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Blockprint September 26, 1960

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Rhode Island School of Design

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RISD
SEP 26 1960
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Volume 9, No. 2

Sept. 26, 1960

blockprint

rhode island school of design

First Saturday Club Night Ends Frosh Week Program

Clubs Bid for Members

RISD's twentieth Club Night, and its first to be held on Saturday rather than Friday, took place this week-end in the auditorium. It was presented under the direction of Bob DeVito and gave the various societies and organizations in the school a chance to show themselves off — primarily to the Freshmen, but also to the rest of the student body.

One of the most successful skits presented was, perhaps rightfully, the Drama Club's production. Following an esoteric introduction worthy of a scholarly thesis, the club did two short acts. One represented *Breakfast On Broadway*, while the other was its counterpart, *Off Broadway*.

The Film Society presented *Saint George and the Dragon*, a UPA cartoon, as a sample of its year's schedule. In addition, Mary Whithead explained briefly to the Freshmen the advantages of joining the Society.

The Camera Club showed a film of the Winter Olympics, and the Sailing Association presented slides — appropriately enough, of sailing. Bob D'Amore, the President of the Newman Club, spoke on behalf of that organization. The Industrial Design Society contributed its offerings in the form of three "fillers" between the scenes — in the form of a couple of timing jokes involving animated paper bags and boxes, a dog named Teel, and a not-quite-nude young woman left over from one of Mr. Surprenant's Take-a-Break stunts.

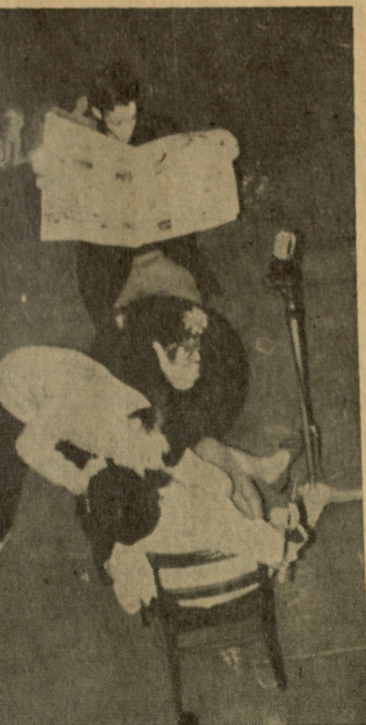
Bob Cale was responsible for a film

which he described as "a black and white and color image of the abstract idea of 'spectrum.'" The film was made by Cale and Ron Arnham and was *Spectrum Magazine's* offering.

The Master of Ceremonies for the show was Al Peterson who also sang as one of the Vibratos. Their numbers were presented as an inducement to work on this year's Take-a-Break. Charlie Scott did a very funny "bit" about a "down Maineer" which was offered in lieu of a skit in support of the Architectural Society.

The BLOCKPRINT staff did a parody of a "fun game panel quiz show contest" which ended with this paper's constant plea, "Please help"

Following the Club Night program in the auditorium students adjourned to Memorial Hall where, inticed by cider and donuts, they were persuaded to join one or more of the clubs which provided tables for the purpose of recruiting new members.



Fales Leaves RISD Goes To Bryant

Retiring from RISD to join a sister college, Dr. William D. Fales, Chairman of the Division of Textiles and Director of Residence Men, as of October 1, 1960, will become the Dean of Men at Bryant College of Business Administration in Providence.

Having served RISD for forty-six years, Dr. Fales during this time has been a supporting and participating member of the faculty, aiding in the College's growth to the institution of higher learning which it is today. After his graduation in 1911 from East Providence High School, Dr. Fales entered RISD as a student in the Division of Textiles. Then, while attending college, he also worked for Atlantic Mills, Inc., here in Providence. In 1914 Dr. Fales completed his studies at the College and became an instructor in the Textile Department till 1920 when he became the Head of the Textile School. Through 1946, Dr. Fales served in this position and also served as the Supervisor of the Evening School (1935-1945). Then a year later, Dr. Fales was appointed by the College to be Chairman of the Division of Textiles which he has been to the present time.

