

PLEA FOR LETTERS TO RESTORE CUTS

TO: All members of the Richmond College Community and their relatives
 FROM: Daniel C. Kramer, Acting Chairperson, Richmond College

The following is a sample letter each of your should send immediately to Governor Hugh Carey and his/her state senator and/or assembly member. The letter asks for a restoration of the state's \$60 million windfall resulting from the city's CUNY budget cuts. Unless most or all of this windfall is returned, the University in general and Richmond in particular will be in grave trouble next Spring. There is no need to follow the exact text of the sample. In fact, you should "individualize" your letters somewhat because legislators tend to discount a bagful of form letters. If you write to the Governor, you should tell him that his CUNY constituents number in the hundreds of thousands rather than in the thousands. The letter to him is extremely important, for he controls the agenda of the special session at which the legislation to return the windfall must be introduced. Listed below are the state legislators from Staten Island and Bay Ridge. If you live in a different part of the city, phone the League of Women Voters at 677-5050 for the names of your assembly member and senator.

Dear :
 As you know, the city has cut the budget of the City University of New York by about \$75 million dollars. Because of the way CUNY is funded, these city cuts are automatically followed by a slash of about \$60 million in state aid to the University. The total cut of \$135 million will produce a 20% reduction in the University's original budget.

Your constituents who attend the City University number in the thousands. They will all be seriously and adversely affected by this disastrous decline in funding. I urge you, therefore, to support legislation to restore to the University the \$60 million of lost state aid.

Thanking you for considering this letter, I remain

Sincerely yours

The Assembly member for the 60th Assembly District on Staten Island is Guy Molinari, 88 New Dorp Plaza, S.I. 10306. The Assembly member for the 61st AD is Elizabeth Connelly, 780 Forest Avenue, S.I. 10310. The Assembly member for the 62nd AD is Louis DeSalvio, 90 Beekman St. NY, NY 10038. The Staten Island State Senator is John Marchi, 358 St. Marks Place, S.I. 10301. State Senator William Conklin, another Republican member of the State Senate, represents part of

Bay Ridge. His address is 270 Broadway, Suite 2400, NY, NY 10007. Assembly member Dominick L. DiCarlo represents the 49th AD in Bay Ridge. His address is 66 Court Street, Brooklyn 11201. Assembly member Christopher Mega represents the 50th AD Bay Ridge, address, 1022 80th Street, Brooklyn 11228.

Governor Carey may be reached at Executive Chambers, Albany, New York 12224

N.Y.CITY URBAN FELLOWSHIP PROGRAM

The New York City Urban Fellowship Program is now accepting applications. The program is open to undergraduates who have completed their junior year of college by September 1975 and to graduate students. Each of the 20 Urban Fellows selected to participate in the program will receive a stipend of \$4000 and some academic credit. They will be assigned, on the basis of choice and mutual agreement, to work in projects of importance in the Mayoral Offices. For further information, contact Prof. D. Kramer in Room 831."

NYPIRG HAS OPENING FOR 50 IN SPRING

The New York Public Interest Research Group, Inc. (NYPIRG) announced that it will offer four internship programs next semester, with more than 50 openings for students. Three are based in Albany, and the other in Buffalo. In each program, students can earn academic credit for doing public advocacy work.

There are no specific qualifications for becoming a NYPIRG intern, and all students are eligible. "Each applicant is carefully interviewed. Generally we look for interest and dedication to a semester of hard work," said Donald K. Ross, Director of NYPIRG. "Some past experience through course work or jobs is helpful, though," according to Mr. Ross.

NYPIRG's *Legislative Internship* requires students to live in Albany from early January until May 21st. Interns will be responsible for following a single bill through the Legislature, from drafting to passage. They will prepare and distribute fact sheets, testify before committees, and work closely with bill sponsors. Specific issues to be worked on include marijuana decriminalization, the New York State Bottle Bill, unit pricing, energy measures and several consumer bills.

A *School of Nuclear Studies Internship* program will be held in Buffalo. The purpose of this program is to involve students in an intensive, one-semester four-course sequence in

nuclear power, alternative energy sources, electric utilities, and administrative law. In addition, interns will be expected to participate in workshops and projects. Students will pay university tuition and required fees at the State University at Buffalo. Dorm space is available.

Students with prior journalism experience may receive investigative training working as *NYPIRG investigative reporters* in Albany. Interns, working under a staff reporter, will follow up leads and write articles for NYPIRG publications and other media outlets.

Finally, the *Commission Study Internship* needs interns to monitor the Executive Branch of the New York State government, which in recent times has swelled into a huge and unaccountable bureaucracy. Commission study interns will research and publish a monthly report on the cost and benefits of government agencies.

The amount of academic credit each student will receive for an internship will depend upon each individual professor. If extra credit is needed, one or two courses may be taken at the State University at Albany.

For more information or an application blank, students should write to Intern Coordinator, NYPIRG, 1 Columbia Place, Albany, New York 12207, or contact their campus NYPIRG office.



RICHMOND TIMES

Editor-in-Chief Miceal deBurca
 Editor Emeritus Gordon Matheson
 Photographer Perry Pockell
 Secretary Andrea "Lotan" Jay
 Contributors Henry Ebel, Jimmy Olsen, Jacqueline Hurd, Clark Kent, Jill Rapaport, Perry White, Christine Pirozzolo, Brian Atkinson, Leonard Zapala.

