

2-24-1965

## Blockprint February 24, 1965

Students of RISD  
*Rhode Island School of Design*

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**SPECTRUM MEETING**  
**TUESDAY, FEB. 23, 1965**  
**8 P.M. BANK BUILDING**  
**PLANNING**

# BLOCKPRINT

RHODE ISLAND SCHOOL OF DESIGN • PROVIDENCE, RHODE ISLAND • VOLUME 13, NUMBER 17 • FEBRUARY 24, 1965

## CALENDAR

**MONDAY, FEBRUARY 22**  
 BLOCKPRINT Meeting, 7:00 p.m. —  
 Bank Building; all invited.

**TUESDAY, FEBRUARY 23**  
 Spectrum Meeting, 8:00 p.m. —  
 Bank Building.

**WEDNESDAY, FEBRUARY 24**  
 Nothing to do . . . .

**THURSDAY, FEBRUARY 25**  
 1965 Film Society, 7:30 p.m. Mem.  
 Hall. *Stagecoach* and *My Darling Clementine*.  
 Splash Party at Providence Boys'  
 Club, Hodgman Pool, on South  
 Main St. 6-7 p.m.  
 BLOCKPRINT Meeting, 8:00 p.m. to  
 2:00 a.m. Bank Building; all in-  
 vited.

## SOPHOMORE MEN: AF-ROTC PROGRAM AVAILABLE AT BROWN

Rhode Island School of Design sophomore men will soon become eligible to work toward commissions as second lieutenants in the U. S. Air Force through the Air Force Reserve Officers Training Corps (AFROTC) program at Brown University, the university announced today.

To compete for selection in the new program, RISD sophomores must successfully complete the Air Force Officer Qualifying Test (AFOQT), pass an Air Force medical examination, go through a six-week summer field training course at an Air Force base, and win the approval of a board of officers. Those selected will begin attending AFROTC at Brown next September.

Applications are being accepted by the AFROTC staff in Brown's Lower Sayles Hall through 4 p.m. February 24. The first group of students to apply will be given a seven-hour battery of tests which will begin that evening (Feb. 24), at 7 p.m., Sayles Hall.

Students who meet all of the qualifications will be sworn into a special category of the Air Force Reserve next September, receive free uniforms and textbooks, and begin getting \$40 per month. They will also be paid approximately \$120 transportation costs at summer camp.

Campus training will consist of one aerospace studies course a semester for four semesters, each course meeting three hours a week. Because of the concentrated training at the summer field training course, no military drill will be conducted on campus.

Both the junior and senior year curricula stress the development of communicative skills and problem-solving techniques.

The junior year curriculum is entitled "Growth and Development of Aerospace Power." Seniors take a professional officer course, studying military professionalism, military justice, leadership and management.

Lt. Col. William J. Grundmann stressed that selection for the new program will be strictly on a "best-qualified" basis. Colonel Grundmann is professor of Aerospace Studies and commander of the Air Force ROTC detachment at Brown.

## NEW MUSEUM DIRECTOR TO LECTURE WEDNESDAY NIGHT

Daniel J. Robbins, presently Assistant Curator of the Solomon R. Guggenheim Museum will lecture Wednesday night on "Subject Matter and Early Abstract Painting." The lecture will be held in Memorial Hall at 8:30 P.M. Later in the spring, Mr. Robbins will become Director of our Museum.

Mr. Robbins will assume his new position on May 1, 1965. He will succeed Mr. David Carter, who resigned the directorship last July in order to become Director of the Montreal Museum of Fine Arts. Since then, Mr. Hugh J. Gourley III, curator of decorative arts, has served as Acting Director, and Miss Elaine Loeffler has carried many administrative duties in addition to her responsibilities as Chief Curator.

Born in New York City, Mr. Robbins, 32, received his B.A. degree from the University of Chicago and his M.A. from Yale University. Prior to becoming lecturer and later research assistant to the chief curator of the National Gallery of Art in 1959, he worked for his doctorate in art history at the Institute of Fine Arts, New York University. In 1958 he received a Fulbright

grant and a fellowship from the French government to continue his advanced study at the Institute of Art and Archeology of the University of Paris.

