

12-6-1961

Blockprint December 6, 1961

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Rhode Island School of Design

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Recommended Citation

Students of RISD and Archives, RISD, "Blockprint December 6, 1961" (1961). *All Student Newspapers*. 322. <https://digitalcommons.risd.edu/studentnewspapers/322>

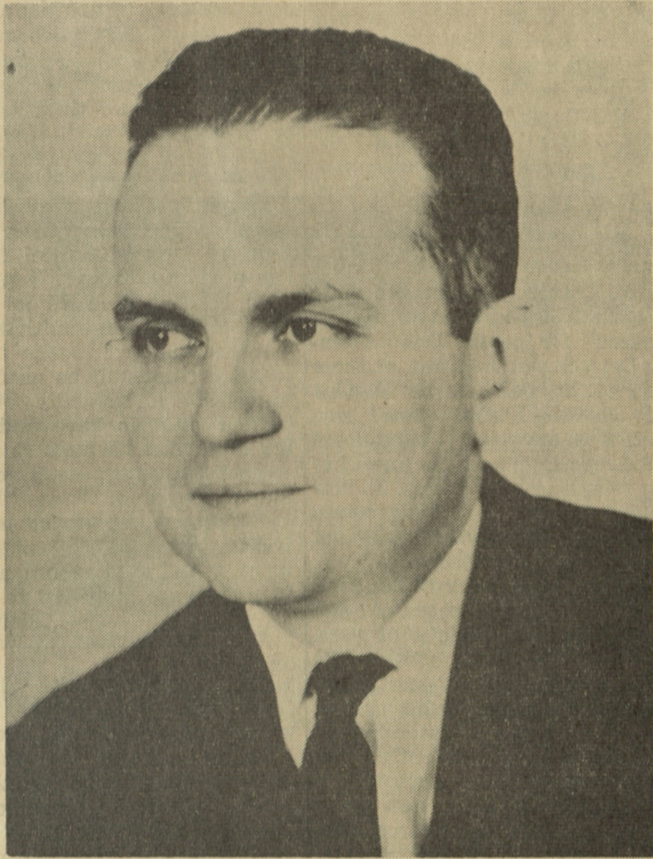
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BLOCKPRINT

RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, RHODE ISLAND

DEAN STROUT FORUM



A redefinition of the problems which concern the student designer and an approach to these problems was the topic of discussion at last Thursday evening's FORUM.

Dean Strout, in an informal address in Homer Hall Lounge, discussed the education of the designer, drawing upon references from his recent attendance at the National Association of Schools of Art and art departments on the West Coast.

The vitality of interest in design and Fine Arts and the rate of growth of institutions of this kind in the far west were pointed out by Dean Strout as factors which would soon make significant demands upon centers of art and design. The relative growth of older institutions, such as RISD, will decrease. To insure against obscurity and decline, standards of quality will have to increase and these standards represent the distinguishing feature of the school.

The idea of superior quality presupposes that either the student or school or both become better. The attainment of these objectives suggested an analysis of both student and school.

Within the infinite area of imaginative freedom provided the design student, there arises the need for identity; he must recognize himself and from there proceed to identify himself with positive goals. Withdrawal and indirection has little value in the realm of

design.

The noted designer, Charles Eames, with whom Dean Strout had occasion to speak, articulates concisely the principles upon which the approach to design be based. He prescribes that there be a limited objective, a process of solution within the scope of the designer and some practical basis for judgment or evaluation of the results.

Design is a process. It implies sustained effort, trial and error, and continual searching. It builds upon itself and its strength is derived from the inexhaustive search for betterment. It is a motion and not a goal. It is an attitude.

It is incumbent upon the school or institution to identify its methods of teaching with the idea that the design problem is a life problem. The student and his work grow together. Dean Strout stressed the importance of continual education as opposed to education which provide the student with finite increments of knowledge.

Open discussion, following Dean Strout's address, probed further the fallacy of the perfect solution and rendered the concept irreconcilable in the design process.

Other points brought up by the audience centered upon the contradiction between the design process and existing method of academic evaluation, competition when used as a single measuring stick and spurious values.

BLOOD BANK

The first blood drive of the RISD Blood Bank will be held on Thursday, December 14, from 9 a.m. to 1 p.m. in Memorial Hall.