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BROADWAY

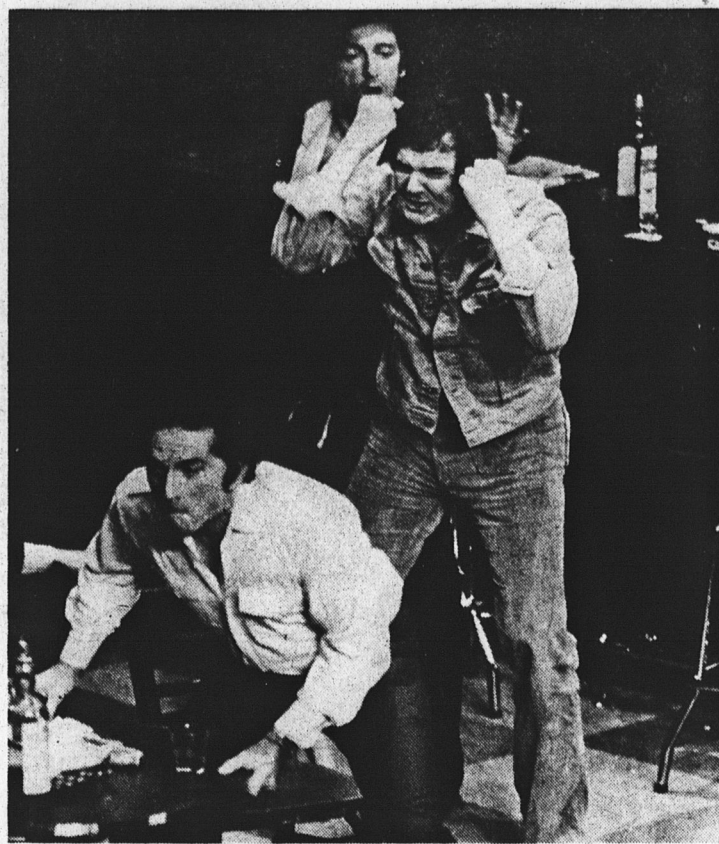
A WONDERFUL GET TOGETHER

M. deBurca

To say that Broadway has a new play is hardly noteworthy. New plays open and close, almost every week. But to say that Broadway has one of the more entertaining theater experiences in some time is something to make you stand up and take notice.

The play is "Lampost Reunion" by Louis La Russo, 2nd, a playwright more familiar with off and off-off Broadway. The setting of the play is in the Lampost Bar in Hoboken where we have the owner-bartender and two regular customers, all who grew up together, were members of the same gang, etc. The name "Fred Santora" is mentioned often and very derisively by the owner-bartender (Biggie). Fred, it seems, is someone who has grown up with all three of them and was a member of their singing group but he alone had made it big. He had a concert in Madison Square Garden that evening and since he had not been back in Hoboken in 20 years, they were wondering if he would stop by. Shades of Frank Sinatra, even the picture on the playbill of some man on stage (in tux with a microphone and with a spotlight on him) reeks of Sinatra.

There seems to be little doubt whether certain aspects, if not most of the character of Fred Santora



(left to right) GABRIEL DELL, DANNY AIELLO and (top) FRANK QUINN vent their anger in a scene from "LAMPPOST REUNION."

(note, even the name implies) were based on Sinatra but once the play gets rolling, all that becomes irrelevant and is forgotten. Santora, as played by Gabriel Dell (one of the original Bowery Boys), becomes an identity unto himself.

The play is very earthy, as would be expected, when four old buddies who grew up on the streets get together, and the language is as offensive as you wish to make it. The play is hardly more than a melodrama, but the all-around superb acting makes you forget it.

Gabriel Dell (Santora) gives an absolutely wonderful performance and

almost outshines the rest of the cast with the proper combination of comedy, pathos and brassiness. Danny Ariello (Biggie) is just about perfect as the old buddy who feels deserted and cheated by Santora. Frank Quinn as an old buddy without a grudge gives a wonderful measured comic performance and earns himself a notch as one of Broadway's brightest up-and-coming character actors. Frank Bongiorno (Tommy) and George Pollack (Santora's body guard) do a professional job with what they are given to work with.

The scenic design is the most beautifully realistic recreation of a specific type

of mental attitude that I have seen for some time. Just as in a good movie, the characters surroundings reveal as much about themselves as they do. The staging is, at its worst, routinely professional, and at its best, quite wonderful. The director, Tom Signorelli, has an intimate knowledge of his characters and meshes the actors into one cohesive unit.

"Lampost Reunion" captures quite accurately and clearly a particular mode of life that we are rarely exposed to and does it effectively and most entertainingly. Some of the best laughs I have had in a theatre of late, were at the "Lampost Reunion."

FABULOUS FLICKS SEASON

The Brooklyn Academy of Music's silver screen will light up this season with the likes of Katherine Hepburn, Betty Boop, Peter Sellers, Laurence Olivier, Jane Fonda and Fred Astaire.

The opening cluster of films entitled "Dance Dance, Dance" begins on Friday, January 2nd, at 8:00 p.m. with *The Band Wagon* (starring Fred Astaire and Cyd Charisse, directed by Vincente Minnelli). Next on the schedule is *Swing Time* (starring Fred Astaire and Ginger Rogers, directed by George Stevens) being shown at 8:00 p.m. on January 3rd.

Then: a double bill of *The Red Shoes* and *Romeo And Juliet* (starring Rudolph Nureyev and Margot Fonteyn) at 7:00 p.m. and 9:15 p.m., respectively, on January

9th, *They Shoot Horses, Don't They?* at 8:00 p.m. on January 10th; and *It's Always Fair Weather* and *Seven Brides For Seven Brothers* at 7:00 p.m. and 8:45 p.m. on January 13th. That should cover almost every dance step in the book.

The next sequence in the BAM Film Program goes under the heading of "Family Films (Pardon the Expression)" and boasts *The Betty Boop Scandals*, *Yellow Submarine*, *Lili*, *The World of Henry Orient*, *The Point*, *The Mouse That Roared* and *Gigi*.

The cinematic fare for February and March will be in tribute once again to the Royal Shakespeare Company which regards BAM as its American home. The bard will be celebrated with Peter Brooks' *King Lear*, Laurence Olivier's *Hamlet* and *Henry V*, *Romeo and Juliet* (Starring Laurence Harvey and Susan Shentall) and *A Midsummer Night's Dream*.

