

3-7-1975

## Express-O March 7, 1975

Students of RISD  
*Rhode Island School of Design*

RISD Archives  
*Rhode Island School of Design*, [risdarchives@risd.edu](mailto:risdarchives@risd.edu)

Follow this and additional works at: <https://digitalcommons.risd.edu/studentnewspapers>



Part of the [Aesthetics Commons](#), [Architecture Commons](#), [Art and Design Commons](#), [Art Education Commons](#), [Creative Writing Commons](#), [History of Art, Architecture, and Archaeology Commons](#), [Music Commons](#), and the [Theatre and Performance Studies Commons](#)

---

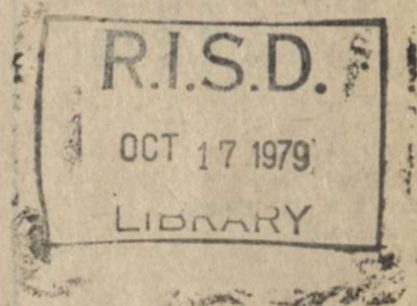
### Recommended Citation

Students of RISD and Archives, RISD, "Express-O March 7, 1975" (1975). *All Student Newspapers*. 119.  
<https://digitalcommons.risd.edu/studentnewspapers/119>

This Newspaper is brought to you for free and open access by the Student Newspapers at DigitalCommons@RISD. It has been accepted for inclusion in All Student Newspapers by an authorized administrator of DigitalCommons@RISD. For more information, please contact [mpompeli@risd.edu](mailto:mpompeli@risd.edu).

cl

1: 7 March 7, 1975





Friday, March 7, 1975  
Vol. 1, No. 8

Published weekly at the  
Rhode Island School of Design  
Box F-7, 2 College St., Prov.  
R.I. 02903.

Express-O Office is located  
in Mem. Hall adjacent to the  
S.A.O.

Submissions are always wel-  
come. P.O. Box F-7

Editor - Bob Kensinger  
Asst. Eds. - Nick Prins  
Dave Stairs  
Graph. Des. - Ed Kensinger

#### Staff:

Robert Crawford  
Rebecca Miller  
D. Gavel & J. Piselli  
Kent Shively  
Copy Queen  
Asst. to C.Q.

BLOOD DONARS ARE STILL NEEDED  
URGENTLY FOR LEUKEMIA PATIENT  
GENE MAZEL. DONARS OF ALL  
BLOOD TYPES SHOULD CALL THE  
MIRIAM HOSPITAL 274-3700, EXT.  
480, TO MAKE AN APPOINTMENT.

#### COLAB 5 - WHAT IS IT?

Music, art, games, performances,  
kites, sailing, camping out, and  
much more! This is Colab 5: A  
celebration of spring which  
will start here on the campus  
with a Mayday parade and rally,  
then move out to the RISD farm  
on May 2nd and 3rd for a fes-  
tival of...everything.

Colab 5 is beginning to get  
off the ground, but we can't  
do it alone. We need people to  
work on our committees. We  
need people with ideas, people  
with contacts, people with tal-  
ent. We need you!

If you belong to a musical  
or stage group, or if you know  
someone who does, or if you have  
any ideas or suggestions, drop a  
note in box 411.

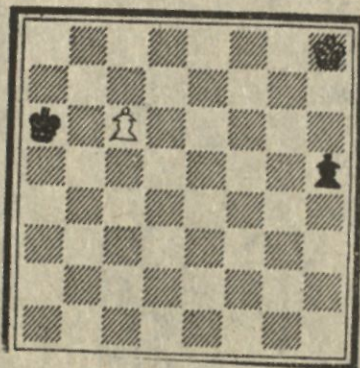
For more information on Co-  
lab 5, see the bulletin board  
opposite the RISD post office  
window.

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

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

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

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



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

## Student Board

STUDENT BOARD MEETING, MON.  
MARCH 3, 1975:

Colab- review of last years Co-  
lab expenses to what cost of  
Colab '75 might be like. Colab  
'75 will take place at RISD Farm.  
Busses will go from RISD.

May 1- Thursday, May Day Rally-  
RISD parade thru city and up a-  
round Brown. Band on Terrace.

(next to Benson Hall), Art sale.  
May 2- Friday, Start going out  
to farm to setup. People in late  
afternoon-evening concert.

May 3- Saturday, music, games,  
kites.

