

11-23-1959

## Blockprint November 23, 1959

Students of RISD  
*Rhode Island School of Design*

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## RISD Theater Presents G. B. Shaw's "Simpleton"

by BILL MURPHY

I have wondered quite a bit, about just what may be accomplished by these "after the fact" reviews of RISD plays. I am sure that, although I do have an opinion as to the merits of this production of the particular play in question, that to absorb nearly a full page of the college newspaper to expound my views would be a little presumptuous. This is particularly true, in view of my recent ill-fated statement, that Wolcott Gibbs never wrote a play. I would, rather, reiterate on these pages (for perhaps the fifteenth time) an old, and by this time monotonous, view which the production of *The Simpleton of the Unexpected Isles*, served to point up once more.

The RISD Drama Club, in the past few years, has insisted upon doing plays which are inevitably either obscure (*Dangerous Corner*), bad (*Light Up the Sky*) flops in their original production (*Tonight in Samarkand*), or extremely difficult to do in a manner which will allow the many shades of meaning intended by the author to come through. Examples of this latter type are *Ring Around the Moon*, which was produced last year, and *The Simpleton of the Unexpected Isles*.

I have heard a good deal of criticism of the play per se. Certainly it was panned by both British and American critics during its initial run in 1935, when one critic went so far as to accuse Shaw of throwing coconuts at the audience from the jungle. Of Shaw's apocalyptic plays, of which it is the last, *Simpleton* is undoubtedly the least appreciated, but it is, in many respects, the full expression of many views, noisily ballyhooed by Shaw throughout his life. It is, as most of Shaw's plays are, an allegory about social responsibility, and while he spends a great deal of time poking fun at the English, and particularly taking jocular potshots at the Church of England, and blasting specimen Christian myths in true Shavian fashion, this is not his major intent.

It is in his spoofing of Judgment Day that Shaw begins to reveal his hand, but, unfortunately for the RISD theatre, his purposes are always more theatrical than didactic. Although the message is always there, the actors are forced to dig it out. Shaw, during his lifetime, iterated and reiterated his conviction that everyone must be compelled to prove himself a social asset or suffer the consequences. He once went so far as to say, (The Simple Truth of the

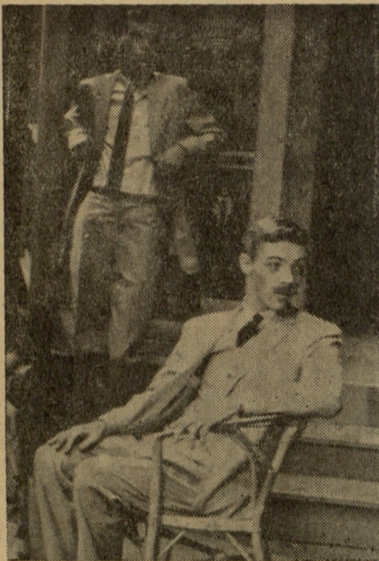
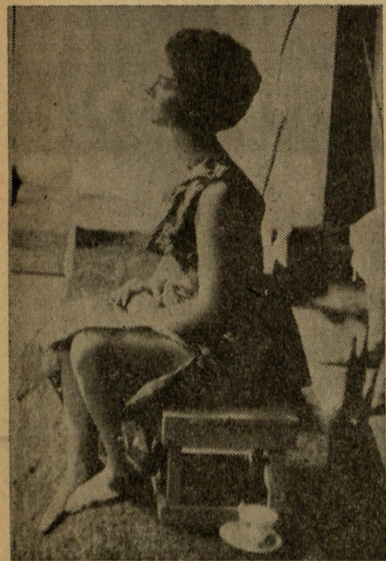
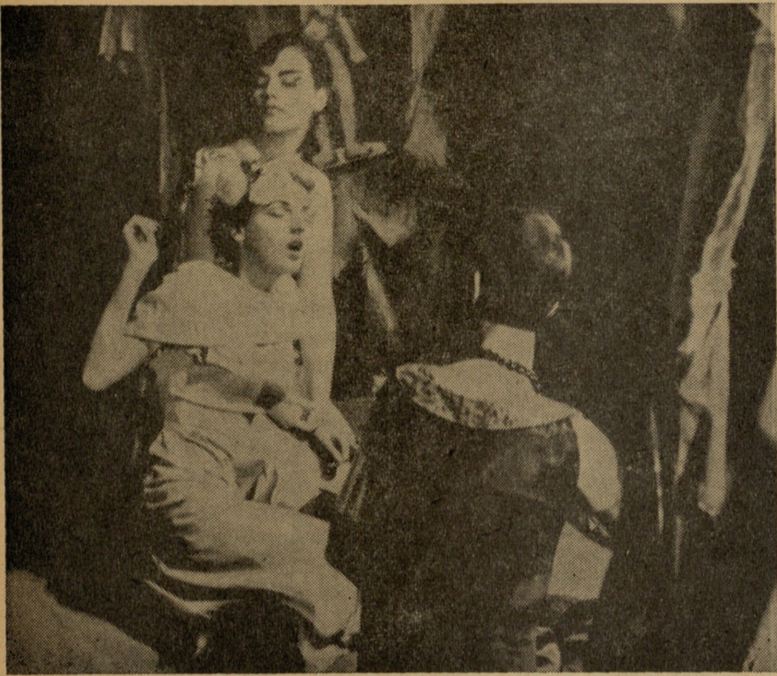
Matter, G.B.S.), "Cancel the authority of the Book of Revelation as the hallucinations of a drug addict . . . but do not think that you have got rid of the idea of judgment, to which all human lives must finally come, and without which life has no meaning. On the contrary, the burning up of the old stage scenery and the exorcism of the old spectres only bring into clear reality the need for justifying one's existence as well as merely enjoying it or suffering it."

