

The Richmond Times

VOLUME X NO. 1

RICHMOND COLLEGE-CITY UNIVERSITY

September 20, 1972

Constitution Committee Approves New Amendments

These amendments were proposed and approved by the Student Government Constitution Committee consisting of Ms. Josephine Mullin, Chairperson, and Mr. Anthony Lepere. We would like to extend our thanks to Ms. Elizabeth Odenthal, Ms. Miki Rubinfeld, Mr. John Martucci and Mr. Pritpal Phanda of ICAC for their help in preparing the ICAC guidelines.

AMENDMENT TO THE STUDENT GOVERNMENT CONSTITUTION CONCERNING ICAC GUIDELINES

1. Student Government shall have equipment liability forms printed. These forms shall be available for use by each club. The use of these forms is not mandated but in the event that a club does not establish its own guidelines, it will be understood that the club and the club president and executive board shall be held responsible.

Suggested type of form:

I acknowledge my full responsibility for the

I am borrowing. I understand that I must replace it if lost or damaged, etc.
Signed _____
Student _____ Club Representative _____

Address _____

2. Inventory Accountability

Each club must submit inventory one week prior to the ICAC budget meeting and be prepared to expose it at any time in addition to the beginning and the end of the school year.

3. ICAC will set up an inventory committee (arbitrary-No.) to check upon equipment. The full-time Student Government Secretary will report on new equipment purchases.

4. ICAC shall receive from the Student Government Treasurer an exact figure containing the amount of money expected to be collected in the fall semester. This figure will be turned over to the ICAC treasurer the first week in May. The ICAC will meet the second week in May to determine the club budgets for the following semester.

5. It is to be understood that the Student Faculty grievance committee shall have the prime responsibility of determining non-compliance with these guidelines and shall have the power to make the necessary sanctions against violators.

RESERVE MONIES

Due to the recent compliance of the college with BHE bylaws, the Student Government is in the position of having surplus monies available, hereafter called "reserves." In order to protect and perpetuate these "reserves," we shall not allow more than 1/2 of this reserve fund to be spent in any calendar (fiscal) year. This can only be changed by an amendment to this constitution that supercedes this. That amendment to be approved by the student body in a legal election as per the amendment procedure set forth in the Student Government Constitution.

Record Academic Year Begins

Their classes are held in trailers, office buildings, former high schools, ultr-modern environments, and rooms where the last new blackboard was installed in 1910. They spend their time between classes playing touch football in the street, studying on hallway floors, rapping in snack bars and cafeterias, or studying at the library. Most of them ride the subways and busses to come to the third largest higher educational institution in the United States. They number 230,000 this year—the largest full- and part-time student body in the 126 year history of the City University of New York.

Approximately 40,000 of them are new students, the third freshman class to center City University under its open admissions policy. This number represents a leveling off in new admissions to the university, reflecting the fact that New York high schools continue to graduate 75,000 students each year.

The last pre-open admissions class entered City University in 1969 and numbered 19,500. CUNY's 1972 entering freshman class numbers 40,000 of whom approximately 9,000 are "open admissions" students who will receive counseling and remedial aid to move them into the mainstream of regular college work.

This giant learning operation requires a faculty of 16,000 on 20 college campuses, and an operating budget this year of \$441 million, a reduction of \$55 million from the original request of \$496 million.

For the first time since the advent of its open admissions policy in September 1970 the City University will this year show a gain in space available per student. While day session matriculated enrollment will be up this year to 127,000 (1971-72 enrollment was 118,000), new construction and an increase of over 300,000 square feet per student. In 1970 the university operated at 92 GSF/student, and some units were operating with the minimum space of 44 GSF/student.

This year's figure of 98 GSF/student represents a 10 percent increase in overall space for the university, but still places City University well below the figures urged by national academic planners: 260 GSF/STUDENT FOR SENIOR COLLEGES, AND 1/2-? GSF/student for community colleges. A comparable space figure for New York State private colleges shows approximately 200 gross square feet per student.

This year space owned by CUNY will increase from 8.6 million square feet to 10.5 million square feet, reflecting the opening of the City College Science and Physical Education Building, and the Academic Plaza and science and physical education buildings at Brooklyn College.

Space rented by the university will increase from 2.0 million square feet to 2.3 million square feet. Rental costs obligated by CUNY for the 72-73 academic year will be in excess of \$14 million, paid out of the university's operating budget. Additional money has been set aside in the budget for rentals to be acquired later this year.

Highlights of the new space include:

— Cathedral High School (560 Lexington Avenue), where 110,000 square feet will be used by Baruch College as a freshman center. Renovations are still under way at the facility. The space will be turned over to Hunter College next year after office space currently rented by John Jay College near 23rd Street becomes available. John Jay will be moving into the former Miles Shoe Building in the West 50's which is now being renovated.

— Brooklyn College's new Academic Plaza and Science and physical education buildings will add a total of 898,000 square feet to that campus. Though not completely finished, a record enrollment of 5,000

students started using these facilities with the classes beginning on September 13. The college has rented and renovated an additional 175,000 square feet in the former IRS building at 210 Livingston Street in downtown Brooklyn. With all this additional space, the college will still have use for the four temporary buildings on its rolling lawns.

— The new Science and Physical Education Building at City College, under construction for more than four years, will add a total of 554,000 square feet to the college's facilities.

— CUNY community colleges, such as Kingsborough at Manhattan Beach and midtown Borough of Manhattan, will continue to operate in temporary structures and rented quarters as CUNY officials proceed with negotiations aimed at making a reality of the relationship between the City University Construction Fund and the CUNY community colleges as authorized at the last session of the Legislature. Occupancy by Bronx Community College of the newly acquired University Heights campus will not take place before fall 1973.

Under City University's open admissions policy, application equals admission. As with traditional colleges, however, everyone who applies does not show up for the first day of classes in the fall. The CUNY "show rate" of 66 percent is about the same as it is at most public colleges and universities across the nation. For the second year in a row, applications to the CUNY freshman class totaled approximately 61,000.

