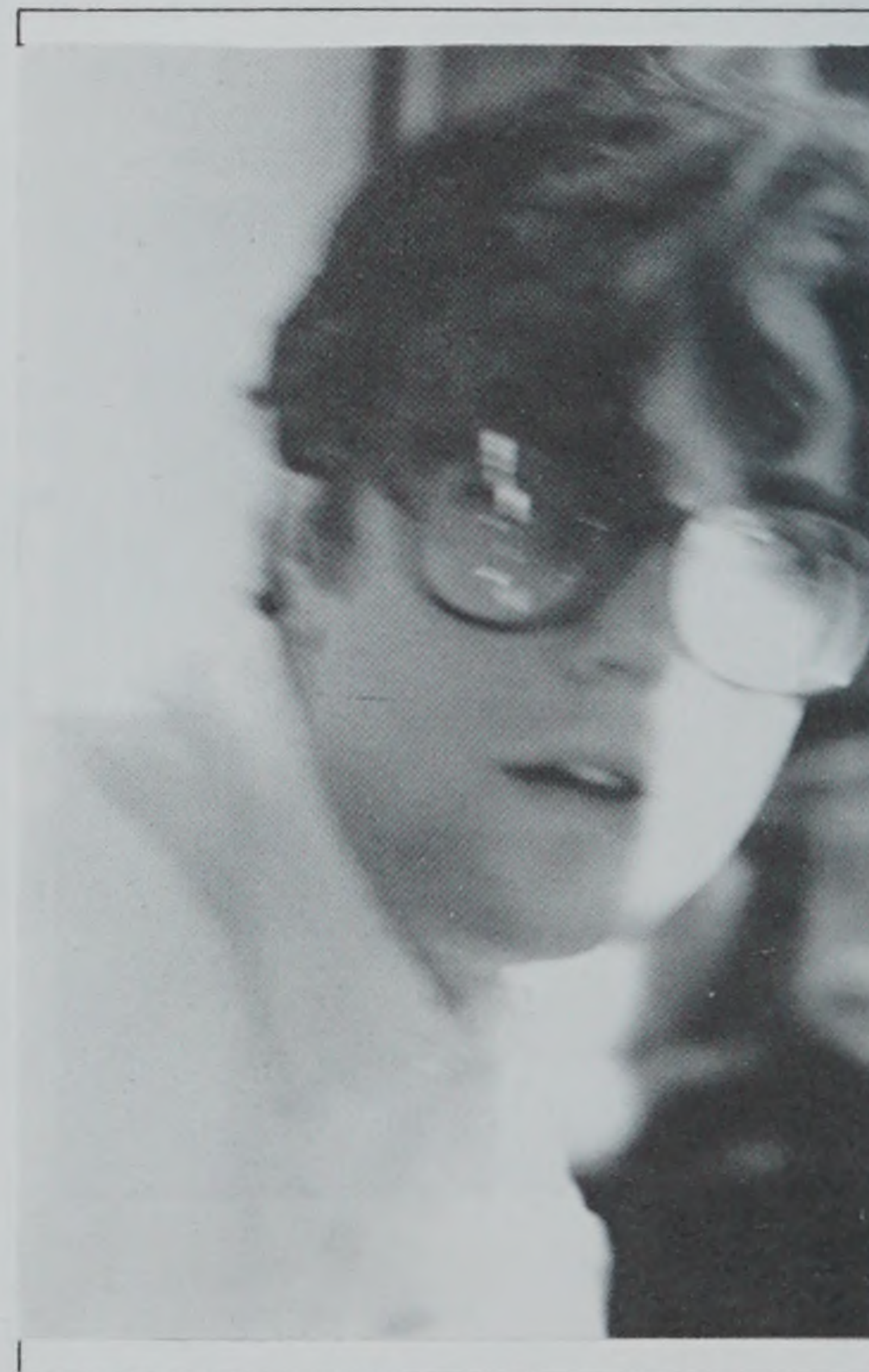


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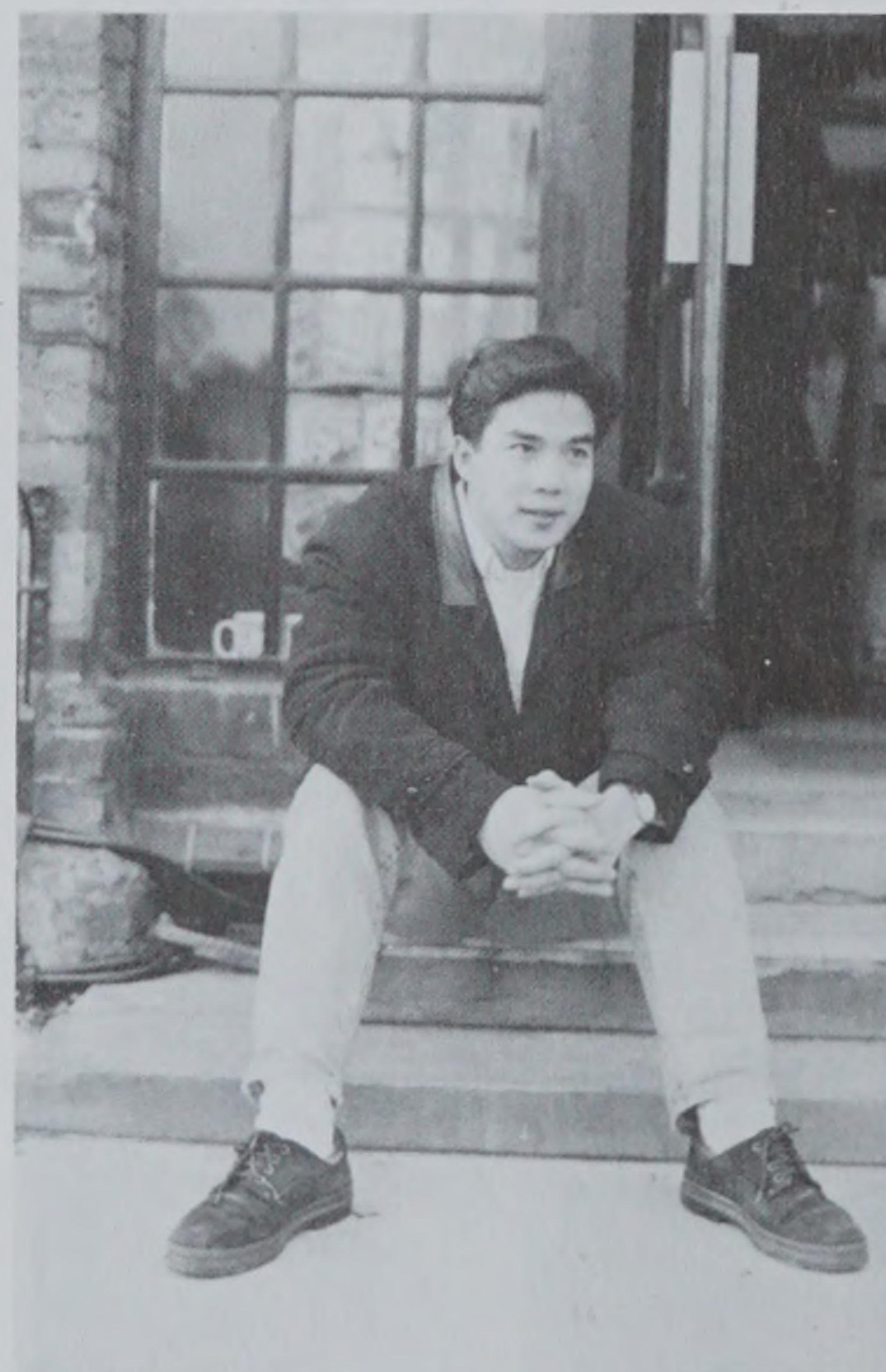


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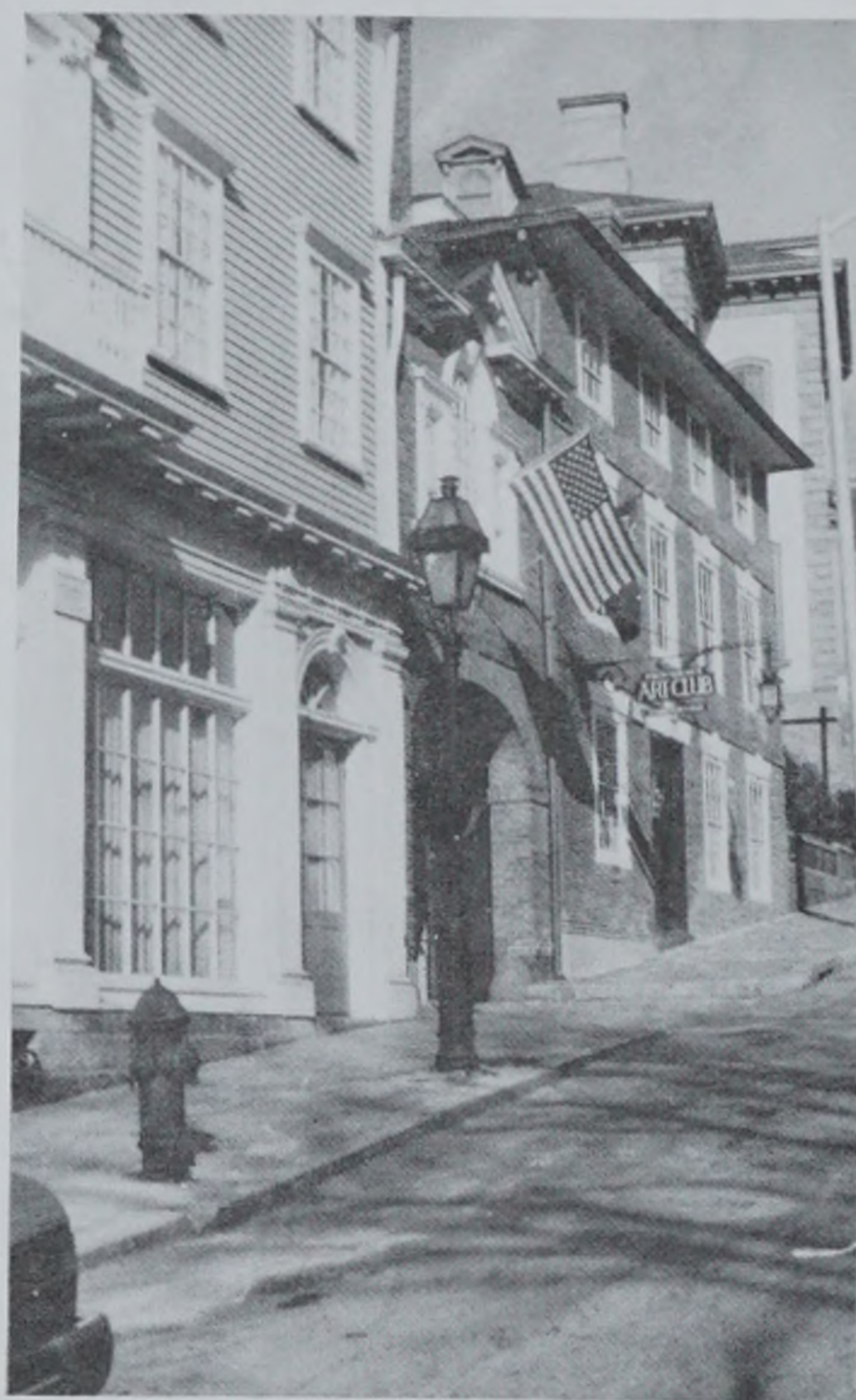


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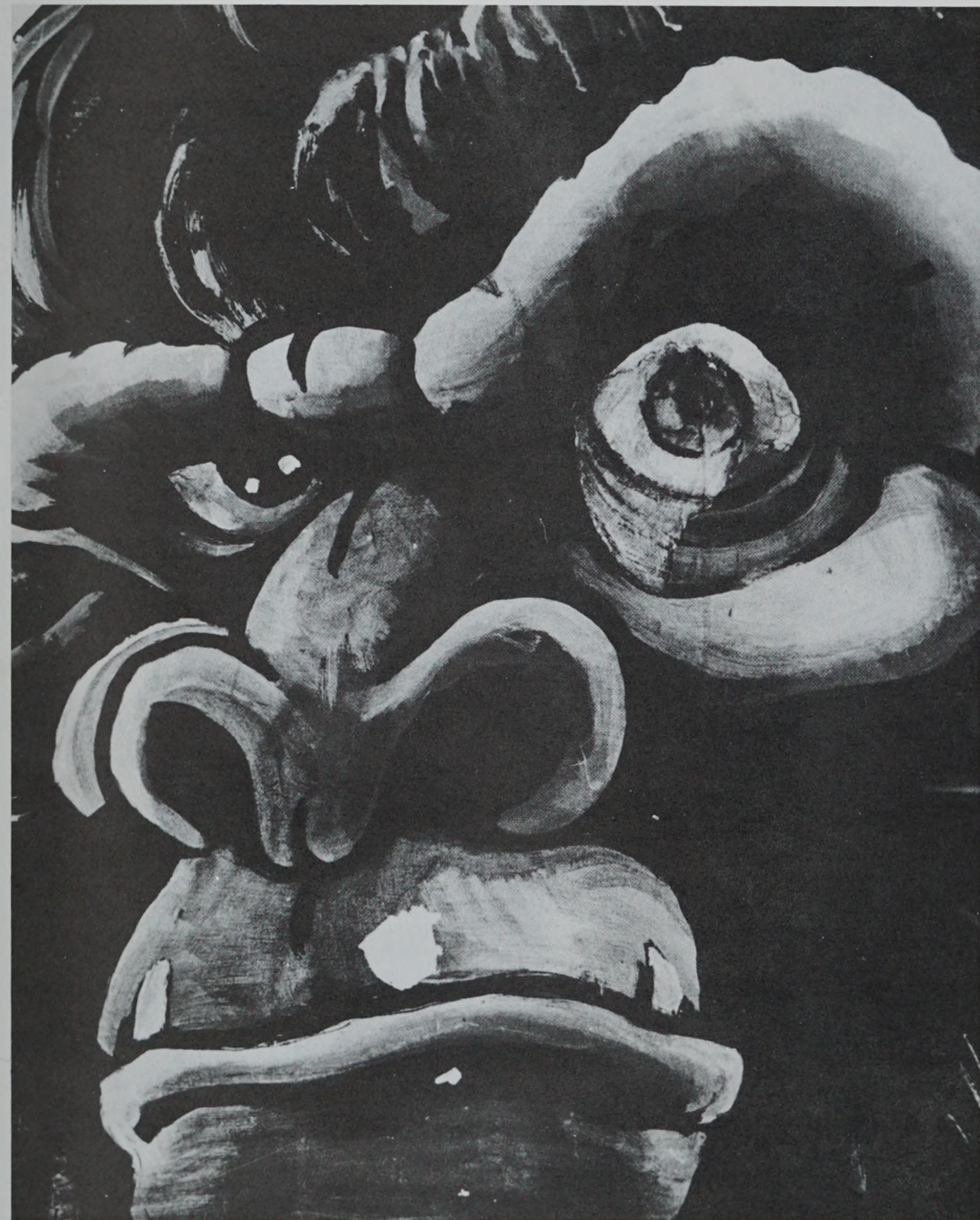


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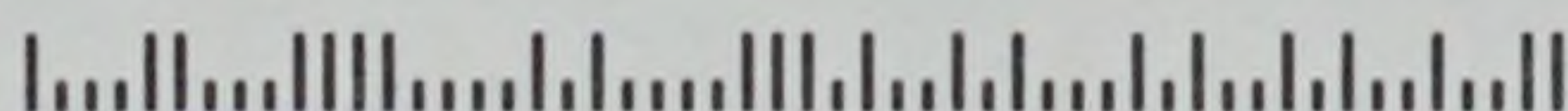
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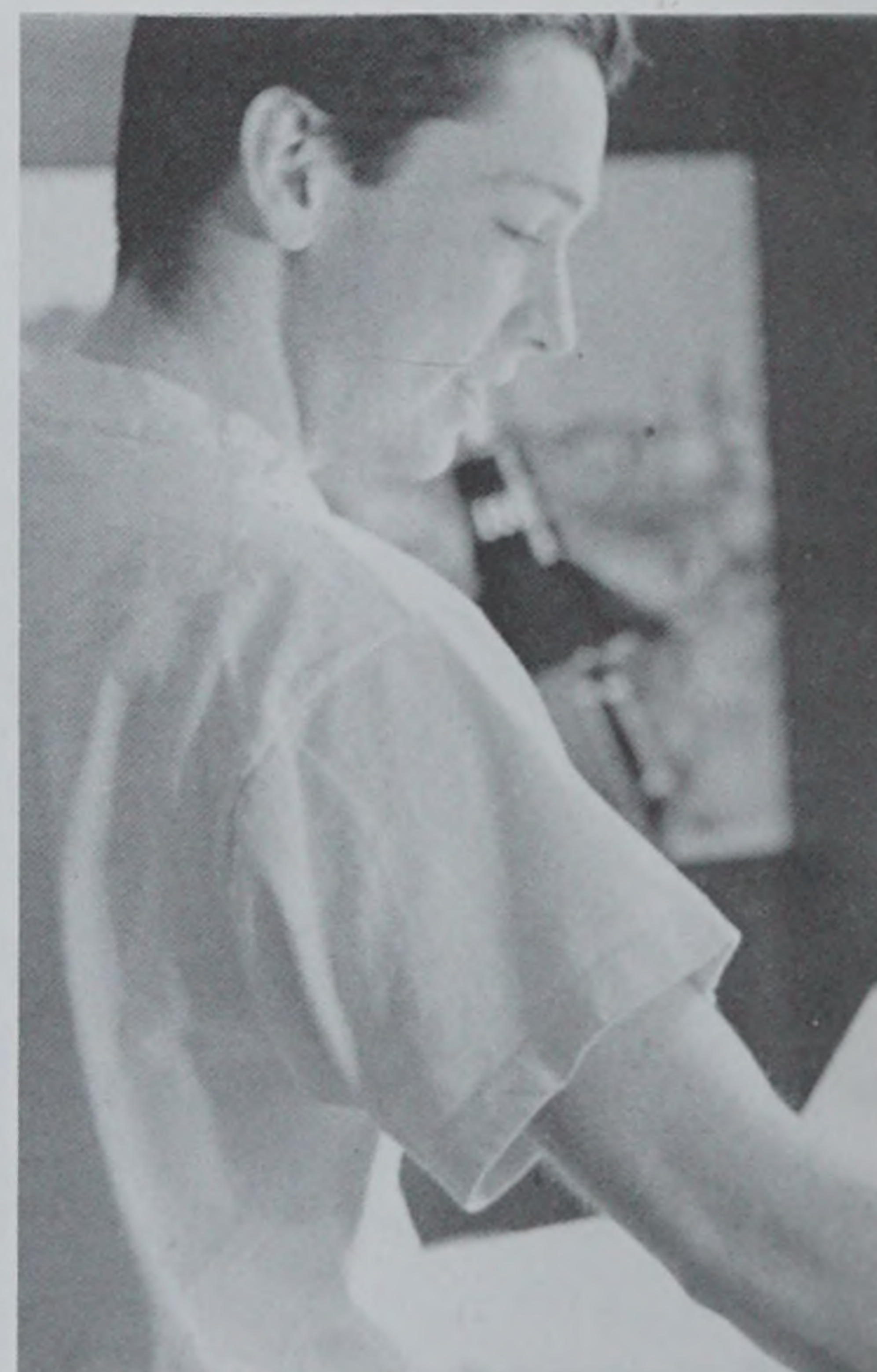
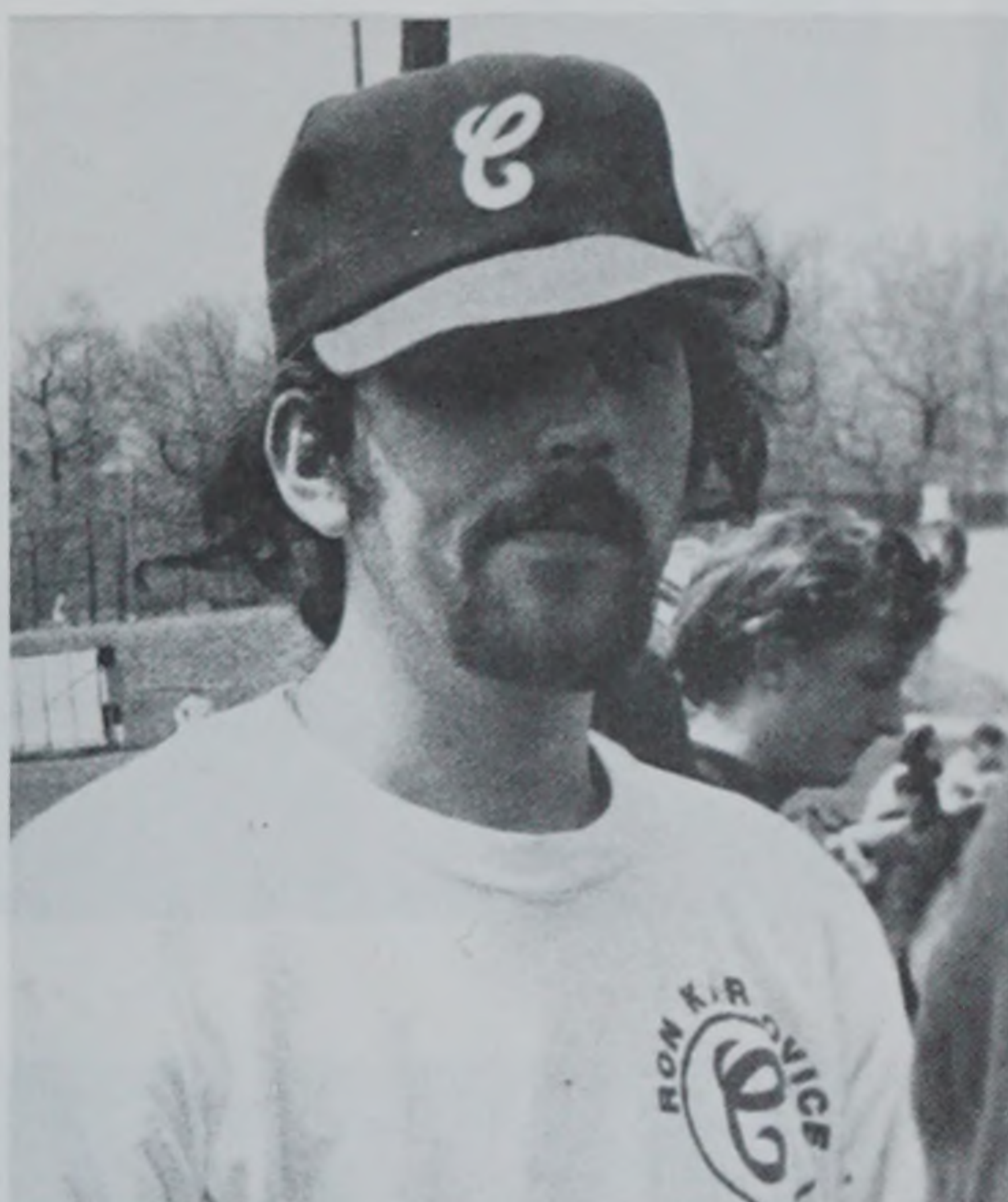
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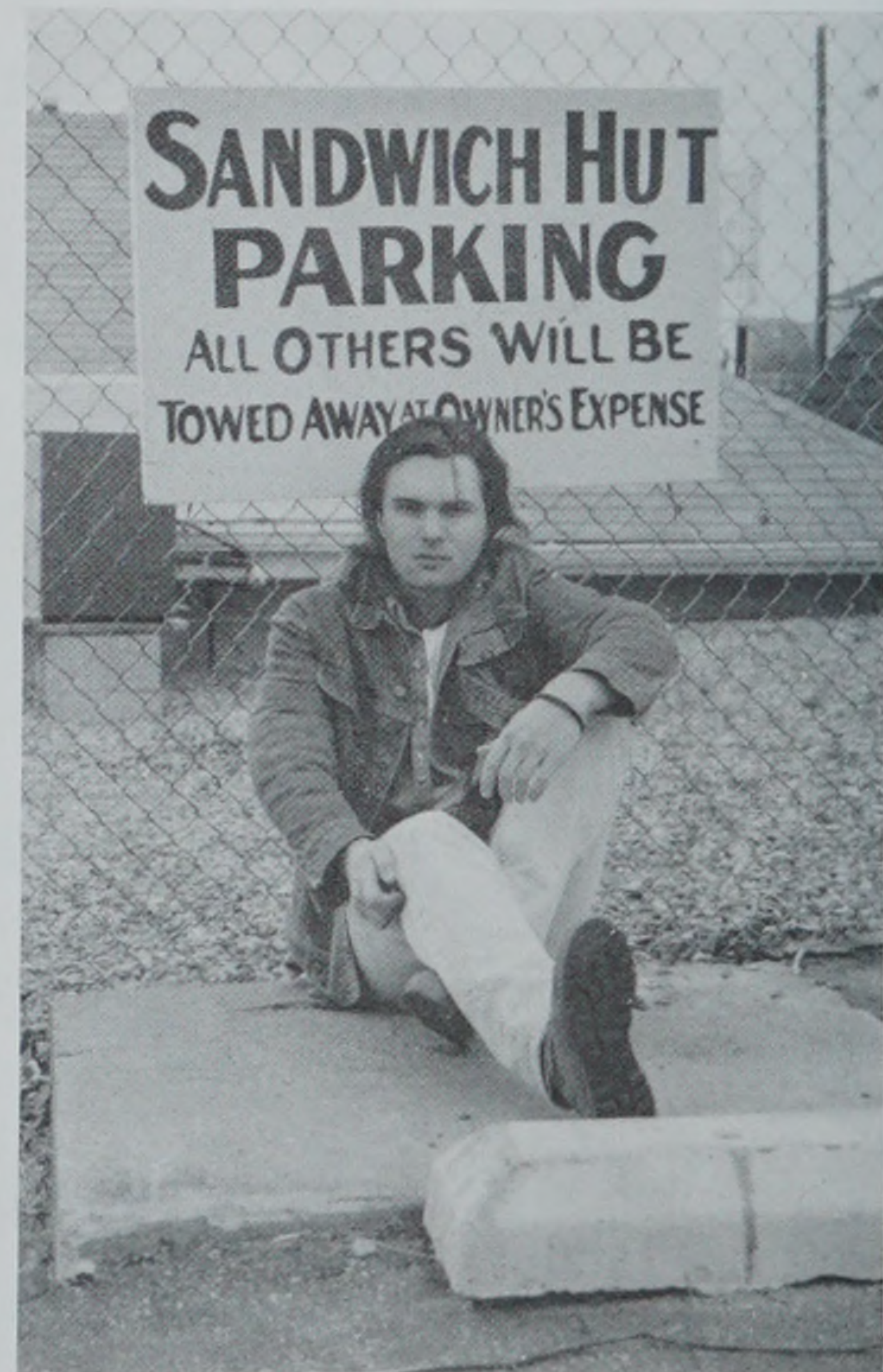
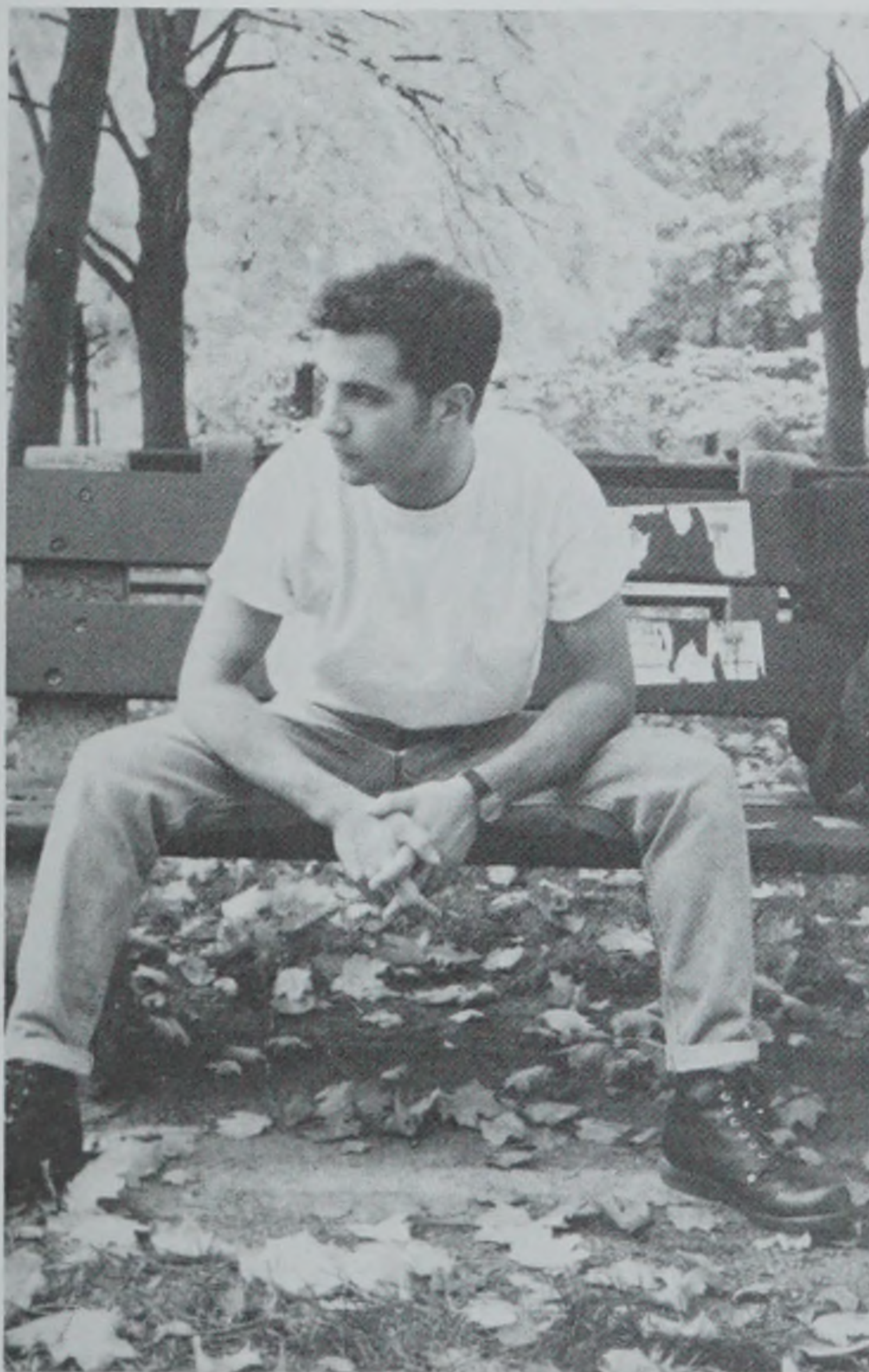
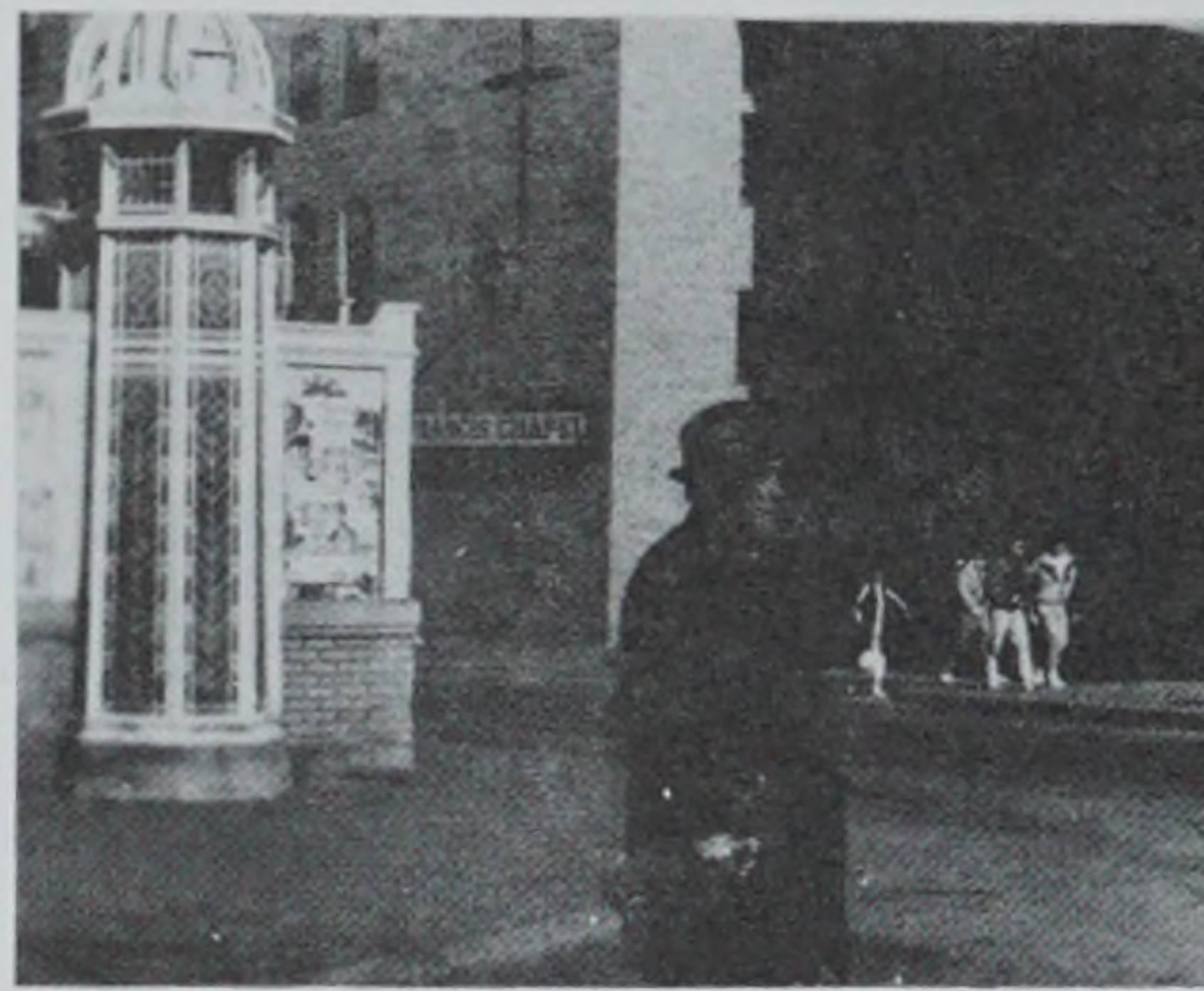