It is not until after the very funny business with the materialistic angel that Shaw finally reveals this Machiavellian twist. The four children of the "experiment

in eugenics" are revealed as the dispensable qualities of love, pride, heroism, and empire, and the burden of the "message" of the play lies in the final speeches between Pra (Ken Gaulin) and Prola (Olga Busch).

All of this is unfortunate in several respects. If one was durable enough to last to the third act, it was soon found that the protagonists were not up to Shaw's message, and secondly, that the supporting players had plainly laid weak foundations for it. That the actors were not up to the job lies not so much in the actors as in the fact that the job was supremely monumental. It would seem

(Continued on Page 4)



## Homer Hall Open

The main lounge of Homer Hall was the scene of an Open House for the students and faculty of the school last Saturday afternoon. From four until seven hostesses welcomed the guests and served punch and cookies to the guests. The entire dormitory was open to visitors from five-thirty to six.

Many people attended the open house during the afternoon, as well as students, faculty members, parents and other guests from

outside the school were present.

Committee heads for this event were as follows: Social Chairman, Mary Whitehead; Asst. Chairman, Cynthia Whittall; Refreshments, Levin Carlson; Hostess Chairman, Noel Album; Room Check Chairman, Kerry O'Connell; and Music Chairman, Lizz King. Mrs. Cahill, housemother of Homer Hall, and Miss Stiles, Dean of Resident Women received with girls from Homer Hall.

## RISD and Brown Clubs Hold a Joint Meeting

by ELAINE MENDOLIA

Newman Club enthusiasts and other interested guests filled Arnold Lounge at Brown last Tuesday to hear Father Gustave Weigel's talk on present Protestant-Catholic relations. Students with pads and pencils in hand, and adults sipping coffee listened enthusiastically to the Father's speech.

Before I elaborate on the speech itself, let me mention that Father Gustave Weigel is one of the foremost theologians in the United States and is the foremost Catholic interpreter of Protestantism. He is the former dean of the theological faculty of the Catholic University of Chile, and is at present a professor of ecclesiology in the Woodstock Jesuit Seminary.

Father Weigel discussed the history of Protestant-Catholic relations and the three movements that led to unity of the religions. These are specifically the Liturgical Movement, the Ecumenical Movement, and the threat of secularism.

## Museum of Modern Art Increases Exhibit Area

The Museum of Modern Art has just begun a \$25,000,000 expansion program. Included in it will be the addition of an eight-story wing to its present building, designed by Philip Johnson Associates. The new unit will cost \$7,000,000 for construction and will be built on museum land adjoining the museum garden. The garden floor will have an arcade on Fifty-Fourth Street and will be glass enclosed. Five gallery floors above will have a facade of stone and will be free of columns in the interior. The top two floors will be windowed-space for offices and other purposes. The wing will be the public entrance to the museum and the old entry will be largely changed to exhibition area.

When the museum opened 30 years ago, it was in rented space, with four or five paintings and several other works of art. Now they have 1,300 paintings alone, of which they can display only 150. The new building will provide 43,000 square feet of display space, instead of the current 12,000, and 11,000 square feet of storage space instead of 4,300.

He spoke of the early immigration of Catholics to America, which was at that time dominated by Protestants. These foreigners, he said, could not verbally communicate with the Americans; and therefore, developed a fear of being snubbed or having their children swayed from Catholicism. They joined together to form ghettos and refused to mingle with other religions.

Only since the last war has it been that the Catholics have taken up a bit of courage and begun accepting some invitations from other religions, but still there is that underlying fear.

Because his talk was deep and had many arbitrary points, I am certain everyone found it stimulating.

Father Weigel continued for one hour after his talk to answer questions about the liberal and conservative Protestants, the Liturgical Movement, the problem of conversion, and birth control.

Afterwards, the Newman Club members had coffee and a social in the Bigelow Lounge.

The evening was very interesting and enjoyable for all.

## Meeting for Money

The Student Council met almost in its entirety last week. With more than a three-quarter majority present, the business of allotting grants to class A and class C organizations was accomplished.

The grants were as follows: Class A—T.A.B., \$500.00; Athletic Committee, \$750.00; Drama Club, \$900.00; Portfolio, \$3000.00; Block-print, \$2415.00; Spectrum, \$800.00; S.A.O., S.C.O., Student Lounge, Exhibition Committee, \$867.21; Class C—Freshman Class, \$100.00.

The Social Committee requested and received approval of the Bal Masque to be run on December 4 by the Junior class. The dance is scheduled to be held in Memorial Hall.