A look at applications to the 1972 CUNY freshman class (the third freshman class under open admissions), reveals the following:

— Excluding late applications, 37,374 high school seniors applied to CUNY senior colleges and 21,218 to CUNY's eight two-year community colleges. Approximately 5,000 of those who applied to community colleges were eligible for senior colleges, but chose the two-year colleges because of program offerings and physical location.

— The number of CUNY applicants with high schools averages over 90 rose from 4,337 in 1971 to 4,486 this year. Applications from students with averages from 70 to 89 were received in the same volume as last year (42,000). Applications from students

with averages under 70 rose by 277 students to 14,945.

— Applications from the "high academic" schools (Bronx Science, Brooklyn Tech, etc.) rose from 82.8 percent of the potential graduates in 1971 to 83.8 percent in 1972 from a pool of graduating seniors that remained stable at about 12,000. Applications from the "middle" and "low" academic high schools were received from only three-quarters of those graduating, as opposed to 76 percent of the "middle" graduates and 82 percent of the "low" graduates in 1971. Applications from vocational high schools were received from 60.2 percent of the 6,835 potential graduates, up one percent from 1971.

— Programs which had many more applications than seats available this year included nursing, dental hygiene, medical laboratory technology, X-ray technology, and automotive technology.

A number of new majors, many of them interdisciplinary, have been added to the offerings of the senior colleges this year. Hunter College has added a major in religion. Queens College is introducing a major in urban studies and a four-year BA/MA program in chemistry. Lehman College is offering interdepartmental majors in American studies, comparative literature, anthropology and biology. John Jay College is expanding its offerings to include majors in history, literature, American studies and government. Medgar Evers will offer a new four-year nursing program.

Four CUNY colleges will offer evening courses for state and federal employees seeking career advancement or increased job skills. York College, LaGuardia Community, Bronx Community and Staten Island Community will offer courses in mathematics, grammar, speed reading and many other courses under the city's Municipal Personnel Program.

The new school year opens with 340 students registered in the university's special CUNY BA program. The program, initiated last September, allows a student to plan his own curriculum with a faculty committee of his choice and to earn as many as 30 of the total 120 credits in non-classroom activities such as work experience, independent study or research, or artistic or creative endeavors.

"... and then there was john"



(l. to r.) Soundman Charles Mammarella, director Armand Mastroianni, actor John Ronan and cinematographer Kelly Van Horn rehearsing a scene from "...and then there was john." The feature-length student produced film had its debut last Friday night.—See Ken Michael's review on page six. R.T. Photo by R. DiMilia

Proposal For War and Peace Program at Richmond College

YOUR Student Government

Introduction

More than two years have elapsed since colleges all over the country rose in an unprecedented protest against the Cambodian invasion, and the shooting of American students at home. On a scale never before approached, students, faculty, and other concerned citizens put aside their regular duties in a concerted effort to work against the Vietnam war. This included many who had not previously participated in peace activities. At Richmond there was feverish activity: A funeral procession for the student victims, demonstrations, petitions, meetings with community leaders, lobbying in Washington, letters to Congress, dialogues with neighbors, and daily workshops. Such an intense effort could be sustained for only a limited period. Impressive as it was, it could not, by itself, have ended the war. Yet many participants expressed a sense of disappointment that the war continued, and that the only clear, measurable result was passage by the Senate of the Cooper-Church Amendment, at best a modest step toward peace.

In retrospect nothing is clearer than the fact that meaningful efforts to work for peace necessitate a long term commitment. Those appalled by the systematic slaughter of human beings are likely correct in insisting upon an activist stance in opposing war; but moral outrage that produces activism is simply not enough. The more difficult task is to achieve an understanding of war, its nature, its persistent fascination for some, and the past efforts of others to end it. Since this means studying the most complex of human activities, it requires a persistent dedication of one's mind as well as one's heart.

The following proposal contains 3 elements not now a part of war and peace offerings at Richmond.

a. Two new introductory, or core, courses each exploring several themes, to be taught cooperatively by faculty in the program.

b. An on-going seminar for faculty in the program (open to students, but non-credit) to examine new literature, learn from each other, and co-ordinate material in various course offerings.

c. A discussion-seminar for faculty, students, and community leaders on war and peace as it affects the community and the nation.

A glance at the courses now offered that deal directly with war & peace gives a clear indication of faculty interest in these areas. An impressive number of faculty from different disciplines have devoted study, research, and writing centered about problems of war & peace. Many offer courses in closely related areas. Others have expressed a desire to teach in such a program.

Student interest in war & peace oriented courses offered over the past 3-4 years has been clearly demonstrated. What has been lacking is a clear program that seeks to relate one course to another. Without any attempt at sequence, without any interrelationship among them, a whole dimension of understanding has been missing.

A meaningful program will necessitate cooperative effort on the part of faculty members in different subject areas. In addition we will also want to draw in students, administrators, librarians, and media personnel to aid in planning portions of the program. Finally, members of the Staten Island community have an important role to play.

The Core Courses

It is suggested that we work toward the development of 2 core courses, each embodying several themes, and each taught cooperatively. They would have an instructor-coordinator who would assume overall responsibility for the course. But for each theme he would bring in one or more instructors or outside speakers to lecture and lead discussion. In addition, it would be particularly valuable if other faculty would visit and participate in these discussions. (One of the best things about the workshops

during Cambodia-Kent State, was this kind of informal discussion—debate.)

An Introduction to War and Peace I

An examination of war, past and present, with particular attention to its impact upon society, institutions, and human values. Topics will vary each semester. Some examples include: medieval concepts of the 'Just War'; the 'war within limits' of the 18th century; modern total war—World War I and the beginnings of global upheaval; revolution and the ideology of modern guerilla warfare; counterrevolution and counterinsurgency. A comparative approach will be utilized. The course is taught cooperatively, drawing upon faculty who specialize in each of the topics to be considered. It is recommended that students take this course concurrently with other courses in the program.

An Introduction to War and Peace II

A critical inquiry into man's efforts, past and present, to promote world peace. Topics will vary each semester. Some examples: The medieval vision of peace; Grotius, Kant, and other pioneering proposals to end war; Rise of the modern peace movement; Problems of the international peace movement in the age of nationalism; Critics of peace movements; the peace movement in wartime; personal and societal solutions to the problems of modern war. A transnational approach will be emphasized. The course is taught cooperatively, drawing upon faculty who specialize in each of the topics to be considered. It is recommended that students take this course concurrently with other courses in the program.