A former teacher of art history at Indiana University and lecturer in drawing and painting at Hofstra University, Mr. Robbins joined the staff of the Guggenheim Museum in 1961. Here he has been responsible for the preparation of numerous special exhibitions including "Abstract Expressionists and Imagists," the Fernand Léger Five Themes, "Sculpture from the Joseph Hirshorn Collection," Cezanne and Structure in Modern Painting," and the Albert Gleizes retrospectives, which opened simultaneously in New York and San Francisco. The exhibitions he is now preparing are devoted to the works of Jean Xceron and Nicolas det Staël.

Mr. Robbins is the author of "Cezanne and Structure in Modern Painting" and "Albert Gleizes," both written in connection with his exhibitions, and numerous articles which have been published in scholarly journals and art magazines. He is currently completing a comprehensive study of the work of

Albert Gleizes and a smaller volume on "Art Between the Wars." His special field of interest is 19th- and 20th-century painting. Particular artists about whom he has published essays include Klee, Nolde, Morris Louis, Delaunay, Albers, Kline, Motherwell, and Kandinsky. Mr. Robbins has lectured on his special fields of interest to audiences in museums, universities, and community arts centers throughout the country.

Mr. Robbins will arrive in Providence with the hopes of the college, indeed of the entire community, including our extensive public membership, riding on his promise for leading our museum, which is already a splendid cultural asset to Rhode Island.

## SENIOR CLASS MEETING

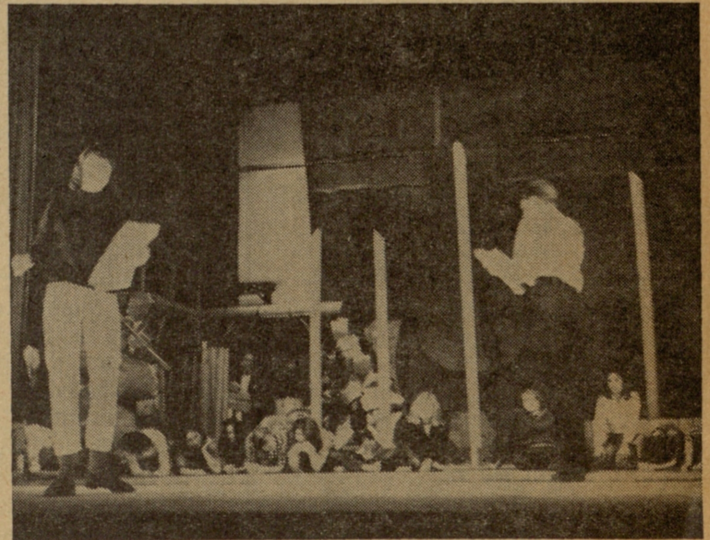
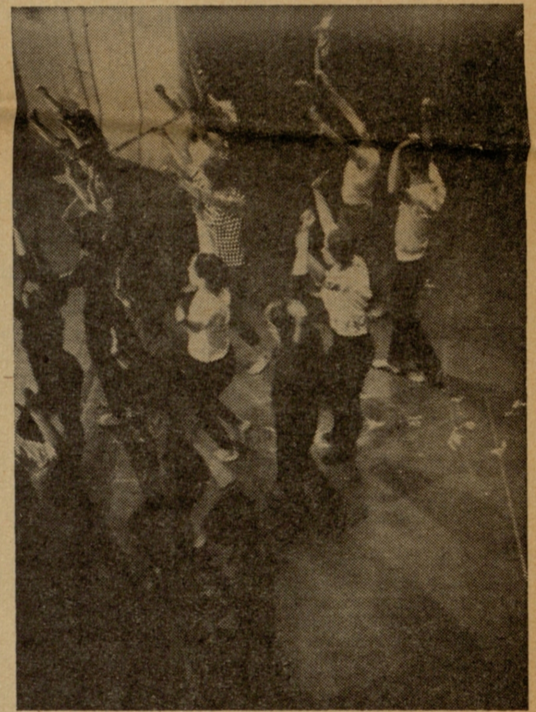
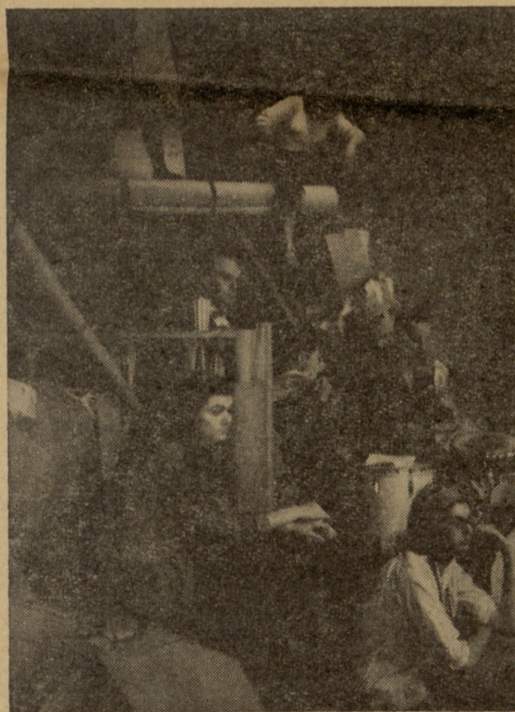
**MARCH 1 7:00 P.M.**  
**ROOM 412 CB**  
**ALL SENIORS PLEASE ATTEND**