The RISD Blood Bank was instituted last fall due to the grave illness of a member of the student body and his need for great quantities of blood.

The RISD Blood Bank covers all students, faculty and administration members plus their wives.

Students are covered as long as they are members of the RISD student body including all vacations. If a member of the RISD corporation requires blood at any time, the blood he needs will be credited to him from the Rhode

Island Hospital, as trustee of RISD's Blood Bank, to whatever hospital he may be in at that time. This often results in appreciable cuts of costs from a hospital bill.

Students interested to give who are under the age of 21 are asked to acquire a permission slip signed by their parents to be presented when they donate.

All students planning to donate are asked to sign up at the SAO so that the approximate number of students donating will be known before the drive.

Remember—Thursday, December 14, from 9 a.m. to 1 p.m. Please, all give! Our supply is low.

F.F.F.F.F.F.F.F.

Very few members of the Freshman class met on November 28 at 11:00 a.m. in Mem. Hall to nominate their class officers. Those nominated were: President—Henry Lindemeyr, Dennis McNaboe, John McWilliams, Stuart Rice Jr., Dale Saltzman, Jurgen Steiner; Vice President—Wayne Catto, Ken Layman, Marty Mull, Tim Prout; Secretary—Nancy Crossley, Jeni Hatheway, Sue Mammosser, Tony Seaman; Treasurer—Steve Maka, Ann Parker, Phebe Tarlton, Phillip Tobey.

F.A.S.I.D.

Raymond Spilman, leading industrial designer and current president of the F.A.S.I.D., will speak as the guest of the Industrial Design Society next Friday, December 8.

As he is well known as a designer of wide experience and unusual eloquence, Mr. Spilman's talk should be of interest to students from all departments, according to Society president Scott Gillian.

The meeting will be at 7:30 p.m. in Room 412 and is open to all.

SEE
STORY
ON
PAGE
THREE



WHERE DID YOU GO?

Extra curricular activities available to RISD students are many and varied and often deserve better advertising than they receive.

We do not mean those extra curricular activities found in various apartments in this neighborhood, but the more formal social activities made available to the public by individuals, by RISD and other colleges, and by various college and community organizations.

The number of lectures, movies, concerts, dances, and exhibits available each week is much more than any individual could possibly attend, but everyone should have the opportunity to learn the availability of such events.

One function of a school paper is to inform its readers of future events which BLOCKPRINT does now by publishing *Al Cine*, the *Calendar*, and occasional RISD club announcements. This is a good start, but it does not give a complete picture of the many events open to students.

The fault of offering an incomplete list of events does not lie entirely with BLOCKPRINT. Some of the blame falls on those RISD clubs which do not tell the paper what they are planning to do.

Within RISD it should be the responsibility of the sponsor of an event to see that BLOCKPRINT receives a written notice of the event in time to do some good, i.e. the Thursday evening a week prior to the event. This assures publication of the notice; a desirable but often neglected form of free advertisement.

The promotional opportunities thus offered are not limited to RISD functions but also include local movie schedules and events on the Brown campus.

Steps are currently being taken to expand the scope of this information to include events of interest provided by the surrounding community and other colleges, but BLOCKPRINT cannot possibly know of all happenings everywhere so it is important that RISD students help to improve their paper by supplying more school information. The staff will then have more time to make a fuller survey and can offer more complete information concerning coming events.

TIMELY

We would like to call attention to an unusual exhibit at 30 Benefit Street. It was arranged by R.I.S.D. graduate Bruce Berthiaume with assistance from several undergraduates. The subject is fall-out shelters, the content is varied and unusual, and whether or not you dig fall-out shelters you may find, as several of us have, that it provoked enough thought to be worth the trip. Visits may be arranged with sophomore painter Dick Fletcher who lives at 28 Benefit Street.

DON'T READ THIS!

The "IMPALAS", a live rock and roll band, will be laying out some of New England's finest sounds from 8:00 to 12:00 p.m. in the refectory on Saturday, December 9th. Along with admission to the gig you and your date get a ticket illustrated by Bill Howe.

BLOCKPRINT

RHODE ISLAND SCHOOL OF DESIGN

Published weekly on Mondays except holiday and examination periods while the College is in session by BLOCKPRINT, Rhode Island School of Design, 2 College Street, Providence 3, Rhode Island.
Subscription rates: \$1.50 per year (\$0.05 per copy—28 issues). Printed by Printers' Service and Supply, Inc., 357 Weybosset Street, Providence, Rhode Island.