Some themes for future offerings of the core courses:

How Wars End: Some case studies from earliest times to the present. Ending war by joint action (peace treaty, armistice, joint declaration)...or by unilateral action (capitulation, withdrawal, unilateral declaration)...limited wars and total war...peace conferences.

Modern Imperialism: Does it promote order and stability, or exploitation and war?

The Origins of World War II:

Theories of Aggression...and their critics
Conflict Resolution as an approach to international problems

The Many Faces of Nationalism: Patriotism, National Ideals, Sovereignty, Volksgeist, Manifest Destiny, Empire, Culture, the French Mission, Jingoism, Chauvinism, National Communism,

national characteristics, national stereotypes.

The Economic Impact of War: Does war advance or retard economic development?

The Role of the Military in different societies.

Wartime Propaganda and Psychological Warfare: The problem of truth in wartime, propaganda and total war...propaganda films, songs & symbols.

Non-violence: The Evolution of an Idea. The non-violent religious sects: Moravians, Quakers, Mennonites, Jehovah's Witnesses...personal vs societal solutions to war...the non-violence movements, Ghandi, Martin Luther King, Dorothy Day.

Resistance to War: Examples in history of refusal to fight, refusal to pay wartime taxes, public denunciations of war during wartime, peace campaigns during wartime...the impact of wartime opposition...punishment of war opponents...legal recourse.

The Creation of International Institutions as a Substitute for war. Development of international arbitration, international law, the Hague Tribunal, the League of Nations, the UN...the conflict between international organization and national sovereignty.

These themes are meant to be suggestive. There are several advantages to the thematic course offered on a cooperative basis. It gives an instructor the opportunity to try out his material without committing himself to an entire course. Student reaction can be ascertained. If it works well, a more intensive course might be developed with the students in the core already provided with some background. The cooperation among faculty necessary for the core courses may lead to additional team taught interdisciplinary courses.

I see team teaching and cooperative teaching as central to the whole program. War and peace are above all trans-national and multi-disciplinary subjects. To teach these subjects well, a person must have expertise in several areas. This requires both study and a systematic sharing of ideas, in short, the oft mentioned community of scholars.

The Faculty-Student Seminar

An essential element in the program, it seems to me, is the opportunity for each of us to test our ideas, share our findings, and debate with one another. The literature is so vast, it grows so rapidly, that we must aid

(Continued on Page 3)

If you're new at Richmond College, you probably don't know that there is a Student Government which functions all year round. If you are an old student, you probably don't care. However, the Student Government and Richmond College Association are 8 student run organizations which should be to your benefit.

When you pay your \$59 consolidated fee, it's broken down into parts. Some goes to the City University, but the rest goes back into the student-run organizations. One third of that money goes to the Richmond College Association (RCA) and one-third goes to the Student Government. The last 1.3 is put into a special stud activ. fund. The Richmond College Association is made up of 9 students (one of whom must be a graduate student), a den's representative, the President's representative, and the Business Manager (or his representative). The RCA usually is responsible for hiring the lawyer, a health insurance program, community oriented projects, etc.

The Student Government is made up of an executive board (a chairperson, a vice-chairperson, a treasurer and a secretary), and a council of 8 students (one of whom must be a graduate student.) The council is responsible for trying to effect change in the school by constantly improving conditions. This year there have been suggestions like trying to get a bicycle rack in the garage, trying to get a 5 cents Xerox machine, trying to get a new food service etc. Although these aren't earth-shaking projects, it's a start.

By this time, you're probably seen the signs around the school beseeching you to join Student Government, RCA and or the Student Committees. Generally, people begin signing up for these positions, but this year, it's been a little slow.

Here are the positions which are available:

Richmond College Association - 8 including 1 graduate student

**Student Government - chairperson
vice chairperson
treasurer
secretary
8 members**

Committees-

Search and Evaluation 4 position
As the name implies, it searches for and evaluates people for positions in the administration, deans, etc....

Admissions and Standing-2 positions
Evaluates & sets requirements for admission, retention, & graduation and holds ongoing discussions on such topics as marking systems, and various types of grades.

Articulation Committee 2 positions
This committee carries on discussions between different branches of the city university and also the university system, nationwide.

Cultural and Public Affairs 2 positions
This is our little used cultural arm which arranges for concerts and lectures, etc.

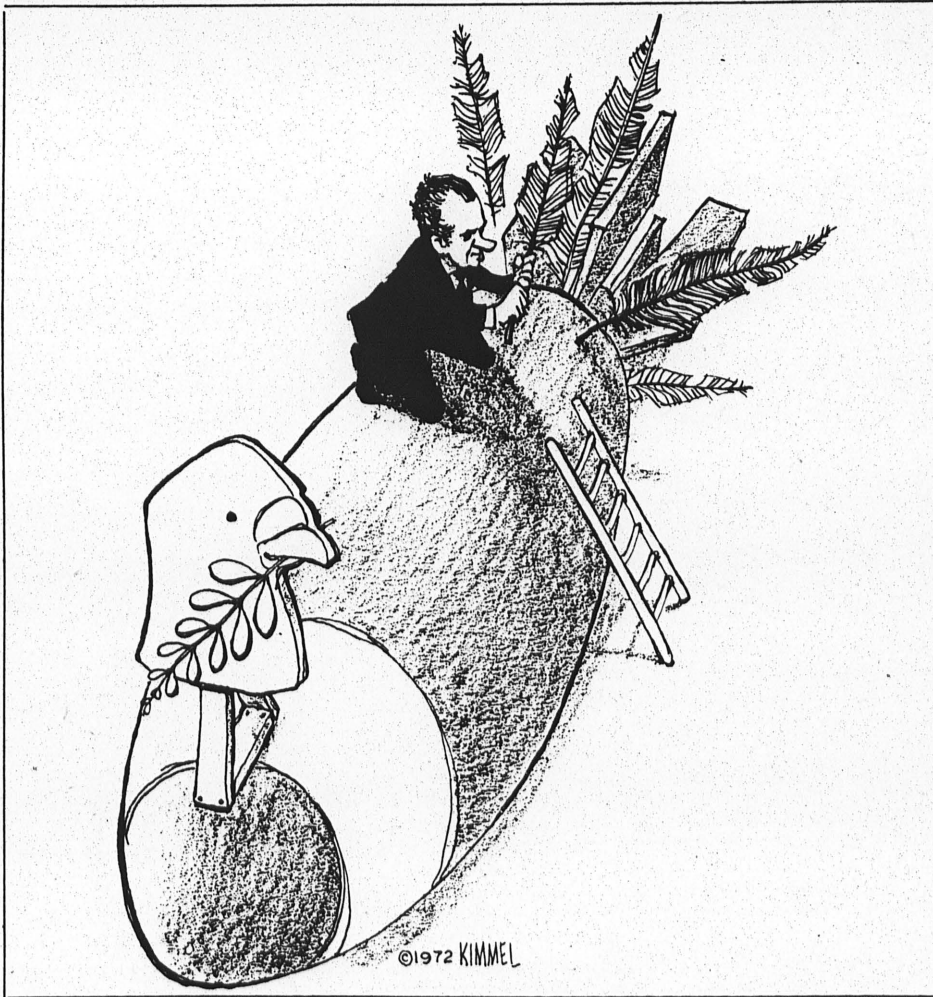
Student Life 5 positions
This committee discusses the various aspects of student life and tries to improve the quality thereof.