## 1965 TAB Show Progresses Toward Completion

**FRIDAY, FEB. 26**  
**FORMAL DANCE**  
 Sheraton-Biltmore  
 9 p.m. - 1 a.m.

**SATURDAY, FEB. 27**  
**TAB SHOW**  
 Auditorium  
 2 p.m. and 7:30 p.m.  
 Semi-Formal  
 Sheraton-Biltmore  
 9 p.m. - 1 a.m.

**SUNDAY, FEB. 28**  
**JAZZ CONCERT**  
 Refectory  
 2 p.m.





# BLOCKPRINT

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## ENGLISH AND PUBLIC SPEAKING

The last Student Council meeting highlighted the need that is in this school for more English classes and classes in public speaking. In the midst of the raging controversy we were bossed down, we were distracted from essential points, by the clumsy efforts of RISD students to express themselves.

The things that were said created a meeting which was an unprecedented exercise of democratic process. It is not necessary for one hundred odd people to spend two hours forming a committee whose usefulness and significance is highly questionable, but it is necessary that such a committee be formed in a proper way, and, eventually, by dint of dosed perseverance, it was.

In context, the performance of our fellow students was not surprising. Everyone fumbled for words. Everyone said he didn't know how to express himself and then proceeded to prove the woeful accuracy of his prediction.

I myself proved virtually inaudible as I read off a prepared statement about BLOCKPRINT. These unhappy inadequacies almost prevented the meeting from being anything more than a formal ritual. Only the burning issues at hand saved the evening.

In our society the creative person is unusual, and special demands are made upon him. He will not always be addressing himself to fellow artists; if he is to perpetuate his artistic tradition, he must convince others of the indispensability of this tradition. To meet those demands, we must be schooled to express ourselves. An English class can teach us to use the written word usefully, and a public speaking class would teach us the use of the spoken word, a great weapon and a great tool.

WILLIAM C. WERMUTH

## RECOGNITION

Recognition is in order for the Providence Planning Board. Last week they refused to grant a request by the Rhode Island School of Design to condemn the block between Angell, Congdon and Prospect Streets. The school wished the buildings condemned in order to build a dormitory for students and faculty families. The board stated that to do so would be 'overstepping their authority.' It seems that the City of Providence agrees that dorms are not the answer.

D. WILES

## LETTERS

To the Editors:

BLOCKPRINT of January 27 was a vigorous, outspoken number, and my first reaction was to commend the staff. And I do. But the impact of the total situation came later, after reading the newspaper accounts and the mimeographed student letter.

The letter was a thoughtful probing in which a student weighs a student's

responsibility, sense of guilt, and course of action toward an injustice he did not commit. It was no "seismic wave from California," nor did it spring from frustration over Africa or Viet Nam. It came from a commendable concern with justice and injustice, and a man's active response to them — a concern shared by Socrates, if not by the administration.

The glib assertion that "high turnover in faculty is a characteristic of many institutions of higher learning" does not suffice to gloss over a grave

situation. In the School of Design, faculty dismissals have been accomplished by procedures that would not be tolerated in a responsible institution of higher learning.