May 4- Sunday, broken down-clean-  
up.

Responses from letters sent  
to other colleges on Teacher  
Evaluation have not yet been  
received. An evaluation form  
has been proposed, but exact  
procedures still need to be dis-  
cussed.

A selected group of faculty,  
and possibly a few students on  
Search Committee, will be visit-  
ing the home institutions of 2  
of the RISD presidential candi-  
dates- Mr. Burgart and Mr. Mc-  
Carthy.

The theme for Centennial Cel-  
ebration 1977 is the VISUAL ARTS.

Next meeting- Monday, March 10  
Agenda: Colab evaluations.

NEW YORK- Photo Ed. is sponsor-  
ing another trip to New York  
on Friday, March 21st! We will  
visit the new International  
Center of Photography and the  
Edward Weston show at the Mus-  
eum of Modern Art. Inflation  
has also hit the bus charters  
but we have managed to keep the  
price down as low as possible:  
\$8.00 round trip, including ad-  
mission to both places. Outline  
of schedule: 7:30-Leave Benson  
11:30-Arrive ICP  
1:40-Leave for MOMA  
2:00-MOMA  
6:00-SUPPER  
8:00-Leave NYC  
11:00-Arrive Prov.

First 41 seats will be it.  
Please drop off \$8.00 check or  
M.O. box 40, to insure a seat.  
Final arrangements will be giv-  
en to you.

The annual art exhibit/sale of  
original prints from the Ferd-  
inan Roten Galleries will be  
held on Tuesday, the 11th of  
March from 1 to 8 pm. at the  
Brown-RISD Hillel, 80 Brown St.  
For further information, con-  
tact Audrey May, Brown-RISD  
Hillel, 272-3510.



# Bank Building

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

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

Using as an analogy, Scully referred to the McKim, Mead and White's Low House in Bristol, RI., perhaps the single most influential shingle style building.

Scully talked about the tremendous influence that the Low House had on latter generations of designers. He said, "a building can be like a time-bomb, ticking away, waiting to explode in the mind of future designers."

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

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

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

Relocating the Tap Room to the Bank Building was a feasible theory considering that the Tap Room cannot house the amount of students or "members" that wait patiently in line for admittance. As most already know the fire laws require no more than 75 people in the Tap Room at one time. Nevertheless the Bank Building would be large enough to capitate a larger

crowd, with more room for dancing, a loft space for relaxing, more space for live music and even space for entertainment and afternoon lectures or speeches.

Tap Room personnel (Eva Growney Harrison Binks and Larry Seegers) made it be known that there is also a possibility for expansion in the Tap Room.

They suggested that an additional fire exit from the Tap Room leading out between the Museum and Mem. Hall may allow for greater crowds over 75. Furthermore, because of the raised ceiling in the Tap Room a loft may be suitable for that much more space. The three did suggest, however, that the Tap Room location now is much more accessible than it would be in the Bank Building.

The Tap Room is in need of more space and it appears the Bank Building has that space.

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

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

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

Bob Kensigner  
Peter Andersen  
Terry Gordon



There is some interesting graffiti on the walls of the men's room of the architectural studies building. Profane, perverted and often entertaining these "cave scribbles" offer food for thought and consumption. The most interesting

to me are the letters ASB scroled in the left-hand stall. There are about twenty solid aphorisms well thought-out and conceived and considering the time that it took to write them- not bad. I'm sure in a couple of years after the new RISD Art Building is completed there will appear on the walls the letters R.A.B. One can only conjecture what will follow those letters.

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

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

The circulation from Metcalf is placed in the middle of the building consuming space where sunlight penetrates over the power plant. The studios should be pulled out of the darkness of the museum building. Possibly the massive concrete steps from the snack bar should remain opening into a plaza in front of the power plant with a raised pedestrian walkway to separate people from delivery vehicles. The development of the form of the new R.A.B. should flow from an a posteriori research and not from a preconceived a priori design concept worked out before and seen to be effective. A new design approach is necessary quite different from the past and one in which the hands of the master are at work, creating our building in a way which will be reknown to our school, city, and Mr. Thompson, himself.

Respectfully Submitted,  
L. Ignatius Janssen  
5th year Architecture





## Friday

7

CB 425  
Grad. Studies Meeting 12noon-1  
Aud.  
Tap- Brian Jones 4-5 pm.  
Aud.  
Lecture-  
Slides- David McCauley 5-6:30 pm.