Several organizations which have been inactive for two years were officially liquidated; the Chess Club and the Music Club meetings were turned over to the council general funds; the General Activities Committee had been absorbed by the Executive committee of the council.

After attending to the new business, the meeting was adjourned.

## Allen Magnetizers

by VANDENBERG

A lecture on magnetism was given by Mr. Allen, Director of the Student Association, to the Industrial Design juniors. This was in connection with a problem involving magnets given by Prof. Kleykamp.

The lecture included everything, from the composition of a simple permanent magnet to the composition and application of electromagnets and solenoids in actual design work.

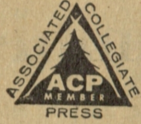
This lecture was of great assistance in helping the juniors orient themselves with their new problem. All who attended appreciated Mr. Allen taking some time out to help them.

# BLOCKPRINT

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## Cramped Creation . . .

Life drawing in any art curriculum is an important thing. It is in fact, required for almost every major in this school. From this great demand arises a problem; that being, a lack of space and personal attention. Three rooms in the College Building have been allotted for sophomore life drawing each day; however, it becomes obvious to the most casual observer that these three rooms are not at all sufficient to handle the overwhelming number of students. From personal experience we know that it is often necessary to peek around an easel or perhaps a drawing board in order that any conception of the model be gained. Then, too, if a clear view of the model is perhaps afforded by some unforeseen quirk of fate, we often find ourselves to far away to really get much from the pose.

As we mentioned earlier, along with the inconvenience of cramped quarters exists a lack of personal attention. This we feel is far more important than the spacial problem. We have noted, that there are only two drawing teachers covering these classes. The main function of these teachers seems to be in taking attendance. The only time they are usually present is at attendance check, then they quietly disappear along with three quarters of the students. Personal criting is virtually non-existent and we believe that because of this the students attitude toward the course has suffered. Life drawing among the sophomores has become *the* class to skip and *the* class to leave early. There is generally little enthusiasm about or interest in the course and the 2:30 to 4:30 afternoon classes are well over half-emptied by 3:00.

There is also an unfortunate situation among the Textile, Apparel, and Industrial Designers who have the class only twice a week. Since an Anatomy class usually takes up one of these class periods, they are left then with one period in which to compete with those taking drawing four or five times a week.

What is the solution to this list of gripes? It appears simple. If space is not readily available (although the Pharmacy Building looks pretty good) at least a few more drawing teachers could be hired to cover the three classes. In this way more communication between faculty and student might take place resulting probably in a lot less D's and C's than appeared among the mid-semester drawing marks. We feel that this would not only be more helpful to the students, but also a bit kinder to the two teachers at present trying to maintain these overstuffed classrooms.

The problem of the Textile, Apparel, and Industrial Designers is one of scheduling. It is felt that if these designers were given a class of their own (although this is probably impractical) that they would lose the advantage of observing their more experienced fine arts classmates. The time which is spent in class by these three departments must be considered, however, when marking the Textile, Apparel, and I.D. students.

We are glad to see the hiring of new models so much needed under the more demanding conditions.

In conclusion, we feel that life drawing is not receiving apt attention, for it is an important facet of our design education.

## The Thirteenth Floor

by GARDNER D. BROWN

Nathan Detroit, one of David Runyon's more colorful prototypes exclaims somewhere in "Guys and Dolls", "Sue me, sue me, shoot bullets through me" etc. He has obviously reached that point of no return, that spiceless stalemate wherein because of desperation he frankly couldn't care less either way. Move over Detroit, you've got company.

A hell of a long time ago when I was young and tender spirited, I allowed myself to place a healthy measure of confidence in the splendidly designed and well functioning package which I just happened to have come in. More specifically I mean my body. At that time all the wise souls I knew generally took great pains to explain what a nifty machine the human outfit appeared to be. Like the obvious ass that I am I slowly began to believe this, and enjoyed, for a few years at least, the pleasant conjecture that at least physically people were solid citizens.

Today, however, according to the advertisers, advertising mediums, and television directly, I couldn't have been more wrong. I am not endowed at all with a fine human house in which to live. As proof, take for example, that pasty-faced highly paid Samaritan who, to the strains of a Brahms lullaby, clicks on an mock up of one's internals while pointedly asks—Are you irregular? Temporarily or permanently? No matter how you look at this, this is a bold question, and as polite as I chose to be, any response is frankly none of his cotton-picking business. Yet the damage has been done and in the back of my mind at least I must consider the possibility that I may not be "functioning" as I should! Momentarily, I am once more exposed to attack, only in this instance the minister of good will is a scarlet-haired hussy, resplendent in three inch black eyelashes busily anointing herself with handfuls of Preparation X. She smiles and peering from beneath her underarms inquires, "Do you, in those precious moments, offend? Even so your best friends won't tell you?" Once

more this is a very effacing question. Out of defense of myself I am compelled to retort, "I don't really know, but at least my armpits are my own!" Next, and without one moment's hesitation I am rudely invited into a shower with a furry New York playboy, who is joyously splashing, singing and scrubbing. And at that precise moment when the bubbles descend I am asked rather openly, "How would you like to be really clean for the first time in your life?" God Almighty, I'm on the defense again. Hanging on rather weakly to my poor body, I am again coerced into replying "If it's all the same to you, the shade of my bathwater is my own business thank you!" At this point, I am just about done in. The only sacred area left is my intelligence since everything else about me appears faulty. But soon a deep sea diver, courageously being hauled from a choppy ocean explodes even this segment of me. As his helmet is removed, jammed into his mouth glows a ten inch cigarette. "Ho ho," he laughs, "I'm not really a diver, I sell shoe horns, but when it comes to a cigarette, I believe a man should think for himself. Why aren't you smoking a thinking man's cigarette?"