GWENDOLYN BOWERS  
(Former English teacher  
at RISD)

To the Editors:

I was disturbed, though not surprised, to read Peter Farago's letter to BLOCKPRINT two weeks ago in which he spoke very disparagingly of the current unrest among RISD students. Apparently he regards their sentiments as presumptuous and immature; so, I understand, do many other onlookers, including some students.

Since young college students are admittedly immature and presumptuous in many ways, it is natural that their ideas should be mistrusted by their elders. I too had misgivings when I heard that a group of my fellow students were planning to take action—until, in talking with those who are leading the movement, I found that they were making their decisions only after "a thorough study and subsequent understanding of the complex problems of administering a college," in Mr. Farago's words; a great deal of calm thinking at a very mature level; and a good measure of self-questioning. They are striving to determine, as well as they possibly can, just what underlies some of their deepest problems at the School of Design, and to decide which of their complaints really deserve attention from the administration.

I maintain that, in this instance, the mistrust I speak of is unjustified. Our ideas must not be dismissed as childish simply because we are young. Whether or not one supports these students and their endeavors, they certainly deserve everyone's respect.

VIRGINIA BLACK

To the Editors:

I would like to congratulate you for your editorial in the February 10 issue of BLOCKPRINT, in which you raise a number of questions about the policies of the college. As a faculty member, I am also deeply disturbed by the present state of the college, and I also share with you the feeling of frustration at the resonant, but hollow, rhetoric with which the officers of the administration regularly seek to evade the more pressing issues. Plain talk is long overdue; it is high time that candid, straightforward answers be given.

In particular, I share your concern over the increasing emphasis placed by the college on the "image" of the school, its "respectability." This, of course, will probably be denied by the official spokesmen, but I think that it is nevertheless a real and pervasive trend, which manifests itself in a variety of ways, ranging from the inane harassment of students for their "slovenly" appearance to the obsession with enforced dormitory living for all students.

This desire for "respectability" is very unfortunate, for it implies an abdication of the fundamental purpose of any authentic education. Great education has always been, in a sense, "un-

respectable," for it is in its very essence *critical*, and even, if you want, "subversive": it refuses to blandly accept the existing state of affairs (whether in the arts, in science, or in society) simply because it is the existing state of affairs; rather, it challenges the legitimacy of what exists, its rights to be, by examining it both in the light of the ideals it strives to realize but falls short of, and also in the light of alternative goals and alternative solutions.

Socrates provides the classical illustration of this. On the one hand, he was most "unrespectable," and his public "image" left a lot to be desired: not only did he not conform to the accepted patterns of behavior (he wore no shoes or underwear, and spent his time loafing in the company of disreputable characters), but he was also convicted and executed as a subversive; yet on the other hand, this most "unrespectable" man taught his fellow citizens how much irresponsibility they were hiding behind their flawless facades of respectability. In short, respectability and responsibility do not necessarily go together, and in actual fact, they usually don't; in any case, the fundamental concern of authentic education should be to strive to produce responsible human being, rather than to concern itself with molding students so that they fit nicely into the grooves of the established order.

The abdication of education from its authentic task is all the more unfortunate because we live in a society which already exerts in multiple ways an almost overwhelming pressure on individuals to conform, to "fit in" with the established patterns and relationships; I think that it is tragic, and even immoral, that educational institutions in this country are more and more collaborating in this process of reducing men to simple cogs in the machine. It is pathetic to see in the more "respectable" campuses 18-year-olds that already look, think, feel and act like commuters on the 5 o'clock train. To have a healthy society, we do not need those homogenized vegetables: we need human beings. This is even more so in the particular case of the arts.

GEORG H. FROMM  
February 12, 1965

P.S.: Since the foregoing letter did not appear, as originally intended, in the Feb. 17 issue of BLOCKPRINT, I would like to make use of the delay in publication to add a note on Mr. Kenneth Crasco's letter (which did appear in the Feb. 17 issue) criticizing your editorial.

I find it quite significant that Mr. Crasco has a lot to say—and with considerable indignation—about your writing *style* (your "witty sarcasm and anal metaphor"), but he has nothing to say about the *content* of your editorial, i.e., about the questions which you raise and discuss. It would seem that Mr. Crasco was too busy feeling scandalized at *how* you said things to be able to notice *what* you were saying.