Second-class postage paid at Providence, R. I.

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LETTERS

Dear Mr. Francisco,

Consistent with similar BLOCKPRINT articles, the questions asked in your guest editorial this week are directed to the reading public rather than to the office responsible for the information. Consequently, you will not know these facts unless someone tells you.

To begin with, the SAO is not, and never has been, the "center of audio-visual equipment in the school." The relatively new school owned equipment is assigned mostly to the liberal arts department where it is used most of the time. The SAO does own some out-of-date equipment purchased by student organizations. Of this we have one good projector bought in 1955 and retired from service by the Film Society in 1958 when they purchased the auditorium projectors. This serves the Fine Arts Society, ID Society, Architectural Society, Ski Club and Take A Break, film groups and experimentalists on a first-come-first-served basis. This is used so often and by such a variety of people that constant servicing and replacement is necessary.

The two other projectors were bought before 1950 and used only to be "cannibalized" for parts. Dean Hammer and Dean Strout had one of these reconditioned for their use on Monday evenings and the "silent one" you mentioned was completely submerged in the 1954 hurricane and the amplifier has been rebuilt several times. It now needs rectifiers and can be serviced for emergency use only. It will not stand up under constant use.

Our only tape recorder-radio combination is also over ten years old and has served well in a variety of uses. It is intact and in working order—the school recorder is broken—not ours. Both of these are extremely heavy, and since groups are literally "standing in line" to use them it is frequently more convenient to move them from ID to Architecture for instance, than bring them back to the SAO each time. Also, as you suggested, if one organization wants to use it at night and another at 8:30 A.M. some mutual storage place is better than waiting for the SAO to open at 9:00 A.M. There have been instances too where the student has borrowed equipment and forgotten to return it, and as you know, communications here are slow and difficult. The SAO always has a record of the first borrower, however, and many times we have spent much time and effort recovering apparatus which a careless organization has kept too long.

Undoubtedly our library keeps excellent records and has a minimum of confusion and losses thanks to an efficient and wide-awake staff. Our problem in the SAO is a somewhat difficult one with many tasks being performed simultaneously; ticket-selling, reservations, club business, money transactions, telephone calls, etc. Even in spite of this, we do know who

borrowed equipment from the office. If we occasionally lose a cord or a handle becomes loose, it may be a day or two before it is noticed and replaced. This doesn't happen often; we are two cords short over a period of twelve years. Finding the organization who lost it and penalizing them \$275 would be the ideal thing to do. Sometimes this requires quite a lot of searching if several groups have recently used the machine and each blames the other, or if it was accidentally dropped in the corridor, or used temporarily for some other purpose in an emergency.

You have nevertheless pointed out a very important fact. We do need much more school-owned audio-visual equipment. There are quite a few times when the present equipment is overloaded or being repaired and the faculty has to borrow that which is owned by the Student Association. This makes it even more difficult for us to please everybody. Likewise when our tape recorder is being used by TAB, or Dance Club is using their new phonograph, and experimental films are being produced on our equipment, we must borrow some school property to carry on the student activities properly.

I look forward to the time when a separate room will be used for all this equipment, a separate clerk be entrusted with its care and a separate box or cabinet be built in for all parts of each projector, each recorder, and each phonograph; where films, records, and tapes can be stored properly, and where slide-making material, film splicers, and dark room are available to all who are qualified to use them.

GORDEN ALLEN

After reading the editorial in BLOCKPRINT of November 20, 1961, I wish to offer a word of encouragement and advice to those interested in solving the problem of audio-visual equipment. Don't approach this problem with the thought that it will be very little trouble because "the library seems to have very little trouble keeping track of books and holding people responsible for damage done to them." The fact is that it *will* be trouble. A great deal of time and thought is expended in the library on Operation Overdue and on the problem of lost and/or damaged books.

This time is well spent. A regular daily routine brings results. There must be a continual check and follow-up; haphazard efforts are useless.

There is a solution to your problem. But it's not a simple one. It will take time and it will mean trouble for someone.

ALICE V. McGRATH
Librarian

STUDENT DIRECTORIES AT S.A.O.