During his long service to the College, Dr. Fales was the recipient of an Honorary Master of Science Degree from Rhode Island College of Pharmacy and Allied Sciences (1938) and an Honorary Doctor of Science Degree from Bryant College (1950). To these honors and accomplishments can be added the fact that Dr. Fales has been an active member of many community and professional groups, and has collaborated in the writing of several specialized texts.

The challenging opportunity to become Bryant's Dean of Men came to Dr. Fales as a complete surprise during August of this year. Nevertheless, as Director of Resident Men, he has succeeded in successfully setting up the new men's dormitory system here before beginning his new position at Bryant.

Although Dr. Fales is very happy to

Woodrow Wilson Program Commences

One of America's most pressing problems today is its lack of highly qualified college teachers. The Woodrow Wilson National Fellowship program provides a number of answers. Through its representatives on campuses in the United States and Canada and with the help of faculty members it encourages many promising men and women to consider careers in college teaching. Each year it fully supports a thousand carefully selected Fellows in their first year of graduate work and awards honorable mention to another thousand candidates who generally receive financial aid from other sources. It also publicizes the great demand for college teachers and the equally serious need to provide college and graduate education for students of exceptional promise.

Eligible for nomination are outstanding college seniors and graduates who by the fall of 1961 will have accumulated less than a year's graduate credit. Mid-year graduates may be nominated either in their junior or in their senior year. Applicants must be citizens of the United States or Canada, or aliens in the process of becoming citizens. There is no age limit. College graduates now in the armed forces are eligible if they are free to enter a graduate school in 1961-1962. Also eligible are graduates who have attended professional schools or who have worked in non-academic fields, provided they now wish to become college teachers.

A fellow receives fifteen hundred dollars plus dependency allowances for wife and children; the Foundation also pays directly to the graduate school tuition and fees for the fellow.

In order to be considered a fellowship candidate must be nominated by a faculty member no later than October 31, 1960. Nominations will be forwarded to the regional chairman by the Office of the Dean. A nominated candidate is invited by the regional chairman to submit full transcripts of academic records, three letters of recommendation, and his own statement of purpose. Applicants who believe that their academic records fail to give a fair picture of their abilities, and those from undergraduate institutions which have not previously been represented in the program, are urged to supply the regional chairman with scores on the Graduate Record Examination.

Nominations must be in the Office of the Dean no later than October 20. The chairman of the regional selection committee will then send the nominee the necessary forms. The candidate's information form and all supporting materials must be received by the regional chairman no later than November 20, 1960. Interviews are generally held in January. Announcements of awards will be made by March 15, 1961. Detailed information is available in the Office of the Dean.

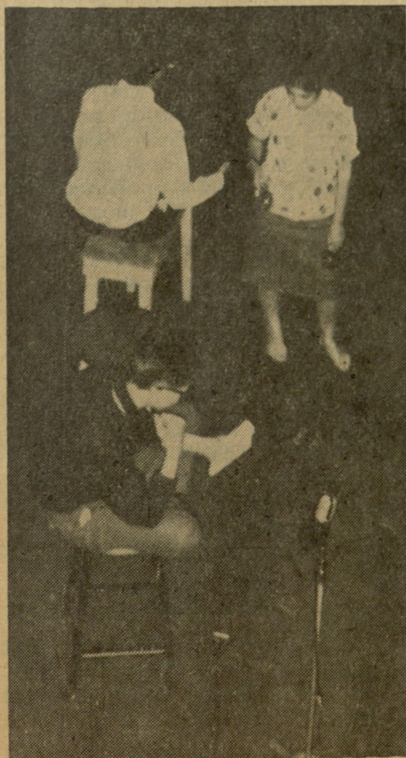
be able to accept his new appointment at Bryant and work in a field in which he is tremendously interested, he said that he will miss RISD very much and hopes to keep in contact with the College.

Senior Dance

Saturday evening, October first at 8:30 p.m., the senior class is sponsoring Dance K1 at the Metcalf Refectory.

Proper dress will be required (coat and tie for men, etc.). Admission will be \$1.75 and be applied directly to the support of the needy senior treasury.