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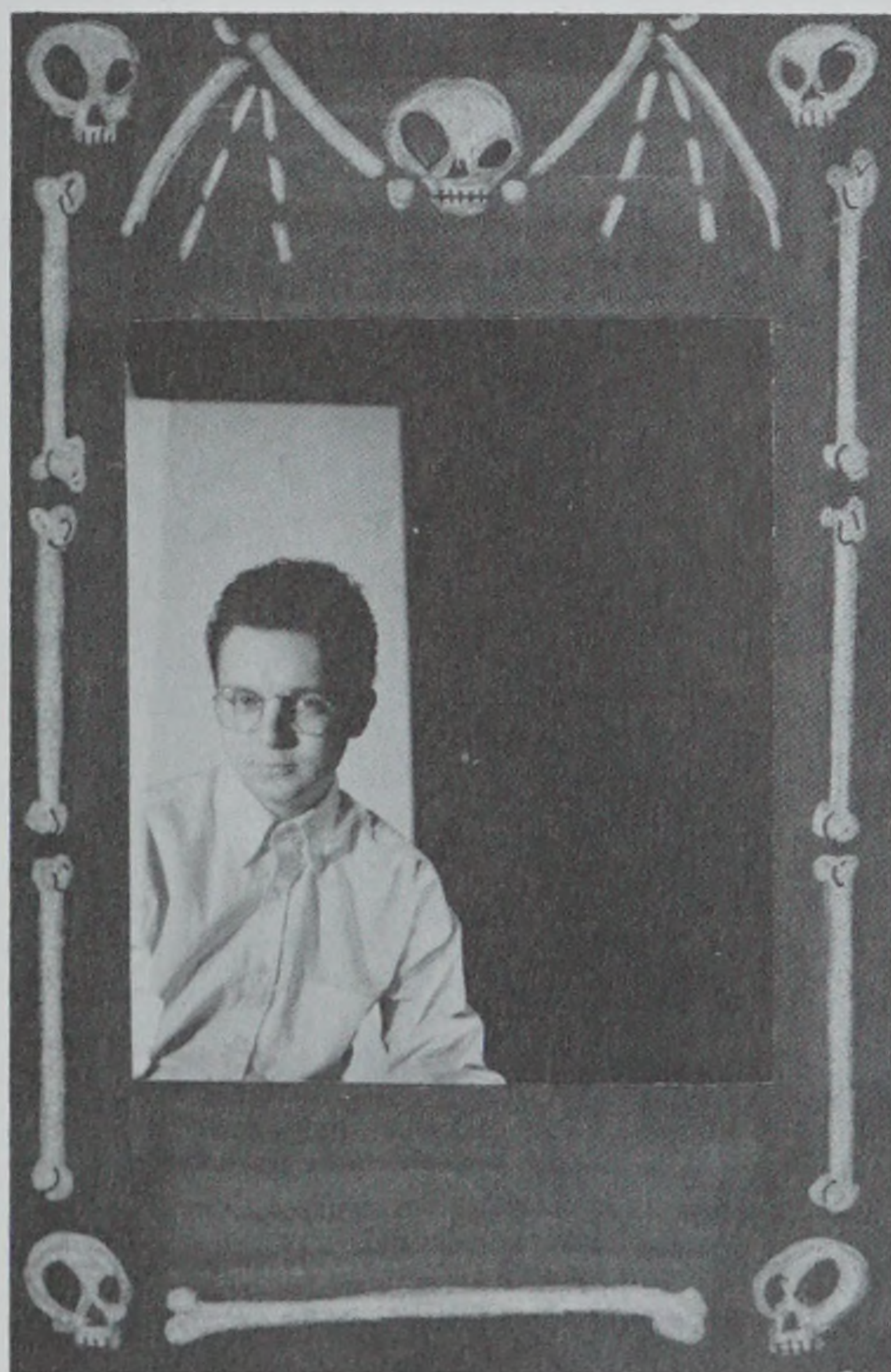


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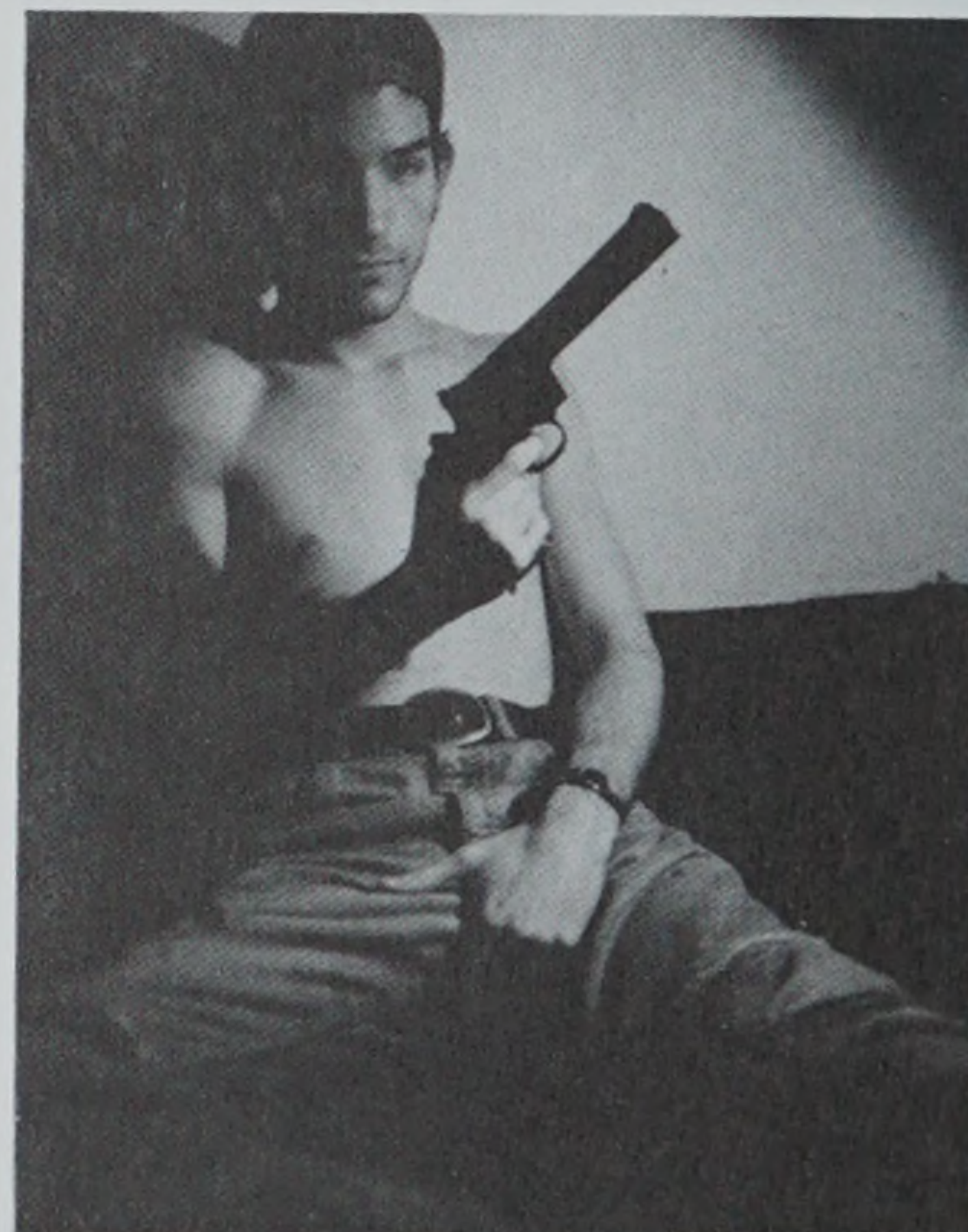


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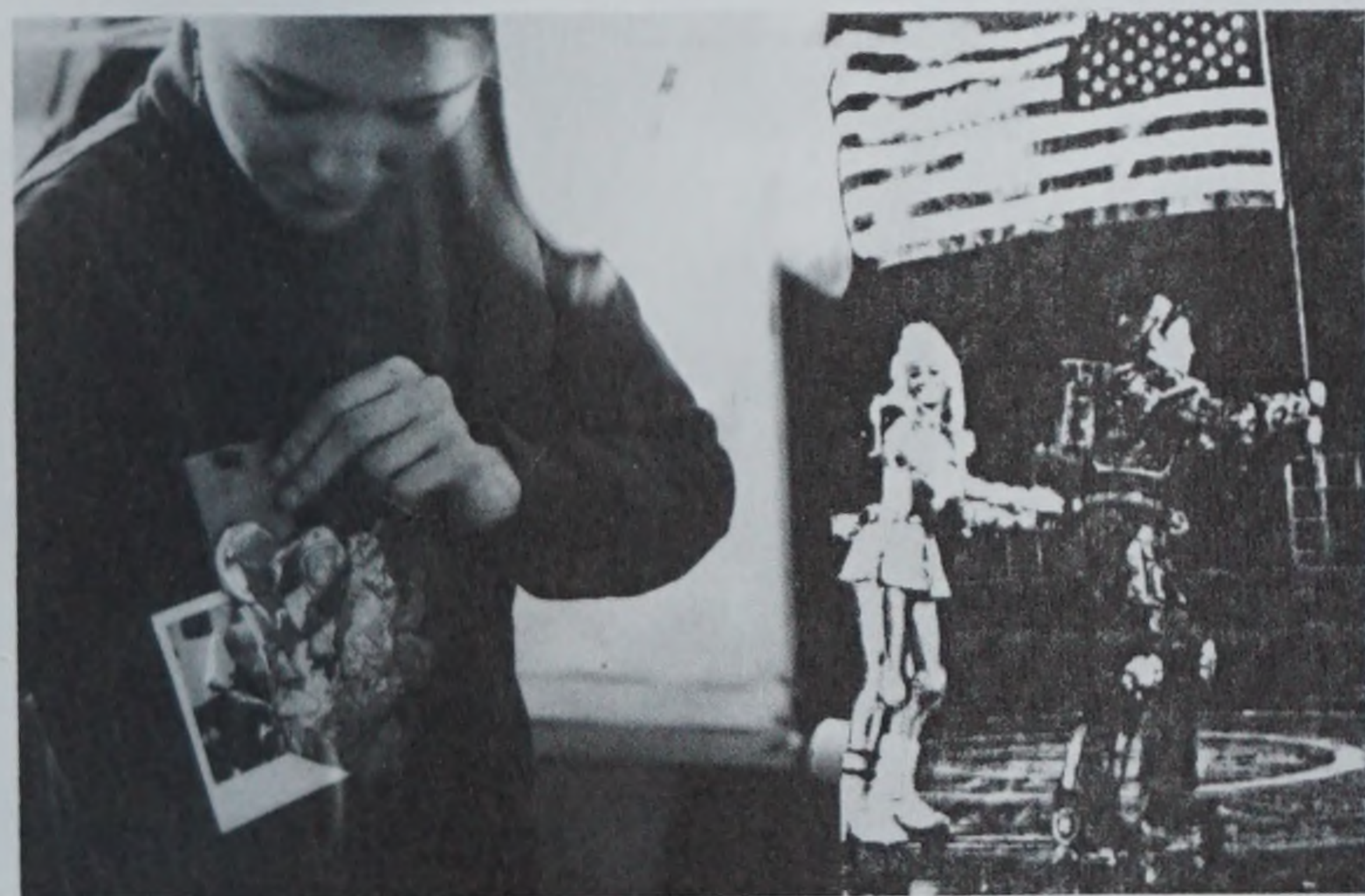


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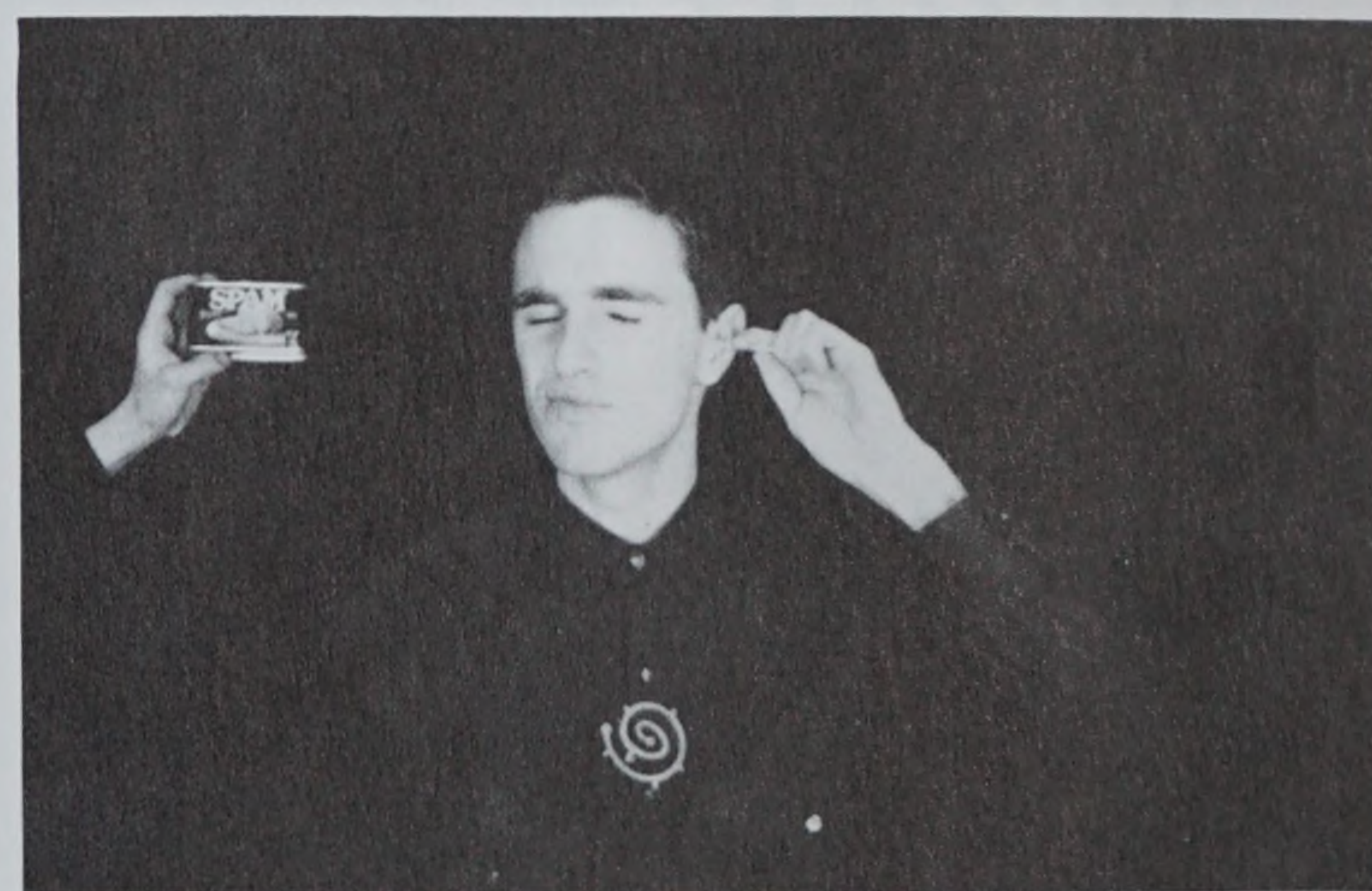