Research and grants-2 positions
Determines the suitability of candidates for grants (for academic work) and conducts research projects.

Curriculum and Instruction-4 positions
This committee determines what new courses and programs will be presented to the faculty to vote on.

Library & Instructional - 2 stud) grad
Keeps watch on library, new additions to the collection, etc.

Student Faculty Grievance Comm (6)
One of the more important committees of the school. It acts as an arbitrator of grievances between the various constituents of the school ex: Between Stud & Fac., Stud & Stud, Clubs & Stud, Clubs & Clubs, etc....



Opinion

Proposal For Photo Club

by Nita Burton

Photography is one of the most expedient and expressive medias of communications known to humans; therefore it is appalling that a college of this magnitude does not have a darkroom and proper facilities for its students' use. To deprive any student desiring it an opportunity to explore and master any expedient communicating skill is outrageous, particularly in this era when time is of an essence and when the dire need for improved communicating skills exist.

One does not have to go to an institution of higher learning to realize that the ability to communicate clearly and to share ideas effectively has always been an almost insurmountable hassle; be it on a domestic, civil or international level. Shakespeare's "School for Scandal" was a classic example of how much distortion often creeps into spoken messages. Psychology students can appreciate the amount of "projection" which finds its way into what people think they heard others say. Photography eliminates all this distortion.

"There are obviously two kinds of education. One should teach us how to make a living; the other how to live." So said James Truslow Adams. Mastering courses imperative for graduation hopefully teaches one how to earn a living. Courses such as this provides invaluable impetus and inspiration for creative and gratifying living by the sharing of individual and group experiences.

The very students attracted to such a course are of a unique calibre. Their creed seems to be, "If we accept the premises that all people are special, we are better able to deal with the individual differences of different individuals." Just being a part of such a group is a memorable experience. A thrillingly exciting and warm feeling of sharing experiences and skills permeate the room; with the professor George Rozos contributing a large measure of this charisma. He exudes warmth. The members are interested in exploring "the possibilities of decentralized, localized media by developing individual or group projects for community and educational activities."

PHOTOGRAPHY CLUB A MUST!

In addition to requiring adequate funds to have this course properly conducting, the students overwhelmingly desire a Photography Club with proper facilities. The tremendous amount of enthusiasm this course has generated is almost unbelievable!

This is the kind of course which requires practice, and the kind of utilities which could not be afforded at home. A Photography Club would be the only solution.

If any students took the course expecting to find it a "cop-out" for easy credits, they were in for an ambivalent surprise. A rude awakening came when Prof. Rozos stressed his deep respect for the intellectual and social impact the medias offered and listed his required readings. On the other hand, despite the emphasis on "heavy reading" the pleasure and benefits possible from the creative utilization of these skills would more than compensate for the effort essentially required to master them.

Any student, regardless of his/her major, who feels he/she has a project that would merit coverage via video-tape, animation or photography by the Media Workshop or the Photography Club, are invited to submit their requests to room 542. The two groups propose to unite their facilities, time and skills for the best interest of themselves and the entire campus. However, they very definitely want to operate us two completely individual entities and reserve the freedom to operate within their own separate budgets and utilities.

With the rising unemployment situation, students are reminded that such media would be an excellent visual reference to a prospective employee; a tangible record of what you are capable of doing in a given setting.

By now you must have heard that Your Conscience has come out! However, no one ever said that your conscience would always be right. The unofficial guide, while certainly an inspired effort, came back from the printers with some errors, unintended changes and out-of-date information. This only proves our point that at Richmond College, don't believe nothing from nobody until you've double-checked. Anyway, here's some corrections:

Apologies to Fran Knie who is really in charge of Undergraduate Admissions in the Registrar's Office. Ellen Washington is in charge of Student Transcripts and Advanced Standing. Sorry Fran, sorry Ellen.

Minnie McClellan, who probably does the most work in this office, was also not mentioned—a gross error.

A few phone numbers got screwed up in Your Conscience. We forgot the Food Coop at 104 Westervelt, 448-9227. The Incident, or Ed Workshop, is really 448-1247. Junkies can get on a methadone program by applying at a District Health Center, or calling 966-3381, just in case you were wondering what to do.

Ed Merritt isn't a financial aid counselor anymore. He got promoted to Assistant to the Dean of Students. Your Conscience is watching, Ed.

Prof. Dubos didn't just win a Pulitzer. He also got a Nobel Prize for Ecology or something.