**DARK VICTORY** 7:00 Carm.  
Dir. by Edmund Goulding, with Bette Davis, Humphrey Bogart, George Brent, Geraldine Fitzgerald and Ronald Reagan. Bette Davis gives the definitive performance as the doomed heiress, Judy Traherne, a spoiled socialite, whose life is ending. Brent is her brain surgeon husband, Fitzgerald her devoted friend, Bogie an Irish stablemaster. 1939 106 min.  
**LEDA** 9:30 Carm.  
Dir. by Claude Chabrol, with Jean-Paul Belmondo. Belmondo cavorts through the sunny byways of Aix-en-Provence. Voyeurism, repression, and murder come to the surface in a way that is eventually disturbing. Color 1960 100 min.  
**LAURA** 12:00 Carm.  
Dir. by Otto Preminger, with Gene Tierney, Dana, Clifton Webb, Vincent Price and Judith Anderson. This classic murder story concerns a murder and the initially detached detective who becomes involved, because of a beautiful illusive woman. 1944 88 min.



## Saturday

8

Brian Jones 10 am.-12 noon  
**RAIN** 7:00 Carm.  
Dir. by Lewis Milestone with Joan Crawford, Walter Huston and Guy Kibee. Milestone has created the best film version of Sadie Thompson. He is masterful in his approach to the development of a handful of characters thrown together on the island of Pago Pago during the monsoon. 1932 110 min  
**TWO OR THREE THINGS I KNOW ABOUT HER** 9:30 Carm.  
Dir. by Jean-Luc Godard, script (uncredited) by B. Brecht. Godard uses the case history of a prostitute as a pretext for a cinematic collage on modern life. 85 min  
**REBECCA** 12:00 Carm.  
Dir. by Alfred Hitchcock, with Joan Fontaine, Laurence Olivier, George Sanders, Judith Anderson, Nigel Bruce. This Hitchcock-Du Maurier classic concerns a young girl, just married to a strange man living in a mysterious manor, haunted by memories of his first wife. The girl realizes that until she finds out what happened to his first wife, she cannot fully win his love. 1940 115 min.



## Sunday

9

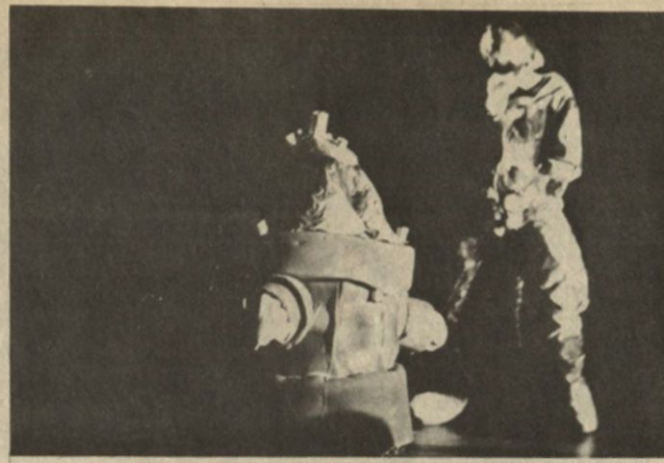
Upper Refectory  
Catholic Mass 7 pm.  
**THE RECKLESS MOMENT** 7:00 Carm.  
Dir. by Max Ophuls, with Joan Bennett and James Mason. A California housewife gets involved in murder and deceit to protect her daughter. Mason is especially good as the black-mailer who falls in love with Bennett. 85 min. 1949  
**THE MAN BETWEEN** 9:30 Carm.  
Dir. by Carol Reed, with James Mason, Claire Bloom and Hildy Neff. James Mason, a jaded black-marketeer, is torn between East and West. An innocent visitor helps him choose loyalties as he finally tries to escape from his drab Cold War surroundings. 1953 100 min.