A word to the wise *should* be sufficient. Alcohol is prohibited in the men and women's dormitories.



Alumni Bulletin Wins Honors

During the summer it was announced that the RISD Alumni Bulletin has been named one of the top ten alumni magazines in the country. The magazine also tied for second place with the Sweetbriar Alumnae News in a general award on appearance.

The awards were announced by the American Alumni Council at the Council's annual convention in Washington in July. More than 1,000 colleges and universities took part in the competition on alumni publications.

The editor of the Bulletin is Stanley H. Haste, assistant professor of English at RISD. The art editor is Edward Czaikowski, Art Director at Horton, Church and Goff of Providence and the photographer is Tony Petri, a Providence professional photographer. Both Mr. Czaikowski and Mr. Petri are graduates of RISD.

The Bulletin is published four times a year and is sent to RISD alumni and friends of the college.

About Criticism

The function of the editorial column in a college newspaper should be that of giving an opinion or attitude of the paper. It can be used to criticize, condone, or simply communicate. This week we would simply like to make an observance, call to your attention something that many of us live so close to that we sometimes fail to see it objectively. This important intangible is criticism.

This word, strangely, has a negative connotation. To criticize something is to "disapprove; find fault with." This definition can be found in Thorndike Barnhart's desk dictionary. Other dictionaries involk the same negativity.

Oddly enough the word critique or crit, evolved from criticize and earlier from the Latin "kritikos" meaning to judge, is used at this school, and we are sure in art schools all over the world, to refer to a judging or analysis of ones work by another person or group of persons. Yet, when one attends a crit if he is fortunate to have caught the instructor in a good mood and done a good job on his project as well, chances are the crit will be anything but negative. The very possibility that a note of positivity might be introduced, a pat on the back, a "job well done" from the instructor is what makes crits bearable. If crit meant finding fault with and nothing else, the average student would go slowly out of his mind.

Often our whole outlook depends upon how well a crit went or didn't go. One generally feels like kicking dogs and punching old ladies when he has just been told that his shadow box is a failure both as a shadow and a box. Of course, our super ego, wherever that's located, stops us from such rash behavior and often just a state of depression ensues.

As students of the visual arts, our lives then depend a great deal upon criticism. More so than the liberal arts or science student who often just passes or flunks according to a mathematical scale. The criterion for an instruction then is to be able to give criticism and the criterion for the student is to be able to take it and translate it into useful knowledge. However, it is not as simple as that. If one were to criticize machines or plants, the matter would be simplified; it is not so with people as here is introduced the mysterious psyche, the mind and emotion. One must then know not only what to criticize but how to criticize.

Fortunately, most of the teachers here at R.I.S.D. do know how to criticize, something few of us realize. They can often mix just enough wild cherry with the castor oil to make it easy to take. As students we should do likewise. If we are able to gain this certain tact, this ability to criticize and not offend, then we will have taken a big step in living in a human society.

The little man who writes anonymous notes or whispers comments, totally degrading a work, not considering improvement or efforts has no place in this school or in this society.

He shouldn't live with humans for he has no considerations for human faults or virtues. If he is a superman, let him live in a Nietzschean Utopia. We doubt if he will ever find one.

The man who is able to criticize intelligently, who is able to say exactly how he feels and bear in mind that he is talking to his fellow man is a useful person. Be thankful that most of our instructors are this way. Think how hard it is to be this way yourself.

Committee of One

by BOB CALE

I feel it proper to begin my first column of this year at the beginning; and, as this year began, I found myself once again introduced to "the best class to enter RISD." In each successive year, this introduction has become flattering, secure, doubtful, and finally ridiculous. The implication of this annual statement leads to the conclusion that each senior class will be the worst class represented in the school. This may or may not be true. But, it should be obvious that evidence in support of such a conclusion is at best, incomplete and of little relevance. My point being not to determine which is or is not the "best" class at RISD, as this should be of little significance to the individual student; but rather how values or words such as best, good, worst, can be placed on something not yet done; Especially in a situation of constant redefinition such as that involved with the creative process. Not only are these values of little meaning, they also imply a competition where the "most gooder" class or student can expect due acknowledgment for accomplishment not yet fully realized.