In April, the BAM Film Program looks to the theatre for "Some Good Plays Do Make Good Films." To wit: *Marat/Sade*, *The Little Foxes*, *Long Day's Journey Into Night*, *Holiday*, *Pygmalion*, *Who's Afraid of Virginia Woolf*, *The Balcony* and Joseph Losey's *A Doll's House* with Jane Fonda.

And interspersed throughout April and May is a celebration of Cole Porter with such tuneful entries as *High Society*, *The Pirate*, *Les Girls*, *Kiss Me Kate*, *Born To Dance* and *Silk Stockings*.

The screenings will be held in the newly refurbished BAM Playhouse from January through May. Single admission is \$1.00. Sale subscription price is \$5 for 10 tickets. Call BAM at (212) 636-4100 for further information.

performance of note is that of Donna Theodore who plays the sister-in-law.

Ms. Theodore has a wonderful voice that is totally enchanting and much underused. She lights up the stage with her bright and sunny presence. The rest of the cast turns in a professional performance which is quite remarkable when you consider what they have to work with.

Can you imagine having to sing: "Next to Lovin', I like Fightin' Best?"

THE AUDIENCE IS DOOMED TO WANDER

M. deBurca

Every season, Broadway has to have at least one show that the schleppers from Boise, Idaho can comprehend and enjoy. They do not come to New York to see nudity and sex on stage — at least their wives say so — they come to see something good and clean — something wholesome.

"Shenandoah" has to be the most wholesome show on Broadway. I would say that it is the most wholesome show in the entire country but there might probably be a revival of "Rebecca of Sunnybrook Farms" someplace in the

inner reaches of Iowa and I do not want to be the instigator of a possibly violent controversy.

There are probably very few people who have not seen the movie version of "Shenandoah" with Jimmy Stewart. Well, the musical is even less original than the movie. The story is basic and, no doubt, familiar. There is a family with 6 boys, 1 girl, 1 sister-in-law, 1 father and 1 dead mother (we presume that the mother is dead because every time the father is talking to the mother, he is kneeling at a grave and there is no one else on stage) in Virginia during the Civil War. Dad does not

believe in this war and refuses to let any of his sons join up with either side. Needless to say, this doesn't exactly endear them to their neighbors whose husbands, sons and brothers are out dying in the war.

Eventually, the youngest son (about 6 or so) is taken captive in the fields by Yankees because he is wearing a Confederate cap. Dad and all but one of the boys go off in pursuit of him. I would tell you more but I don't want to make it anticlimactic.

The musical was co-authored by James Barret who wrote the (un)original screenplay for the film. He has kept all the

boredom and simplistic sentimentality that was rampant throughout the movie. In fact, the musical is quite well balanced, simplistic lyrics, simplistic book, simplistic theme, simplistic choreography and simplistic music. It is the only completely safe show which one can take one's grandmother to, all it requires is a very high level of tolerance of boredom.

On the other hand, some of the performances are not unbearable. John Callum as the father is very Jimmy Stewartish, and has a wonderful voice that reveals, on occasion, depths of emotion not contained in the words. The other

ALUMNA/ALUMNUS MEETING JANUARY 12

Dear Alumna/Alumnus:

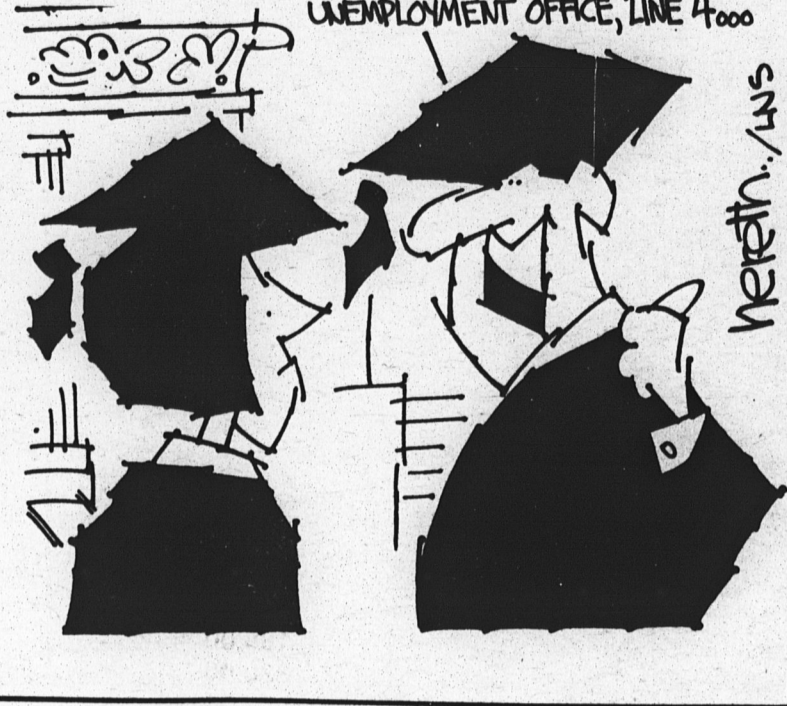
I worked closely with our first graduating class in 1969 when we decided to form an alumni association. Sometime thereafter we invited all of our alumni to an organizational meeting, and in due course, a constitution was adopted, submitted to the entire membership, and ratified. The only flaw in all of this was our failure to follow through with the election of officers in accordance with the provisions of the constitution.

I would like your help in re-establishing the Richmond College Alumni Association. We are planning a meeting Monday, January 12, to elect interim officers, and I hope you will be able to attend. The meeting will be at 7:00 p.m. in the Richmond College Hall at 130 Stuyvesant Place.

I trust you will be interested in helping us revitalize Richmond's Alumni Association, as an effective Alumni Association could be an influential force in the life of the College.