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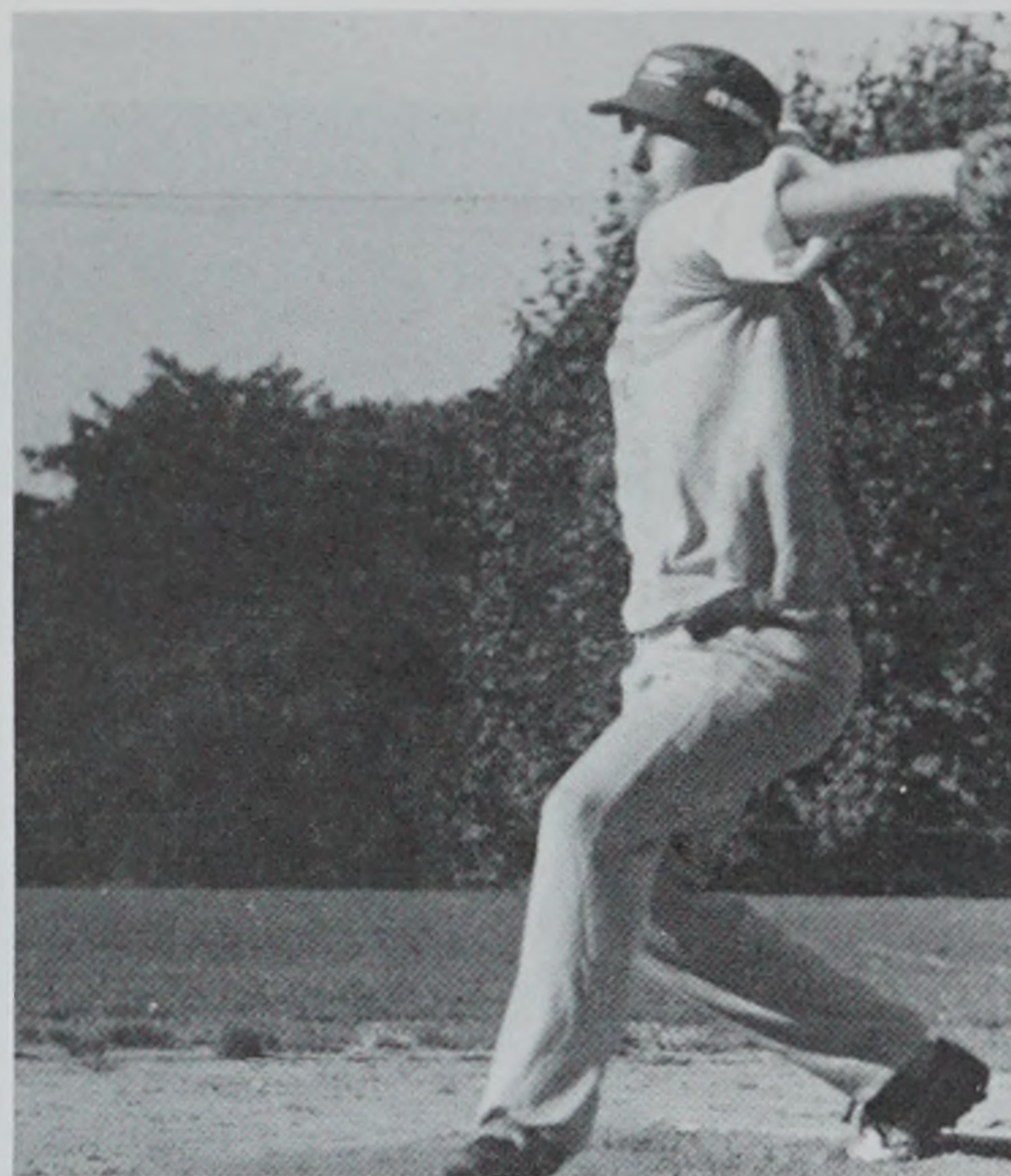


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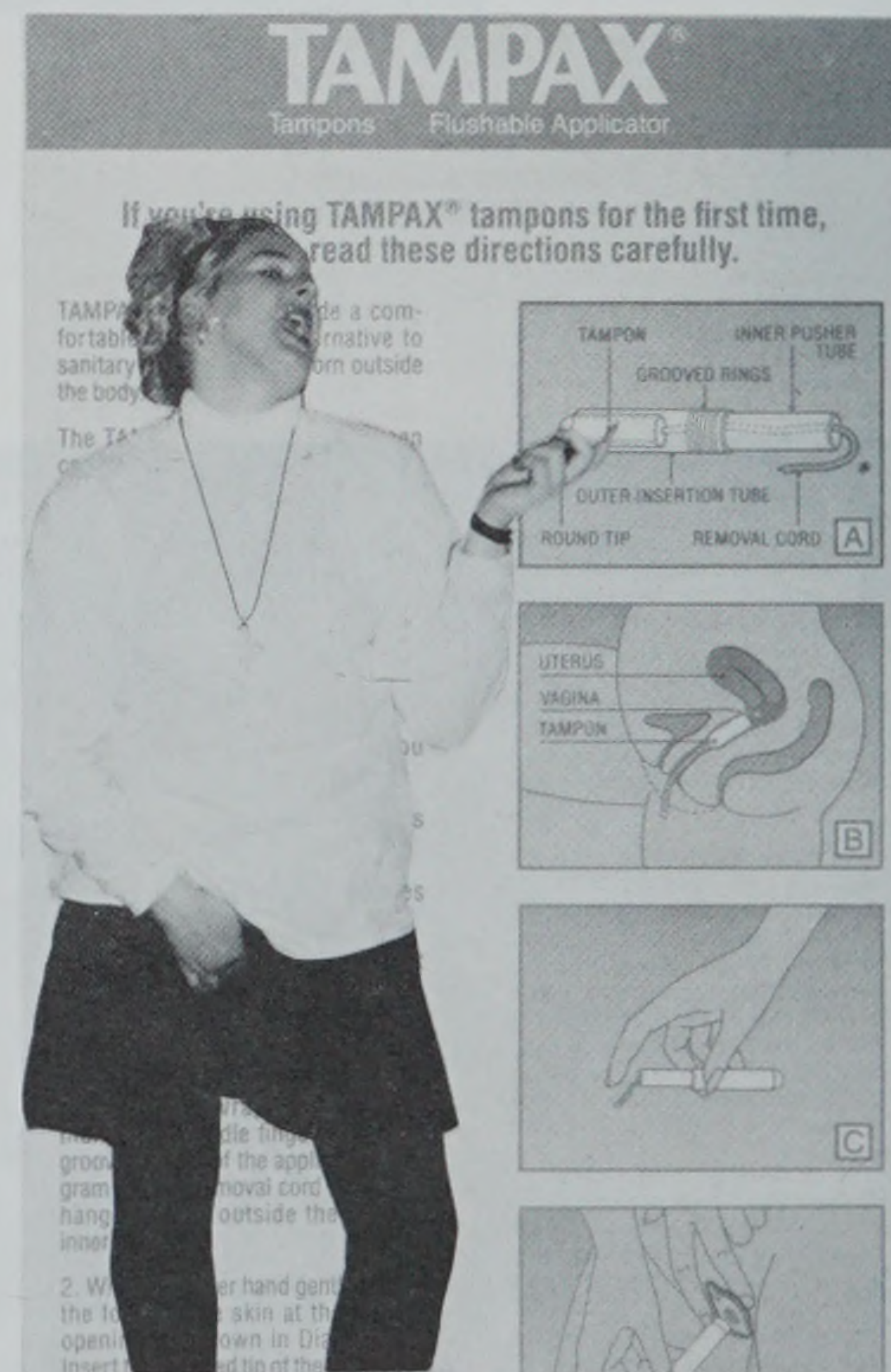






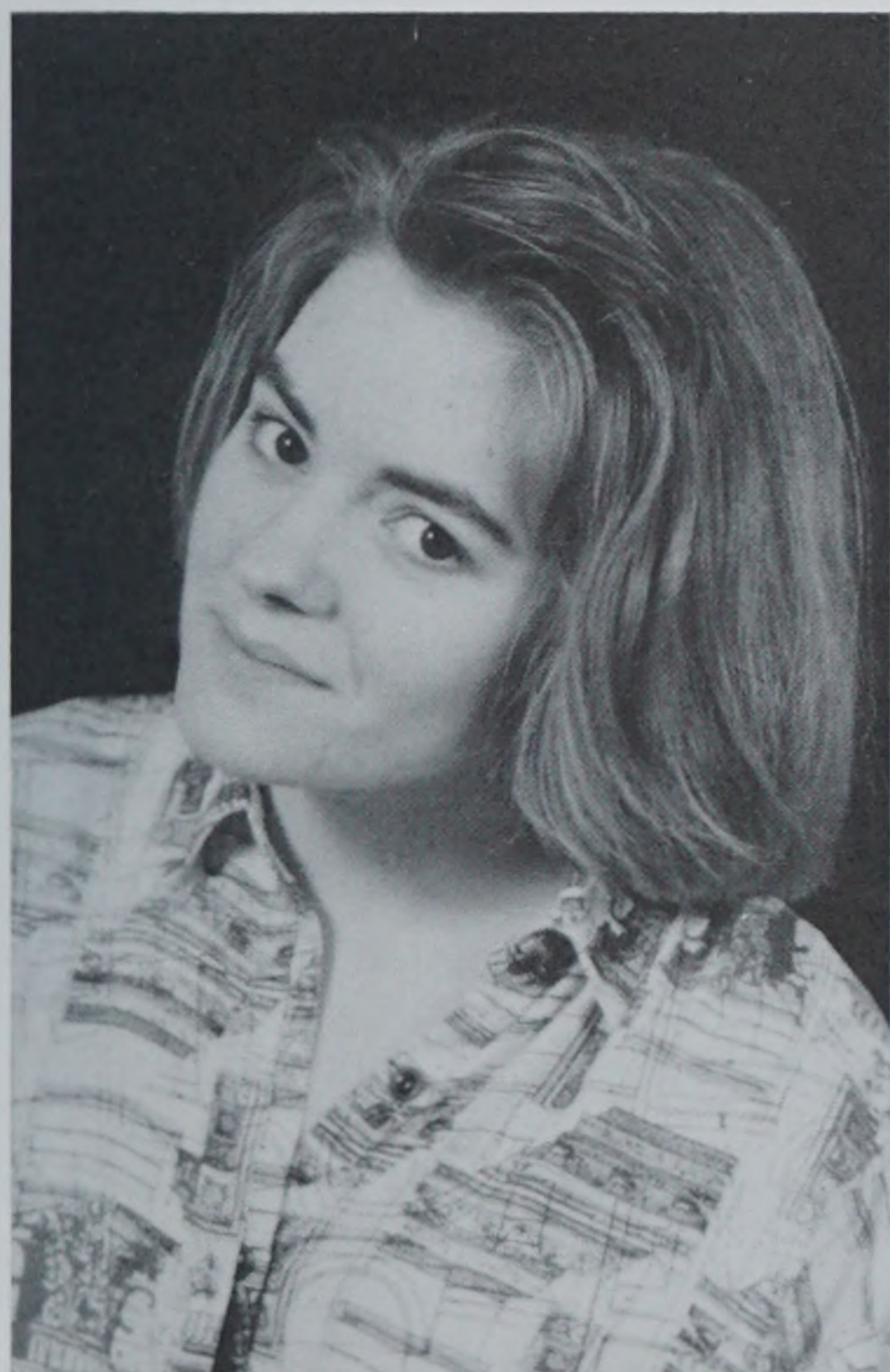


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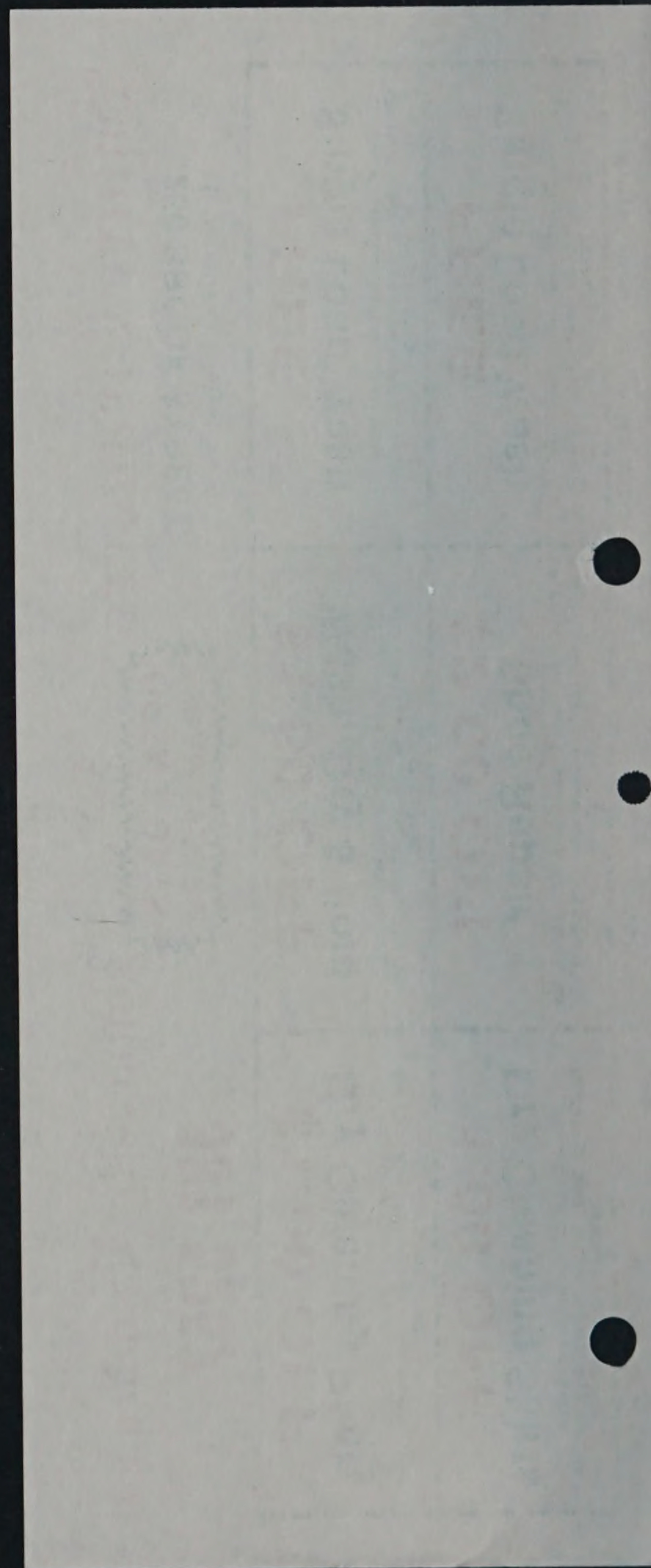
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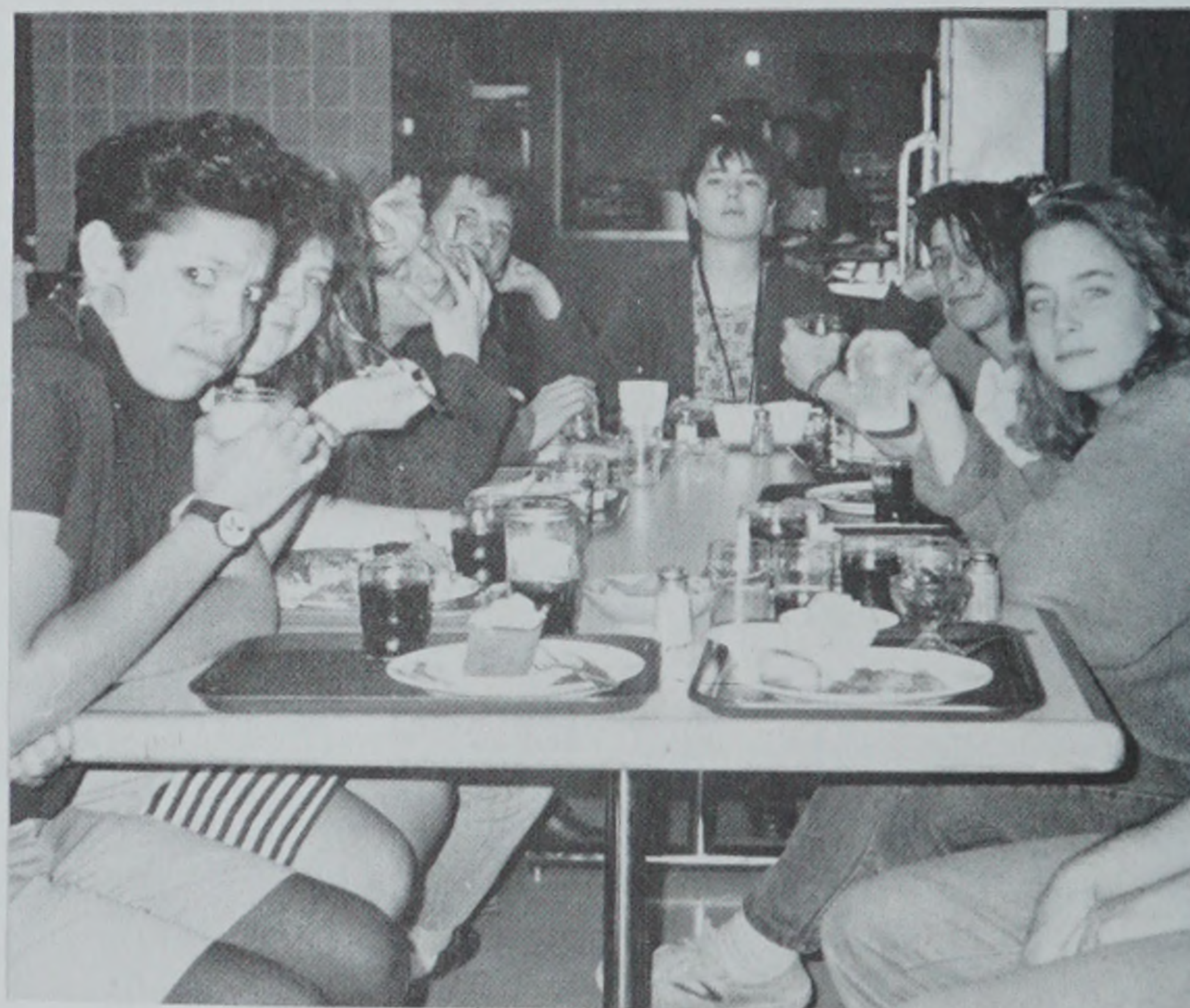
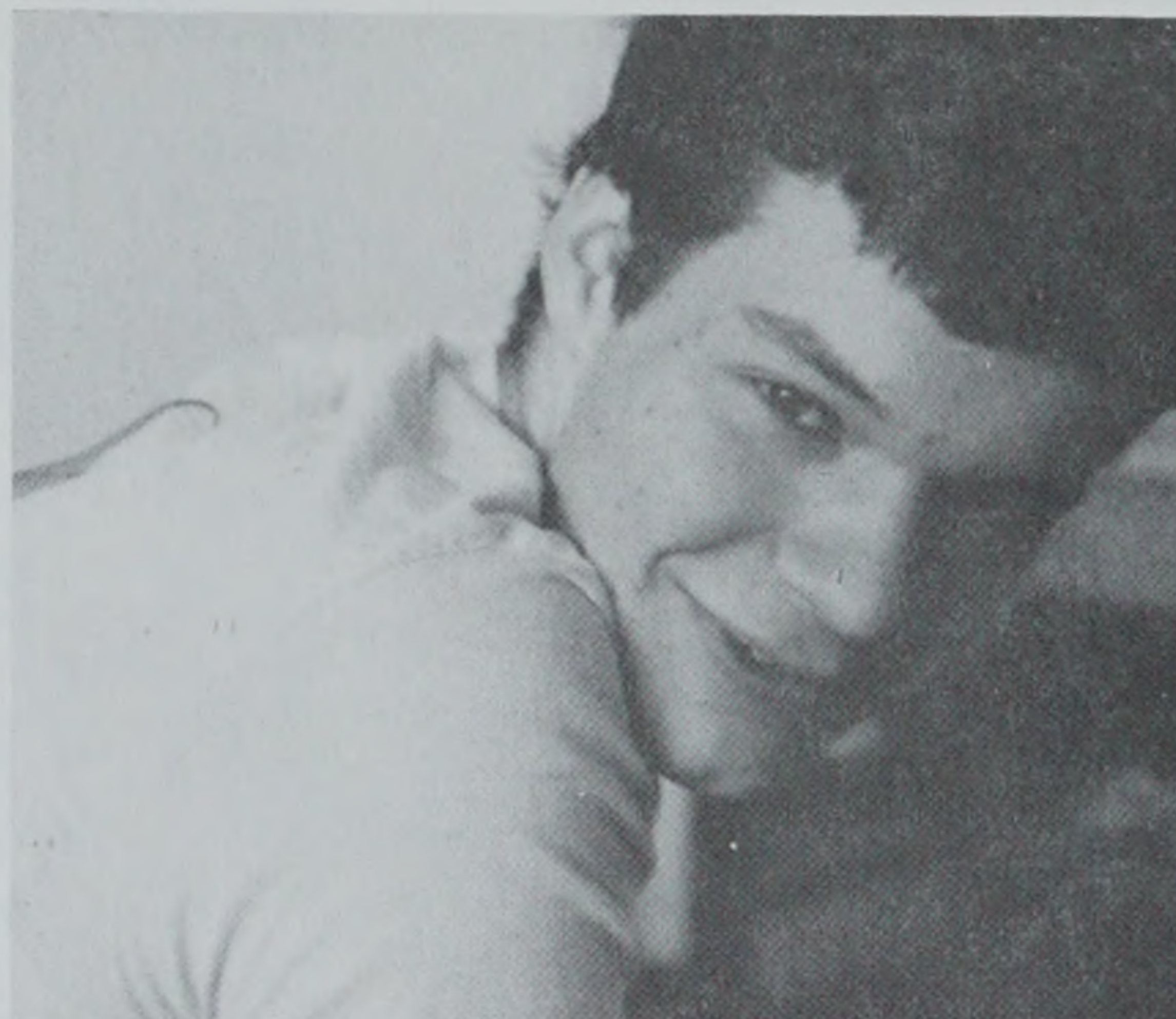


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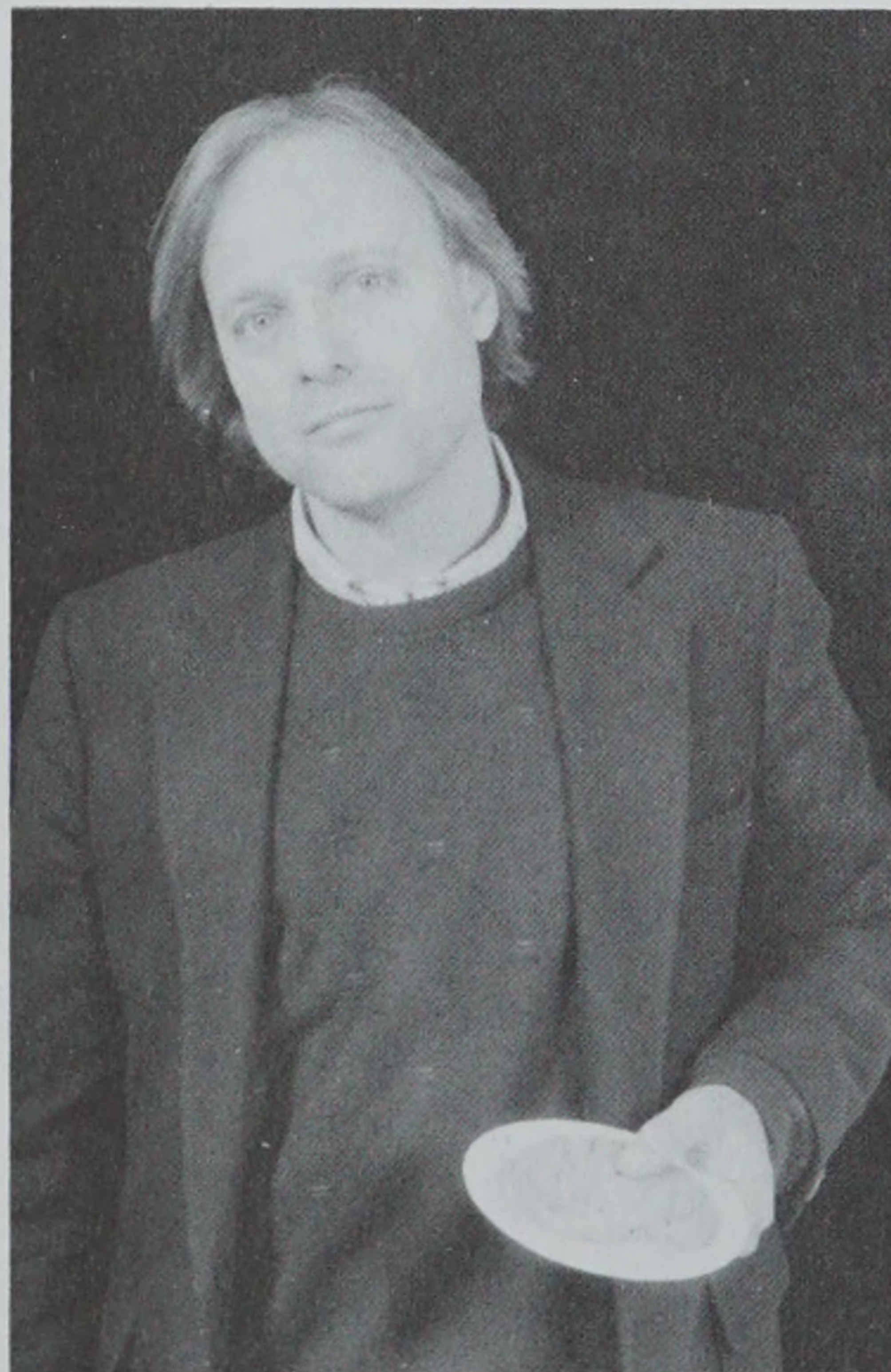