Yes, Nathan, I agree, sue me, sue me, shoot bullets through me because the apparent fact of the matter is that regardless of how you look at it, not only do I smell, have been rotten dirty all of my life, have badly malfunctioning insides but to top it all off, collectively speaking I'm stupid. You were wrong Mother, human bodies are no good at all. We must face this. How could you have been so naive? Now, if you'll pardon me, I'm off to sharpen my longest pencil with which to impale myself through the chest to the billboard across the street which brazenly asks "Does she or doesn't she?"

## Arthur Rubenstein And Then Some

by JOHN CHIRRONA

On Tuesday evening I had the delightful pleasure of attending a concert by one of the masters of the keyboard, Arthur Rubenstein. This was the first in the Artist Series Concerts sponsored by the Sisterhood of Temple Beth El, in Providence. The program consisted of tastefully selected compositions by Beethoven, Schubert, Schumann, Debussy and Chopin. Having had great opportunity to watch Mr. Rubenstein's every movement, I was fascinated by his hands which glided across the keyboard, and seemed to give life to the inanimate wooden objects before him.

The audience sat motionless throughout the entire concert with the exception of interrupted applause toward the end of the concert—to which Mr. Rubenstein reacted with a gentile thank you and smile.

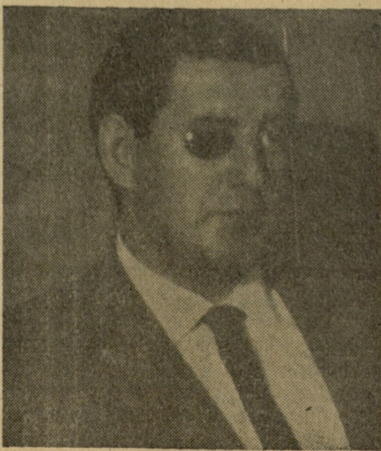
This Polish born genius made his debut in Berlin at the age of eleven. Shortly after he came to America, and he then gave seventy-five concerts in three months. He did not return to the United States until 1937. Now a U. S. citizen, Rubenstein is in the course of his twenty-third consecutive tour of America.

Those students who have not yet purchased tickets for the series might be able to purchase a ticket for the coming concerts featuring Henryk Szeryig, Roberta Peters, Eden and Tamik, at a reduced rate. If you are interested please call JA 1-5733 before Dec. 10 and make your reservations. It will be well worth the price of the ticket for such an outstanding series.

## I.D. Week's Review

Having been asked to help design a folding pamphlet for "The Lighthouse" of Beaver Falls, Pa., Mr. Pierre Kleykamp secured the gratis services of Messrs. Alexander Nesbitt of our Graphic Arts Department and Marc S. Harrison of our Industrial Design Department.

A letter of gratitude has just been received by these RISD instructors, commending them for their artistic help and the Rhode Island School of Design for its fame and willingness to help even at such a distance. (Letter may be had from Mr. Nesbitt.)



Otto Kolb, noted Architect and Industrial Designer, was the guest speaker of the Industrial Design Society this week. Mr. Kolb is currently teaching twice a month in the Industrial Design Department.

## Something Old Something New

by MARTIE SICKLES

One night last week I was taking stock of all the miscellaneous facts I had learned here at school. These pearls of wisdom were gained through talks at meals, in the dorm, or close eaves-dropping and observation—not in class.

For a starter, Elmer's Glue is not really glue, but rather Borden's cottage cheese bottled and used as glue. The brushes sold at Oakes are not made of sable or some such hair, but are made of a choice selection of hair from beards shaved from RISD men. Jane Lewis' ring was bought at Newberry's; she is just trying to fool you if she says otherwise. The best way to make your own paints is to go to the Providence Canal, collect mud and water, mix well, and the results are startling.

I've found that baseball can be played by pushing salt and pepper shakers across table tops. It is possible to play frisbee in the dark. You can live on four or less hours of sleep a night. Football is an Ivy League sport and not successful at RISD.

Most important of all, I have noticed that to really belong here you must develop a kind of twitch. If you look around closely at the students, you will notice a slight trembling of hand, twitching eyelid here or there, or just a twitch. A continually moving knee if often present. Well trimmed beards and/or nodding heads are ever

(Continued on Page 4)



## Mr. Grudier Discusses Students and Positions

Industrial Design magazine, in its articles "Beginning A Career"; October 1959 issue, mentions Mr. James Grudier, R.I.S.D.'s Placement Director and quotes from the material he contributed to them. Following are two passages from the article.