I trust that you will not let this kind of insipid criticism dishearten you or deter you from the excellent job you have been doing. Keep it up — even if it makes tender souls blush!

G.H.F.  
Feb. 17, 1965

**Deadline for Blockprint Literary Supplement has been extended until March 4, 1965. Original written work and drawings may be left at the S.A.O.**



## MEMORIAL HALL FILLED FOR BRAKHAGE

Last Tuesday the Fine Arts Society presented Stan Brakhage in a lecture-viewing forum, to a capacity crowd. By eight o'clock the people were standing on chairs, sitting on the floor, and pressed against the wall. Brakhage's opening statement was to "Open all the doors." — his manifesto continued with such statements as, (concerning the film society) "if you are presenting the movies of the thirties—Bette Davis flicks—as works of art, then my movies are not art."

He made an expression of the metamorphosis of his involvement in making movies. His relationship no longer was a means for him to release his tensions. He had to make a statement, a work of art. It was necessary in his films to see something that he was. He wanted, as in other artistic work such as poetry, to make a statement that the "film was a film." In another part of the credo he mentioned that whoever is viewing these pictures and knows where he is sitting then the films will be clear within themselves. The viewer need not "understand," but see with an honest response.

No matter what the cynics say, the films were a strong statement as films, whether as a more emotional and physical experience rather than an intellectually formulated one. This was especially evident during the immediate onslaught of the trilogy, where silent tension and cold sweat pervaded; the speed and multiple technique of "Moth Light" and "Dog Star Man" was torture on the eyeball.

The acknowledgement was sporadic and suspicious. There seemed to be a fear or confusion in admitting this as an honest and credible statement. Nobody wants to be duped. There were those who were *quick* to be skeptical and formulating his films as either intellectually overstated or as involved technical gimmickry.

So what, maybe they were, but that seems somehow beside the experience. The Blood Tones and pulsating movements of a suckling baby, seen in and out of focus, close-ups and ultra-close-ups, in sensual throbbing patterns; the flickerings of mothwings, bits of grass, petunia petals in "the lyrical rhythm patterns of a fugue" and "Moth and Flame Psychology"; the super imposed fluttering and flashing of a baby, snowflakes, bloody entrails with nebulous patterns of light and color in the fluctuating frames of "Dog Star Man."

He didn't give us what we were used to . . . we did not see ourselves made tragically monumental . . . he did not give us the new thing (pleasantly revealing, what we hoped for . . . Instead, he gave us images: rapid, pulsating, recurring — primitive rhythms, baroque rhythms.

Many did not like the films at all, but they were treated to an experience. That was much of the purpose of the lecture . . . to expose us as students to the direction of the film today . . . and what directions it is going in. This was just *one* film-maker. In the next few months, the Fine Arts Society will present more films and, hopefully, more lecturers. The films will be much different from Brakhage's but will still be the work of the very best of the modern experimental film movement. The next showings deserve to be as well attended as this one.

## BOYD ON FILMS

### *Violent Summer*

I had originally intended to write on "Nightwalker," and only incidentally to sit through its obscure little co-feature, "Violent Summer." It proved to be more satisfying than the main feature, the main feature being exactly what I expected — a technically adequate and sufficiently scary suspense movie worth seeing as a diversion.

On the other hand "Violent Summer," an Italian film done in English, seemed to have more cinematic value. Very much like free-verse poetry it is a flowing series of impressions, each statement being extremely casual and unforced, and each differing only slightly from its predecessor. Almost plotless, the film is a single unified statement, avoiding the movie camera's potential as a vehicle for exploiting time, and its passage. I think this film may be a sound argument against the many moviemakers who insist upon using the camera to capture and preserve a span of time.

Though this film's characters live for us for several weeks, the quality of time and change is relatively unimportant. All "events" are only fragmented glimpses of the total event, the film. This hour and a half movie is compressed into an instant and the awareness of that instant. It lasts for an hour and a half because that much time is needed to make the viewer fully aware of that instant.

All editing is handled with the utmost discretion, all scenes lasting just exactly long enough to derive the fullest import. The two violent scenes — one brief and harmless, the other long and bloody—are the best examples of this sort of "editing with tension." This,

together with the soft dream-like grace of the rest of the film, creates a powerful image of the "instant."