## Monday

10

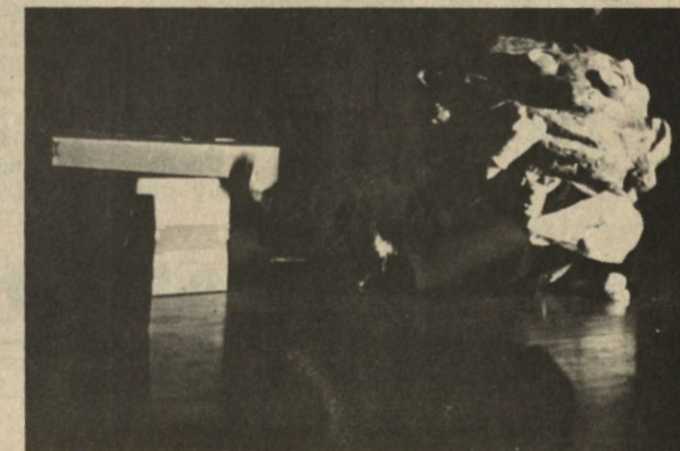
Aud.  
Tap- Brian Jones 6:30-9:30 pm  
CB 322  
Pontbriand 2-3 pm.  
Aud.  
Modern Dance 4-6 pm.  
**THE WHITE DAWN** 7:00 Faunce  
Dir. by Philip Kaufman, with Timothy Bottoms. An offbeat film about three American whalers learning to survive in the Arctic, amid the primitive natural surroundings. 1974 105 min.  
**THE PARALLAX VIEW** 9:30 Faunce  
Dir. by Alan J. Pakula, with Warren Beatty, Paula Prentiss. When most of the witnesses to the assassination of a senatorial (presidential) candidate have died from one cause or another, a young journalist, himself a witness, starts poking around where he shouldn't, and uncovers a conspiracy. 1974 105 min.



## Tuesday

11

CB 412  
Robert Schwartz 3 pm.  
Upper Refectory  
Grad. Studies Club-  
"Evening with Luise" 8 pm.  
Aud.  
Yoga Class-  
Paul Kastner 4-5:45 pm.  
Aud.  
Fine Arts Lecture-  
Dennis Oppenheim 2:30-4:30 pm.  
Aud.  
Fine Arts Lecture-  
Dennis Oppenheim 7-9 pm.  
R.I. Tennis Club  
RISD Tennis 8:30-10:30 pm.  
**THE PARALLAX VIEW** 7:00 Faunce  
**THE WHITE DAWN** 9:30 Faunce



## Wednesday

12

Aud.  
Tap- Brian Jones 6:30-9:30 pm.  
Aud.  
Wintersession in Peru 8:00 pm.

**THE LADY WITH THE DOG:** Russian film of a Chekhov story. College Building, rm. 412, 7:00 and 9:00.  
**SUPERVIXENS** Rhode Island Premier Along with Director Russ Meyer, In Person. 7:00 and 10:00 Faunce House. Meyer titled, "King of the Nudies" has once again masterfully combined his unique ability to satirize the genre in which he is working and set up against the background of bobbing bosoms, delirious derries and licentious lovemaking. SUPERVIXENS has been claimed as a cinematic smorgasborg of exotic fantasy which appeals to both men and women. Special price: \$1 Union, \$2 non.

## Thursday

13

**THE UNQUIET DEATH OF JULIUS AND ETHEL ROSENBERG** 7:30 RISD Aud  
Produced by Alvin Goldstein.  
"On June 19, 1953, the government of the United States of America executed Ethel and Julius Rosenberg. Charged with conspiracy to commit espionage, the two were found guilty and electrocuted. They were the only Americans in United States history ever executed for espionage by judgement of a civil court."