Page 40  
Rhode Island School of Design has an active placement service, and solicits companies to come to the campus for interviews. Not all companies come, but a substantial number did last year. Of these there were only three that the placement service regards as enlightened and just in their recruiting policies: "All three of these gave the student a chance to speak out for himself," says placement director James Grudier. "He is encouraged to talk about design and is given every opportunity to show himself as the quality of young designer the company is looking for. Incidentally, for some reason or other, industrial design

seniors have been the most relaxed about seeking a job—usually waiting until the very last minute." Page 41

"The most effective way to contact companies has been the individual presentation of the prospective graduate to companies and/or design offices. This means a tremendous amount of work for my office, but it is rewarding work. Once the initial contact has been made with the company and follow-up begun, the student takes over. This encourages him to become more and more actively engaged in the securing of his job. This I believe to be of tremendous importance. I do not subscribe to the practice that a placement officer is a traffic man, whose duties consist of routing a student into interviews. I believe that a great deal is accomplished in searching for the job for the individual."

JAMES R. GRUDIEN  
Placement Director

## Federation Holds

The Advertising Women of New York Federation sponsored an all day Career Conference for advertising students in New York on November 14th. For the purpose of studying the various facets of advertising and public relations; the conference had as its principle speaker Mr. Norman H. Strouse, president of the J. Walter Thompson Company.

Other speakers for the formal sessions of the conference included Harriet Raymond. The Advertising Federation's "Ad Woman Of The Year," and Pean Wade Rindlaub, vice president of Batten, Barton, Durstine and Osborne.

Informal workshop sessions were led by counsellors from the Advertising Women of New York Federation. Techniques and Trends in Copy; Art and Layout; Production Research; Media Buying and Selling; Radio and TV Production; Merchandising; Public Relations; and Publicity were discussed. Over 150 advertising students from 35 colleges and universities in the New York area and four nearby states participated.

with photographs. Nürnberg, H. Carl (c1957) SB 196.2 K96M  
Lissner, Ivar. The living past. N.Y., Putnam's (c1957) 090.1 L69L  
Ovonnell, Peter. Rome, photographs by Kurt Otto-Wasow. London, Batsford (1958) stacks 191.45 OU3R

## Announcement

All announcements for the calendar must be placed in the box outside the BLOCKPRINT office (over SAO) by Thursday night. Each week. State day, place, and time of event.

## Moholy-Nagy, RISD, and South American Arch.

by PHYLLIS BARTLETT

Brazilia and Machu-Pichu was the title of Sybil Moholy-Nagy's lecture to the Architectural Society last Thursday. Mrs. Moholy-Nagy stressed the contrast between the adjustment of the older South American architecture to the landscape and other conditions and the lack of adjustment in Oscar Niemeyer's new capital city, Brazilia, now under construction.

Machu-Pichu, an ancient Indian town, she said, conforms to its hillside site by the placement of its buildings in a hierarchy of importance up the slope, as shown in her slides. An intellectual concept as well as function is embodied in this arrangement.

Brazilia, on the other hand, is built on a plain which is a soggy mire in the rainy season. The traffic system is such that to go from one particular point to the other side of the city one must drive 30 miles around it. Further examples of a lack of functionalism here shown by Mrs. Moholy-Nagy are the marble slabs apparently supporting the palace, but having no actual structural purpose, and an hotel with a 450-foot long corridor. Niemeyer, she said, was Le Corbusier's most devoted student, and he is still designing in the style of 1928 Le Corbusier buildings, never having developed his own philosophy or style. The young, she mentioned, must not be swept away by the new and big things like Brazilia, but must learn to think about them.

Mrs. Moholy-Nagy also surveyed other South American architecture, from the Indian through the Spanish Colonial and Independent periods to the present. She pointed

out the enjoyment of life and urbanity of the people, and their irresponsibility. This contrast in temperament leads to the contrast between much excellent contemporary architecture and many wild attempts at originality. One cause of the failure which she deplored is the attempt to use Northern designs such as a glass tower sans air conditioning under totally different conditions than are found in the North.



However, Mrs. Moholy-Nagy feels that with all its contrasts in landscape, temperament, and architecture, as well as between the old and the new, South America, despite its faults, is always exciting and stimulating. She urges that more people go there instead of to Europe.

## Film Society Presents

"The Golden Age of Comedy" will be the Film Society's next presentation on December 2. Billed as "some of the finest sight gags from what many people consider the finest pictures ever filmed" it stars Laurel and Hardy, Will Rogers, Lear Harlow, Carole Lombard, Ben Twipin, Harry Langdon, Charlie Chase, Edgar Kennedy, and the well known Keystone Cops. It should provide an entertaining evening.

## Market House Gets Uplifting

Yes—the market house is being repainted on the interior—grey and white. What festive occasion can this improvement be meant for? Thanksgiving? No, it is all in anticipation of the regular five-year examination of the department of architecture by the National Accrediting Board of Architecture.

## INT'L FILM FESTIVAL LAST DAY!

"Time of Desire" and "Tides of Passion"

TUES. and WED.  
The exciting and inspiring film biography of  
**Albert Schweitzer** and  
Plus—Michele Morgan in  
"Symphonie Pastorale"

THURS. - FRI. - SAT.  
Ingrid Bergman  
"Anastasia"

"Love Is A Many-Splendid Thing"

**AVON CINEMA**

## Library Has Additions

The Library has just announced many recent acquisitions. The following is a list of additions to the Art Criticism and Esthetics, History of Art, Ancient Art, and Civilization shelves.