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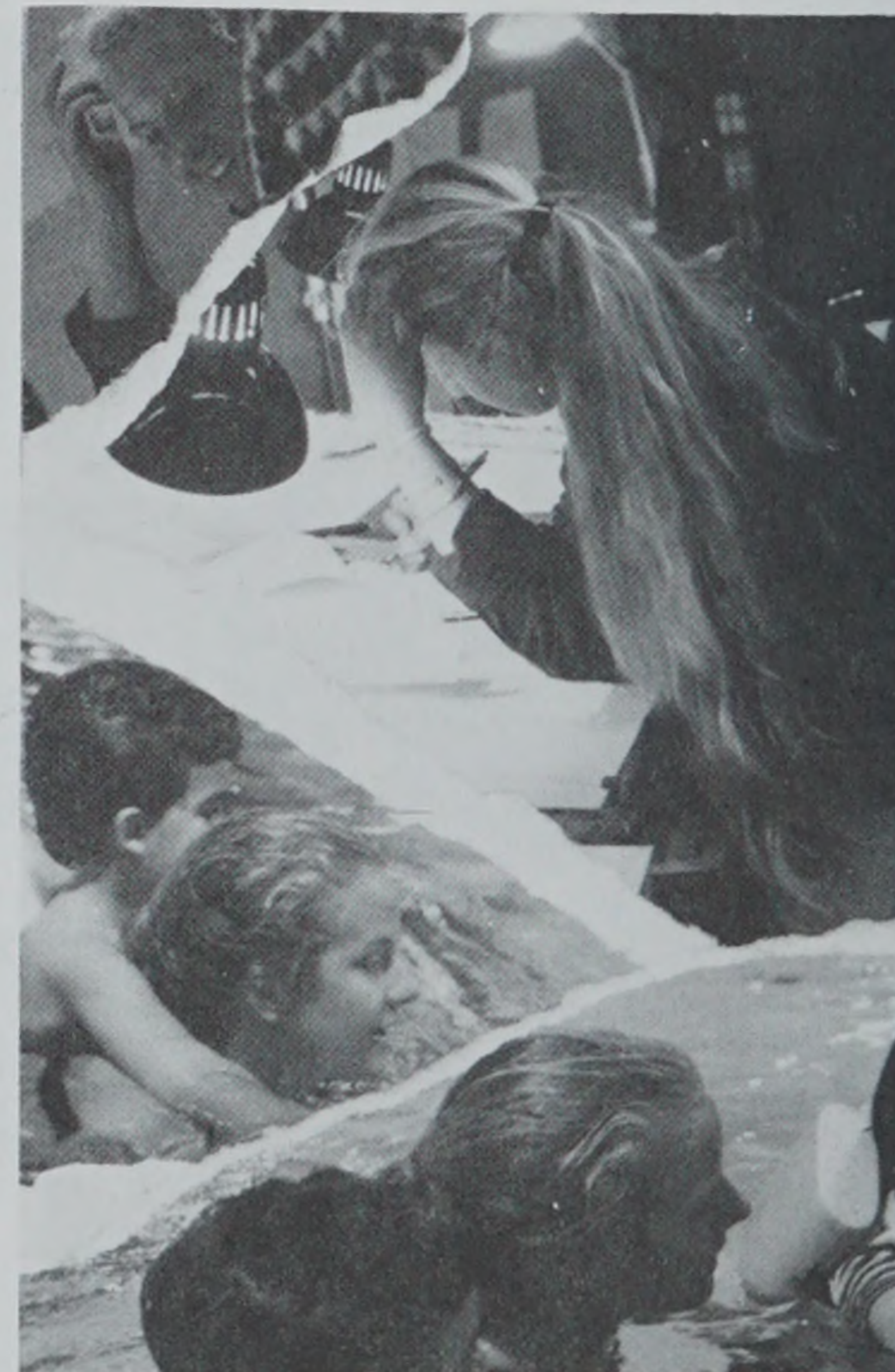


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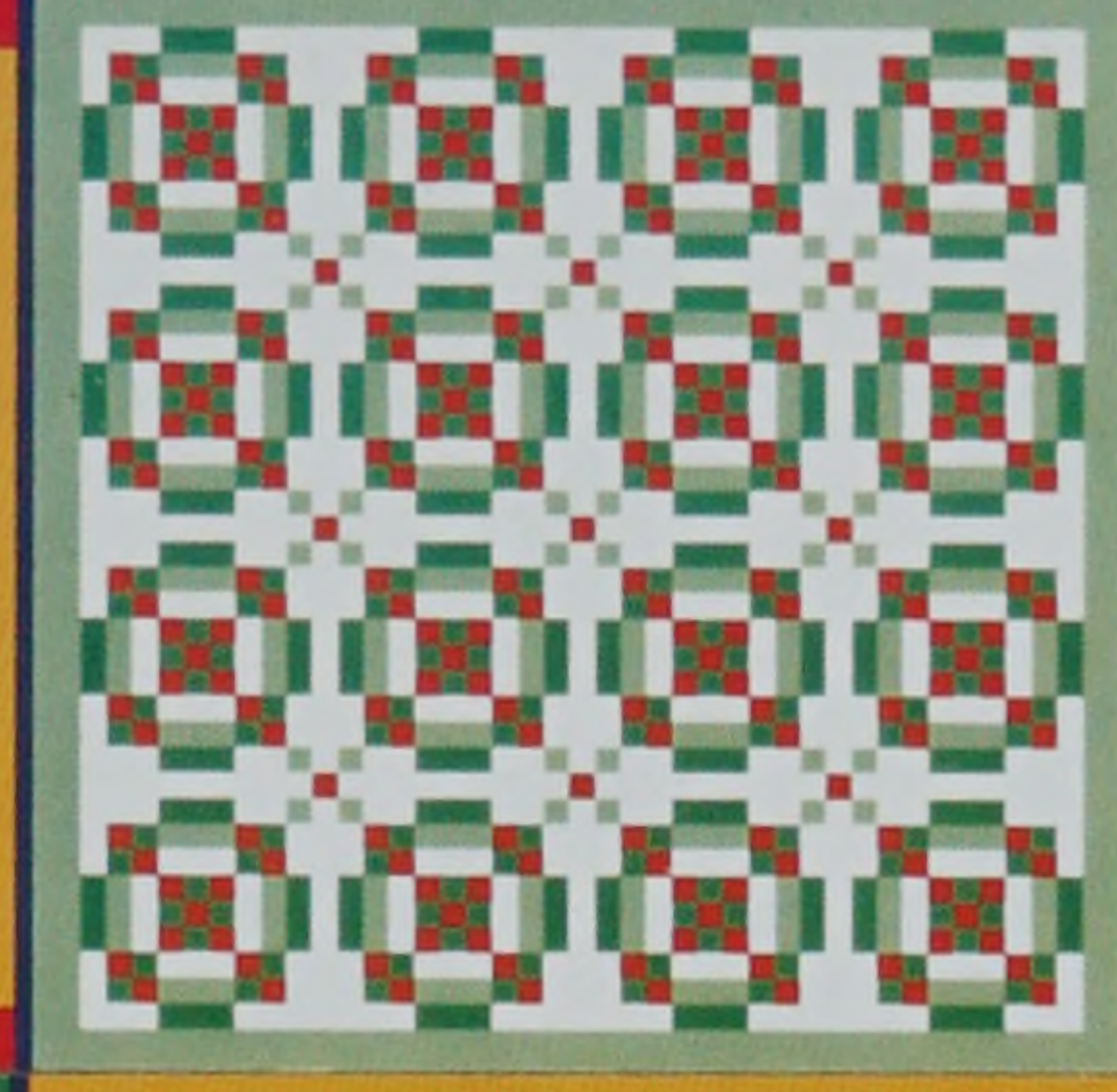
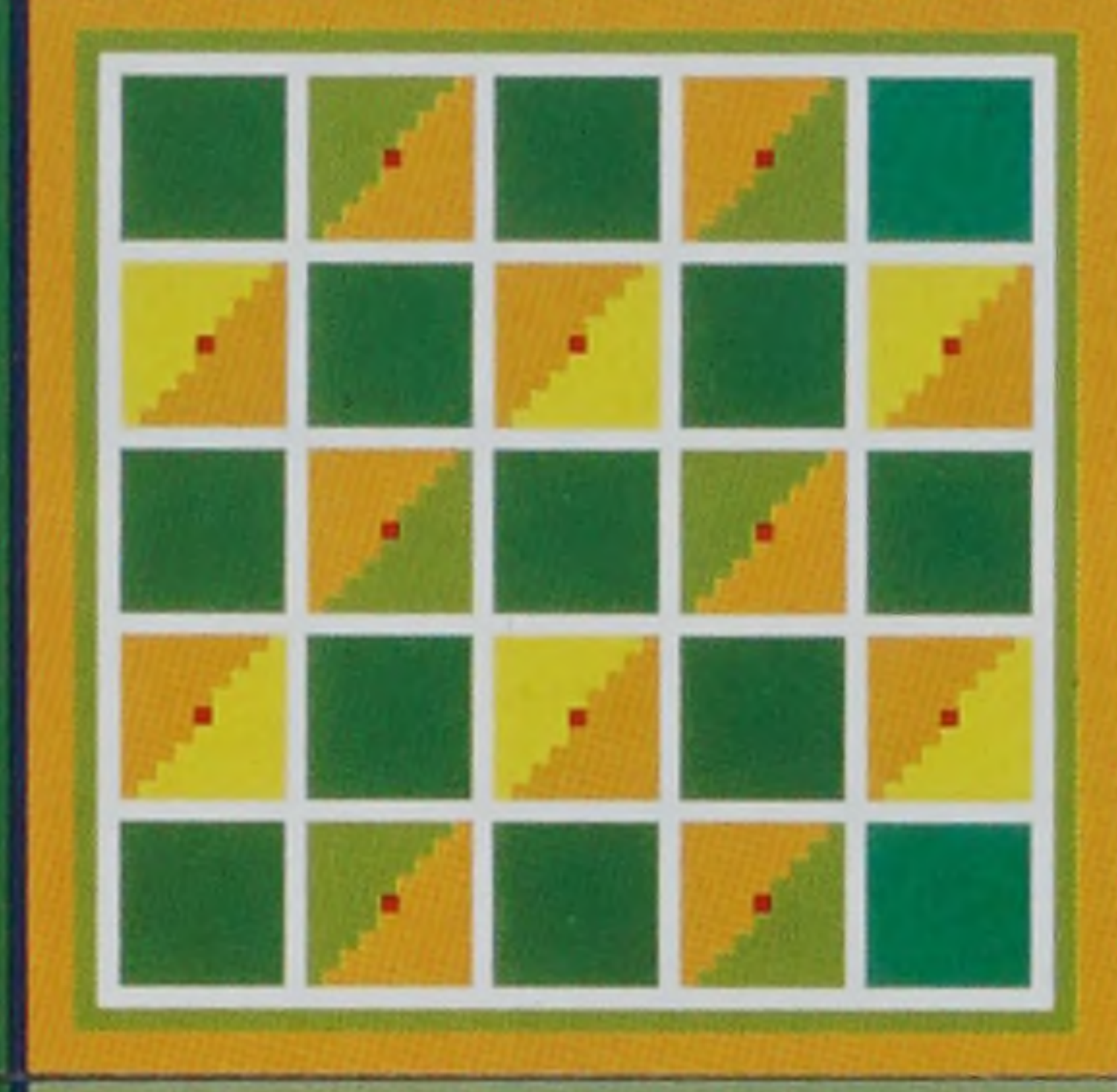
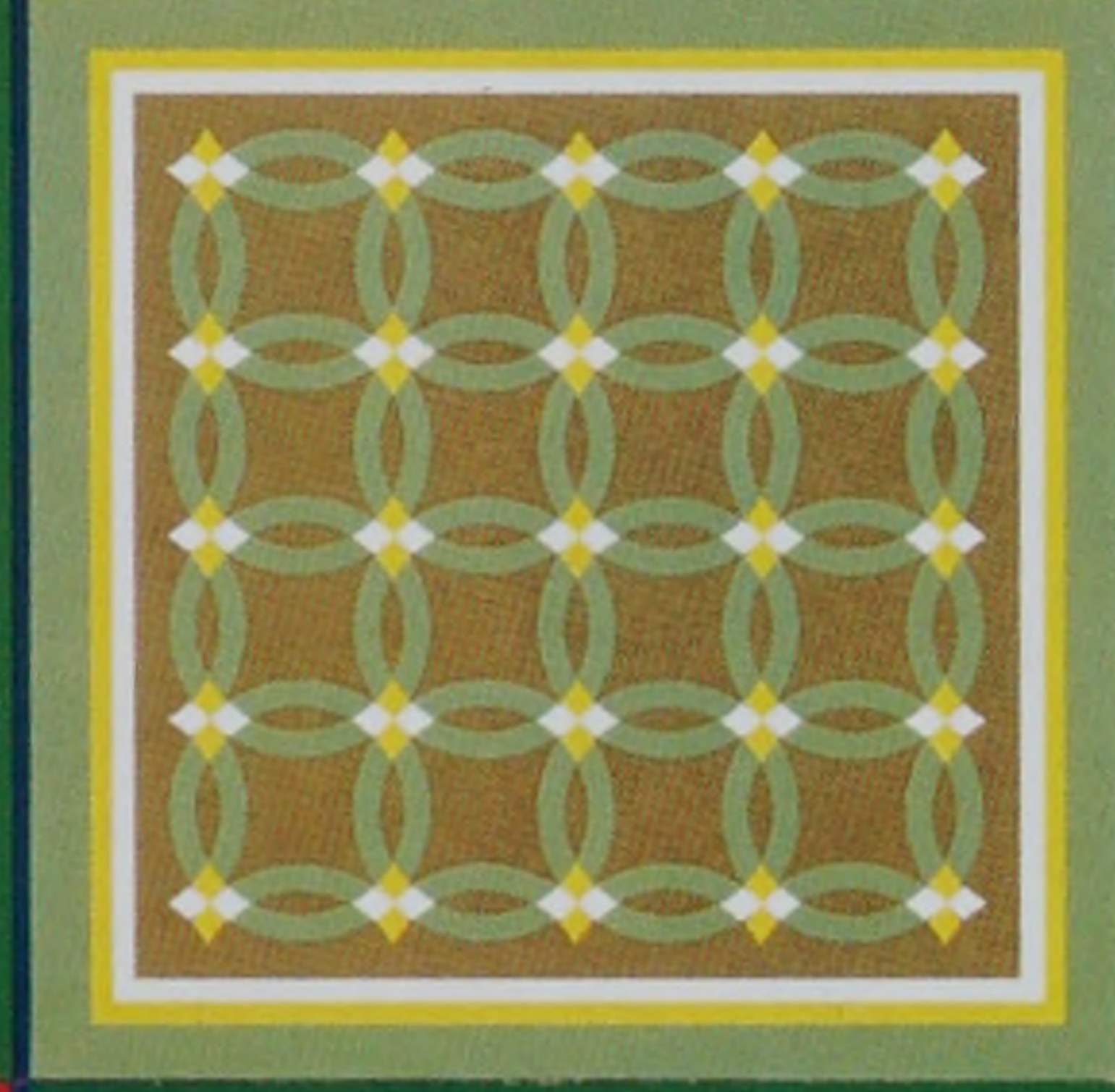
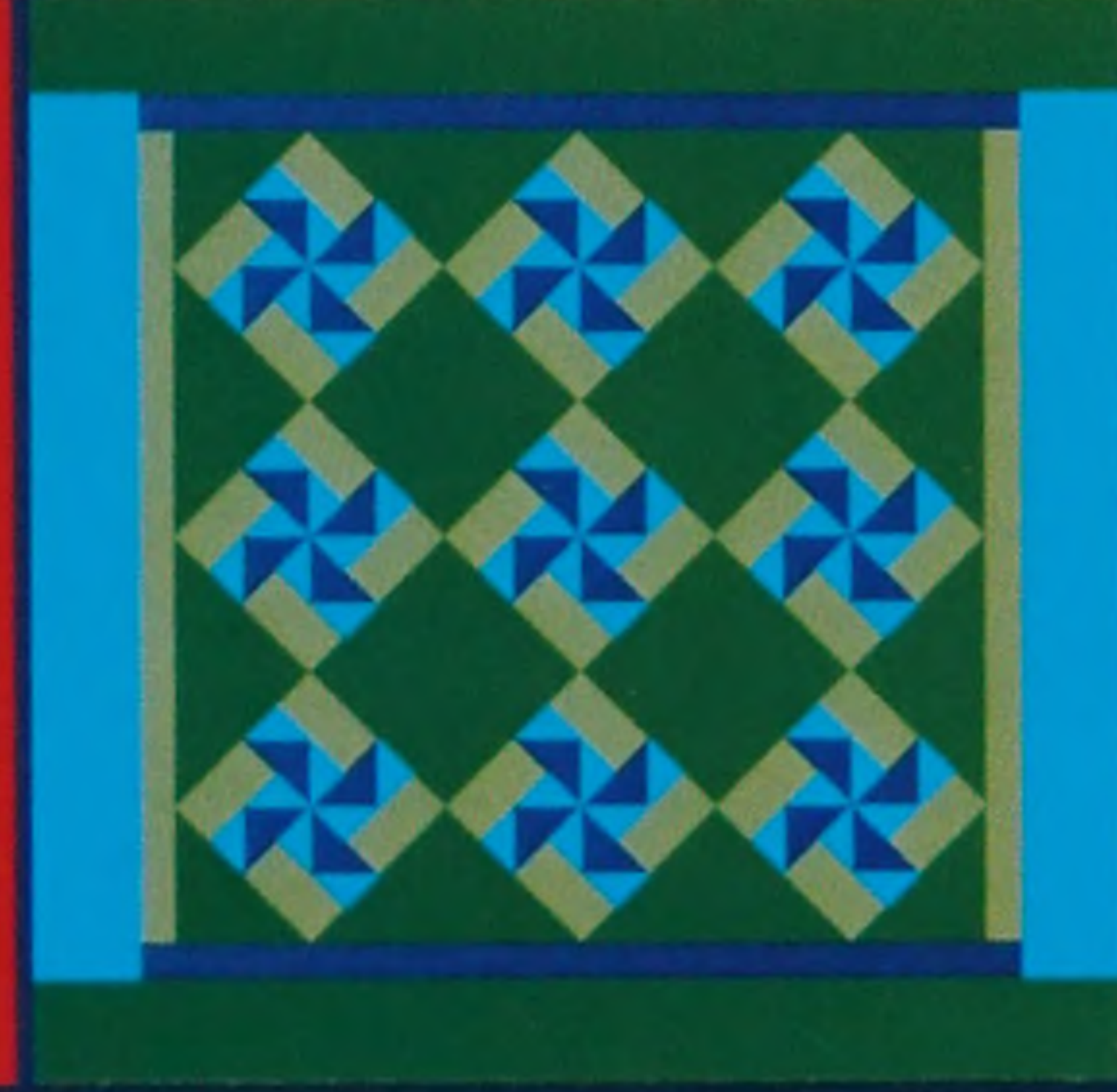
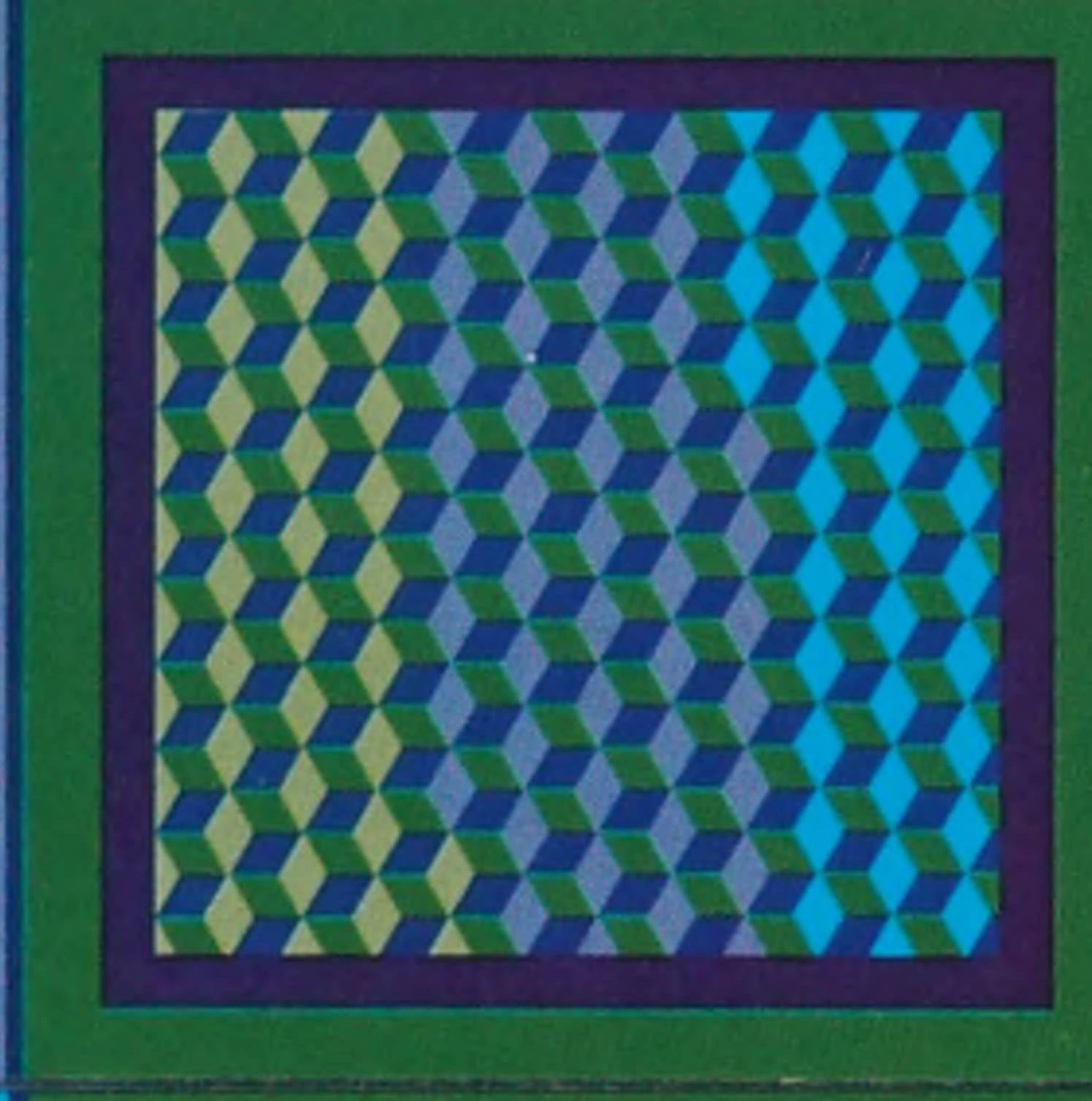
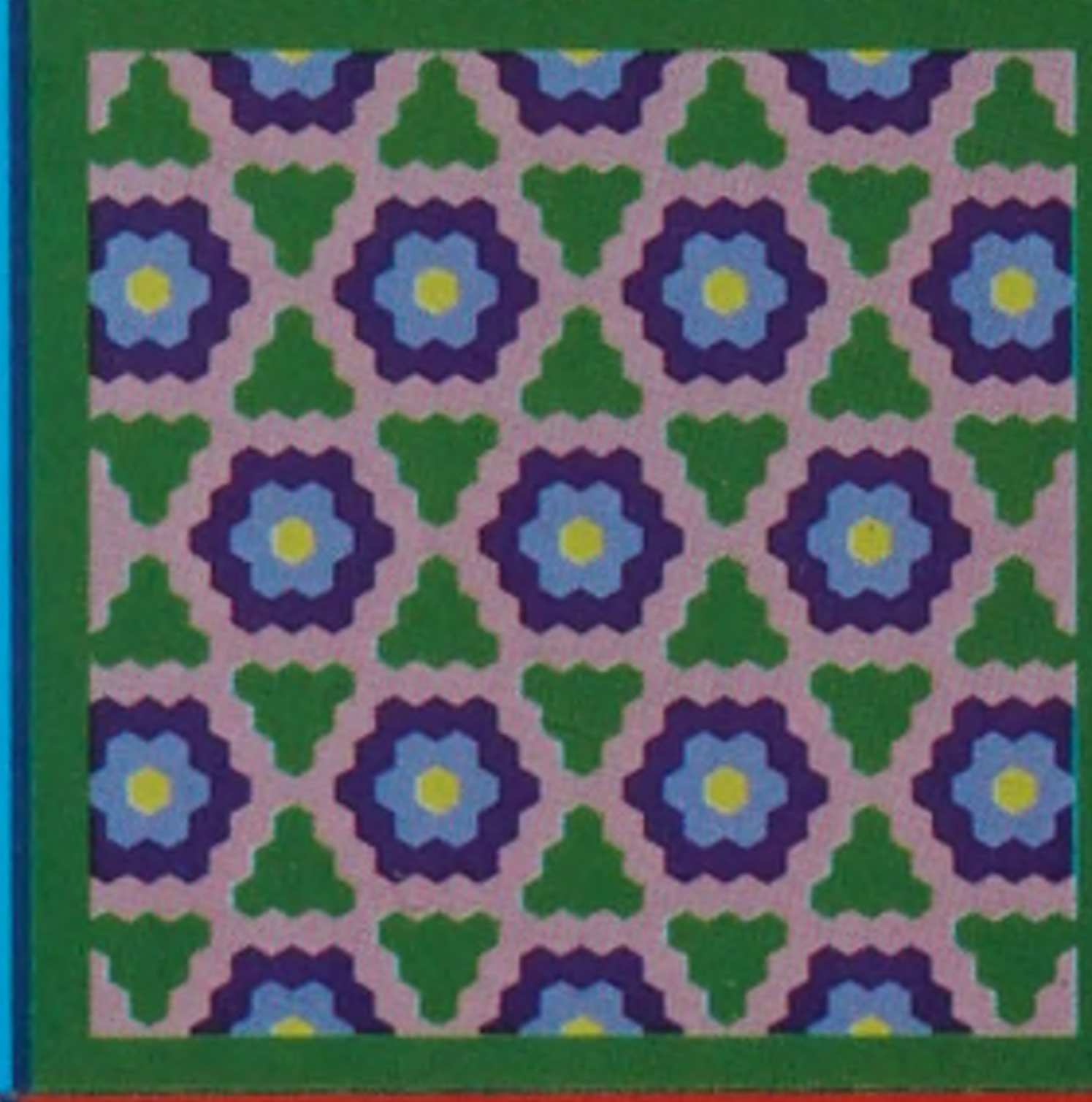
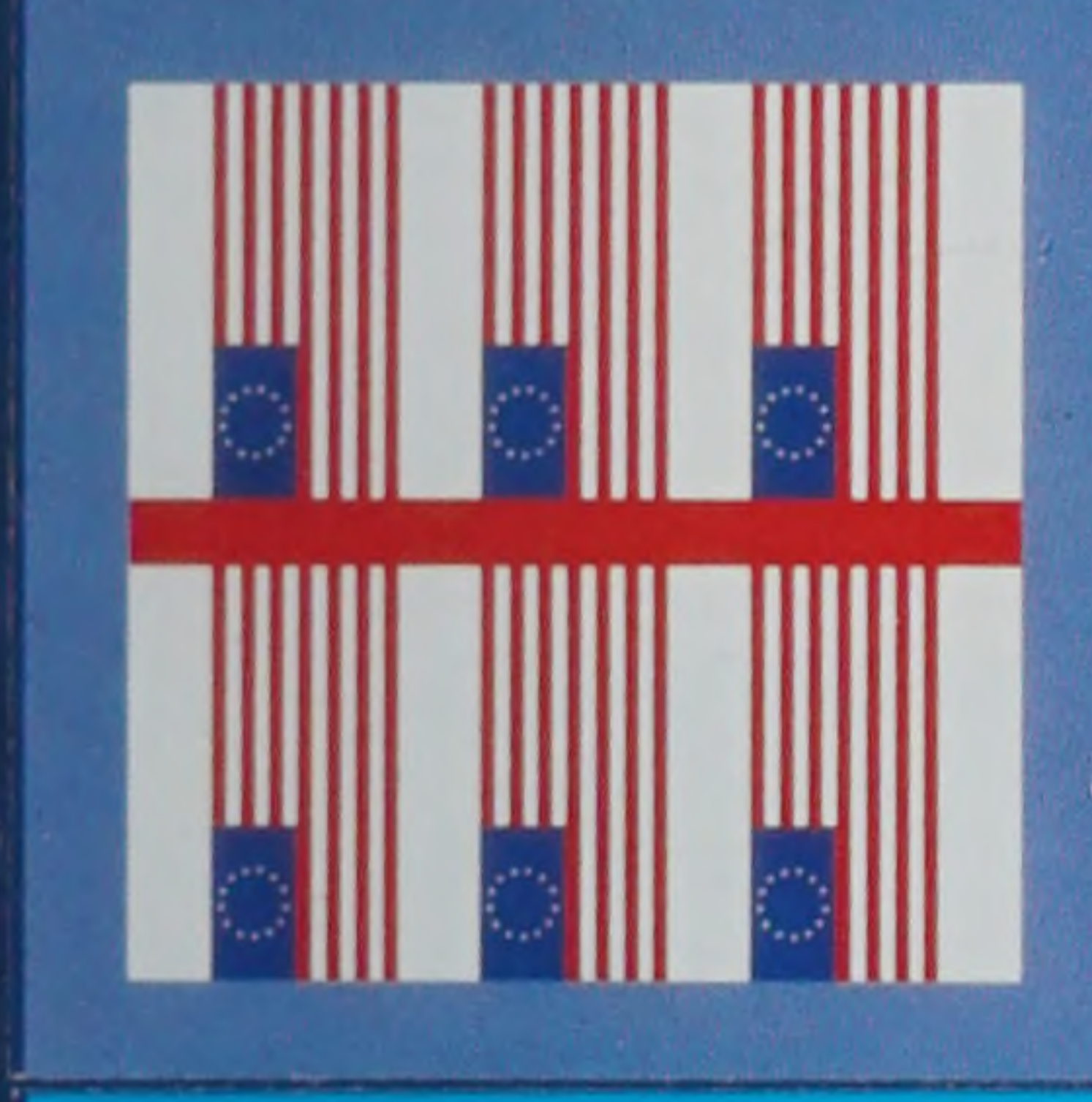
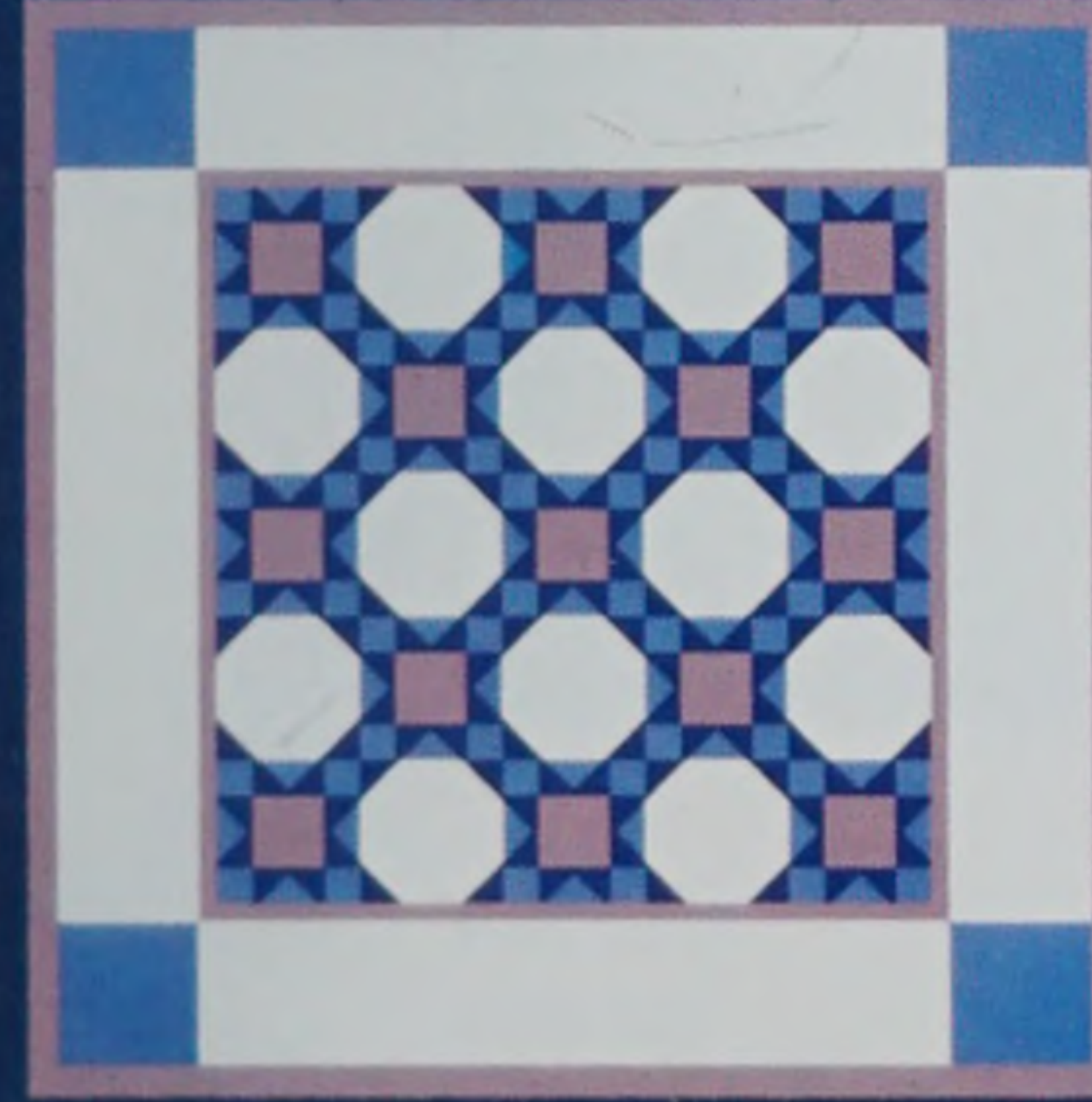