Two movies, "The Life of Christ," a black and white film based on the woodcuts and etchings of Albrecht Durer, and "Leonardo da Vinci," a brief exposition in color of the life and works of the great man, including examples of his art never before recorded on film, will be shown at the Rhode Island School of Design Museum of Art on Sunday, December 10, at 2:30 p.m., in room C-9 of the Museum at 224 Benefit Street, Providence.

The performance is open to the public free of charge.

ITALY



PORTION OF STATEMENT TO
STUDENTS AT CONVOCATION OF
RISD EUROPEAN HONORS PRO-
GRAM SEPTEMBER 19, 1961

You are totally immersed in the smaller, everyday aspects of Italian culture. You cannot escape getting to know this kind of Italy even if you should wish to. However, it is *not* true that you will as *easily understand* the accomplishments of the Italians that have distinguished them throughout the world over many centuries as highly creative people who have made some of the world's most beautiful things. You must *attend* to this side of the picture. You must persist in seeking out and deciding in your own sensitive way what is great as compared to what is very good.

Of course you are creative. Everyone who goes to art school is to some degree. But more important to this special kind of an educational experience is the degree to which you are also sensitive, receptive and impressionable. If you succumb to a romantic emotionalism concerning what you see the result will be plagiarism in your own work. That is, you will offer a superficial sampling of Italian forms as evidence of an increased understanding of the creative process within yourself that must be enriched through knowledge. You are here to enrich *your own creative potential* which is far more demanding than a quick glance at the profusion of past creative successes may suggest. It will not be hard to return home with a lasting desire to return to Italy.

It is not hard to enjoy Italy; hundreds of thousands of tourists do. But as artists you must add to your enjoyment a more profound feeling, a feeling that you have a real affinity with anyone who created beautiful things.

GORDEN F. PEERS

From Mr. Hershey's Report

The Saturina — Spartan accommodations, but a completely satisfactory crossing. Meetings, discussions, and finally a champagne party.

The Arrival at Naples—Delays, delays. Reception committee: Mr. Peers, Miss Burke, Miss Rose, Dr. DeStefano, Mrs. deBosis.

Rome — Getting settled . . . family arrangements satisfactory so far . . . to Police Headquarters for residence papers.

Convocation—At the Villa, Mr. Peers's remarks appear elsewhere on this page.

Mobility — A good used VW has been acquired.

Praise — For Mrs. deBosis and her conduct of the Italian classes.

High Praise — For Mr. and Mrs. Peers for the hard work they put in on countless arrangements and details, including finding, renting, and furnishing two faculty apartments through a long hot Roman summer.

The Villa is immaculate; the grounds in beautiful condition. The office has a good typewriter desk and a large handsome walnut desk worth at least

\$450.00 which is in the office at a cost of \$50.00, an accomplishment that was due to much endeavor, part of which was the lugging of the desk down five flights of stairs by Mr. Peers and one small truck driver. If this bit of hernia producing idiocy attests to nothing else, it attests to the sort of admirable dedication that has made what has been done this summer possible.

Professor Peers has sent us a report on the first field trip undertaken by the RISD group. The trip was prompted by an important exhibition in the Ducal Palace at Mantova of the work of the 16th century artist Andrea Mantova.

Highlights of the tour: Rome by bus to Bologna . . . overnight stop . . . on to Mantova and the exhibition . . . a brief stop in Verona . . . back to Bologna. Next day, Faenza and the International Ceramics Museum and ceramics plant — they found the end products "of little merit", the operations and techniques "of real educational value." Ravenna . . . architecture and mosaics. Then to Florence: Masaccio! Michelangelo! Donatello! Verrocchio! Fra Angelico! The Etruscans! Mr. Peers commented that the students went over the city with fine-tooth combs.

On the return trip to Rome, stops were made at Arezzo and Assisi.