### Art Criticism, Esthetics

Dorner, Alexander. The way beyond art. rev. ed. N.Y., N.Y. Univ. pr. 1958. 110 D73W  
Dürer, Albrecht. The writings of Albrecht Dürer, translated and edited by William Martin Conway—N.Y., Philosophical library (c1958) B D93C

Hauser, Arnold. The philosophy of art history. N.Y., Knopf. 1959. (Borzo books) 110 H29P

Langer, S.K. Reflections on art. A source book of writings by artists, critics and philosophers. Baltimore, Johns Hopkins pr. c1958) 110 L25R

Rodin, Auguste. On art and artists. N.Y., Philosophical library (c1957) 110 R61A cop. 2

Saarinen, A. B. The proud possessors: the lives, times and tastes of some adventurous American art collectors. N.Y., Random house (c1958) 108 S 1 P

Smith, Paul. Creativity: an examination of the creative process. N.Y., Hastings house (c1958) (Communication arts books) 110 N48S

Suzuki, D. T. Zen and Japanese culture. N.Y., Pantheon books. (c1959) (Bollingen series no. 64) SB 029.4 Su9Z

Watts, A. W. The way of Zen. N.Y., Pantheon books (1957) 029.4 W34W

Weitz, Morris. Problems in aesthetics: an introductory book of readings. N.Y., Macmillan (c1959) (Problems in aesthetics) 110 W43P

Whitehead, A. N. Symbolism: its meaning and effect. N.Y., Macmillan. 1958. 015.2 W58S

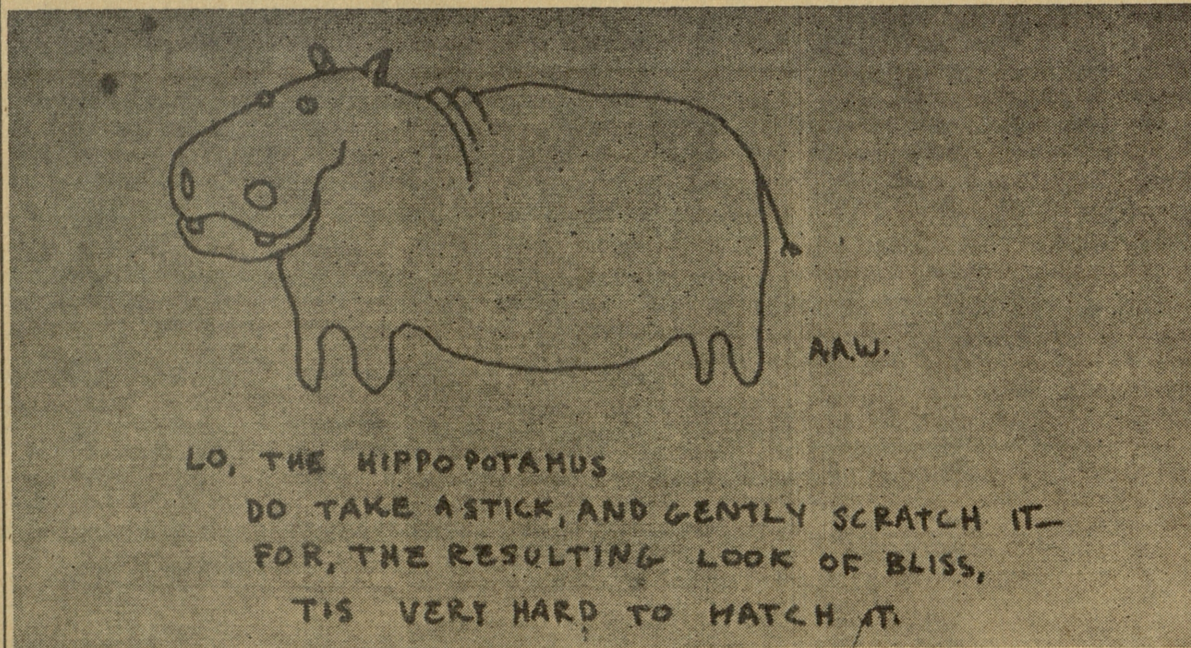
### History of Art, Ancient Art, Civilization

Detroit, Institute of arts. The art of the ancient Maya. (Exhibition) N.Y., Crowell for the museum. (1959) 196.2 D487A

Huizinga, Johan. Men and ideas: history, the middle ages, the Renaissance. N.Y., Meridian books (1959) 094 H87M

Kerényi, Károly. Greece in colour. Photographs by R. G. Hoetgler. N.Y., McGraw-Hill (c1957) Ff 193.4 K45G

Kusch, Eugen. Mexico in pictures,



Patronize  
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Advertisers

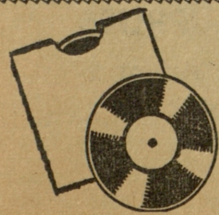
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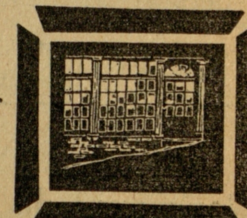
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• artists' materials • frames  
• industrial displays



### Simpleton

(Continued from Page 1)

that Mr. Cohn, the director, would have known that he would be working with an almost completely novice cast, and that a novice cast is simply not experienced enough to cope with an allegory as complex as *Simpleton*. The result was inevitable.