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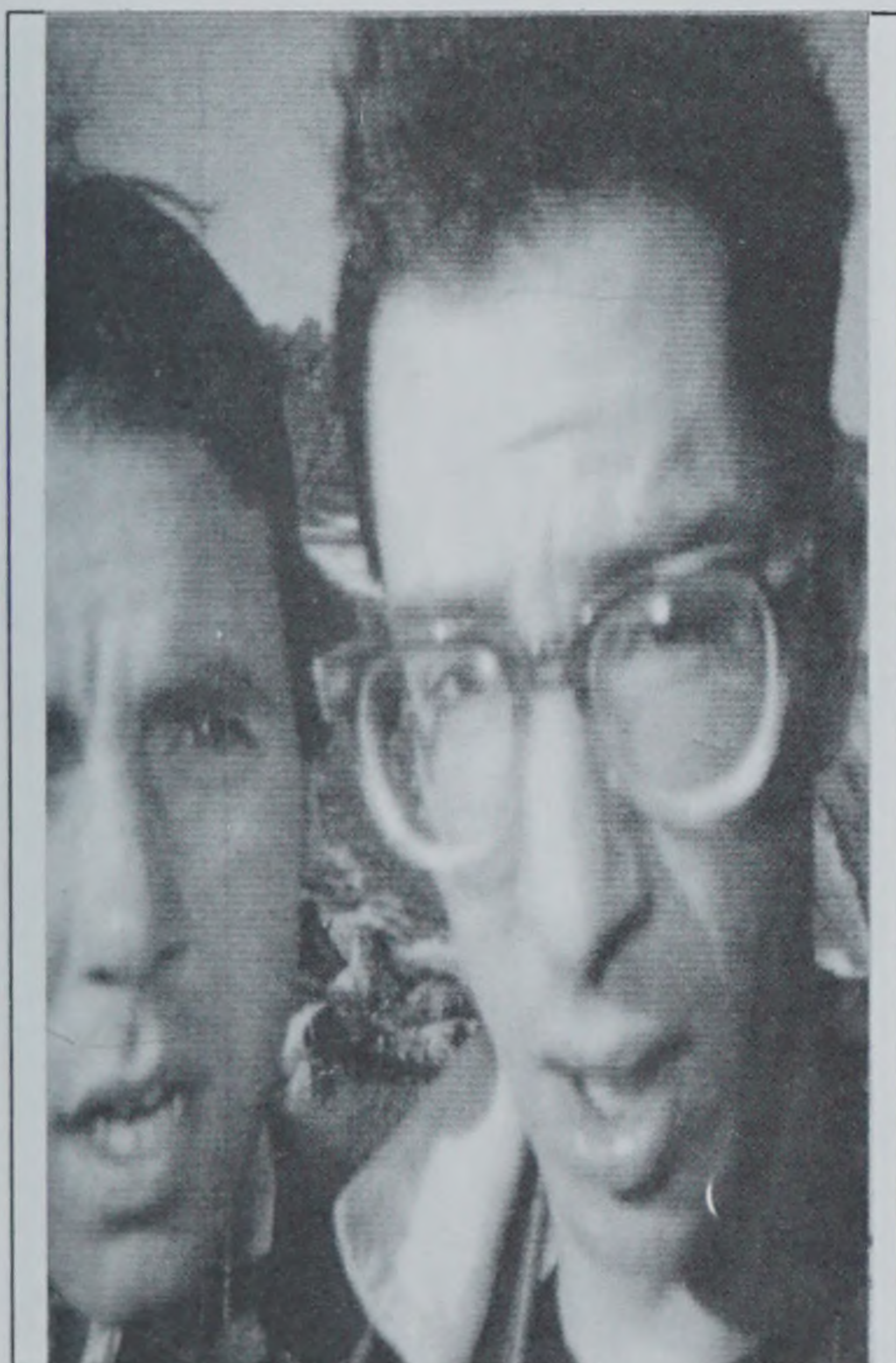
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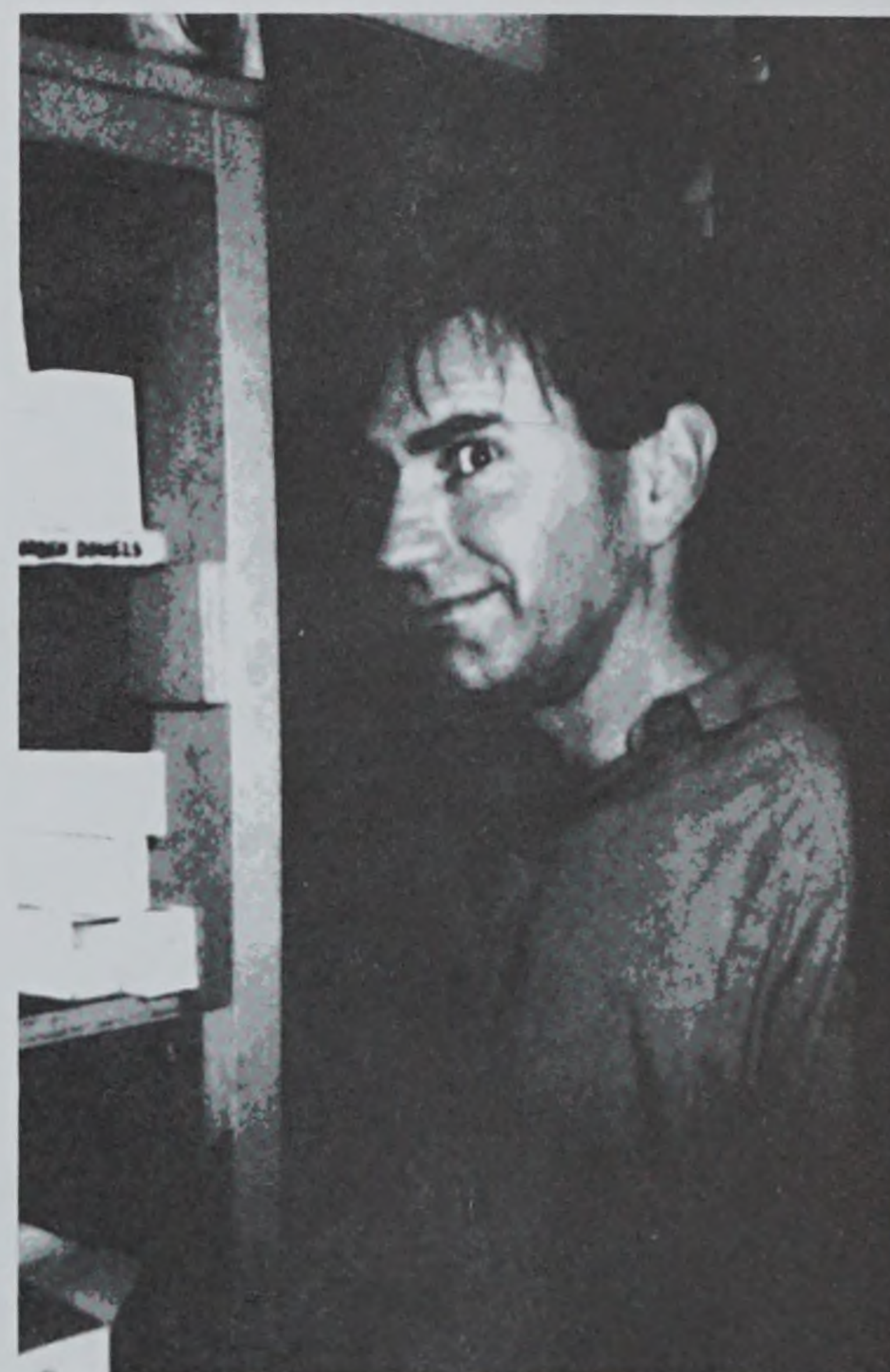








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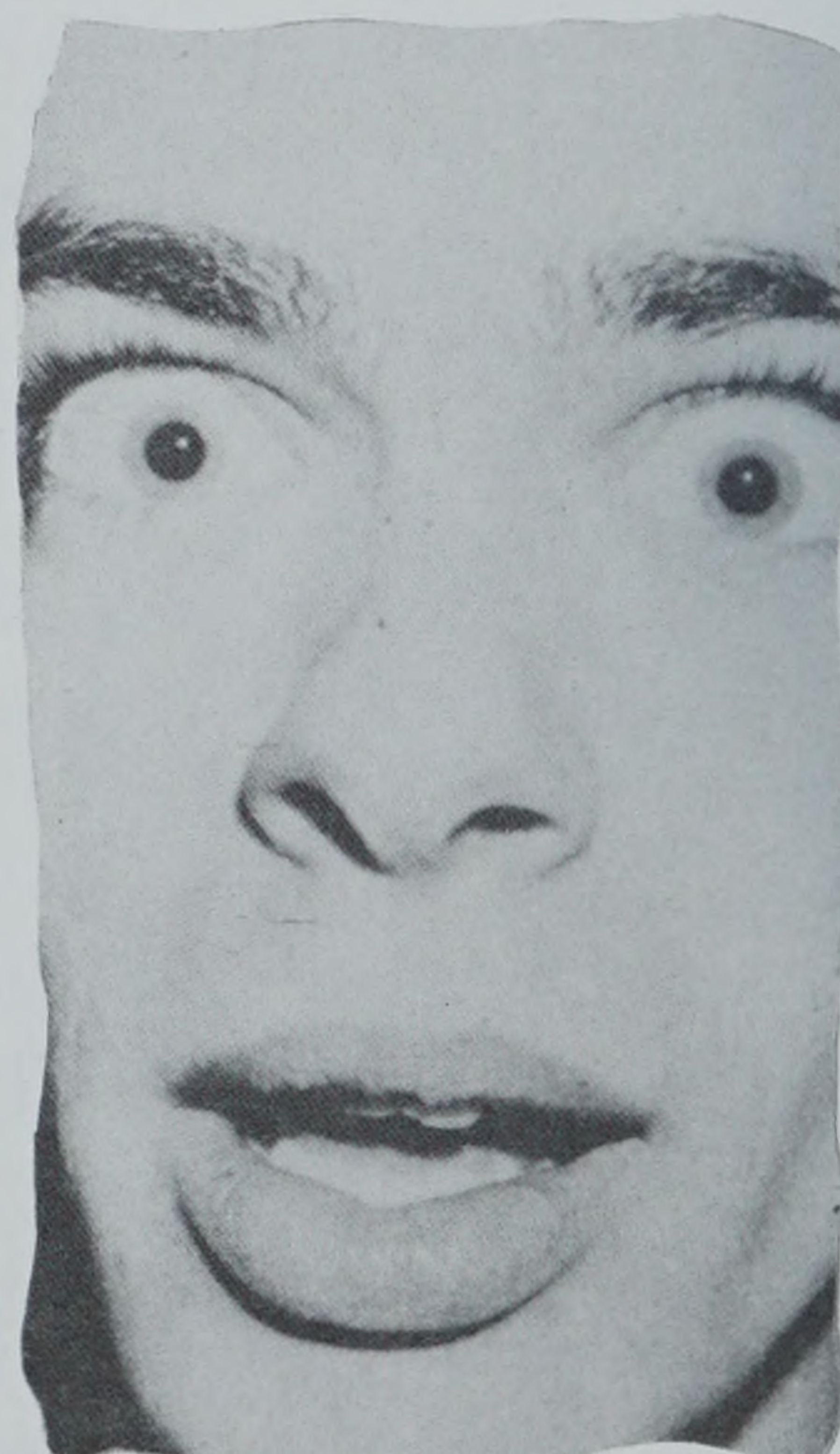


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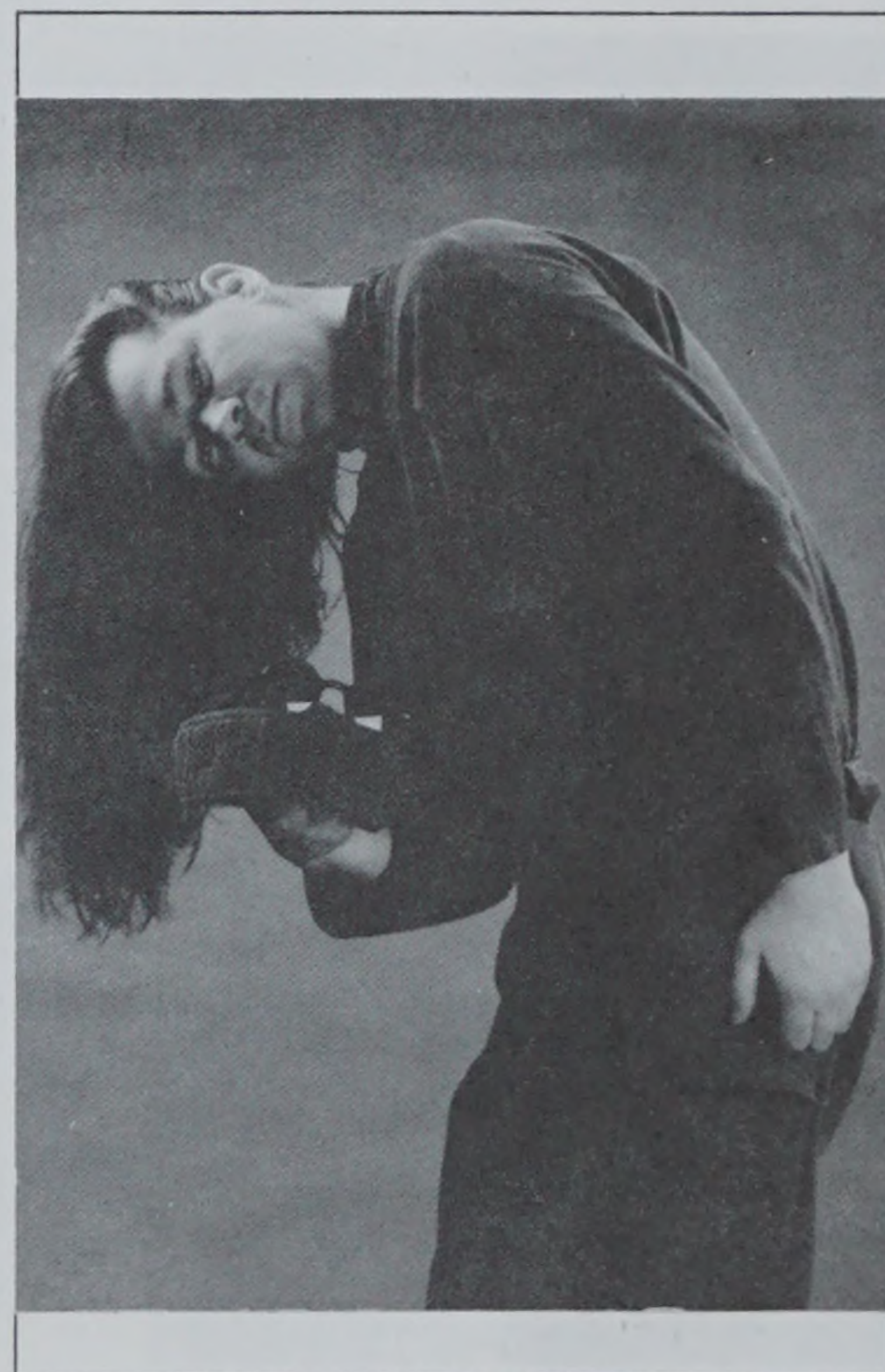