To place a competitive value on work that is not yet achieved is foolish. Moreover, to call a work done within the four or five years of this school, good, better, best etc. must be regarded as meaningful only in relation to the time sequence of its author's life, and a limited environmental conditions and standards of the school proper in which it was created.

It should be noted that the student who is considered to have talent while here does not always make the "most gooder" list or the popularity poll, nor does he or the student who does make either list necessarily do anything more after graduation from the school situation. It should also be noted that a very high percentage of graduates, who, after only five years from receiving their diplomas, have little or nothing to do with the field they graduated from; and, that the number of graduates who made a mark in their chosen fields ten or fifteen years ago is approximately the same now, except the classes are five to ten times larger. It should therefore be realized, that while at the school, we are concerned with making a life in something much more vast than the scope of the years we spend here. And that these years, at best, are only the first or second steps towards this life.

Therefore, I should like to take the stress off the values placed on the work done or to be done at this institution; and rather place it upon the experience, opportunity, and knowledge, that can be gained here in order that we may have four or five years preparation for work to be done upon departure from these hallowed halls.

Continued on Page 3)

Notes From The Underground

R. O. W.

The humid night air prowled like a wet black cat among the low-stunted poplars that fringed the shoreline; their silver leaves hung like bowed heads. Dripping, as though weeping, the trees stood as ragged sentries, relieved of the beating they had taken. They were no longer trees, but scared bushes trying to cover the blemished ground that only a few hours before had been chalky dust blown before the wind in phantom shapes. Now the ground lay in great pools of mud that had oozed down ravines cut out by the fury of the storm. The earth had heaved a great sigh; it was once more free.

Off-shore, all that remained of the storm was the quiet muttering of forked bolts softly flickering as they emptied themselves into the sea, making the horizon red and orange. They were distant and angry, and they still rendered the air as though it were glass ready to break. The last few drops of rain, carried by the dying wind, beat down upon the struggling beach grass that grew in the shadow of great concrete forms. It washed free the last few tangled roots, leaving them naked to tomorrow's blinding sun, but still it was victory.

Victorious because of what towered above the beach grass. The gantry on the high ground, the two giant transmitting towers, the moon between them, looked like a giant hand reaching in desperation for the stars in the ragged sky. The towers, the machinery beneath them in long concrete buildings would die. The beach grass will live, for Man had gone.

Here had been the last desperate attempt to escape what had happened. It had taken ten years to build the means of escape. During that time everyone, save a protected few, had died. Yesterday these too had departed on schedule. Last night the storm had come to wash the land clean. All over the world there was once again peace. Rocks, trees, and grass would once again be allowed to carry on their existence unmolested. The meek had at last inherited the earth.

With the dawn a dying mantis lifted its head to pray; across the sky a sea gull wept for things that might have been. Once there had been a promised day. Now, in promise it had come.

Beneath the sky a city lay . . . with great bridges of alabaster moon, with arching ways of burnished steel. No voice rises above the breaking dawn. No singing hymn to herald the shining sun. All is quiet, a gentle sigh; the mantis now is the one who prays.

Steamships now are water graves. Porpoise playing no longer race their cutting bows; instead, they swim ahead with whales. Each one, his kind, need no longer fear the killing sword, the dynamite harpoon, destructive ways. No longer is Nature tortured. She is free. No longer is she second place. Her laws are sure. No longer is the terrain abused. She rules her way.

Each and every one who was to blame made ten thousand others pay. For "useful" deeds they reaped their harvest sure. They pushed too far — the end was slow, the end was scoffed, the end was tears, the end was complete. The laws were there, the laws will keep . . . for those who do not blindly slash. The earth's full circle has turned once more, an open harbor in a sea of life . . . third planet from a wondrous sun.

blockprint rhode island school of design

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First Film

Listen, gang, we're meeting Eva Marie (*On the Waterfront*) Saint and Marlon Brando Wednesday the 28th. So bring your bailing hocks to the Auditorium at 7:30 p.m. sharp.