Yours sincerely,
Ramon H. Hulsey
Registrar

WE'VE JUST PLANNED OUR FIRST CLASS REUNION - ONE YEAR FROM TODAY, THE UNEMPLOYMENT OFFICE, LINE 4000



CLUB MEETING

The Richmond College Art Club held its last meeting on Tuesday, December 4, 1975, at 12:15 p.m., in Room 606. Constitutional changes, elections for officers, and visiting artists were among the topics on the agenda.



FILL IN AND RETURN TO ROOM 907

Yes, I would like to attend the meeting to elect interim officers of the Alumni Association.

No, I can't attend a meeting in January, but I wish to remain on the mailing list.

(please print)

Name

Address

City

State

Zip

Tel. No.

FREE TEST FOR WOMEN

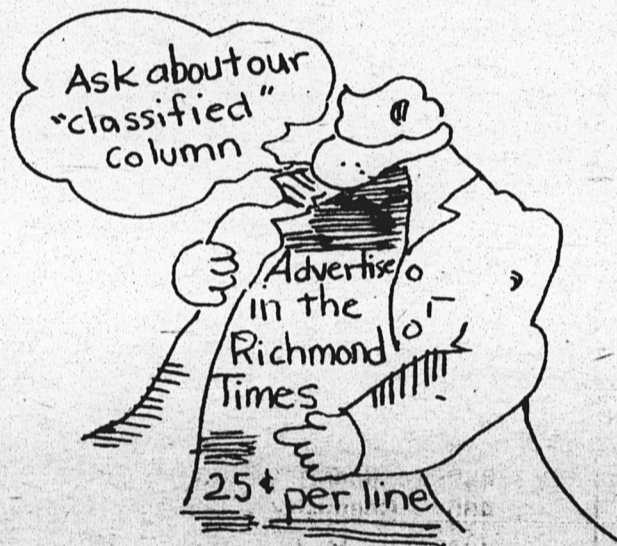
A ticket to a healthier life is being offered to women residents of New York City by the American Cancer Society's New York City Division.

The ticket entitles a woman to a free Pap test for uterine cancer at the Eastern Women's Center, which specializes in gynecological health care.

Sponsored by the American Cancer Society's New York City Division and the Eastern Women's Center, the testing is offered to all women in New York City, regardless of age, means or other qualifications. Appointments will be made for Thursday evenings, 6 P.M. to 7 P.M., beginning December 4. Purpose of the tests is to detect uterine cancer at early and curable stages.

"Uterine cancer is curable when detected early," advises Thomas F. Nealon, Jr., M.D., chairman of the Division's public education committee, "and a regular Pap test is the best way for a woman to protect herself." Dr. Nealon urges New York City residents to take advantage of the free testing, to be held at the Eastern Women's Center, 14 E. 60th St., New York City 10022.

Tickets can be obtained by calling the American Cancer Society, New York City Division, 19 W. 56th St., New York City 10019. JU 6-8700.



LETTERS TO THE EDITOR

Dear Sir,

On the afternoon of Saturday, November 15th, I was studying in Richmond College's library and decided to go up to the third floor and buy some coffee from one of the machines on that floor. When I got off the elevator at the third floor, I was approached by three or four women who, more or less at the same time, asked me what I was doing there. I told them I wanted to buy a cup of coffee. I was told men weren't allowed on the third floor. Controlling my anger, I got back into the elevator that was still going up. In the elevator a woman asked me what I was doing here? I ignored her. She asked again. I told her I went up to the third floor to buy some coffee. She said that the building was closed on weekends. I reminded her that the library is open on Saturdays. She told me that floors three thru nine were closed on Saturdays. She

got off the elevator before I could ask her why she was here if the building was closed.

I don't know Richmond College's policy on student organizations or who can or cannot use the building but if the policy allows a segment of the student body to segregate against another then it makes a mockery of the twenty-year struggle for civil rights and the two-hundred years of the American experiment. If my student fees are used to promote a segregationist policy, I may choose not to pay them.

One of the arguments against the Equal Rights Amendment was that there were enough laws on the books to protect all of one's rights but if these laws are not enforced and allowed to be broken on property owned by the City of New York then maybe ERA is what we need and I can have my coffee in peace.

Sincerely,
Leonard Zapala

NOTICIAS DE CUERVO

Recipe #J²

EL DORADO:

- ★ Add ice to a mixing glass or jelly jar, depending on your financial situation.
- ★ Pour in 2 oz. of Jose Cuervo Tequila.
- ★ The juice from half a lime.
- ★ 1 tbsp. of honey.
- ★ Shake.
- ★ Strain into a cocktail glass or peanut butter jar, depending on your financial situation.



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STUDENT GOVERNMENT BUDGETS

RICHMOND COLLEGE STUDENT GOVERNMENT BUDGETS, EXPENDITURES & BALANCES FISCAL YEAR 1975-76

ACCOUNT No.		BUDGET	SPENT	BALANCE
401	Student Council	19,600.00	3,563.21	16,036.79
405	Richmond Times	10,875.00	706.69	10,168.31
411	I.C.A.C	12,360.00	-	12,360.00
430	Community Center	-	47.23	47.23
431	Les Montage	285.00	-	285.00
432	AMISTAD	-	-	-
433	Mjsic Society	-	-	-
434	Psychology	-	-	-
435				
436				
437	I.E.E.E.	285.00	51.15	233.85
438				
439				
440	Lesbians	560.00	298.63	261.37
441	Committee of Majors	188.00	187.90	.10
442	Graduate History	320.00	34.16	285.84
443	Community Workshop	571.00	348.56	222.44
444				
445				
446	Veterans	285.00	-	285.00
447	Sports	285.00	-	285.00
448	Newman	285.00	50.00	235.00
449	Rev. Students	-	-	-
450	Engineering	285.00	-	285.00
451	Women's Lib	588.00	345.48	242.52
452				
453	P.A.L.O.	285.00	-	285.00
454	S.I.M.S.	285.00	-	285.00
455	Christ. Fellow.	285.00	-	285.00
456	Theatre 81	285.00	-	285.00
457				
458				
459	Billiards	348.00	93.65	254.35
460	Chemistry	285.00	4.31	280.69
461	Pre Med	285.00	5.67	279.33
462	Art	365.00	120.00	245.00
463	Irish Freedom	285.00	60.00	225.00
464	Para Professionals	360.00	218.54	141.46
	Totals	49,930.00	6,040.72	43,889.28

SOMETHING NEW --PEOPLE HELPING

A series of theme-centered, student-run groups and workshops are ready to begin.