All that in seven days!

we have received an opportunity to live in a place where great art once has been made; but, just to live in this place and enjoy the life that dwells within this place, will not give us the answers as to why their art has achieved such high standards of beauty — we as students and potential artists (who deal with this phenomenon of beauty) must seek out the reasons for their greatness not by entangling our own preoccupations with their style their chiaroscuro their space structure their design or their color (which would only render superfluous paint service) but with the essence which lies beneath their art — this essence of which I speak (makes art achieve the stature of greatness regardless of the mode, the time, and the place) has to be obtained through the sensitivity of our creative selectiveness of their life and of their art; and once this essence is obtained, then (as artists) we will incorporate it into our own work, whatever is the mode of our own expression —

nicholas kraczyna

A.S. NEWS

Two coffee hour meetings have been held, during which a recording was played of statements by such noted architects as Gropius, Mies van der Rohe, and Richard Neutra on the future of architecture. The record stimulated some lively discussion.

TRIP

Jev Wood and AS President Bob

Fury attended an American Institute of Architects' sponsored forum in Washington, D. C. The discussions were designed to acquaint students with some of the practical aspects of architecture, such as specifications, contracts, legal responsibilities, etc.

The AIA is starting a slide collection of thesis projects which will be available to schools on request.

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SKIIS

by GORDON CHAPMAN

A fast paced flick on the *Many Moods of Skiing* with concise and humorous commentary by producer Warren Miller held the imagination of the close-to-capacity crowd at RISD auditorium for two hours last Monday night.

High points of the film include ski jumping in Germany where contestants sail through the air more than 450 feet. There are some excellent shots of the Arlberg slalom races of last spring in which the man who placed twelfth was but three seconds slower than the man who placed first.

Included are some less-expected ski slope sights like ski jumping into a swimming pool at Timberline Lodge, tobogganing in an aluminum boat, and girls demonstrating ski techniques in bathing suits on plastic snow in California. There are also spectacular shots filmed during a winter balloon trip across parts of France, Germany, and Switzerland.

The interest span of a single sequence is never overestimated, the film moving quickly from place to place and from one performer to the next. Places include Sun Valley, Idaho; Courchevel, France; and the Bernese Oberland in Switzerland which boasts of 53 ski lifts within an eight mile radius. Performers include some of the greatest names in skiing; people like Stein Eriksen, Guy Perillat, and Cristian Pravda.

Despite top photographic finesse and excellent subject matter, Warren Miller's program would not be the stand-out it is without the well considered selection of accompanying music and lively dialogue. The commentary is given live for each show and includes many amusing descriptions and definitions.

For instance — one method of skiing parallel is the "frozen harikiri" technique whereby one uses his long thongs to lash his feet together. Various ski school classes were shown to be teaching the "Mambo", "Hippity-Hop", and "Advanced Milling Around" techniques. A mountainside of moguls "looked like 600 acres of Maidenform ads." Two fellows watching the stretch pants as women adjusted their ski bindings

HIRSH'S WORLD

by STEWART BRECHER

"Indeed the Idols I have low'd so long
Have done my Credit in this World
much wrong:

Have drown'd my Glory in a shallow
Cup,

And sold my Reputation for a Song."

From *The Rubaiyat*
of Omar Khayyam

ESSAY ON IDIOCY

Idiocy, as the dictionary defines it, is the case of being an idiot. This state is generally brought about for one of two major reasons or in rare cases both.

The first is medical. Of all the cases that are attributed to medical phenomenon, 53% are due to beri-beri, 11% to cholera, 46% to black plague and 16.3% to hoof and mouth disease (as spread by over-active teenagers). We needn't be greatly concerned with these medical problems because much is being done to stamp them out. The A.M.A., A.I.A., R.I.S.D., A.F.L.-C.I.O. and the U.S.S.R (with the aid of the U.A.R.) have combined forces to combat these causes.

It is to the second, more deadly and seemingly incurable reason that we must devote our full attention. That is the social reason manifested chiefly in a common but almost incurable bug called "idontgiveadamness."

Having been a victim of this malady for most of my life, I will not go into a dissertation on the possible cures, but I will attempt to suggest several of the causes.

One of the most obvious of these causes is the highly contagious "idontwantaoffendanyone," as seen everywhere from the administration of our country to student reactions during crits. This takes the form, or lack of form of "wishywashyness", as seen when our government won't tell Khrush-

were "Austria's top bottom watchers." The combined total I.Q. of a four man bob sled team may not exceed 100.