Staff Bob Cale, Bob White, Virginia Black, David Whitney, Pam Pfau, Margo Horowitz, Loren Kerst, Tony Seiniger, Marilyn Carpentier, Flo Sheldon, Naomi Whiting, Elaine Mendolia, Bill Murphy, Jean Blake, Jackie Ehlers

Sophomores

In addition to graduating from Freshmen Foundation, you are a sophomore at the Rhode Island School of Design because you felt that RISD offered something which no other college would give you. You learned many valuable things last year: among them the realization that design and education are ways of life. What, so far, have you done to repay your school for this gift that many college students never realize?

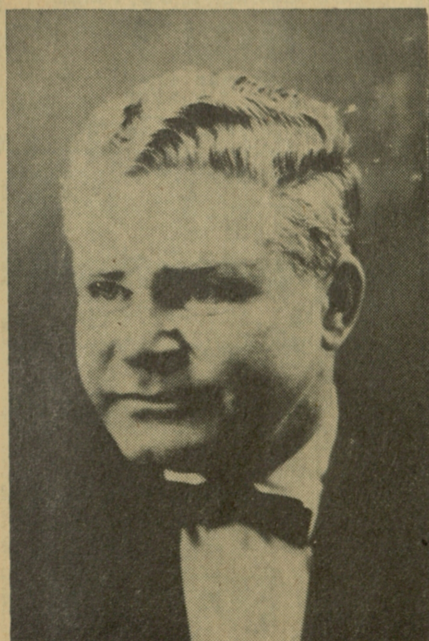
It takes more than a membership in a few clubs. Join clubs: this is good! But do not expect to gain merely by possessing a membership card. You will only gain if you place yourself in a position of responsibility. You know that you benefited more from an assignment that you sweated over than from one which you did for the sake of simply getting it done. The old saying that, "You only get out of something what you put into it," is as true as ever. Enter the society of the school and its community with the spirit of the above quotation in mind and you will be benefited.

DAVID B. GRAY

President of the Class of '63

Class Meeting Sept. 27, 11:00 Mu C9

Wharton Named Development Director



During the summer Dr. Frazier announced the appointment of George W. Wharton, Jr. as director of development at RISD.

Mr. Wharton has been active in fund raising, advertising, and public relations work since 1932. He was employed as a campaign director and member of the operating council of Tamblin and Brown, Inc., New York City, fund-raising and public relations counsel, from 1952 to 1959. While there he directed and advised on fund raising and public relations strategy for campaigns of many non-profit organizations, among them the Northern Westchester Hospital, Polytechnic Institute, the Boston Public Library, the Columbus Academy for Boys, the Health Information Foundation, the Boston Symphony Orchestra at Tanglewood, Mass., and St. Johnsbury Academy.

Mr. Wharton was administrator of public interest at the Columbia-Presbyterian Medical Center, New York, N. Y., from 1948 to 1952, an account executive with Pedlar and Ryan, New York City advertising agency, from 1946 to 1948, and chief of advertising and promotion of the American National Red Cross in Washington, D. C., from 1943 to 1946.

Summer Lost

by JEAN BLAKE

This past week has marked a big event in the year, something hardly noticed but of great note: the passing of one more summer. Officially and informally, summer is gone. No more Queen Anne's Lace, no more Water Spiders walking up and down, no more spiky, spicy apple trees, no more pale Luna Moths, or Hummingbirds or tall, leafy columns of scent in the dusk. No more wild chimes vaguely rippling in the full moonlight, because it is now winter, or the next thing to it, and the windows automatically shut. No more mint leaves. No more grass . . . think that over once . . . no more grass. No more bright succulent portulacas and delicately strange petunias. No more gross ambiguously terrifying sunflowers. What's wrong with sunflowers, is their crazy scale. As a daisy, they are O.K., but as a monster they are embarrassingly fakey. And that is another thing: daisy, which is a weed, which smells like a weed, which grows in ditches, is a wonder.