MARCIA NEWCOMBE
INGA AVINS

1. MOTHERS GROUP

An opportunity for mothers to explore the joys and conflicts in combining the role of mother and student. A place to share who you are with others.

MARY LOU YACOVACCI
EDITH CASTELLETTI

2. STUDENTS GROUP

A group for students returning to school after years of either staying at home and/or working. Themes will be centered around common problems of students with outside responsibilities.

3. "INCOMPLETE GROUP"

What?

Some of us have many incompletes (grade of I) or at least a few. The hope is to create a group atmosphere where one can explore the reasons for this and at the same time support oneself in finishing these courses.

DAN ROSENBERG
EDITH CASTELLETTI

IF YOU ARE INTERESTED IN ANY OR ALL OF THESE GROUPS, LEAVE YOUR NAME AND PHONE NUMBER IN THE COUNSELING CENTER, ROOM 538 OR CALL 720-3047.

NYPIRG GUIDE TO STATEN ISLAND BANKS

The Richmond College chapter of NYPIRG has produced a *Consumer Guide to Staten Island Banks*. This guide enables Staten Island residents to compare rates, charges and services offered by all Staten Island's 21 banks. Its purpose is to help consumers make informed and profitable decisions regarding their personal finances. The guide is available free to all Richmond students and can be picked up in room 424. Find out which bank is best for you.



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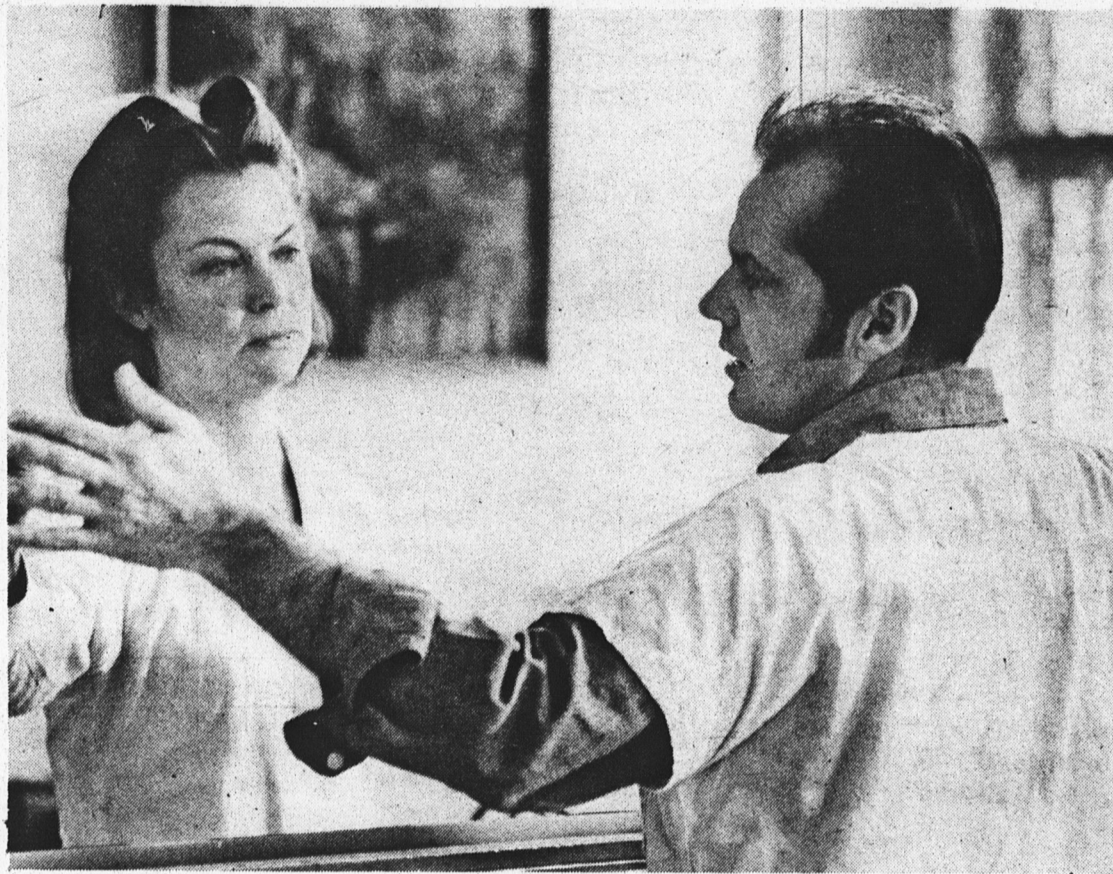
WE DELIVER

ONE FLEW OVER THE CUCKOO'S NEST

Leonard Zapala

I must confess that I had considerable misgivings about any screen adaptation of Ken Kesey's novel *One Flew Over The Cuckoo's Nest*. The rhetorical question of why one bothers to transform a brilliant novel into another art form, be it theatre or cinema, is opened all over again. The major problem with *Cuckoo's Nest*, as far as putting it on film is concerned, is that the novel is written from the point-of-view of one of the patients of the mental hospital, Chief Bromden. In the novel the Chief's mind blurs in and out and one of the strengths of the novel is how Kesey still controls the narrative. Under the influence of McMurphy, the Chief's mind slowly clears up and the reader is usually unaware of the Chief becoming sound of mind until the last chapter. The film could have been made that way but it could prove disturbing to a commercially oriented audience. It seems that Kesey was asked to write the first screenplay and he wrote it from the Chief's point of view but co-producer Saul Zaentz said it was unacceptable. I asked Zaentz if he avoided the novel's point of view to make the film more commercially viable. He denied it but if Zaentz wanted to be honest with the novel then why not do it the way Kesey intended? Either Zaentz had no grasp of the novel or he wasn't being honest. But, the question of how honestly a film should follow its source can blind one's judgment of the quality of the film.