These and many more such remarks plus the fine pictures of skiing in the U. S. and Europe promoted many favorable comments from the audience to the effect that *Many Moods of Skiing* is excellent entertainment.

chev to go to hell for fear of antagonizing the neutralist Under Premier of North Eastern Outer Bavarice. In terms we are more familiar with—telling a student that his abominable problem has some good points (even if they are the four staples that are holding it up) to keep him from bursting into tears and possibly getting angry enough to really put his all into the next project. Of course, there are those who would react negatively, but don't you think it's time we grew up!

Secondly is "mumblitis" as noticed during crits, club meetings, or discussion groups where only a few people have enough guts to open their mouths. If some of these mumblers would start talking out loud they will be amazed by the constructive things they have to say and their lives would no longer be run by those few who always seem to have something to say. They will also ease the burden of those who have been talking to keep us from accepting without question.

Another is the specialist who is always surrounded by specialists. To explain — the painter who has no desire to do anything but paint is afraid to see what the world is really like. Likewise the architect who can't tell a Rembrandt from a Matisse is potentially no more good to the world than an Egyptian slave who unconsciously built monuments. How can an architect design a museum when he doesn't have any idea of what painting is? How many sculptors belong to the Architectural Society?

I said before that I would not suggest any cures, but now I deem it necessary. All you "would-be" people—get off your tails, wash the monotony out of your eyes, take a good look at the rest of the world. If you don't like it try to change it. Stop spending your money for bomb shelters when they haven't found a cure for leprosy.

If by now you are wondering how any of this relates to idiocy, I feel that I should give my definition of the word. Idiocy is the lack of desire to make the world you live in a little better. A good place to start is with yourselves.

CALENDAR

MONDAY, DECEMBER 4th:

6:45 p.m. Blockprint meeting.
7:00 p.m. Basketball game in R.I.S.D. gym with Johnson and Wales.
9:00 p.m. Cinema (free film series) in Refectory. "Laseaux: Cradle of Man's Art," "A World is Born," "Maya of Ancient and Modern Yucatan."

TUESDAY, DECEMBER 5th:

7:30 p.m. Camera Club Photography contest in the Student Lounge. Entrance fee for non-members \$.75.
8:00 p.m. Architectural Society on the 3rd floor of the Textile Building. Benjamin Lane Smith, noted architect, will lecture.

WEDNESDAY, DECEMBER 6th:

7:30 p.m. Newman Club Christmas Party in the Student Lounge.

THURSDAY, DECEMBER 7th:

12:30 p.m. Ceramics Sale.
7:00 p.m. Blockprint meeting.
8:30 p.m. Forum in Homer Lounge. Canon John Crocker will discuss his "Prayer Pilgrimage or Freedom Ride?"

FRIDAY, DECEMBER 8th:

7:30 p.m. Industrial Design Society lecture by Raymond Spilman in CB412.

SATURDAY, DECEMBER 9th:

8:12:00 p.m. Sophomore Dance in Refectory.

SUNDAY, DECEMBER 10th:

2:30 p.m. RISD Museum films

AL CINE

by Cathy Baldwin

FAUNCE HOUSE

Sat., Dec. 2 — BATTLE OF THE SEXES, with Peter Sellers — 7:00 p.m.; DIARY OF ANNE FRANK — 9:00 p.m. — 35¢ each film.

AVON CINEMA

Now to ? — BREAKFAST AT TIFFANY'S

ART CINEMA

Now to Thurs., Dec. 7 — LA DOLCE VITA

From Dec. 8 — A COLD WIND IN AUGUST. Phone ST 1-1492.

MAJESTIC THEATER

Now to Tues., Dec. 5 — KING IN SHADOW. Phone DE 1-6501.

LOEW'S THEATER

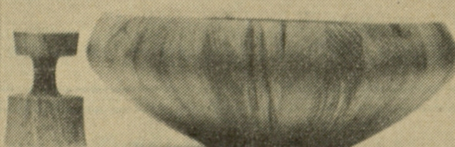
From Thurs., Nov. 30 — WONDERS OF ALADDIN. Phone GA 1-2987.

RKO ALBEE

Now to Tues., Dec. 5 — THE COMMANDEROS, with John Wayne. Phone GA 1-6766.

STRAND

7:30 p.m. Fine Arts Society film "Under the Black Mask" in Mem. Hall.



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The current exhibition of prints in the Department of Slides & Photographs of the RISD Library includes work done by students at Yale from about 1954 to 1961.

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