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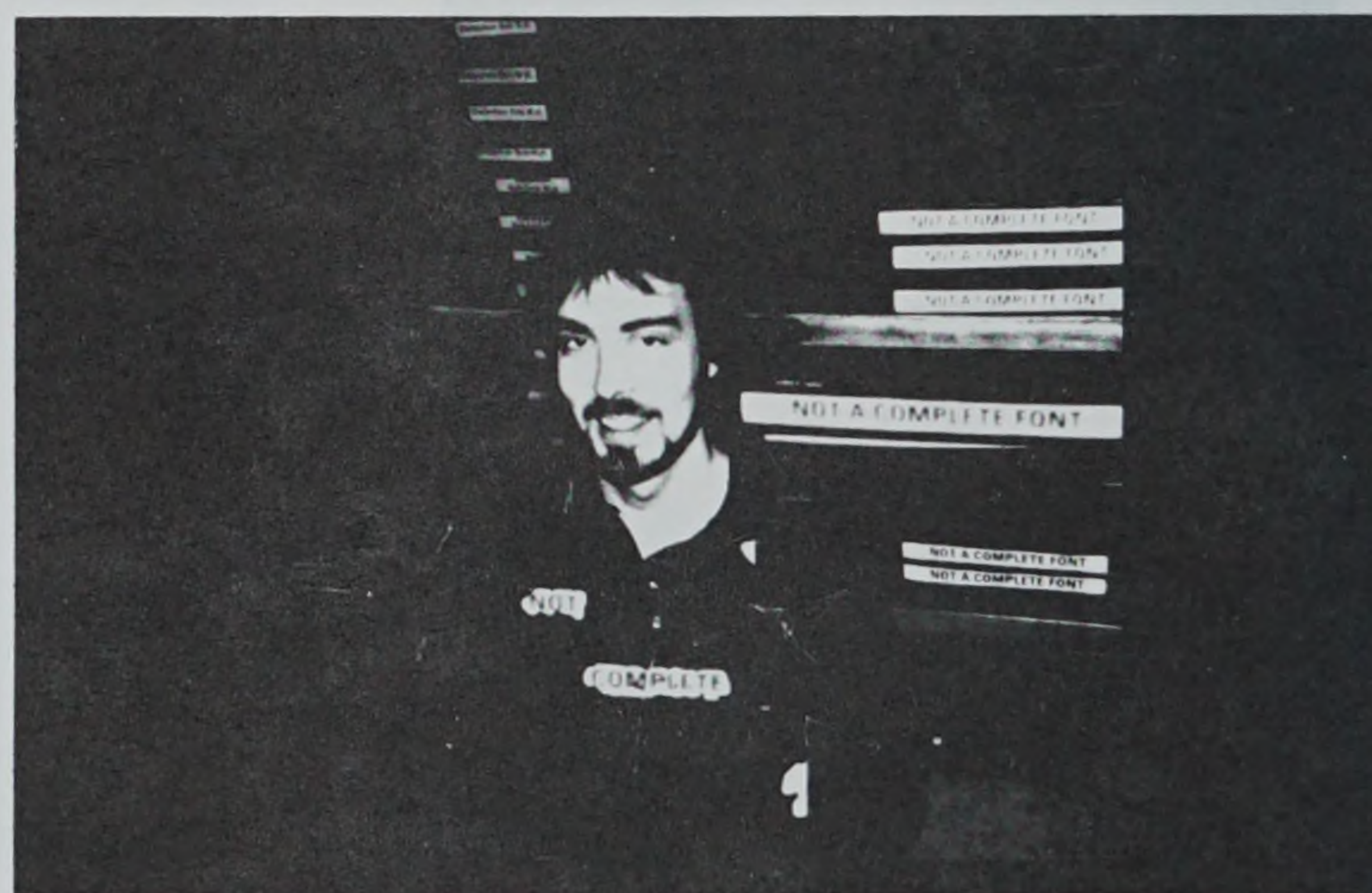


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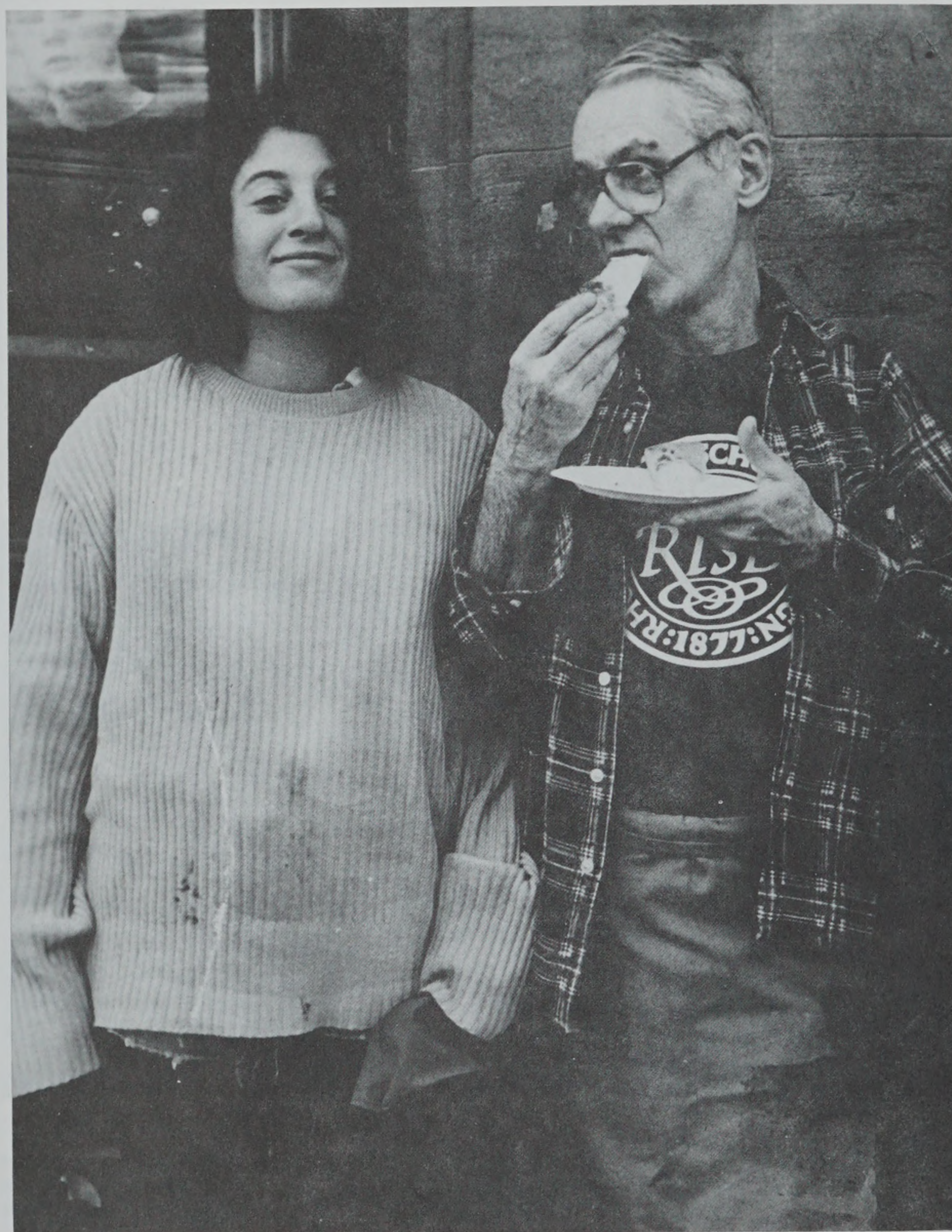


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A delicious meal rolled in a pita with special sauce, swiss cheese, lettuce, tomatos, carrots and alfalfa sprouts.

	<u>Baby</u>	<u>Regular</u>	Ask about our "DAILY SPECIALS"
Vegetable	2.37	2.95	
Turkey	2.90	3.70	<u>TEXAS CHILI</u> :
Guacamole	3.25	4.00	served w/ sour cream-cheddar-
Tuna Salad	2.85	3.67	and pita <u>sm</u> <u>lg</u> 2.25/2.75
Curried Chicken	2.90	3.70	
Chicken Salad	2.85	3.67	<u>Beverages</u> :
Hummus	2.70	3.50	Soda-Can .80 Coke, Diet Coke Sprite, Diet 7up
Seafood Salad	2.90	3.70	<u>Very Fine</u> .75 juices
Roast Beef	2.90	3.70	
Ham	2.85	3.67	Milk skim/regular .65
Chicken Cutlet	2.90	3.70	

And now available !... Slim Fast and Dynatrim. 1.40  
For the dieter on the go.....

## Sinful Desserts

Cocoa Cake 1.37  
Fudge-Butter Cream-German

Brownies 1.37  
"Hello Dollies"  
"Congo"  
"Cream Cheese"  
Carrot Cake .75

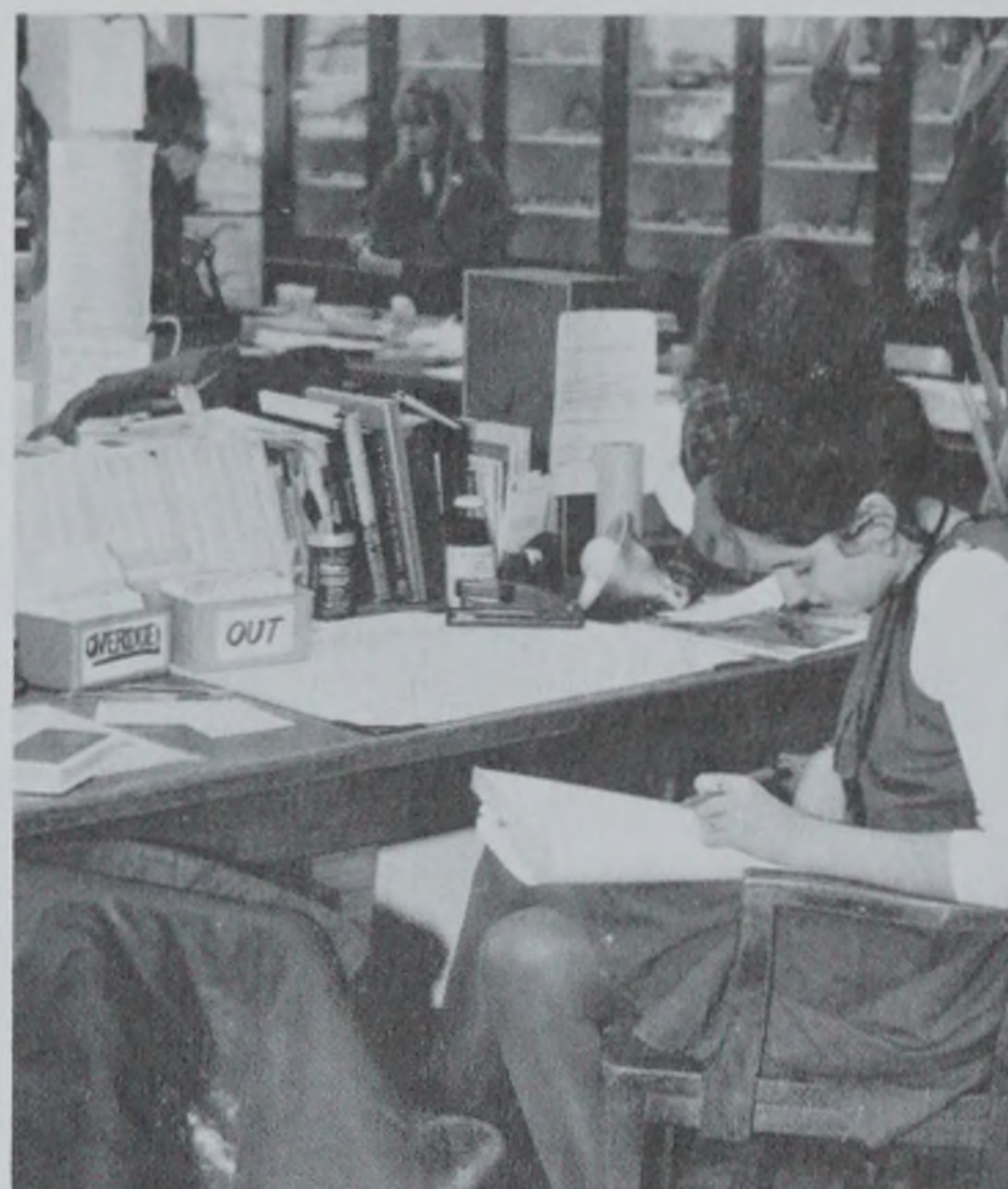
We also make Birthday Cakes  
and Pastry Trays.

All of our Pastries are  
baked in our kitchen daily!

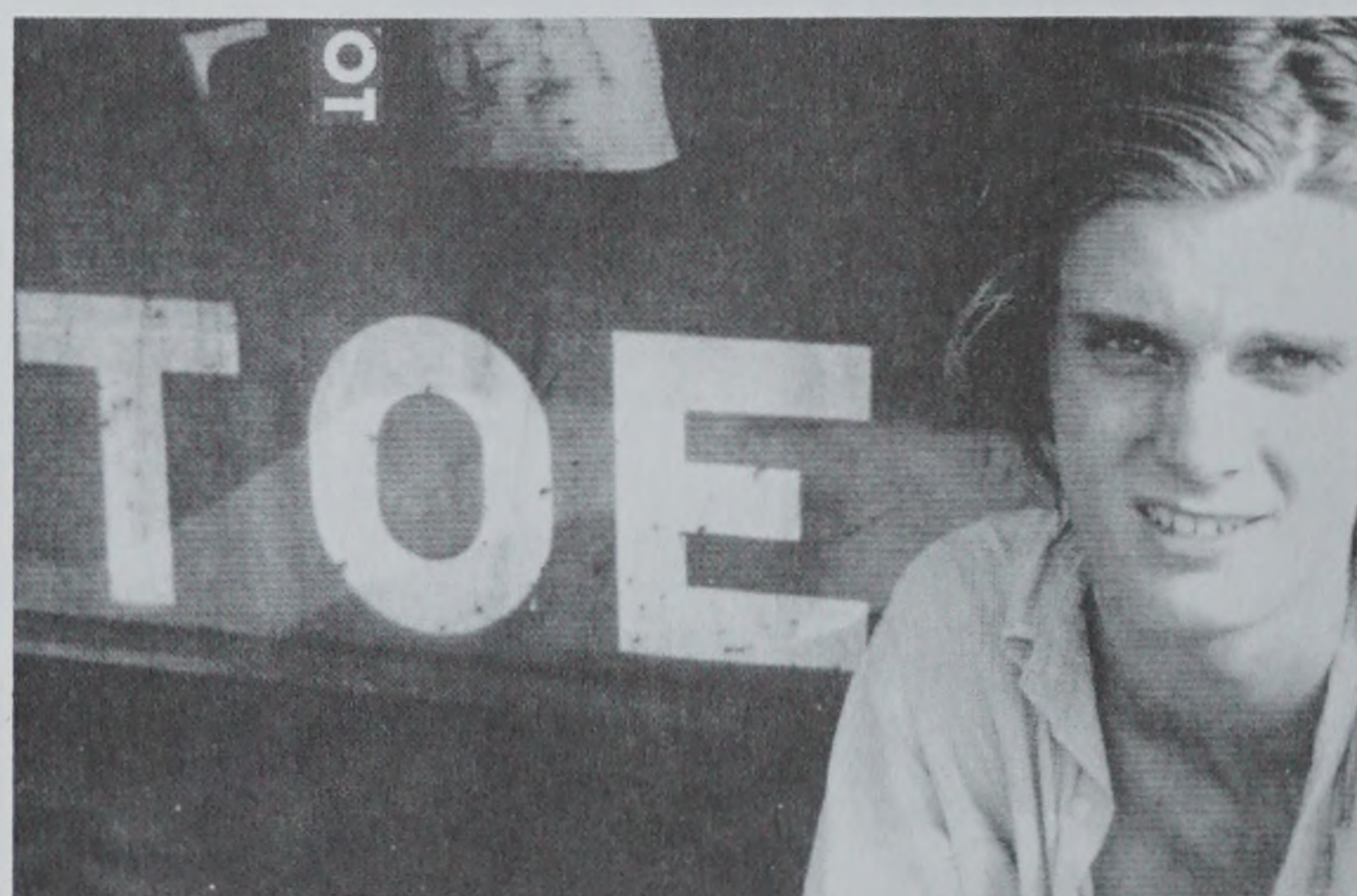






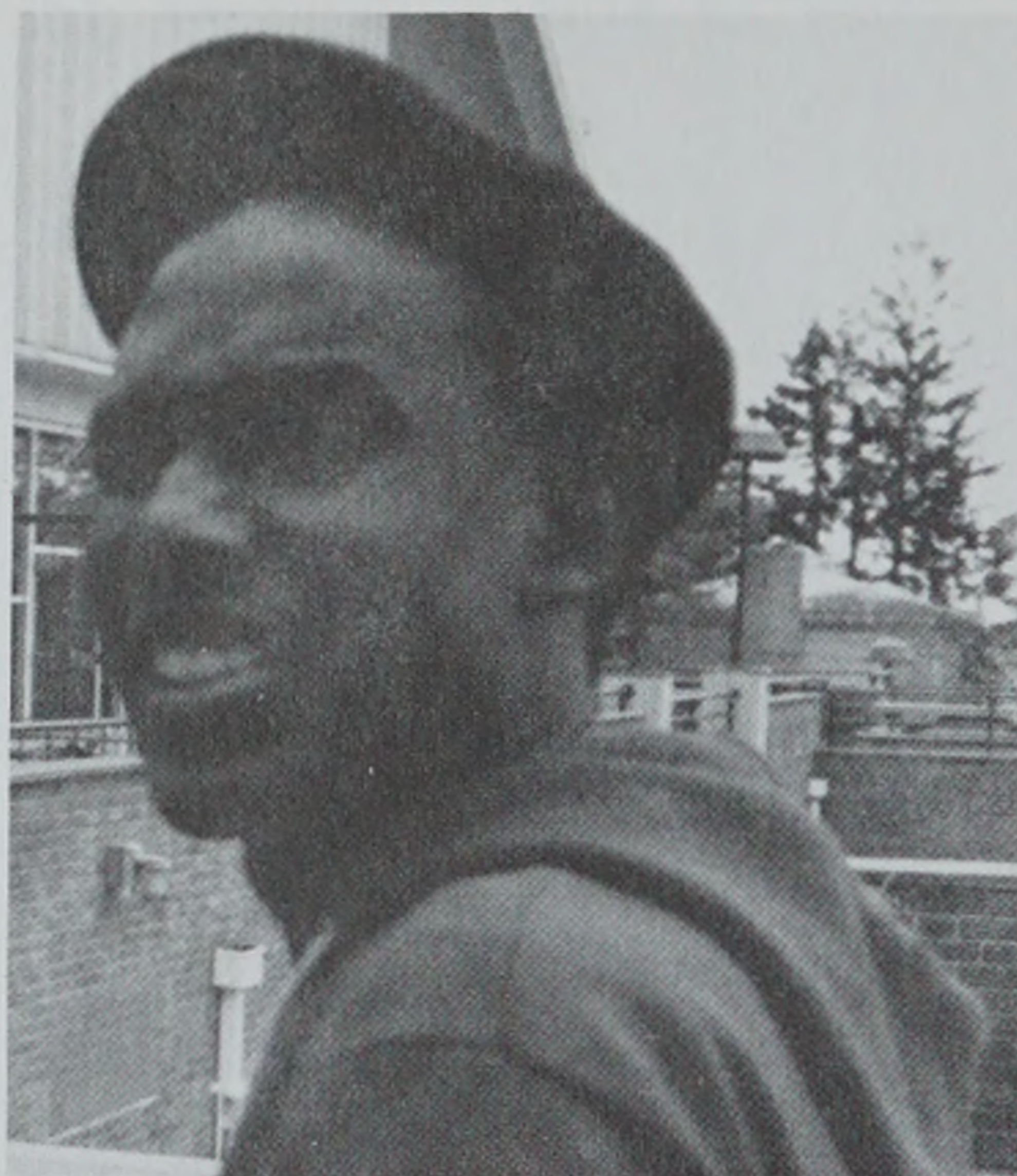


Brian Wildeman  
Painting  
17405 Rimrock Drive  
Golden, CO 80401  
4.25.68



Otto Nolting Williams  
Industrial Design  
6601 River Road  
Richmond, VA 23229  
7.24.68

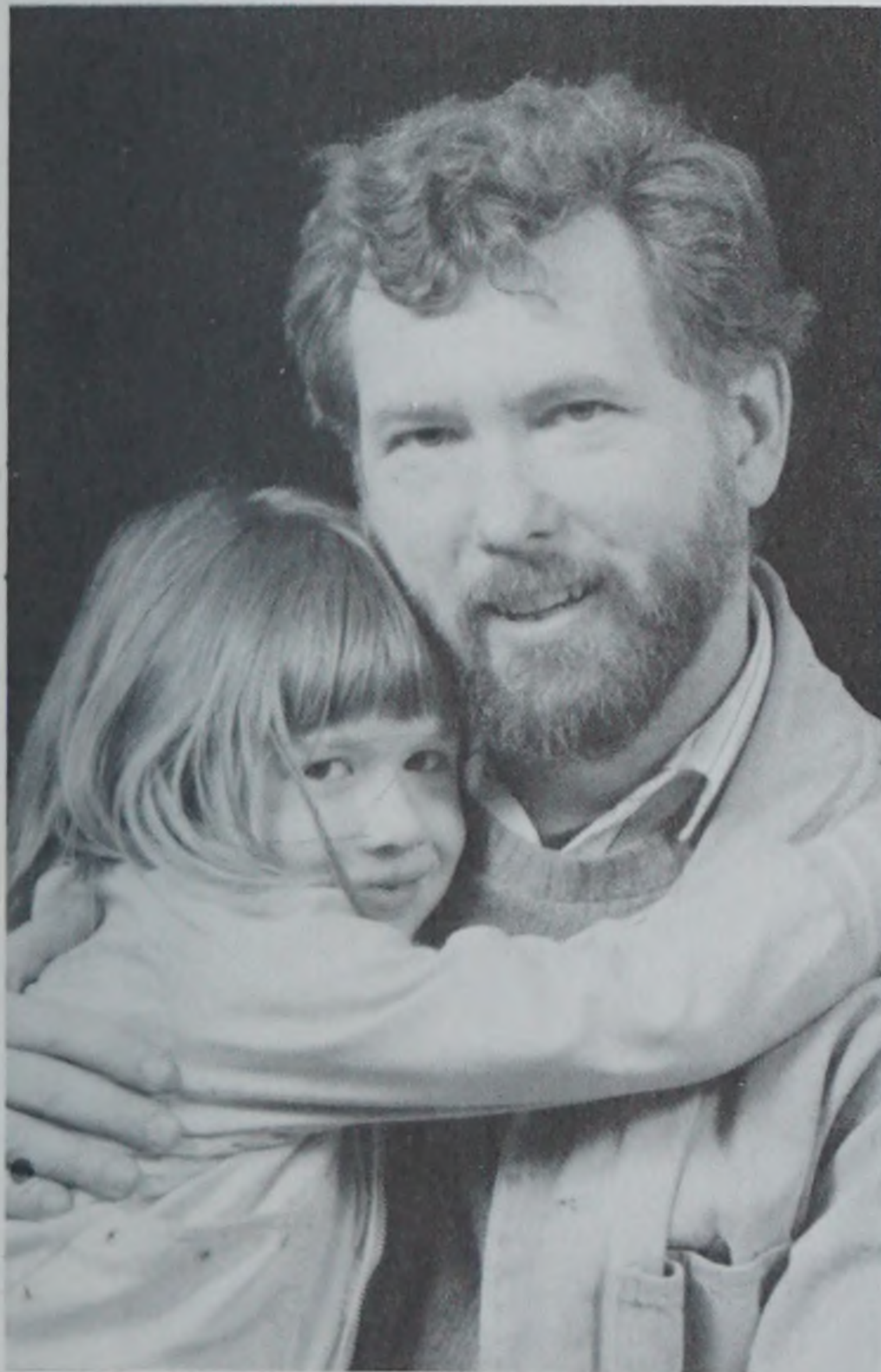




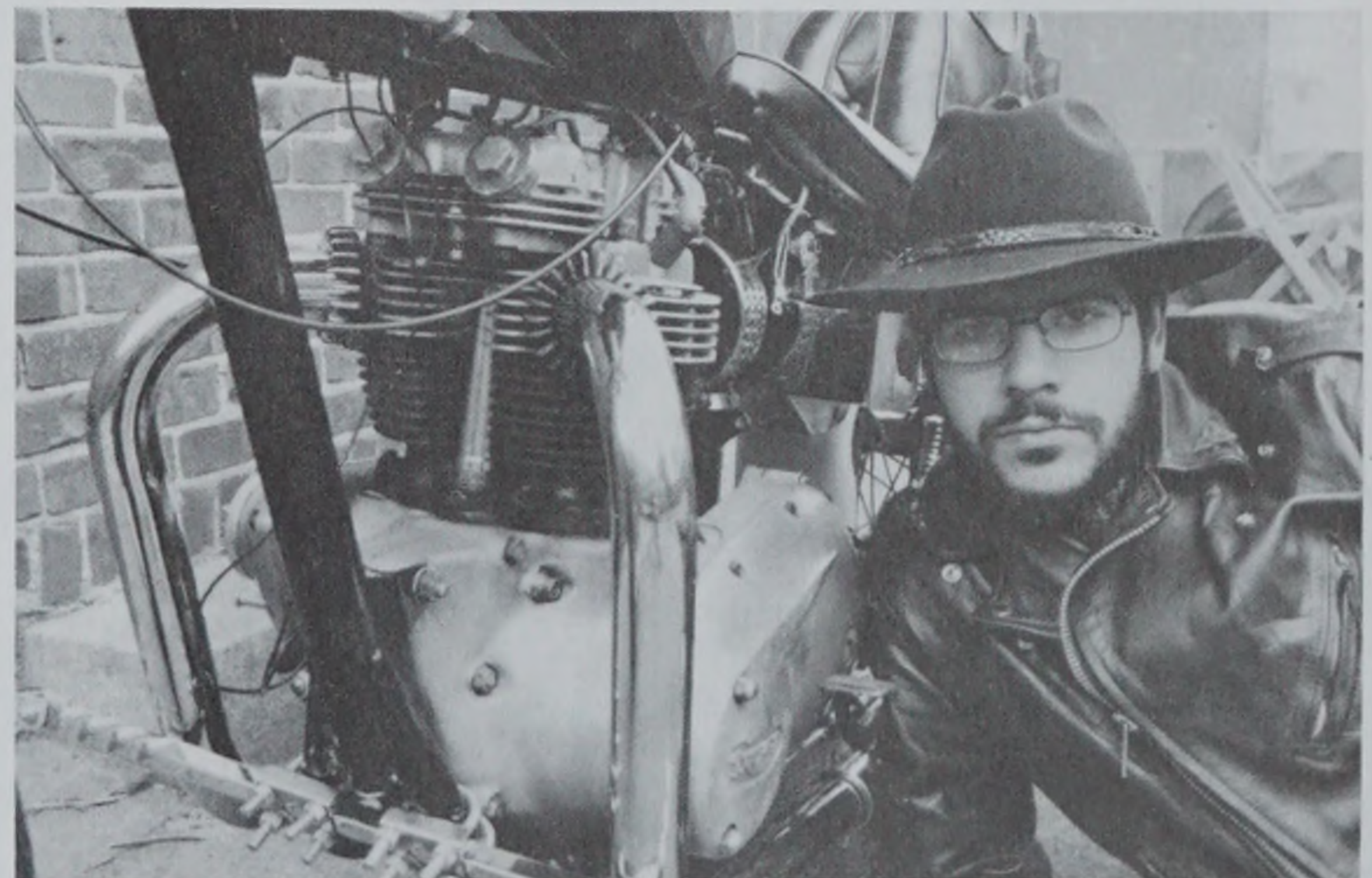
Amy Wilpizeski  
Graphic Design  
105 N. Highland Avenue  
Bala Cynwyd, PA 19004  
6.8.69