The production was approximately as unified as a high school play, and this, I believe, is a liberal estimate. This stems not from the fact that the cast is untalented for, on the whole, they are quite liberally talented, but rather from throwing them in over their heads. There are numerous plays in which the actors can throw away lines, not hold for laughs, upstage, deliver lines with improper emphasis or without considering them *completely* in their contact, muff the blocking and use poor timing. *Simpleton* is not such a play. It is much too tightly knit, and each line and movement is much, much too dependent on other lines and movements and the context in which it is given. There are also far too many nuances and subtle inflections of meaning to allow such loose treatment. Like the Bugatti, it is built without tolerances, and requires a knowledgeable, professional cast to be performed well.

*Simpleton*, in addition to the above nauseating comments, should (on the other side of the ledger) serve to show that we do have some very competent people in the Drama Club. John Benson, easily the most accomplished actor in the group, was unfortunately cast in a small, although meaty part. David Whitney also was very good, although all too easily recognizable as a genuine actor. The most pleasant surprise, in an evening of unpleasant surprises, was Robert Gotsch in the role of the clergyman. Of all the characters, or at least major characters, he seemed to show the most understanding of his part, was certainly the most sympathetic toward it and the play, and came the closest to having that elusive quality known as stage presence. Stan Grashaw and Walter Rutowski in the anvil chorus were vastly amusing, and most of the other people making their debut on the RISD stage did quite well considering the scope of the production.

Particular credit should be given to Ken Dresser, who designed both a beautiful and technically ingenious set for this play, and to the members of the technical staff. The sound was a little distracting, however. The Angel sounded like a vacuum cleaner taking off, and when Dave Whitney fell from the cliff he sounded as though he

had fallen through a plate glass window (which is not too uncommon these days at Unit D). But aside from this I thought that the production was beautifully staged.

It is too bad that such a considerable amount of talent and such a great deal of effort went into a play which was practically, by its very nature, fore-doomed to failure. I trust that the point will not be raised, as is usually the case by some irate member of the Drama Club, that all of this is forgivable, since the group was attempting to do something difficult rather than taking the easy way out. I would remind this hypothetical head-hunter that the Drama Club has studio productions for just such purpose. When a college group presents any form of entertainment for public consumption it is to be presumed that they will do it competently, and further, that they will not beg the question by putting it up as an experiment.

"The noble cause of research is not an excuse for incompetence." Bearing this in mind, I note with mild horror the little notice at the bottom of my program, which informs me that the RISD's spring offering is to be Anouilh's *Antigone*. I am slightly comforted by the fact that we will have five months in which to recover.

## LeBalMasque December 4th

It will undoubtedly come as a surprise to some that the Bal Masqué is but a little over two weeks away. Traditionally the major social event of the year, excluding Take-A-Break, the Bal Masqué, sponsored by each year's junior class, features elaborate decorations, opulent costumes, excellent advertising and wide coverage by the press.

The Bal Masqué in the past has been a showcase for RISD talent and a uniquely 'art school' affair, with large attendance... a minor edition of the Art Students' League Ball. Prizes are awarded for the most imaginative costumes, in keeping with the theme of the dance, and competition is usually keen in devising elaborate costumes.

This year's edition of the Bal Masqué is scheduled for December 4th in Memorial Hall. David Itchkavitch, General Chairman, has announced that the theme for costumes and decorations will center around famous artists and paintings. This should allow for an optimum in imagination in creating costumes.

### Calendar

MONDAY, NOVEMBER 23  
Drama Club Meeting, Green Room, 4:00 p.m.  
Fine Arts Society, CB 412, 7:30 p.m.

MONDAY, NOVEMBER 30  
Drama Club Board Meeting, Green Room, 4:00 p.m.  
BLOCKPRINT Meeting, Office, 7:30 p.m.

TUESDAY, DECEMBER 1  
T.A.B. Dance Rehearsal, Memorial Hall, 7-10 p.m.

WEDNESDAY, DECEMBER 2  
Glee Club, CB 321, 6:30 p.m.  
Film Society, "Golden Age of Comedy," Auditorium, 7:30 p.m.

THURSDAY, DECEMBER 3  
BLOCKPRINT, Office, 7:30 p.m.  
Sailing Club, Student Lounge, 7:30 p.m.

FRIDAY, DECEMBER 4  
Junior Dance, Bal Masqué, Memorial Hall

### Something Old-New

(Continued from Page 2)

present, with other characteristic twitches to be found among the student body.

These slight disturbances are acquired after a month or two—some lucky people even come here with them. They can be obtained with little or no sleep, rushing for mail or phone calls, undernourishment because you can't make it to meals on time, over concentration on work—ha, too much exercise climbing stairs or hills, taking too much from roommates, avoiding demerits, too much weekend-ing, frustration due to having glued objects not stick, and various other important matters which seem to loom up all the time. I'm learning loads here at school—I'm sure my parents will be proud.