The film went after the easiest thing an audience could relate to: the confrontation between McMurphy and Nurse Ratched. On these terms the film is brilliant. One can't deal with the film without dealing with the brilliant performance of Louise Fletcher as Nurse Ratched and the astounding performance of Jack Nicholson as McMurphy. The film is built around these two performances. Louise Fletcher's performance will likely go unrecognized. She controls her emotions to the point just short of mummification but always ready to explode. It takes a control few can really appreciate. Jack Nicholson's



R.P. McMurphy (Jack Nicholson) and Nurse Ratched (Louise Fletcher) confront each other across the glass partition of her office

performance is remarkable. His whole essence is poured into his characterization of McMurphy in a way that reminds me of Bogart and Tracy at their best. His presence dominates the film even when he is not on screen much in the same way Brando dominated *The Godfather*. If *Cuckoo's Nest* has an auteur it isn't director Milos Forman. It is Jack Nicholson.

... After the film

The audience's reaction to *One Flew Over the Cuckoo's Nest* was overwhelming. I have seen only Keaton or Chaplin silents get warmer receptions and the enthusiasm of the audience was reflected in the joyous relief of Jack Nicholson, director Milos Forman and producer Saul Zaentz.

Nicholson was not only the star of the film but he was also the star of the evening. He walked down towards the front of the theatre to where the microphones were set up like a prize-fighter about to go into the ring to fight an easy mark. You could see that Nicholson knew that *Cuckoo's Nest* was going to make him unquestionably the superstar of our age and give him the "Oscar" he has been after since *Easy Rider*. Nicholson's entrance was so stunning that almost no one noticed Forman or Zaentz.

After the photographers were rather harshly told to stop taking pictures and the hero worshipping questions were dealt with, the serious questions were asked. Most of the questions asked were directed towards Nicholson but no matter to whom the

questions were directed, Nicholson answered. I asked Forman why it had been six years since he had made his last feature film (*Taking Off*, 1969). After Nicholson found the right word in English for Forman, Forman answered. Forman seemed upset as if I had asked him something too personal for him to retell. He talked very obscurely about three failed projects and quickly dropped the subject. He was a man who wanted to live in the success of the moment and forget the frustrations of the past.

It seems that all was not harmony during the filming. Someone noticed in the credits that there were three cinematographers Haskell Wexler, Bill Butler and William Fraker. Forman said that the world-renowned Wexler was first contracted but he and Wexler couldn't agree on things and Wexler was let go. Bill Butler was next hired but, because the film went a week over schedule, Butler had to leave for another job and William Fraker was called in. Forman did comment that the film was still visually consistent despite three different men working the cameras. A well-deserved pat on his own back by Forman.

The most interesting question was not asked: can *Cuckoo's Nest* be seen as a sexist film? On one level the question can't be ignored. The villain is a woman who does not want to help the men in her ward become healthy but wants to keep them under her control. The hero of the film is a

macho in the finest traditions of American popular art. The other women in the film and the novel are flunkies of Nurse Ratched or McMurphy's friends who, if not by profession certainly in spirit, are whores. The power of the performances and the broader theme of society versus freedom seemed strong enough for the audience not to be aware of any sexist connotation.

Two images of the evening stick clearly in my mind. First, the way the three men sat answering the audience's questions. Producer Zaentz dressed in blue slacks, blue sweater and blue shirt sat almost invisible in the dark. Except for Zaentz's white hair and beard, he just could not be seen. Forman sat to Zaentz's right in a subtle red shirt in slightly better light. Nicholson sat in his brown suit under a bright light basking in the adulation.

The second image was when Nicholson finished with his cigarette and didn't know what to do with it. Nicholson passed it to one man who gave it to another, who gave it to a third, who gave it to a fourth who opened a door and gave it to a fifth. The passing of the cigarette scene reminded me of a king and his attendants who will do anything to keep the king happy. It was Nicholson's night and we easily forgave him for any aristocratic manners. No one can deny that Nicholson has paid the price and justly should have his success.

NOTES

Forty-one color prints taken by two dozen members of the Color Photographers Club of Staten Island can be seen, free of charge, at four Staten Island branches of The New York Public Library over the next four months.

The exhibit will be on view at the Great Kills Branch (56 Giffords Lane) throughout November and will travel to the St. George Library Center (10 Hyatt Street) for the month of December. The exhibit will hang at the New Dorp Regional Branch (309 New Dorp Lane) during January and will end its tour at the Port Richmond Branch (75 Bennett Street) in February.

An exhibit by the Color Photographers Club of Staten Island has become an annual event in many of the Staten Island branches of The New York Public Library. The subject matter of this year's display includes portraits, landscapes, nature studies and several abstracts.

For information as to the hours of public service at any Staten Island library, call 442-8562.

THE BLUE UNICORN GALLERY ANNOUNCES THE OPENING OF ITS HOLIDAY CRAFT FAIR

Regular Viewing Hours:
Tuesday through Sunday,
10:00-5:00 PM Sunday
1-5, December Only

In addition to regular exhibits, the craft fair will feature the work of many artists and craftsmen. Displays will include leather, jewelry, pottery, weavings, sculpture and many other items suitable for gift giving.

A series of concerts and other cultural activities is being planned for presentation in Richmond College Hall at lunch time during the school year on a weekly or biweekly basis. The programs will be free to the college community. Anyone who would like to be considered for participation or has suggestions for inclusion on the series please speak to Victor Mattfeld in 621.