Incidentally, it is a love story, sensitively and intelligently wrought.

## APATHETIC ARCHITECTS!

With all the recent mention of communication and vagueness of goals, it would not seem plausible that only a handful of students would attend a coffee hour open to all those interested in any phase of the department of architecture. Architects could not be that apathetic! Yet, such was the case last Sunday night when only fifteen students, half of them freshmen, attended a coffee hour for the second largest department in the school. Also in attendance was Mr. C. Warren Luther, head of the department.

There was no prepared speech, but Mr. Luther did answer questions for nearly two hours concerning the department's goals and directions, faculty and faculty hiring practices, the curriculum, and the recent visit of the school of architecture accreditors. Many of the questions were particularly concerned with the balance of the engineering, design, and liberal arts courses and how each is applied to the architecture curriculum. Mr. Luther was later joined by Mr. Thomas Bosworth, also of the department.

If the students regard their department with the same confidence with which Mr. Luther spoke of the department, the apparent apathy might be justified. However, if such confidence is not felt on the part of the students, there were few present to hear or voice their criticism.

ARNOLD GANS



TOWER OF PALAZZO VECCHIO - FLORENCE

## EUROPEAN HONORS PROGRAM

Any unprepared visitor would have been in for a surprise at RISD's Rome studios during this past December and January. As an organized part of the European Honors Program, we were encouraged to travel during these two months, and consequently, the third floor of Palazzo Cenci was left almost empty. We were given a seventeen-day Christmas holiday in December, but otherwise we were expected to utilize our time away from Rome experiencing those aspects of European art and design which related to our individual studies.

Except for those several students who for diversified reasons found it to their advantage to remain in Rome, we each planned our itineraries and went through the lengthy processes of making travel arrangements. Our destinations varied as much as did our purposes for travel, but we all shared the same curiosity and enthusiasm which inevitably accompanies the prospect of experiencing the unknown.

Perhaps Florence was the most popular stop along the emigration route from Rome. Even though it is only four hours by rail from the capital city, Florence has an intimacy and a non-pretentious simplicity retained from the Middle Ages which makes it an entirely different world. Among other favored places of interest were Paris, London, and the larger cities of Spain. From Greece to Sweden, and from Madrid to Karlsruhe, RISD scattered in search of inspiration.

The following paragraphs relate some personal accounts of these months of travel.

### CHRLOTTE STAUB:

My itinerary included Milan, Germany, Siena, Florence and Assisi. Germany's snowy black forest and cozy Christmas celebrations followed a week of New York-style life in Milan's museum's and opera. Assisi offered its library of Christian Art, and Florence its well-trod path through the Uffizi Gallery, over to the Duomo and the Medici Chapel. Siena, however, allowed me to examine her wares more closely. I spent over two weeks in this lovely Tuscan town built atop three hills. My base of operations was an institute for girls run by Franciscan Nuns, and from there I surveyed first the most obvious tourish sights, like Duccio's famous Maestà, and then delved into the state archives, library, and innumerable dimly-lit churches. Sunny afternoons tempted me out into the surrounding countryside of silver olive trees and fresh green fields, sketchbook in hand. Human contact was replaced by the conversation of a line on white paper. It yielded joys and sorrows as real. In the silent peaceful beauty, Siena asked to be experienced through the idiom of the artist.

### WILLIAM THOMPSON:

Why did I spend my time outside Rome in Florence? However sound the reason it seemed at the time it cannot possibly suggest the smallest idea

(CONTINUED ON NEXT PAGE)



## HONORS PROGRAM

(CONTINUED FROM PAGE 3)

of the beauty and power which lie in *Firenze*. After visiting many other cities of northern Italy I consider it excellent fortune that I unknowingly chose the richest place. One learns how Rome and Italy are far from synonymous. The city-image one builds from impressions of all sorts in Florence is strongly medieval in flavor as opposed to Rome's baroque variety. But what is it that makes *Firenze*? It is the Boboli Gardens that symmetrically orders nature. It is the Uffizi, so unbelievably stocked with master works you can only digest them in many well-spaced bites. It is the white bulk of the Duomo in the midst of dark streets. It is the Doors of Paradise so bronze and handsome. It is, of course, the palazzos, like Strozzi, Vecchio and Rucellai — such firm, stolid and revered sites of the city. It is the bridges, from the well-known Ponte Vecchio which climbs across the Arno, to Ponte Amerigo Vespucci with its clean and graceful sweep from bank to bank. It is the sacred shrines, from San Miniato to Capella Medicea. But finally, it is the busy marketing of the day which fills the *vias* and handsome *piazze*, yet never obscures the always visible face of the city's Renaissance structure.