An entire section on Stores mysteriously disappeared from Community Services Section. Victory Blvd. is the main shopping area in St. George. Be sure to have a meal in Uncle Nunzi's, just off Victory near Bay St. by that little park. This is a hero place,

luncheonette decor, with really cheap, full-course dinners under 2 bucks. Open shockingly late by Staten Island standards, 9 p.m. or so.

Up Victory a block or two is Schwartz's. When Staten Islanders talk about local color they mean this great emporium. We won't ruin the surprise by describing this fantastic store. Just go and meet Mr. Schwartz. It will be memorable.

Victory Blvd. also has a pretty good yarn and fabric store, fruit and vegetable place, bakery and our favorite grocery store: the Philippine-American Bodega, selling common and exotic foods, takes food stamps and the owners are lovely people. We don't really care for Tony's Pizza, if only because their slogan is "the more you eat the more you want." Clever, huh? Victory also has an Army Surplus store that ain't so cheap and a second hand clothing store run by an Augustinian Order and serving free soup on cold days. Every newcomer to Staten Island must take a shopping tour of the incomparable Victory Blvd.

Who's Who forgot to include Sam Hefny of Media Services. Amidst the fierce competition in the college, Sam shines as a true eccentric. Richmond College would not be the same without him, ask anybody.

Monique says that what she really meant on page 41 is that you must attend the Schueler's annual party and tour of the mansion given for the new Student Government. It's bound to be the fashion event of the year.

Some good fairies snuck into the Registrar's Office to tear down the walls. Three cheers and five stars!

Visitors to the 9th Floor lavatories will be

surprised to find tank toilets just like home.

For those of you who are idealistic and/or power-hungry you can run for Student Government this month and probably win. Contact the Student Government Office to get your name on the ballot. This year it's "Come Home, Richmond College."

New info about this school or community as well as differing views from those presented in Your Conscience, will be published in this column. Drop us a note in our mailbox outside of Student Government.

Lastly, if you haven't yet gotten hold of a copy of the "unofficial student guide," look around the school, in the cafeteria, in waste baskets, etc. This is what you've been waiting for so long: Your Conscience has come out!!!

SHANTI

THE SHANTI FOOD CONSPIRACY is open and ready for you. It is located at 104 Westervelt. Good food at low prices, all run co-operatively by the members. New members and new energy is always welcome. Other projects are being planned. Some want to open a tea house; others want to organize a crafts collective. EVERY THURSDAY NIGHT (about 7:00) we have a community supper at the storefront. If you have energy or ideas or just want to share food with others, come join us.

The Community Building Collective
104 Westervelt Avenue
Staten Island, New York 10301

War And Peace Program

(Continued from Page 2)

each other if we are not to be overwhelmed. Therefore, it is suggested that faculty involved in the program meet regularly, perhaps once a month, with students invited to attend.

One obvious purpose would be to coordinate the material in courses being offered during the same semester. (Students should be encouraged to take more than one course during a given semester.) Moreover, those planning to teach in the program the following semester should participate so that they can build upon material previously taught. New books, articles could be discussed. Films could be screened and discussed. Hopefully, the scholarly work of the participants could be discussed. (It would be helpful if faculty members who are actually in the process of writing works germane to the program could be given reduced teaching responsibilities so that they could present work to the seminar.) Discussions might be taped for future use.

A War & Peace Alcove in the Library

It would be helpful if students and faculty could find the key reference and bibliographic tools related to War & Peace research in a special library collection. In addition, a small number of basic works from different disciplines should be available as part of this collection. They would serve to suggest the range of materials one might examine on any given problem. Atlases and perhaps posted wall maps should be there. The collection need not be large, but should serve for browsing and inspiration. An alternative would be a separate seminar room with the above materials, to serve as a meeting room and a kind of headquarters for the program.

A Discussion-Seminar Bringing Together both College and Community

This could be one of the most interesting and challenging aspects of the program. Our discussions with community leaders (clergymen, elected representatives, heads of community organizations) during Kent State-Cambodia, were most instructive. Many an abstraction became far more concrete during those discussions. While there were often strong differences of

opinion, there was also a surprising amount of agreement. In any case, there was communication.

We should attempt to institutionalize this exchange of ideas by inviting community leaders and other concerned citizens to explore with us problems related to war and peace. I'm thinking particularly of subjects like the effect of the Vietnam War on the Staten Island community, e.g. on the youth, the economy, the family. We will need their assistance if questions such as these are to be examined in a systematic way.

Some other subjects for discussion: How might the Island's economy be affected in the post-Vietnam period? The significance of the Pentagon Papers (the public's right to know?) The role of individual conscience in wartime. These suggest only a few possible topics.

Such seminars would probably work best as monthly affairs. They should not be larger than 15 or at the most, 20 people.

Courses presently offered: (i.e. listed in the catalog)

- 14.344 The Literature of War (Henry Ebel)
- 51.346 Social Conflict (no instructor listed)
- 52.356 Analysis of Underdeveloped Areas (Paul Fischer)
- 54.352 War & Society Since the Renaissance (Steven Stearns)
- 54.382 War & Society in Modern America (Michael Lutzker)
- 54.394 Comparative Analysis of Revolution (Sandi Cooper, Steven Stearns)
- 54.388 Topics in American Foreign Policy: The Military in America (James Fetzer)
- 54.370 International Relations (James Fetzer)
- 56.372 Problems of Peace & International Coexistence (Oleh Fedyshyn)
- 56.360 Revolution and Modernization in the Modern World (Steven Warnecke)
- 56.331 Crisis and Reconstruction in Western Europe Since World War II (Steven Warnecke)

Suggested Courses (to be developed along with the program)

The Search for World Peace: European and American Peace Movements in the 19th and 20th Centuries (Sandi Cooper and Michael Lutzker)

War and Economic Change (Paul Fischer)

The Economics of Transition from War to Peace (Paul Fischer)

American Nationalism from the Revolution through the Spanish-American War (Michael Greenberg)

The Cuban Revolution (David Garza)

The Role of Science in War and Peace

Resources and Personnel for the Program

The program would be aided by someone with considerable experience inside the federal government, particularly someone who has worked with the Department of State. A guide through the intricacies of policy formation in foreign affairs would be invaluable for courses and faculty seminars. (A visiting professor perhaps? I wonder what George Ball is doing these days?)