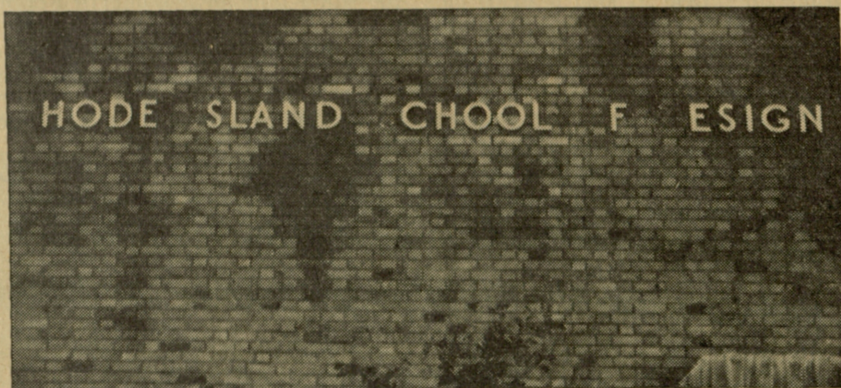
And we have already forgotten the old dandelion and its wishes, and its buttery stubborn population; the wonderful, exasperating Will To Live so perfectly embodied in crabgrass; fountains of grass from mowers, and the smell of roadside fruitstands; the children are back in school, and the sound been uprooted by a definitely premature sneaker is stilled; willows have ture winterish storm and the summer dress looks like a rag. This is terrible, partly because summer cloth is gayer

and better than winter wool and partly because summer clothes are loved clothes.

And with the mention of love, we have to mention that most evocative of phrases "Summer love": in rock and roll in big name poetry in the garbazy Evergreen Review, all a writer has to do is pause on those two words and his readers have a moment of truth. For although most of the summers of a life are naturally pretty dull, there is something terribly nostalgic and romantic about even empty summers. I think it is all summed up in a phrase from Stuart Little, "Always remember your summers, my dear." All this we have just lost. And the sun will grow leaner and bonier, the trees thinner and dryer, and there will be clods and flew and terrible complex winter nets of ambitions and involuted, hibernating solitude. Oh, huddle together, people, winter is coming.

Notice

Faculty, Administration, and Clubs are urged to observe BLOCKPRINT's deadline of Thursday. If a notice is to appear in Monday's issue it must be either placed in the box outside the BLOCKPRINT Office or given to a staff member by Thursday. Announcements submitted later than the deadline cannot appear in the following Monday's paper. This deadline is necessary for the convenience of our layout department as well as the printer.



One step below apathy

Movie Program Varied Museum

These films are shown on Sundays at 2:30 — Lecture Room C-9:

October	2	Walt Disney, De Luxe Cartoon Parade
		Walt Disney, Beaver Valley
October	9	Ancient Egyptian Images
		Ancient Greek Images
		The Beginning of History
October	16	Portuguese Panorama
November	6	The Red Balloon
		Magoo's Masterpiece
November	13	The Day of the Dead
		Peruvian Archaeology
		Maya of Ancient Yucatan
November	20	The Last Hurrah
December	4	Scrooge
December	11	The Sword and the Flute
		Aubusson Tapestries
December	18	Grand Hotel (Greta Garbo)
January	5	New Year's — Museum Closed
January	8	Portrait of Holland
		Van Meegerens' Faked Vermeers
January	15	La Traviata
February	5	The African Lion — Walt Disney
February	12	Walter Gropius
		Frank Lloyd Wright
February	19	The Magnificent Seven
March	5	The White Poodle
		Madeline
March	12	Cubism — Impressionism — Non-Objective Art
		Metal Dimensions
		Music Studio
March	19	Julius Caesar
April	2	Toccata for Toy Trains
		Destination Magoo
		Ellen in Windowland
April	9	Assault on the Eiffel Tower
		My Majorca
April	16	The Headless Horseman (Silent) with Will Rogers

Italian Classes Now Open at Brown

Students wishing to enroll in the Evening Extension Classes in Italian may do so by registering at 130 Angell Street between the hours of 9-12 and 1-4:30 Monday through Friday. This is a special non-credit course offered for R. I. School of Design students. The fee is \$22. Sophomores who are interested in the European Honors Program and Juniors who feel they may make the required 3.0 cumulative average but have not been selected to enroll in the regular Italian class are urged to enroll now.

The class meets Thursday evenings 7-9; the first class will be held Thursday evening, September 29th.