Arlene Wilson  
Textiles  
129 Benefit Street  
Providence, RI 02903  
Forty something





Robin Wiseman  
Faculty, Freshman Foundation  
2.2



James Wolf  
Industrial Design  
25 Central Park West  
New York, NY 10023  
9.3.69



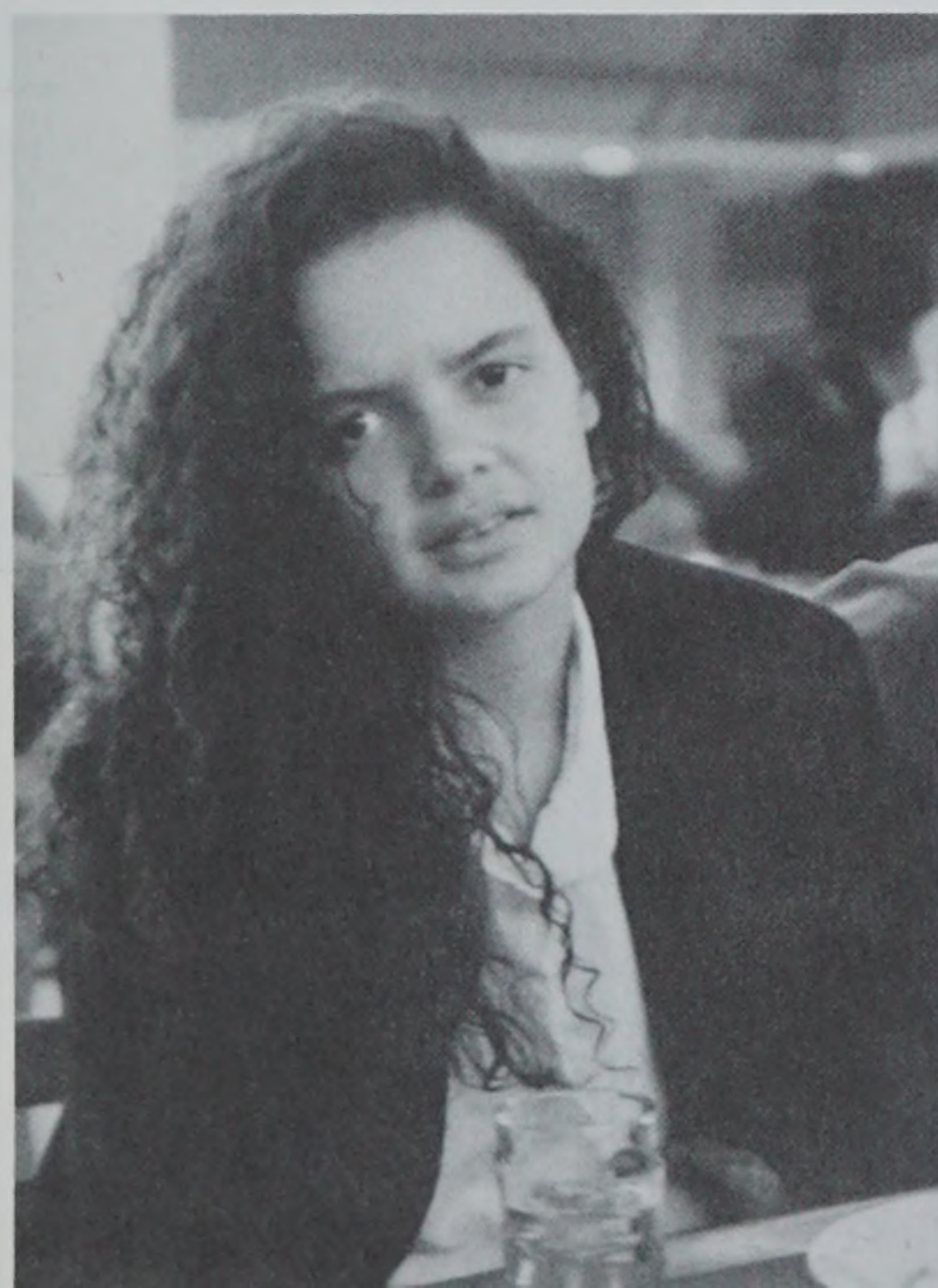


Andrea Wolffer  
Graphic Design  
Weisgerberstrasse 4  
8000 Munich 40, Germany  
6.28.66



Amber J. Wood  
Textiles  
RR3 223 Mimosa Lane  
Woodstown, NJ 08098  
2.6.70









Sung Sik Yang  
Jewelry Light Metals  
555 South Main Street  
Providence, RI 02903  
6.28.63

















Carol Yen  
Industrial Design  
10805 Willowrun Court  
Potomac, MD 20854





# *New England's Treasure*

## *The NYNEX Yellow Pages Guide to Providence, Rhode Island*

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<i>How To Advertise In The NYNEX Yellow Pages</i> .....	5
<i>To Place An Ad From Rhode Island, Maine, New Hampshire Or Vermont</i> .....	800-225-6832
<i>To Place An Ad From Massachusetts</i> .....	800-272-2594
<i>To Receive A Directory, Call Your Local Business Office</i>	



# FACTS & TRIVIA



Roger Williams

## PROVIDENCE FACTS

**Roger Williams** arrived on the banks of the Mossasuck (later the Providence) River in June, 1636. Williams had recently been banished from Salem, Massachusetts for his "new and dangerous opinions against the authority of magistrates...and churches." He and his followers bought the land at the head of the Narragansett Bay from the Narragansett Indians and named it Providence, in honor of God's Providence which had led them to this beautiful wilderness.

Originally a *farming community*, Providence prospered in the mid-eighteenth century as a *New World center* for shipping and trade. Providence and Newport were the key colonial ports in the profitable triangular route in which New England shipped rum to Africa, Africa shipped slaves to the West Indies, and the West Indies shipped molasses – the base for rum – to New England.

When the British Parliament passed legislation in 1772 that threatened to limit colonial shipping, Rhode Island reacted swiftly. Colonists forced the British warship *Gaspee* aground at Warwick, captured the crew and burned the ship.

During the Revolution, *Providence was an important supply depot*, and following the war our city emerged as Rhode Island's leading port.

As thousands of immigrants arrived from Europe to work in the factories on the Blackstone River, Providence developed into a *major textile center*.

The **Brown brothers** helped develop the political, cultural, commercial and industrial growth of Providence. John sent the first ship to China, and other merchants who followed amassed a great fortune in the China Trade. Nicholas was the founder of Rhode Island College, which is known as Brown University today. Joseph, an architect, designed the John Brown House, the Market House and the First Baptist Church. Moses, a Quaker, was responsible for establishing the Providence Bank, Slater Mill and Moses Brown School.

Although *Market House* is now part of the Rhode Island School of Design, this was once the commercial center of early Providence.

**The Baptist Church** was founded by Roger Williams in 1638. Joseph Brown designed the present wooden clapboard church, which was constructed between 1774 and 1775.

**Brown University**, founded in 1764, was the seventh college established in the United States.



Courtesy of The John Brown House

**The John Brown House** was designed for John Brown in 1786 by his brother Joseph. John Quincy Adams visited this impressive home and called it: "... the most magnificent mansion I have ever seen on this continent."



Edgar Allen Poe

According to legend, **Edgar Allen Poe** courted Sarah Whitman at the Providence Athenaeum.

**The Rhode Island State House** is topped with the second largest free-standing dome in the world (after Saint Peter's in Rome).



Rhode Island State House

Gary Barnett

## FASCINATING FIRSTS

On May 4, 1776, Rhode Island became the *first colony to declare its independence from England*.

Slater Mill was built on the banks of the Blackstone River in Pawtucket. It was the *first water-powered textile mill in the United States to successfully spin thread*.

The Arcade, *America's first enclosed shopping mall*, was built in Providence in 1828. This Greek Revival marketplace, located on Weybosset Street, is now a National Historic Landmark.

The *first United States Open Golf Championship* was played in Newport in September and October of 1885.



# POINTS OF INTEREST

With its simple clapboard colonial homes, European-style mansions and Industrial Revolution factories, Providence, and its surrounding communities, present a rich blend of history and culture. Some of the area's most appealing attractions are listed here, while others can be found in Museums and Libraries and Youth Activities in this section. For more information, contact your local historical society or any of the following organizations. All are open Mon-Fri 8:30-4:30.

## Rhode Island Division of Tourism

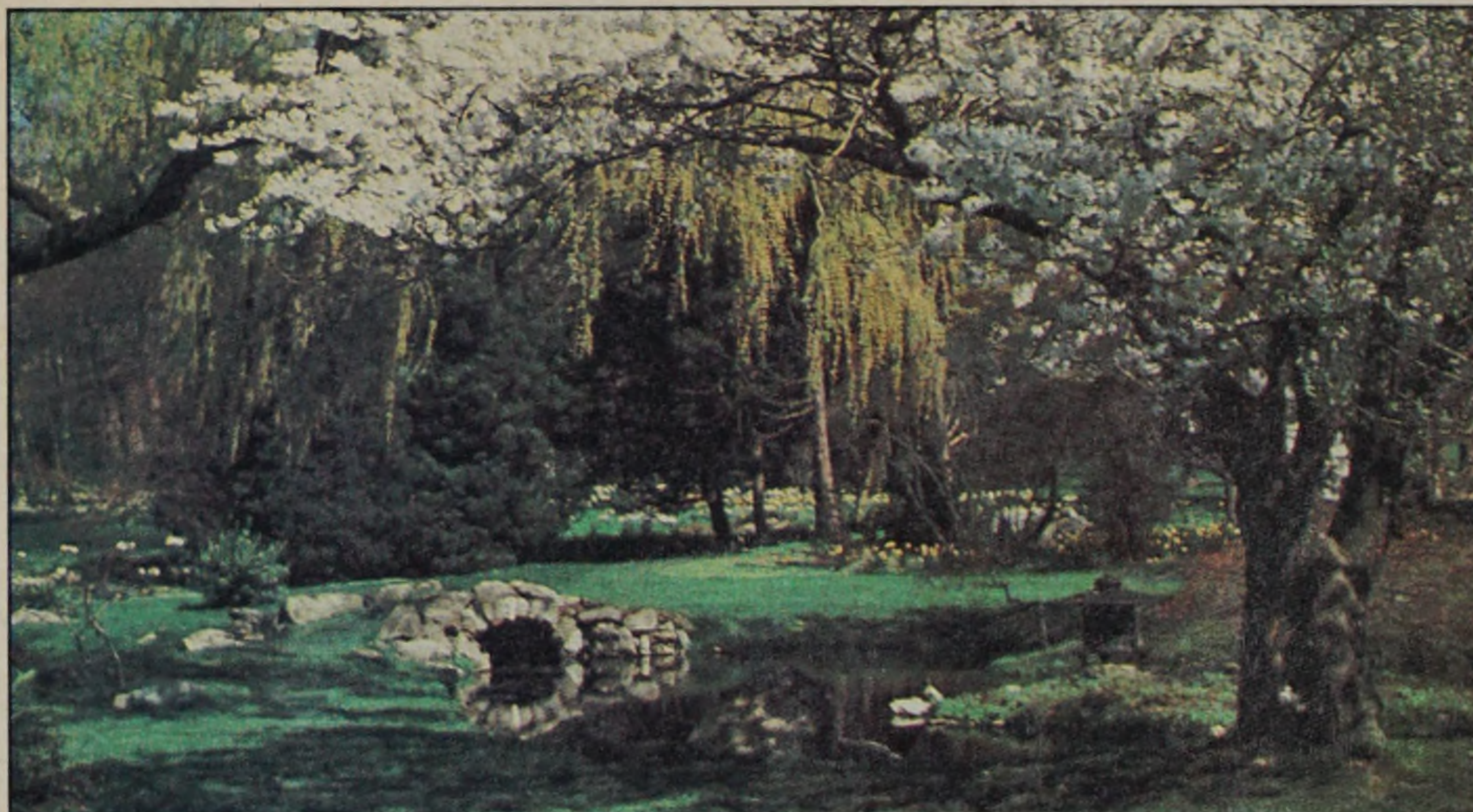
7 Jackson Walkway  
Providence, RI 02903  
Telephone: 401-277-2601 or  
800-556-2484

## Rhode Island Heritage Commission

150 Benefit Street  
Providence, RI  
Telephone: 401-277-2669

## Rhode Island Historical Preservation Commission

150 Benefit Street  
Providence, RI  
Telephone: 401-277-2678



Courtesy of Blithewold Gardens

ings, was the favorite summer residence of Pennsylvania coal magnate Augustus Van Wickle. Now owned by *The Heritage Foundation of Rhode Island*, the house is open April 15-Oct 31, Tues-Sun 10-4. Telephone: 401-253-2707.

*The Brick Schoolhouse*, Providence (24 Meeting Street). Built in 1769 and one of the first public schools in Providence, the schoolhouse was also used to hold town meetings. Today it houses a portion of the offices of *The Providence Preservation Society*. Telephone: 401-831-7440.



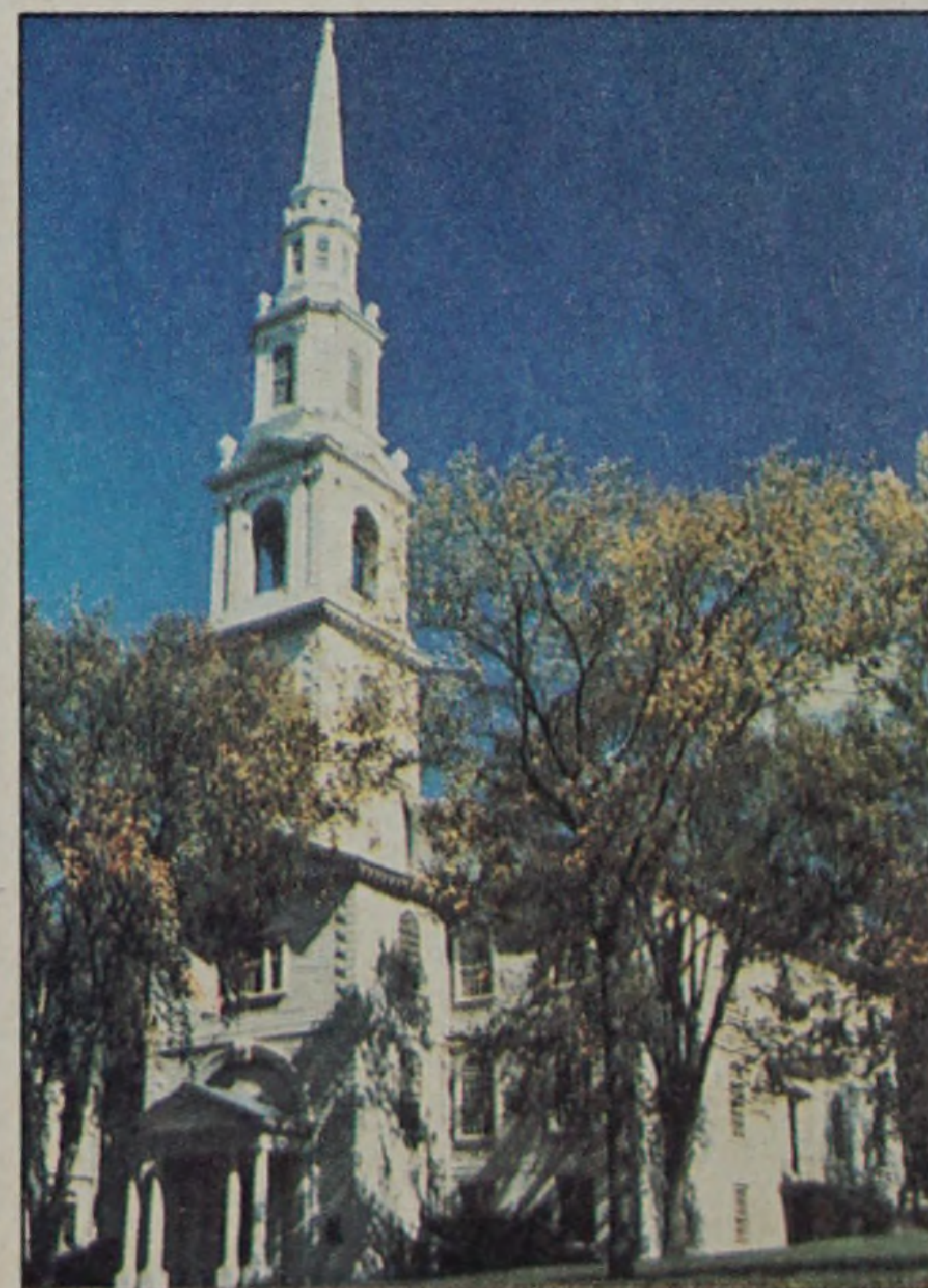
Brick Schoolhouse

Gary Barnett

*Brown University*, Providence. Founded in 1764, this Ivy League school is the seventh oldest university in the United States. *University Hall*, a registered *National Historic Landmark*, was used during the American Revolution as a barracks and hospital for colonial and French soldiers. Hourly walking tours of the campus depart from the *Admissions Office*, 45 Prospect Street, Mon-Fri from 10-4. Telephone: 401-863-2378.

*Cathedral of St. John*, Providence (271 North Main Street). Established in 1722, this is one of the four original colonial parishes in the state. It became a cathedral in 1929. Open for tours Mon-Fri 9-4. Telephone: 401-331-4622.

*First Baptist Church in America*, Providence (76 North Main Street). Founded by Roger Williams in 1638, this is the nation's oldest Baptist congregation. The current wooden clapboard building was designed by Joseph Brown and completed in 1775. Open for tours Mon-Fri 10-3, Sat 10-12 and Sun 12-1 (Oct-Mar by appointment only). Telephone: 401-751-2266.



Courtesy of First Baptist Church in America



Benefit Street

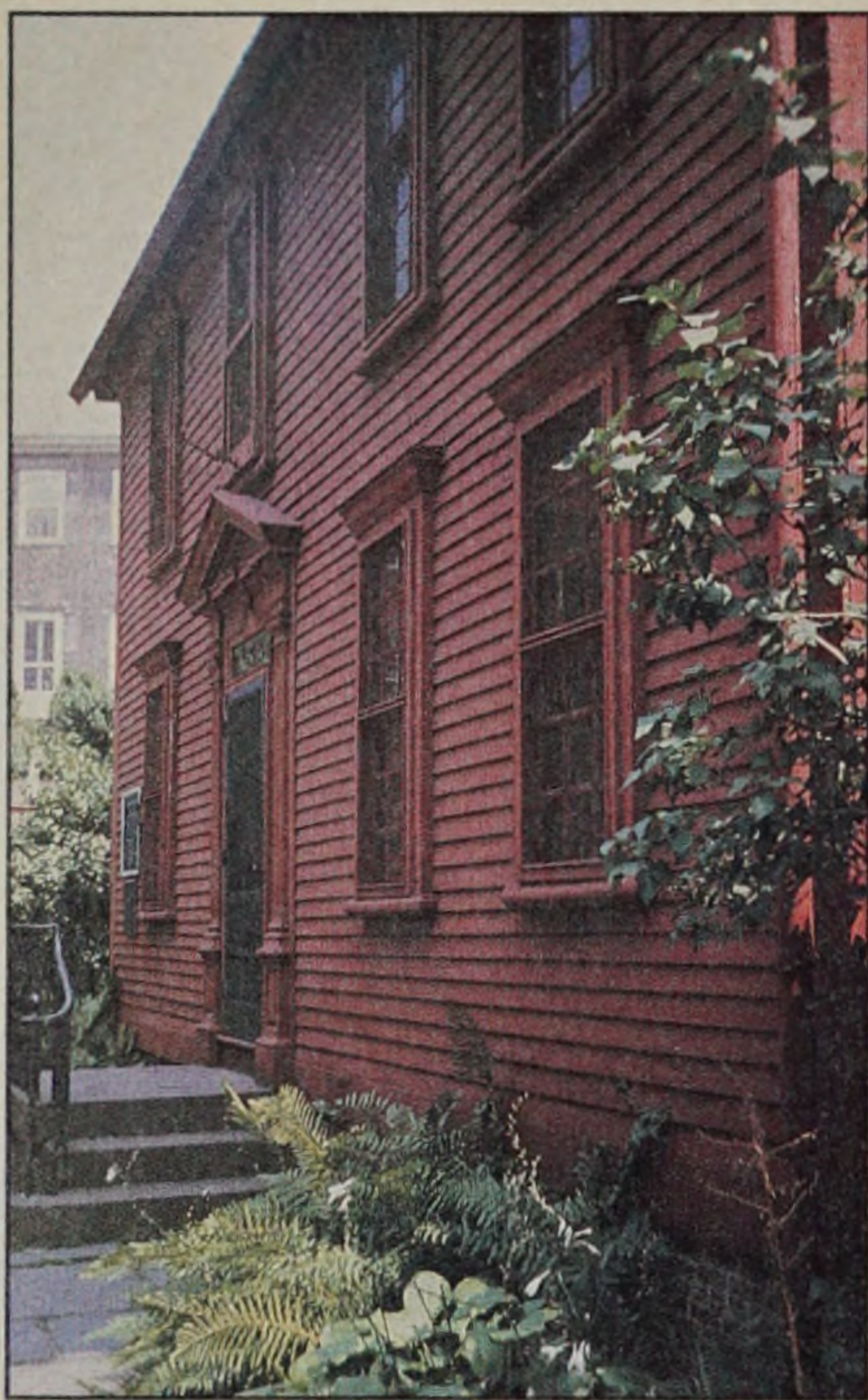
Courtesy of R.I. Tourism Division

*Benefit Street*, Providence. With its brick sidewalks and gaslights, this *Mile of History* features one of the heaviest concentrations of original late eighteenth to early nineteenth century homes in America. Some of these restored, private homes are open for tours. For details, contact *The Providence Preservation Society*. Telephone: 401-831-7440.