Money would have to be provided for special library purchases in the program areas, and also for the purchase of certain map, slide and film documents.

Collective Research and Publication as an Outgrowth of the Program

The faculty-student seminar could provide the basis for collaboration on a research project. One that comes easily to mind is an analysis of the Pentagon Papers from the perspective of different disciplines. A collection of essays might come out of it.

To Inaugurate the Program

As a minimum we should aim for one of the core courses (Problems of War & Peace) plus 3-4 courses planned so as to relate to one another. Students should be encouraged to take the core course plus at least one other course in the program.

Evaluation of the Program

If there is to be a War-Peace Program, those faculty who participate in it should be prepared to commit themselves to a written evaluation of it at the end of one year. Also at reasonable periods thereafter. Strengths and weaknesses of the program should be discussed openly with students, faculty, and Administration. If we don't do this, we risk repeating our mistakes, and wasting our valuable time.

EDITORIALS

The Yearbox: Why?

Now that the new college term has begun, it is gratifying to see that last year's Yearbox is now available to the Richmond College student body. Of course, many of the people who would want it have since graduated and a good number of the students who have remained don't care to avail themselves of this glorious remembrance.

We praise the Yearbox (nee Yearbook) staff for its diligence and innovativeness. However, some things should remain on the drawing board rather than become a sad reality for the overworked cleaning staff.

It is obvious that all concerned had the best of intentions. While the idea of capturing the spirit of the college in its yearbox was a good one, one might have hoped to have more to show for one's years at Richmond than an assortment of rolling paper, incense, and mint tea. While Richmond's first L.P. won't win the Stereo Review record-of-the-month award, at least it shows some creativity which is a commodity that is sadly lacking in other areas of the school.

Nonetheless, there is no excuse for the comic that is poorly masquerading as the "yearbook." In the years to come, when one wants to remember his or her college days, the box that remains will only contain some yellowed sheets of paper and a stench that even Glade won't mask.

The Richmond Times

Cathy Raleigh Richard Kornberg
Editors-in-Chief

Robert A. Lampel Features Editor
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STUDENT GOVERNMENT ELECTIONS

September 27th and 28th

(See Article On Page 2)

VOTE!

From The Registrar's Desk

Welcome Back, etc.

This is to wish a belated welcome to all new students and a hearty welcome back to all old students.

By the time you read this, late registration should be over. We have survived (if only barely) another registration. Somehow they seem to get worse every year; Parkinson's law must have struck again. Several months ago they (that convenient pronoun) asked us when it would be convenient to have our office painted. We chose a (hopefully) quiet week right in between the spring and summer terms and laughingly suggested that they would probably come to paint during registration. Oh, our prophetic souls! Would you believe that in the midst of all the excitement and confusion of registration we had to contend with offices turned upside down by the painters? Only our fantastic ego strength precludes a paranoid interpretation that They are out to get us.

There are always a few laughs at registration mixed in with all the tears. The best one this year was provided by the student who phoned from Greenwich Village to say that she was on St. Marks Place trying to pick up her course cards but she couldn't find No. 350. And did you see the signs posted all over campus announcing that The Puerto Rican Family would now be taught under the title of Social Conflict? And finally, the registration cards of one student jammed up the computer because they had unofficial holes in them. It seems that a certain science professor had saved them for the student by thumbtacking them to his bulletin board.

It looks like we're in for an easy semester. October has two long weekends now that Columbus Day and Veterans Day fall on Mondays: November has Election Day and Thanksgiving Weekend, and of course our Winter Recess begins just before Christmas. This year the faculty will be encouraged to end their classes by Christmas, since the short week of classes in January is an educational disaster area. Instructors should assign extra work, or hold additional sessions, or perhaps lecture unusually fast in order to cover the requisite amount of material, and the Winter Recess will then last from December 22 until classes resume on January 2. Revolutionary as this sounds, it actually is the academic calendar followed now by a majority of American colleges. If Richmond runs hard, it can join the rearguard. Actually, our purposes are educationally progressive. We want to offer minimester for 3 weeks in January so that students might earn 4 credits at that time by engaging in some project with an instructor. Any minimester this time around will be a pilot project to test interest on the part of faculty and students. Anyone with any sense, of course, will use that period not for

study but for skiing in Vermont, surfing in the Carribean or camping in the Southwest. Nevertheless some grinds will probably elect to earn 4 credits in order to graduate in February instead of June, or June instead of August.

Another unusual thing this term concerns those Monday holidays. When Congress standardized five holidays so that they would fall on Mondays, it forgot about the schools. Our rather unimaginative approach to this problem has been to schedule Monday classes on other days. This term Monday class schedules will be in effect on Wednesday, October 18 and Friday, January 5 (if anyone is still holding classes that week). We deliberately chose a Wednesday so that students used to attending Monday Wednesday sequences will suffer a minimum of disruption. And we still have a sufficient number of Wednesdays. The academic calendar may be found in the current Schedule of Classes and in the College BULLETIN.

Let's end on a happy note: planning for spring registration. Faculty are supposed to submit their spring schedules to us by October 1; these will be computerized, proofed, and finalized about November 1. We will then go to press and hopefully distribute Schedule of Classes around December 1. Now here's the pitch. We don't like registration lines any more than you do. There's something about them that reminds one of the Chicago stockyards. So, we are gearing up to offer you an opportunity to register by mail sometime around the middle of December. Therefore, save your money and be ready to remit your registration fees at that time. Returning graduate students were offered an opportunity to register by mail this term and some 370 chose to do so. For them, registration consisted of filling out a form at home indicating the courses they wanted, mailing in the form along with a check, and receiving their student receipt by mail. With this advance notice perhaps many more will plan to register this way for the spring term.

Ramon H. Hulsey
Acting Registrar

Internship Program

Richmond College is participating in the new New York State Assembly Internship Program. Under this program, insofar as it applies to Richmond one or two students from the College can get four credits of political science independent study plus valuable political experience by working for the New York Assembly in Albany during our four week intersession in January, 1973. The chances are good that the lucky student (s) can also get a stipend to cover living expenses. For further information, see me in Room 831 as soon as possible.