DEC. 8, 11, 16
- 2:00-3:30 CANDLE
MAKING
WORKSHOP

Learn to make three different varieties of candles just in time for X-mas. All materials provided.

FILMS

A REAL BEAUTY

M. deBurca



One thing that has been absent, of late, from the American Cinema scene is satire. There has been a plethora of second and third rate formulaic comedies, and a very mild sprinkling of first rate comedies, but no satire. Enter "Smile."

Set and filmed in the Northern California suburban community of Santa Rosa, "Smile" is a full scale recreation of a small town teenage beauty contest. On a basic level, it is a very funny comedy with wonderfully bitchy lines, hilarious physical mishaps, and delightful comic characterizations. On a different level, it becomes a very cutting satire that not only lampoons beauty contests, but, by so doing, makes some very definite (non-complimentary) comments about middle class America. The movie is always cutting and only sometimes heavy handed.

Bruce Dern plays the small-town successful car dealer who sponsors the pageant under the firm belief that he is helping the youth of America. His performance is enticingly understated, you get the feeling that the character (Big Bob) really believes the simpleton philosophy of the American dream that he

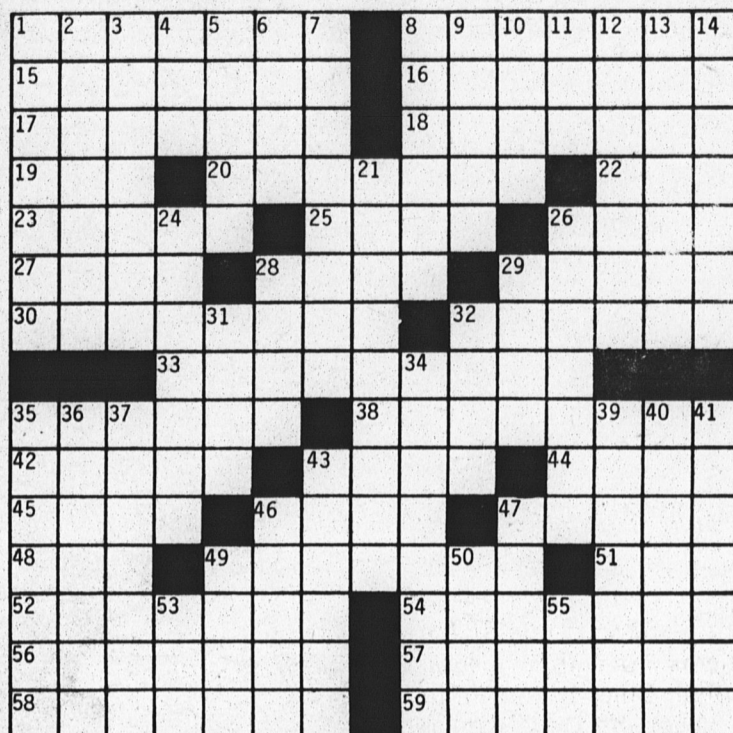
keeps spouting everytime a problem arises. There is a marvelous sequence where his son (Little Bob) is discovered taking pictures — to sell to his classmates — of the contestants while they are undressing. Dern uses all of the comic possibilities that are obvious and many which are not.

Barbara Feldon, of "Get Smart" fame, plays a former beauty contest winner who now devotes all of her time to managing the pageant. A little miss cutsey gone overboard. Her comic scenes are a delight to watch and the only complaint is that there are too few of them. Ms. Feldon is given some dramatic scenes concerning her homelife, but they are too heavy handed to be successful.

The movie was directed with the same flair that Michael Ritchie exhibited in two earlier films "Downhill Racer" and "The Candidate." His direction is engaging and almost thoroughly penetrating. He is able to take the story, worthwhile character actors and a back-up crew of non-professional townspeople and mold them into a working unit that exposes probably a lot more than they intended.

The eight young contestants whom the film centers upon are the only real professionals of the pageant contestants and they handle themselves beautifully. Also of note is the performance of Michael Kidd (the choreographer-dancer) as the hard-bitten Hollywood pro hired to stage the pageant.

collegiate crossword



© Edward Julius, 1975 Collegiate CW/5

ACROSS

- 1 Separations
- 8 Welsh —
- 15 Labor
- 16 Gluttony
- 17 Opposite
- 18 Riper
- 19 Society of doctors
- 20 Adolescent
- 22 Turkish measure
- 23 Spanish dance
- 25 Opening
- 26 FBI agent
- 27 Beehive State
- 28 Prick up
- 29 Actor Edward —
- 30 Embryonic layer
- 32 Hoisting machines
- 33 Feeling
- 35 Ground up by rubbing
- 38 Edible crustacean
- 42 Kingdom
- 43 Imitate
- 44 Of a continent: comb. form
- 45 Give it —

- 46 Gershwin tune
- 47 Quaking —
- 48 In favor of
- 49 Jim Ryun's specialty
- 51 Unit of weight
- 52 Thoughtful
- 54 Usually
- 56 Fishing spear
- 57 West African varmint
- 58 Burn marks
- 59 Greek mixing vessels

DOWN

- 1 Geological layer
- 2 Reduce to ashes
- 3 Cuban cigars
- 4 " — Got You Under My Skin"
- 5 Italian painter
- 6 —en-scene
- 7 Railroad cars
- 8 Comment
- 9 Saying
- 10 Price
- 11 Old French coin
- 12 Burt Lancaster role
- 13 Repeat
- 14 Despots
- 21 Reduce to a standard
- 24 Spiritual
- 26 Quick looks
- 28 Await decision
- 29 Poke
- 31 Consider
- 32 Movie: Sp.
- 34 North American tree
- 35 Wrestle
- 36 Reforests
- 37 Of the High Priest
- 39 Burst Apart
- 40 Connective tissue
- 41 Easter hats
- 43 Snell and Jazy, e.g.
- 46 "Unpopular" food
- 47 Pineapple
- 49 Incan labor draft
- 50 East Indian grass
- 53 Quiet please!
- 55 Soak