## JULES AND JIM, TWO ENGLISH GIRLS AND KING OF HEARTS

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

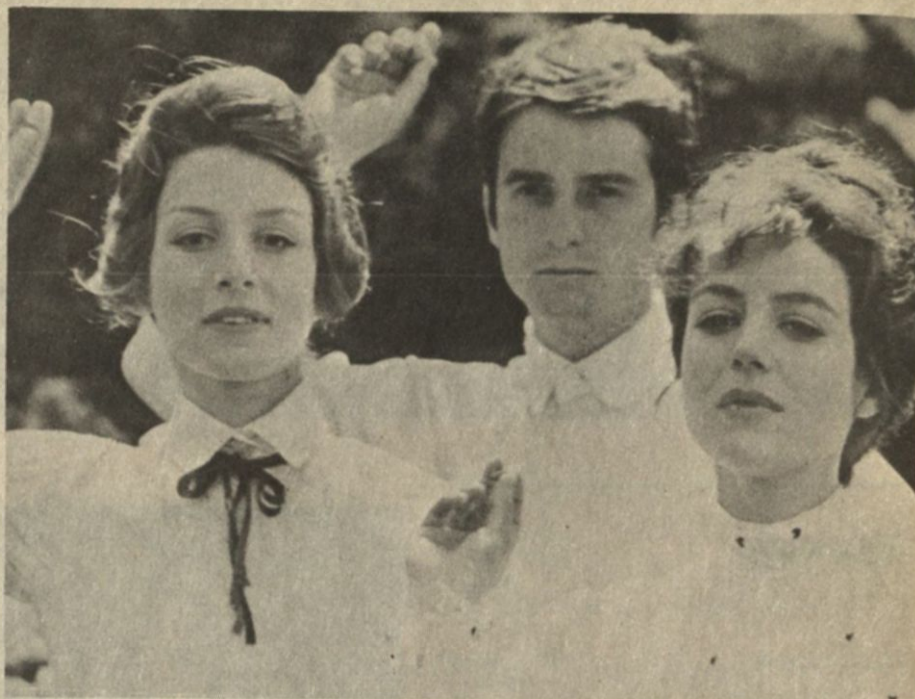
### Jules and Jim

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

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

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

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



Two English Girls

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

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

### Two English Girls

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

Jean-Pierre Leaud in the role of Claude Roc is still the same child he was in The 400 Blows yet instead of imagining a romantic dream, he acts it out with two sisters that live on the Welsh countryside. Anna (Kika Markham) and Murial (Stacey Tendeter) are also compliments in character, but instead of

frivolity which is the nature of Catherine, they are as restrained and muted as the palette of colors with which Truffaut paints the Monet like landscape. Anne is an amoral sculpture who moves from a solemn household to the gaiety of Paris. Murial is religious and quiet, blinded physically and mentally by her love for Claude.

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

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

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

### King of Hearts

Of the New Wave film-makers that have come out of France, none seem to produce films with the comic dexterity and light hearted frivolity of Phillippe de Broca's. His films represent an exquisite concept in the New Wave- personal expression through humor.

# SILVER SCREEN



## Woods-Gerry

King of Hearts has become a classic on college campuses in the United States. In Cambridge King of Hearts is going on its fifth year of continuous run. No one is quite sure of this strange success. One theatre manager said he gets most of his business around exam time, for students want a chance to break away from their studies and be immersed in fun.

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

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

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

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

Rebecca Miller.

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

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

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

How many of you avid readers realize that throughout the past two weeks Woods-Gerry has been flattered with not less than two rooms of works by the "Pop" artist Richard Hamilton? If you have missed this, then please realize that you have deprived yourself terribly and subsequently, please reprimand yourself fully.

A light cross-section of twenty years' work is displayed showing a definite development from early linear meanderings (some bearing close resemblances to work by Miro) to more solid wanderings in the late fifties to the famed "Pop" screen-prints of the sixties. America is parodied. Marilyn is mourned. Jagger is jailed. All to the notes of "White Christmas." I really don't propose to criticize much at all about these works, it isn't necessary. However, I will conclude that in his later works we can see a return to line, but this time liberated with dazzling colors.

Eve Vatelhaus has occupied a room with her bold, imaginative paintings. I must confess, upon first viewing I was rather "put off", the seemingly obnoxious slabs of color (pinks and lemon yellow) being a significant factor. However a second study in daylight, if that is of any significance, revealed works of basic modeling in the forms of effective representation, harmonious colors and an overall pleasing quality. Surprised as I was to find the girl and leopard painting pleasing, a nice composition indeed.

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

Finally a perfectly lovely set of color photographs taken by Tony Summer of Death Valley and Canyons of S.E. Utah. Exquisite tones, subtle and striking colors and sublime composition, swinging back and forth across the picture plane. Allow me to draw note to the fantastic blues splashed across some of the red cliffs. A beautiful series indeed.

K.S.



## Classifieds

*"an attempt to ruin shell"*



**dennis  
oppenheim**

**tues. mar. 11**

*risd auditorium - 2:30 p.m. & 7:00 p.m. features*

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

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

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



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



**Why are these people running?**



**THEY JUST FOUND OUT THE I.M. SOFTBALL SIGN-UP SHEETS ARE ALL-OVER CAMPUS.**

COED INTRAMURAL SLOW-PITCH SOFTBALL AT BROWN; TROT OUT AND GET YOUR NAME ON THE LISTS.