(In addition, there is a possibility that an extremely well-qualified student could spend all spring semester in Albany working as an Assembly intern and receiving 12 or 16 credits.)

Law School, Anyone?

Application forms for the 1972-1973 Law School Admission Test have arrived. They may be picked up in my office, Room 831, or from Loretta Seidenfaden, one of the secretaries in the Division of Social Sciences. You can also get an application form by writing LSAT, Box 944, Princeton, N.J. 08540.

Test Dates are as follows:

- October 2, 1972 (application deadline is September 29) 8i.e.
- December 16, 1972 (application deadline is November 24)
- February 10, 1973 (application deadline is January 19)
- April 14, 1973 (application deadline is March 23)
- July 28, 1973 (application deadline is July 6)

Students planning to attend law school in September of 1973 should take the October or December exams.

When LSAT says the application deadline is, for example, September 29, this means the application must be in Princeton by that date!

The FREE FILM COLLECTIVE of which we all are members will resume services on or about twenty September

for further information watch the walls near the elevators and the words on the tips of one another's tongues

thank you goodbye

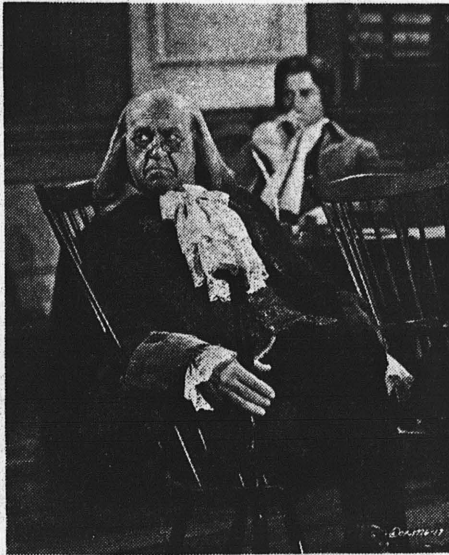
Movies . . . This Season's Crop

The New Theatre Season

The future is always the product of the past, and the movie industry is no exception. Already Paramount Pictures has announced a sequel to its phenomenally successful "The Godfather" and the creative talents behind "Cabaret" have bought the film rights to an old Liza Minelli Broadway musical, "Flora, The Red Menace", which should be a perfect vehicle for the new young star.

On the other hand 20th Century Fox is hoping that the past will be proven wrong in respect to its new film, "Sounder". All recent black movies have glorified violence, with audiences preferring to see themselves as stud super heroes, complete with modern apartments and huge wardrobes and these wonders all have the eventual goal of out-smarting whitey. "Sounder" is not in that bag. It is a G-rated (which damns it already) film which beautifully tells the story of a Southern black sharecropping family during the depression. This poignant work deserves to be successful, but will it be.....?

Other expectant works based on Broadway sources include "Man Of LaMancha" (United Artists) starring Peter O'Toole, Sophia Loren and James Coco and "1776" and "Godspell", both of which used their original stage performers. In the case of "Godspell", the director chose the best actors and actresses from the New York company and the touring editions. (Both "1776" and "Godspell" are Columbia releases.)



Howard DaSilva as Benjamin Franklin in "1776," the Thanksgiving and Christmas attraction at the Radio City Music Hall.

Radley Metzger's "Score" (Audibon), which has as its source, Jerry Douglas's off-Broadway play, is a creation of a very different nature. This movie, starring Cal Culver, concerns two couples who explore totally, the limits of the possibilities that "Bob" and Carol and Ted and Alice" only hinted at.

Columbia also has three of its films premiering at the New York Film Festival. Robert Altman's (of "Mash" and "McCabe and Mrs. Miller," fame) "Images", which is a suspense thriller starring Susannah York, "Chloe In The Afternoon", and "The King Of Marvin Gardens. This film was shot in Atlantic City (whose other streets also became known through the game, Monopoly) and is from the team that brought us "Five Easy Pieces".

Two other upcoming arrivals have already been praised at other festivals. "Fellini's Roma" (United Artists) was the runaway hit at Cannes, and Venice gave the best actress award to Tuesday Weld for her performance in "lay It As It Lays" (Universal). This is a film which shows the effect of Hollywood on its working residents. It also stars Anthony Perkins as a homosexual, suicidal producer, Tammy Grimes as his biting wife, and Ruth Ford as his equally vitriolic mother.

M.G.M. is releasing three new eagerly awaited movies. It is only fitting that the company that scored such a resounding success with Strauss' music in "2001"

should produce the movie of his life. "The Great Waltz" stars Horst Bucholz, Mary Costa and Rossano Brazzi.

Graham Green's memoir of his aunt is finally coming to the screen. At first the eccentric woman was to be played by Katherine Hepburn. She departed when script differences were not ironed out and she was replaced by the wonderful, versatile Maggi Smith. "Travels With My Aunt" also stars Alec McGowen and Lou Gossett.

What is a new season without a new work from Ken Russell. This controversial director will be represented by "Savage Messiah". Its story is of the relationship between young French sculptor, Henri Gaudier-Brzeska, and a Polish woman twice his age. Mr. Russell is a director who always seems to have trouble with movie companies. Whether it be because of excessive length or explicitness, part of his films always seem to end up on the cutting room floor. It will be interesting to see in what shape "Savage Messiah" is shown to the viewing public.

That hardy perennial, the Western, which was always as American as apple pie, until the advent of Sergio Leone and company, will again rear its head. Whether it has the contemporary comic bent of Bob Hope's "Cancel My Reservation" (Warner Bros.) or the drama of Robert Redford's "Jeremiah Johnson" (Warner Bros.) or Robert (Bonnie & Clyde) Benton's "Bad Company" (Paramount) it will still pack 'em in, in mid-America.

George C. Scott will be seen in "Rage"



Russell Nype in scene from "Lady Audley's Secret."

by Richard Kornberg

The separation between Broadway and off-Broadway is constantly lessening. Two hits which were playing off-Broadway last season have transferred to the main stem and one musical, "Grease," which was considered a Broadway show, started the year in a theatre that was located in the heart of the off and off-off Broadway sector. During the summer this show also moved uptown.