GEORGE WASHINGTON EXHIBITION AND SYNDICATED CARTOON SHOW, AT STATEN ISLAND MUSEUM

The Staten Island Museum will present two new shows. *George Washington: Icon for America*, an exhibition assembled and lent by the Metropolitan Museum of Art, will open in the upstairs galleries while a group show of nationally syndicated cartoon strips, put together by the Staten Island Museum's Section of Art, opens in the downstairs gallery. Original drawings of *Tarzan*, *Steve Canyon*, *Boy and Girl*, *The Phantom*, *Barney McDubb*, *Prince Valiant*, *Blondie*, *Batman*, and more than 50 others will be on display. Both shows run through January 4th. Admission is free.

George Washington: Icon for America is an official event of the Staten Island bicentennial observance. The exhibition is a light-hearted selection of prints and stamps, paintings and cigar bands, posters, sculpture, bottles and broadsides, ceramics, labels, fabrics, medals and money, jewelry and wallpaper—over 150 objects dating from the 1770s to 1974. All share one thing in common—the face of George Washington—and trace its transformation into the face of America.

As much social history as art, the show measures the progress of man into myth.

The cartoon show displays some of the country's all-time favorite "funnies" old and new, in the crisp quality of the original art work, often lost in the process of reduction and high speed printing. *Maggie & Jiggs*, *Henry*, *Mickey Mouse* and *Mandrake the Magician* will join *Hazel*, *Rip Kirby*, *Beetle Bailey* and *Popeye* on the walls of the Staten Island Museum.

The Staten Island Museum is located at 75 Stuyvesant Place in St. George, just opposite the ferry terminal. It is open Tuesday through Saturday from 10 a.m. to 5 p.m., Sundays 2 to 5 p.m.

MONRAD G. PAULSEN

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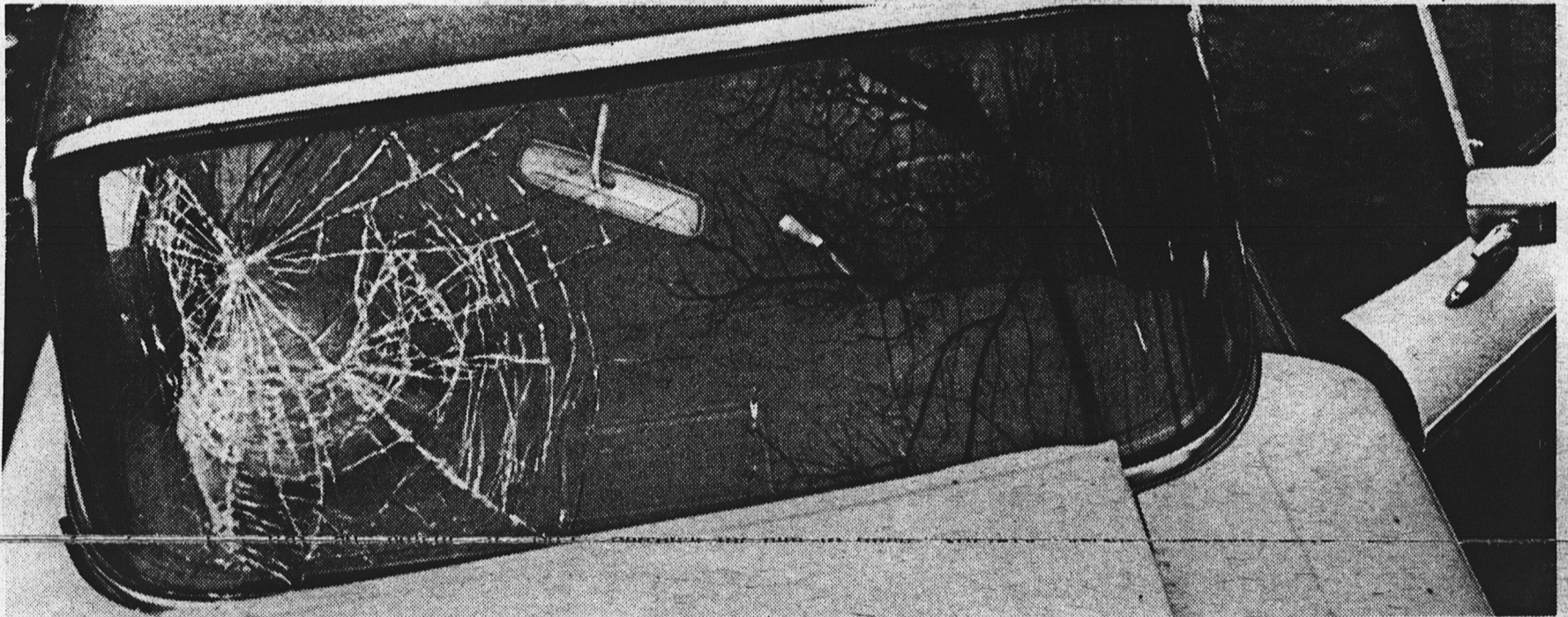
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THE PARTY'S OVER.



All too often, when the party ends, the trouble begins.

People who shouldn't be doing anything more active than going to sleep are driving a car. Speeding and weaving their way to death.

Before any of your friends drive home from your party, make sure they aren't drunk.

Don't be fooled because they drank only beer or wine. Beer and wine can be just as intoxicating as mixed drinks.

And don't kid yourself because they may have had some black coffee. Black coffee can't sober them up well enough to drive.

If someone gets too drunk to drive, drive him yourself. Or call a cab. Or offer to let him sleep over.

Maybe your friend won't be feeling so good on the morning after, but you're going to feel terrific.

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