GAIL HADLEY:

I was in London five weeks. Thanks to its sprawling, decentralized character, a great percent of that time was spent on the tube and the smoker's deck of buses. This is not altogether an unfruitful occupation; the parade of faces sporting every variety of "bad" feature and doubtful combination was a source of infinite delight to one four months' accustomed to invariable Italic beauty. Reading ads at a glance, newspapers over shoulders, overhearing snatches of conversation — a wealth of useless information can be gained in public transport with reasonable command of the language. Example: "Let's go for a bowl o' chalk down the frog and toad for a cup o' Rosy Lea, two o' Holy Ghost and a slice o' Sexton Blake." (Translated from East Londonese: "... a walk down the road for a cup of tea, two of toast, and a slice of cake." Small pleasures before not fully appreciated.

And then, one by one, we all returned to Rome. By February third the Cenci had regained its former student volume. For many of us, the time spent in travel has given us a clearer perspective towards our work, and has freshly prepared us for our involvements with our senior theses. The concentrated work ahead of us will cause the coming months to pass even more quickly than those since September, and our experiences during the weeks away from Rome shall give our thoughts a new and broader dimension.

BOOTH SIMPSON

## SCANDINAVIAN SEMINAR

The Scandinavian Seminar is now accepting applications from students and other adults for admission to its unique overseas study program in Denmark, Finland, Norway or Sweden. Those qualifying will spend the coming academic year living as members of families, using the language of their chosen country and studying in the characteristically Scandinavian residential schools of adult education, the folkehjuskole.

Now in its sixteenth year, the Scandinavian Seminar offers an educational challenge which aims to stimulate the student's initiative, stretch his capacity for self-discipline, and deepen his sense of responsibility. Essentially, it puts the student on his own among Scandinavians, giving him first-hand knowledge of their progressive culture shared by more than 19 million people.

Many American colleges and universities give academic credit for the Seminar. Tuition, room and board, language materials, and one way transportation from New York to Scandinavia is \$1800. A limited number of scholarship loans are available.

There will be a group meeting for students and faculty interested in this program on Tuesday, February 23, 1965, at 1:30 p.m. in Room 425, College Building.

"The Shepherd" and "Cain"

two one-act plays

in the Chapel Hall of

CENTRAL CONGREGATIONAL CHURCH

Friday, March 12, 8:30 p.m.

Saturday, March 13, 8:30 p.m.

Sunday, March 14, 4 p.m. & 7 p.m.

Reservations: DE 1-1960

Donation

## RISD FUND CAMPAIGN WILL GET UNDERWAY

Rhode Island School of Design's annual fund campaign will get under way at a preliminary meeting of area, county and national committee chairmen which will be held at the college on February 20, at 10 a.m., William Levy, national fund chairman and alumni trustee, announced today.

"The campaign is scheduled officially to extend from March 1 to July 1," Mr. Levy said, "and it will be structured to attain the most comprehensive and personal presentation possible to the college family of alumni, trustees, parents, and friends."

Bayard Ewing, a Providence attorney well known for his civic interests, also a trustee of the college and a member of the museum committee, will serve as chairman of the development committee to oversee the advance gifts campaign. Clarence H. Gifford, Jr., president of the Rhode Island Hospital Trust Company, will head a committee of parents representing the four undergraduate classes to conduct a limited personal solicitation. Howard L. Lewis, an executive of the Brier Manufacturing Company, will serve as chairman of the corporations committee.

The meeting will be keynoted by Peter Farago, president of the alumni association, Dr. Albert Bush-Brown, president of the college, and Mr. Ewing.

More than 50 area, county, and national chairmen will attend.

STUDENTS ARE NEEDED TO SERVE REFRESHMENTS IN HOMER LOUNGE FOLLOWING THE DANCES ON FRIDAY AND SATURDAY NIGHTS. SERVERS WILL BE PAID NINETY CENTS AN HOUR. THOSE INTERESTED CAN CONTACT PHYLLIS LIMBACHER, FIRST FLOOR HOMER HALL.