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## Basketball

### Basketball Schedule 1959-60 Season

First games begin at 7:15 p.m. on Tuesday evenings as scheduled.

### Round I

Tuesday, Dec. 1, 1959  
1st game, Fresh "B" vs. Fine Arts  
2nd game, Fresh "A" vs. Machine Design

Dec. 8, 1959  
1st game, Fresh "A" vs. Fresh "B"  
2nd game, Architects vs. Machine Design

Jan. 5, 1960  
1st game, Fine Arts vs. Architects  
2nd game, Fresh "B" vs. Machine Design

### Round II

Jan. 19, 1960  
1st game, Fresh "B" vs. Fine Arts  
2nd game, Fresh "A" vs. Machine Design

Feb. 9, 1960  
1st game, Fresh "B" vs. Architects  
2nd game, Fresh "A" vs. Fine Arts

Feb. 23, 1960  
1st game, Fresh "A" vs. Fresh "B"  
2nd game, Architects vs. Machine Design

March 1, 1960  
1st game, Fresh "A" vs. Architects  
2nd game, Fine Arts vs. Machine Design

March 8, 1960  
1st game, Fine Arts vs. Architects  
2nd game, Machine Design vs. Fresh "B"

March 1, 1960  
1st game, Fresh "A" vs. Architects  
2nd game, Fine Arts vs. Machine Design

March 8, 1960  
1st game, Fine Arts vs. Architects  
2nd game, Machine Design vs. Fresh "B"

## Ms

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## Laughter Is The Best Medicine

Before Thanksgiving a first-grade teacher asked her pupils to tell her what they have to be thankful for. "I am thankful," said one small boy, "that I am not a turkey."

A law school graduate who got a job with one of the biggest law firms in the world was staggered by the number of lawyers it employed. Finally, he approached one of the younger ones. "How on earth do you ever get noticed around here?" he asked. "Well," said the young man, "one way is to go to our annual outing and hit a home run in the softball game."

A woman who runs a nursery school was delivering a station-

wagon load of kids home one day when a fire truck zoomed by. Sitting on the front seat was a Dalmatian dog. The children fell to discussing the dog's duties. "They use him to keep the crowds back," said one five-year-old. "No," said another, "he's just for good luck." A third child brought the argument to an end. "They use the dog," he said firmly, "to find the fire plug!"

"You must help me, doctor," said the patient to the psychiatrist. "I can't remember anything for more than a few minutes. It's driving me crazy."

The psychiatrist asked gently, "How long has this been going on?"

"How long has what been going on?" replied the man.

One evening after scanning the society page of the local paper, a woman asked her husband if he thought any girl on it was prettier than she. "No, honey," he said, "there's not one there as pretty as you."

"That's why I love you," she told him. "You're so kind and sweet and loyal."

"Yes," he said. "And chicken, too."

(The Reader's Digest)

## Toward More Picturesque Speech

"I don't mind scrimping in order to spend, but I hate to scrimp just to save."

By the time a family acquires a nest egg these days, inflation has turned it into chicken feed.

Politics is a game in which some men are self-made but most are machine-made.

A successful politician is one who can get in the public eye without irritating it.

The biggest trouble with political promises is that they go in one year and come out the other.

One bureaucrat to another: "So we made a blunder! Don't just stand there—label it 'Top Secret' and file it away!"

One of a group of five-year olds discussing bedtime: "I have to go to bed at 7:30. My mother is a half hour meaner than yours."

Secretary discussing her blind date: "He just got out of the service—sort of a post-naval drip."

Small Hollywood girl, making introductions at a party: "And this is my brother—on both sides."

After a ride in his aunt's new station wagon: "You have a real nice car—two seats and a back room."

His efforts at conversation were returned unopened.

Teen-ager: a gawky-talkie  
She's afflicted with rumormongering

## The Bluebird Restaurant, Inc.

Where students and grads meet

## TAB Rehearsal

Guys and gals—  
If you like to dance and would like to audition for the Take-A-Break show production numbers, come to Memorial Hall on Tuesday, December 1, 1959 at 7:00 p.m. There will be auditions at that time. (Dancing lessons or experience not necessary.)

## Pancakes!

There is a new face on the Providence Mall—that of the Amy Joy Pancake House. It is now open for business at 73 Exchange Place (where Jeff's used to be).

For those who enjoy relaxing and entertaining eating, the Amy Joy is a must. The management has collected flavorful pancake recipes from Sweden, Hawaii, Vienna, and many other countries.

From Sweden comes a very special pancake served with Lingonberry butter; from Hawaii, a special mixture made with rich pineapple topped with suzette sauce. Tahitian pancakes with shredded coconut blended into the batter, and African pancakes with the taste of bananas in the rich buttermilk batter can also be found to enjoy.

There is a large array of syrups kept warm on a moving heated tray to add a delicious topping to the pancakes.

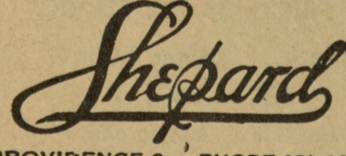
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