*Blithewold Gardens & Arboretum*, Bristol (101 Ferry Road). There are 33 acres of gardens here, overlooking Narragansett Bay, which include exotic and rare plants, a bamboo grove, an 82-foot giant sequoia tree, and both seaside and woodland paths. The 45-room mansion, built in 1907 and containing its original furnish-



# POINTS OF INTEREST



Courtesy of Governor Stephen Hopkins House

Mimi Woodbridge

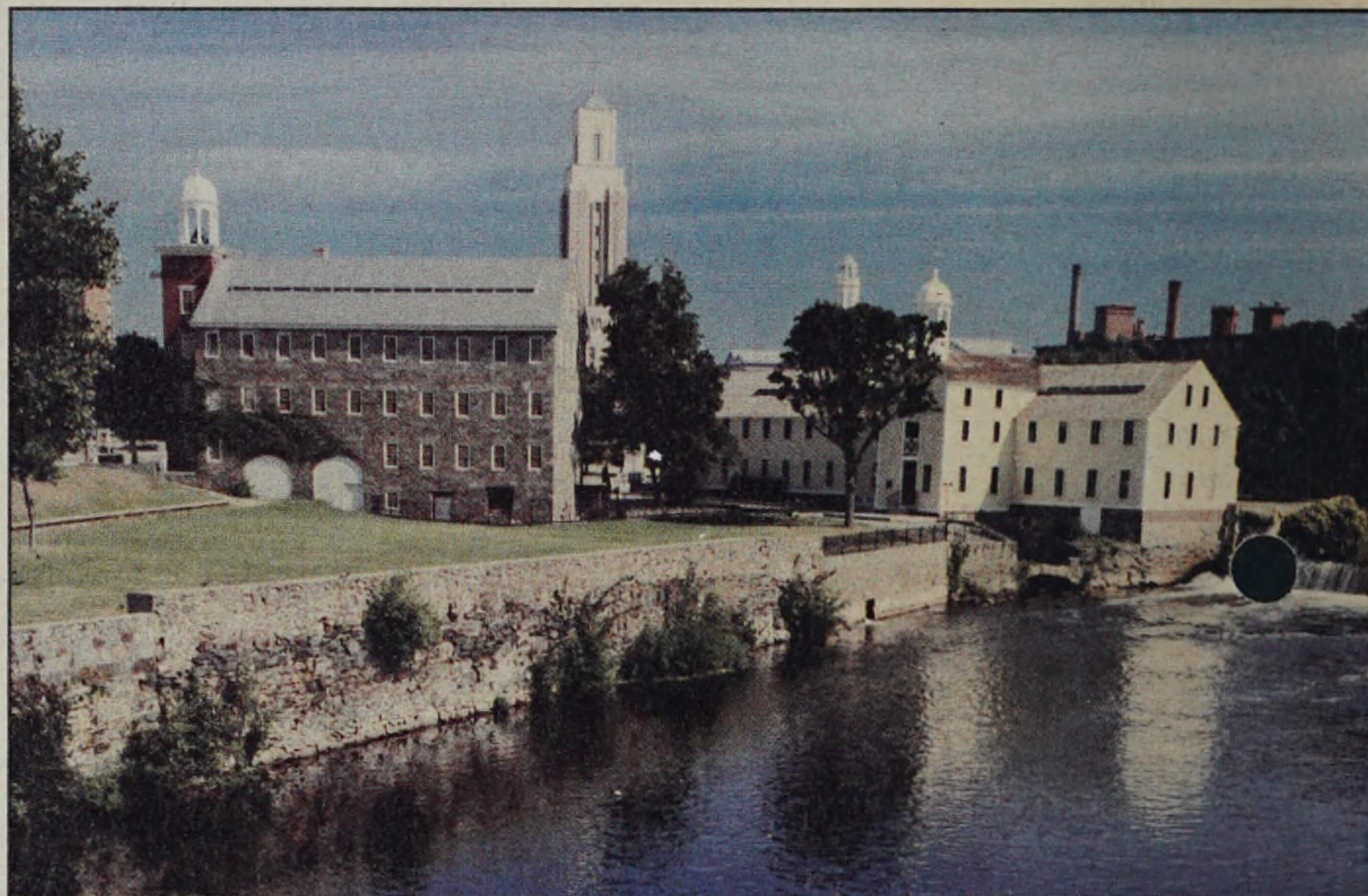
**Governor Stephen Hopkins House**, Providence (15 Hopkins Street). Built in 1707 and expanded in 1742, this was the home of Rhode Island's signer of the Declaration of Independence and 10-time governor. This classic colonial clapboard house has been restored and is open periodically for tours. Call for hours. Telephone: 401-885-4222 or 401-831-7440.

**John Brown House**, Providence (52 Power Street). John Brown's brother, Joseph, designed this three-story Georgian mansion, built in 1786. This **National Historic Landmark** was restored by the **Rhode Island Historical Society** and is furnished with many Brown family pieces. Open Tues-Sat 11-4, Sun 1-4 (Jan-Feb by appointment only). Telephone: 401-331-8575.

**Old State House**, Providence (150 Benefit Street). In this building, on May 4, 1776, the Rhode Island General Assembly renounced its allegiance to the British throne. Today it serves as the headquarters of the **Rhode Island Heritage Commission**, the **Rhode Island Historical Preservation Commission** and the **Rhode Island Film Commission**. Open Mon-Fri 8:30-4:30. Telephone: 401-277-2669.

**Providence Tour By Trolley**. This leisurely tour includes many of the city's historic landmarks. Year-round tours are offered Mon-Fri 11-2. Call for information. Telephone: 401-467-8844.

**Roger Williams National Memorial**, Providence (North Main and Smith Streets). This memorial commemorates the life of Rhode Island's founding father and includes exhibits as well as a **Visitor Information Center**. Open May-Oct, daily 9-5; Nov-May, Mon-Fri 8-4:30. Telephone: 401-528-5385.



Slater Mill

Gary Barnett

**Slater Mill Historic Site**, Pawtucket (Roosevelt Avenue). This historic complex, where Samuel Slater began the American Industrial Revolution, includes a dam, power canal and riverside park. **The Old Mill**, built in 1793, was the first factory in America to produce cotton yarn with water-powered machinery. Demonstrations are offered. **The Sylvanus Brown House**, built in 1758, was home to the millwright and patternmaker who worked for Slater. It is now furnished according to an 1838 probate. **The Wilkinson Mill** was built in 1810 by Oziel Wilkinson, an ironworker, whose son was the inventor of the industrial lathe. The complex is open June 1-Labor Day, Tues-Sat 10-5 and Sun 1-5. Open Labor Day-Dec 18 and Mar 1-May 31, Sat-Sun 1-5. Telephone: 401-725-8638.

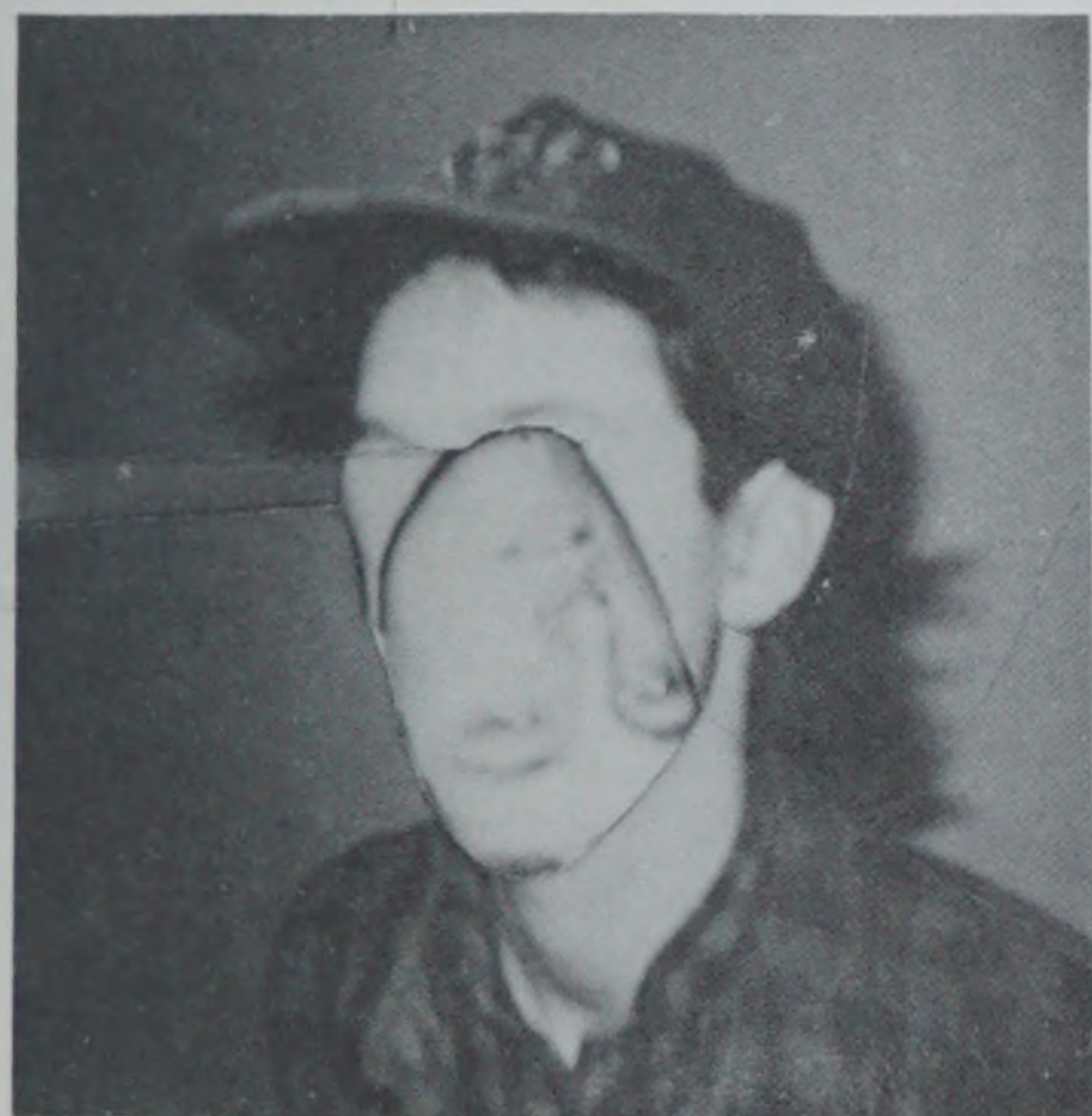
**Smith's Castle**, Wickford (Richard Smith Drive off the Post Road). This is the

nation's oldest plantation house, and the only house still standing where Roger Williams stayed and preached. Built as a garrison in 1638, it was destroyed by fire in 1676 during the "King Philips War" between the colonists and the Narragansett Indians. The house was rebuilt in 1678 using much of the original timber. It features antique furnishings, china and utensils from the seventeenth and eighteenth centuries. Hourly tours are given May 15-Oct. Call for hours. Telephone: 401-294-3521.

**The Governor Sprague Mansion**, Cranston (1351 Cranston Street). Built in 1790, the mansion was the birthplace of two Rhode Island governors. A stable was built in 1864, containing old carriages, a gypsy wagon and the Rhode Island Bicentennial Conestoga Wagon. For information, contact the **Cranston Historical Society**. Telephone: 401-944-9226.

**State House**, Providence (82 Smith Street). The Rhode Island General Assembly meets in this building, designed in 1891-92 by McKim, Mead and White. Constructed in 1900 of white Georgia marble, it is considered to have the world's second largest unsupported dome, fashioned after St. Peter's Basilica in Rome. The 1663 Rhode Island Charter and Gilbert Stuart's portrait of George Washington are exhibited. Open Mon-Fri 8:30-4:30 except holidays. Telephone: 401-277-2349.



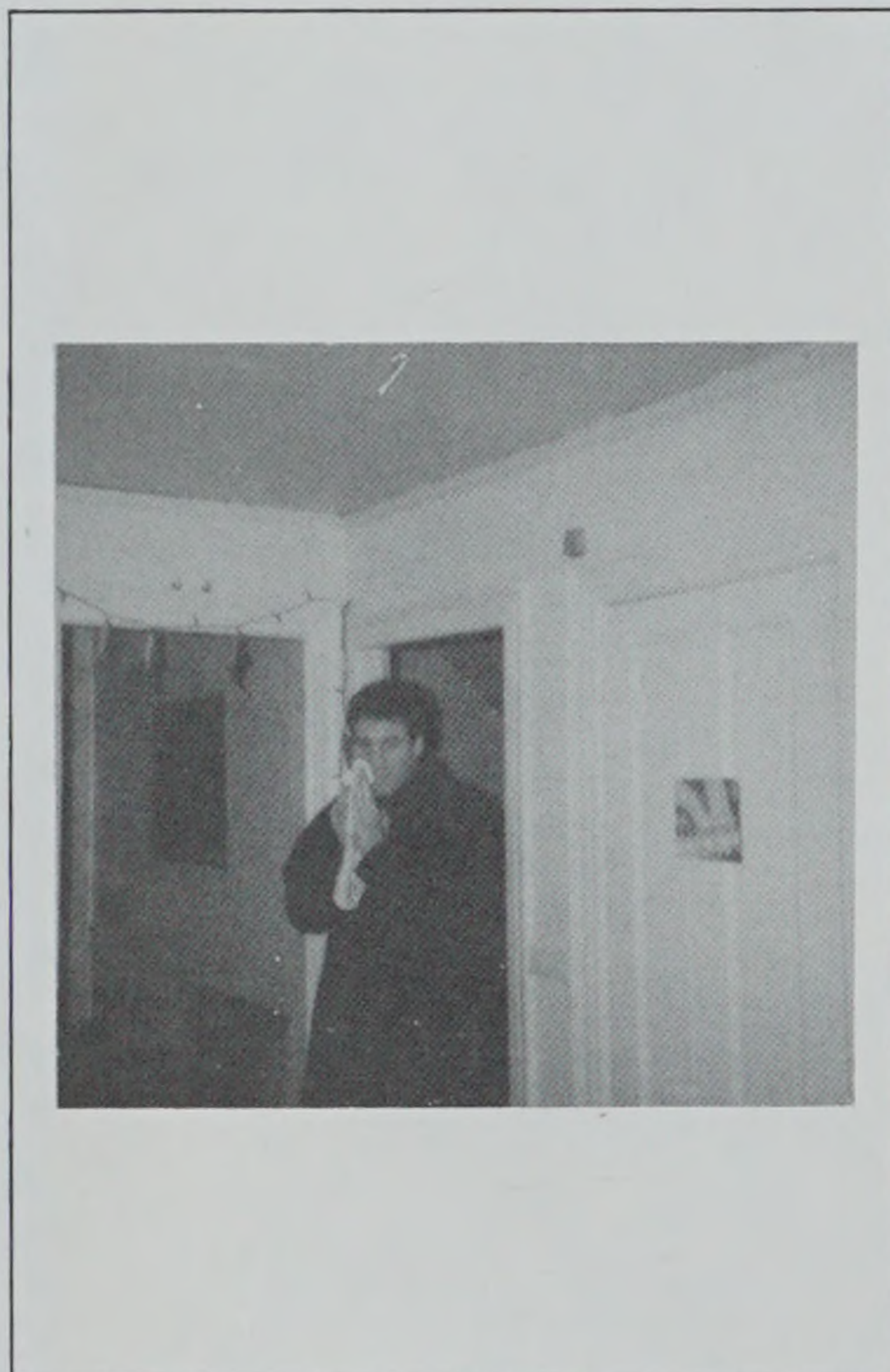


Colin Zaig  
Sculpture  
1949 Camino Lumbre  
Santa Fe, NM 87505  
2.21.68



Lisa Ziff  
Industrial Design  
1441 Beverwil Drive  
Los Angeles, CA 90035  
9.17.64





Andrew Zimmerman  
 Painting  
 17 Woodlot Road  
 East Brunswick, NJ 08816  
 6.26.68



Hathleen Zwolenski  
 Staff, Health Services  
 55 Angell Street  
 Providence, RI 02903  
 3.30.50



Z









*transform or die*







RHODE ISLAND SCHOOL OF DESIGN

TWO COLLEGE STREET PROVIDENCE, RHODE ISLAND 02903 TELEPHONE 401-331-3511

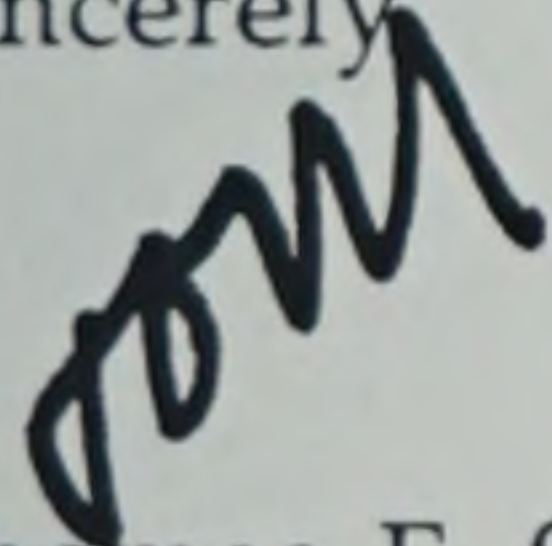
Dear RISD Graduate:

I am pleased to participate in your yearbook collection of fond memories of your years at RISD. Over the years, you will be so happy to read and re-read this album of fond memories of students and friends.

I hope that RISD has provided you not only with the quality education and creative experience you were seeking in an art and design college but with fun, exciting, and memorable times. I know that each of you will make your mark on the art world as you move on to the ranks of RISD alumni, artists, teachers, designers, and visionary leaders.

I am proud of each of you and will miss you. RISD students are the greatest! My sincerest best wishes and congratulations!

Sincerely

A handwritten signature in black ink, appearing to read 'Tom', written over the printed name.

Thomas F. Schutte  
President

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Clive Ritchison

Anna Alfaro

Merrill Anderson

Eric Au

James Ayers

Imraan Aziz

Jennifer Baines

Alicia Beebe

Jill Benedict

John Bete

Bruce Bisbano

Douglas Borkman

Rosemary Botti-Salitsky

Patrick Brennan

Martin Brown

Christopher Bull

Enrique Candiotti

Pamela Casmer

Tina Cauller

Rebecca Cely

Harkim Chan

Eileen Chancey

Erina Chander

Amelia Chenoweth

Allison Cirillo

Kelly Clark

Jody Corbo

Robyn Couturier

Robert Craddick

Barbara Crandall

Elizabeth Cummings

Thomas Darby

Andrew Davis

Bruce Davis

Cynthia Davis

Lynn Davis

Peter Davis

Deborah Deyonge

Jeffrey Derksen

Vincent DiFusco

Mary Donaldson

Arthur Donnelly

Richard Dubrow

Lori Duncan

Linda Dunn

Maria Durini

Daniel Edmonds

Julia Einstein

Gwendolyn Evans

Juliana Fernandez

Claudia Ferrari

Elisabeth Feuer

Joseph Fullerton

Shawn Gagne

Lauren Garfinkel

Maura Garrity

Amy Gendler

Lisa Gibbons

Robert Glennie

Lane Goodkind

Lisa Goslow

William Greco

Einat Gross

Mary Anna Harrilchak

Natasha Harrison

Tanya Hastings

Thomas Heffernan

Jocelyn Hobbie

Scott Hoffert

Sister Carla Huebner

Catherine Hutchinson

Jae Im

Clarke Jett

Janice Johnson-Hordell

Elizabeth Kaplan-Alvares

Marc Karaoglan

Demetri Kasperon

Marcia Kebbon

Saarin Heck

Bernard Khoury

Kristen Hiley

Cecilia Kim

Joo Kim

Jeff Kitagawa

Anthony Knirsch

Carolyn Hogut



Louise Laub  
Dana Laudani  
Juanita Leeah  
Carmen Lenzi  
Barbara Lepak  
Christi Lewis  
Christopher Lissandrello  
Jason Lutes  
Sandra MacDonald  
Alexandra Manley  
Gary Marx  
Steven Masso  
Peter McCleery  
Susan McMurtrie  
Samuel Miller  
William Miller  
Mitchell Mishkin  
Phoebe Moores  
Laura Moorehouse  
Pamela Murphy  
J. Michael Nahme  
Carrie Neiss  
Edward Neubauer  
Lara Nichols  
Francis Noelker  
Eva Ocampo  
David Ouellette  
Christopher Padow  
Cary Paik

William Paley  
Anthony Pannozzo  
Nicholas Papadakis  
Stephanie Paquette  
Laura Paresky  
James Pase  
John Patzman  
Lindsey Payne  
Seong Peck  
Lori Peckham  
Kimberly Powell  
Ana Prado  
Robert Puddicombe  
Laura Reznik  
Michael Rich  
Michael Riley  
Andrew Roberts  
Jonathan Romig  
B. Nicholas Rook  
Leah Rush  
Katherine Rutty  
Jeremy Sager  
Cynthia Samul  
Andrea Schenk  
John Schroeder  
Paul Scott  
Feather Sedam  
Cecelia Seidler  
Jessica Seigel

Kenichi Shinagawa  
Christopher Smith  
Douglas Smith  
Lindsay Smith  
Randall Smith  
Susan Spitz  
C. Edmund Sullivan  
Molly Symons  
Shiva Tavaf-Rashti  
Valentin Toma  
Yuko Uchikawa  
Aron Udvardy  
Craig Vanzandt  
Peter Velsey  
Chris Whittey  
Katherine Williams  
Sylvia Won  
Joshua Wood  
Elliott Yama  
Carlina Zalles

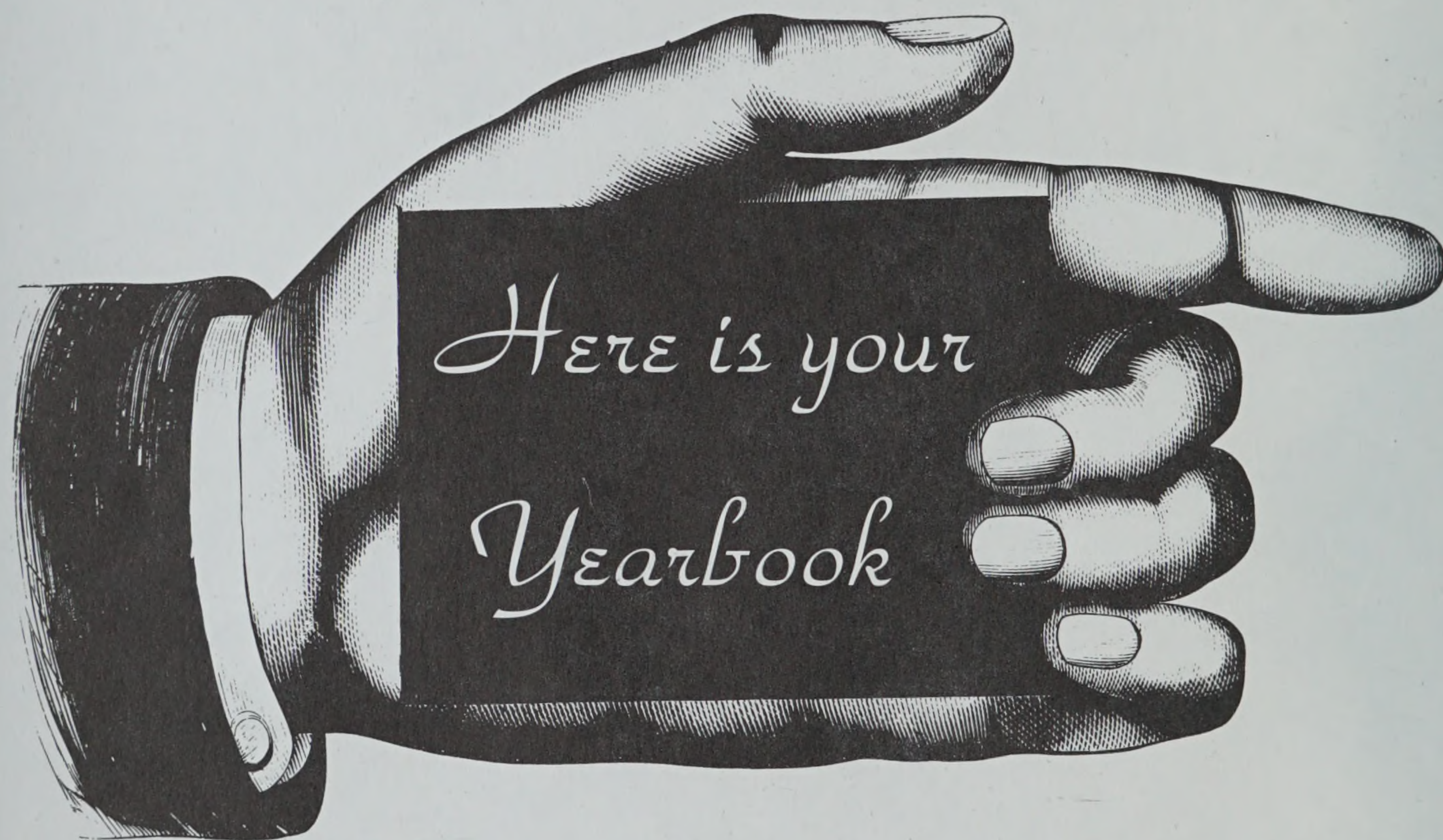


# Yearbook



*Rhode Island School of Design*















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