## SUGGESTED MENU FOR THIS WEEK

MONDAY, FEBRUARY 22

BREAKFAST  
Orange Juice  
Grapefruit Juice  
Fried Eggs  
Toast  
Coffee Milk

LUNCH  
Vegetable Soup  
Ham and Egg Casserole  
Toast  
Green Salad  
Hamburgs  
Jello  
Coconut Custard

DINNER  
Broiled Chicken Maryland  
Mashed Potatoes  
Cranberry Sauce  
Buttered Peas  
Celery Strips  
Cherry Pie

TUESDAY, FEBRUARY 23

BREAKFAST  
Assorted Juice  
Prunes  
Pancakes Syrup  
Hot Cereal  
Cold Cereal  
Coffee Milk

LUNCH  
Chicken Gumbo Soup  
Italian Spaghetti  
Meat Sauce  
Italian Bread  
Green Salad  
Frankforts  
Banana Custard

DINNER  
Beef Loaf  
Creole Sauce  
Baked Potatoes  
Corn Niblets  
Lettuce with  
Russian Dressing  
Apple Crisp

WEDNESDAY, FEBRUARY 24

BREAKFAST  
Orange Juice  
Grapefruit Juice  
Hot Oatmeal  
Cold Cereal  
Scrambled Eggs  
Toasted Raisin Bread  
Coffee Milk

LUNCH  
Scotch Broth  
Stuffed Peppers  
Tomato Sauce  
Cole Slaw  
Green Salad  
Grilled Cheese  
Jello  
Rice Raisin Pudding

DINNER  
Roast Leg of Lamb  
Roast Potatoes  
Buttered Peas  
Sliced Tomatoes and  
Cuke Salad  
Coffee Ice Cream

THURSDAY, FEBRUARY 25

BREAKFAST  
Orange Juice  
Tomato Juice  
Hot Cereal  
Cold Cereal  
Boiled Eggs  
Toast  
Coffee Milk

LUNCH  
Tomato Rice Soup  
Chicken à la King  
Toast  
Green Salad  
Hamburgs  
Coffee Jelly  
Tapioca Pudding

DINNER  
Roast Spring Veal  
Parsleyed Potatoes  
Buttered Carrots  
Green Salad  
White Cake with  
Chocolate Icing

FRIDAY, FEBRUARY 26

BREAKFAST  
Orange Juice  
Grapefruit  
Fried Eggs  
Hot Cereal  
Cold Cereal  
Toast  
Coffee Milk

LUNCH  
Quahaug Chowder  
Macaroni and Cheese  
Cold Cuts  
Green Salad  
Hamburgs  
Jello Whip  
Chocolate Pudding

DINNER  
Baked Haddock  
French Fried Potatoes  
Tomato and Lettuce Salad  
Cauliflower  
Apricot Upside Down Cake

SATURDAY, FEBRUARY 27

BREAKFAST  
Orange Juice  
Tomato Juice  
Hot Cereal  
Cold Cereal  
Poached Eggs on Toast  
Coffee Milk

LUNCH  
Italian Sandwiches  
Green Salad  
Potato Chips  
Pickles  
Fruit Cup  
Pudding

DINNER  
Minute Steaks  
Mashed Potatoes  
Buttered Broccoli  
Carrot and Celery Strips  
Ice Cream Sandwich

SUNDAY, FEBRUARY 28

BREAKFAST  
Orange Juice  
Cereal  
Pancakes  
Baked Sausage  
Danish Pastry  
Coffee

There will be no  
Dinner and Supper served  
because of TAB Concert

You are invited to a free jazz concert to celebrate George Washington's birthday with the Rhode Island Jazz Society at the Phoenix Coffee House 371 South Main Street at 8:30 tonight.

RHODE ISLAND JAZZ SOCIETY MEETING  
MONDAY, FEBRUARY 22, 8:30 P.M.

attention faculty & students  
**OPENING SOON**  
**ONE BENEFIT**

anyone interested in exhibiting  
bring to 1 Benefit Street  
Monday through Wednesday  
7:30 P.M. to 9:30 P.M.