Loeffler Appointed Museum Curator

The appointment of Miss Elaine P. Loeffler as chief curator of the Museum of Art, Rhode Island School of Design, was announced by David Giles Carter, Director of the Museum. Miss Loeffler comes to the Museum from Mount Holyoke College where she has been an instructor in the Department of Art since 1958.

A native of Rochester, N. Y., Miss Loeffler began her academic training at Smith College, from which she graduated Magna Cum Laude in 1950. Her graduate studies were carried on at the Institute of Fine Arts, New York University, where she held a number of fellowships. Miss Loeffler spent the year 1952-53 in Rome on a Fulbright Fellowship and returned there from 1956-1958 as a Fellow at the American Academy in Rome.

Miss Loeffler has participated in six summer campaigns of the Archaeological Research Fund of New York University on the island of Samothrace, Greece, where she was responsible for the installation of the local museum.

Fayerweather Named Costume Curator

Miss Eleanor A. Fayerweather has been appointed Curator of the Costume Center at the Museum. Mr. David Carter, director of the museum, announced in July.

Miss Fayerweather is also assistant professor of apparel design and has taught here since 1947.

A native of Westborough, Mass., Miss Fayerweather now lives in Boston. She holds a diploma from the Massachusetts School of Art in Boston and has studied at Harvard University, New York University, Boston University, Syracuse University and the Boston Museum of Fine Arts.

Before coming to RISD she was head of the art department at the Choate School, a leader at the Boston Center for Adult Education, an instructor in the education division of the Brooklyn Museum and art supervisor in Hingham, Mass.

Committee of One

(Continued from Page 2)

In conclusion I should like to wish the class of "1964," as I wish myself and the rest of us here; knowledge, maturity, and happiness at no one else's expense.

Mr. George Pappas of the Department of Graphics is not to be confused with Mr. George Pappas whose works appeared in the Boston Arts Festival.



PRO Publicizes Weekly Calendar

Beginning Monday, October 3, the Public Relations Office will again publish a weekly calendar of events at RISD, including such events as movies, lectures, dances and other social events, club meetings, museum events, etc., for each week Monday through Sunday while classes are in session.

All notices must be sent to the Public Relations Office in writing giving the time, date and place of the event, whether admission will be charged, if so, how much and where tickets may be bought, and whether it is open only to students or is open also to corporation members or the general public. All notices must be signed and include the official title of the person signing it. Relations office, third floor.

All notices must be at the Public Relations Office, Third Floor, College Building, by 10:00 A.M. Wednesday of the week preceding the event. No notices will be accepted after the 10:00 A.M. deadline.

Deadline for the October Third issue is September 28 at 10:00 A.M.

HERBERT ADLER
Director of Public Relations

Dean Strout Liason for Danforth Foundation

The Danforth Foundation, an educational Foundation located in St. Louis, Missouri, invites applications for the tenth class (1961) of Danforth Graduate Fellows from college senior men and recent graduates who are preparing themselves for a career of college teaching, and are planning to enter graduate school in September, 1961, for their first year of graduate study. The Foundation welcomes applicants from the areas of Natural and Biological Sciences, Social Sciences, Humanities and all fields of specializa-

tion to be found in the undergraduate college.

Dean Strout has been appointed as the Liaison Officer to nominate to the Danforth Foundation two or not to exceed three candidates for these 1961 fellowships. The maximum annual grant for single Fellows is \$1500 plus tuition and fees charged to all graduate students; for married Fellows, \$2000 plus tuition and fees charged to all graduate students with an additional stipend of \$500 for each child. *Students with or without financial need are in-*

ited to apply. A Danforth Fellow is allowed to carry other scholarship appointments, such as Rhodes, Fulbright, Woodrow Wilson, Marshall, etc., concurrently with his Danforth Fellowship, and applicants for these appointments are cordially invited to apply at the same time for a Danforth Fellowship.

All applications, including the recommendations, must be completed by January 15, 1961. Any student wishing further information should get in touch with our Liaison Officer.

There will be a meeting for all Sophomore Fine Arts students on Wednesday, September 28, at 4:30 in room 412 College Building.

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