Since the trend seems to be one of theatrical integration, this list will not have the conventional Broadway and off-Broadway designations. Of course no compilation can be perfectly accurate. Some announced shows never seem to reach New York and others seem to sneak in almost unnoticed. Only at the conclusion of a season can a person safely say what has not played New York. With the many one night stands of recent years even that is becoming more difficult.

THAT CHAMPIONSHIP SEASON—Last season's big off-Broadway hit has become this season's first Broadway hit. This wonderful comic-drama concerns the reunion of a college basketball team. It is about hope and the loss of it and this naturalistic drama must be seen. Now at the Booth Theatre, originally at the Public Theatre.

MUCH ADO ABOUT NOTHING—It started out in Central Park but on November 11th it opens at the Winter Garden. A.J. Antoon's (also director of "That Championship Season) madcap conception of Shakespeare is a lot of fun. While it doesn't always work it still offers an enjoyable, understandable evening of theatre. The director has set the play in Turn of the Century America and this allows for brass bands, Keystone Cops and the like. You'll never see anything like it.

WEDDING BAND—Brandon Maggart, Ruby Dee, James Broderick and Clarice Taylor are included in the cast of this new play which is set in the south during World War I. The playwright, Alice Childress, is telling the story of a relationship between a white man and a black woman. Starts Sept. 26th at Public Newman Theatre.

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—Now living at the Royale Theatre after many years at the Village Gate. Worth seeing but if you want to see Elly Stone you had better check in advance at the box office since Miss Stone is only doing 5 performances a week.

LADY AUDLEY'S SECRET—This new

(Continued on Page 7)



John Heyl (right) and Parker Stevenson portray the prep school roommates in "A Separate Peace."

Another important film is Paramount's "A Separate Peace": John Knowles book of life at the Phillips Exeter Academy has had immense popularity and this faithful screen treatment will also be successful, even though some of the subtlety of the original is missing. Director Larry Peerce (who came to prominence with "Goodbye Columbus") has wisely used non-professional actors in an effort to achieve a greater reality and his greatest success was in eliciting such a fine performance from newcomer Parker Stevenson.

Another Paramount film about a boys school is "Child's Play", based on the hit Broadway play of the same name. Filmed entirely on location in Tarrytown, New York, "Child's Play" stars James Mason, Robert Preston and Beau Bridges and it was directed by Sidney Lumet.



Simon Ward as "Young Winston."

(Warner Bros.), an original story about a man who seeks revenge for the destruction of his land and the death of his son and Jack Lemmon will be involved in a different type of violence in "Save The Tiger" (Paramount). His is a violent collision of the past and the present, when he, a bewildered dress manufacturer, tries to find a reason for his existence.

Musical star Diana Ross will make her cinema debut in "Lady Sings The Blues" (Paramount). This film, which tells of the life of Billie Holiday, has 17 musical numbers which help to show the wonderful sensitivity of the fabled blues performer. Super musical star Barbra Streisand will appear in a non-singing role in "UP The Sandbox" (National General). She will be a Manhattan housewife and the screenplay is by a personal favorite, Paul Zindel (of Staten Island and "Man-In-The-Moon-Marigold" fame).

Jane Fonda, one of Hollywood's most vocal women, will be reunited with Donald Sutherland in "Steelyard Blues". These two leftists co-star with Peter Boyle ("Joe") in this Warner Brothers release.

Lastly, opening on October 10th at the Columbia 2 is "Young Winston" (Columbia). This reserved seat attraction tells of the early life of Winston Churchill. It has Simon Ward as the young hero, Anne Bancroft as Lady Jennie Churchill and Robert Shaw as Lord Randolph. This movie is already a popular hit in London, naturally.



Robert Preston gets trapped in a mysterious plague of violence in "Child's Play."

Musicolumn

Requiem For A Grounded Byrd

by David K. Moseder

As you probably know by now, the five original Byrds, Rober McGuinn, Gene Clark, Chris Hillman, David Crosby and Mike Clarke have flocked together to record an album. Due for release next month, this special disc should provide us all with a healthy dose of fine music and fond memories.

For Gene Clark, however, the album is more than a nostalgic journey into the past. It represents an opportunity for the enormously talented yet widely over-looked ex-Byrd to gain some long-overdue recognition.



Gene Clark

Gene Clark is perhaps the most talented of the original Byrds. Certainly he had been their most gifted, most prolific composer. After recording two albums with the Byrds (excluding PREFLYTE) for which he authored or co-authored eight of the groups eleven original songs (including the hit single "I'll Feel A Whole Lot Better"), Gene signed with Columbia records to do a solo album. Released in mid-1966, the album, titled simply GENE CLARK, sold poorly in spite of critical acclaim. Clark's contract was never renewed.

For the next three years, Gene's primary source of income came from composer's royalties for two hit singles: The Byrds' "Eight Miles High" (co-written with McGuinn and Crosby) and the Turtles' 1969 rendition of "You Showed Me," which Clark and McGuinn collaborated on way back in 1964.

Somewhere between these two hits, Gene teamed up with Doug Dillard, formerly of The Dillards, and began to recapture a small portion of long-lost fame. The duo recorded two albums for A&M Records: THE FANTASTIC DILLARD AND CLARK EXPEDITION and THROUGH THE MORNING, THROUGH THE NIGHT which included "Train Leaves Here This Morning," a Gene Clark-Bernie Leadon composition currently featured on the EAGLES album. Once again, the sales figures did not reflect the critical praise. The other original Byrds flourished (McGuinn with the revamped Byrds; Hillman and Clarke with The Flying Burrito Brothers; and Crosby with Crosby, Stills and Nash) while Gene

Clark and his partner, Doug Dillard, settled mostly for second billings.

When the talented twosome split up, Clark remained with A&M, and with the help of accomplished musician, writer, producer Jesse Davis, Gene recorded WHITE LIGHT, the sleeper album of 1971. Unfortunately, it's still sleeping and I for one can't understand why. WHITE LIGHT is, in my opinion, a definitive folk-rock album, far surpassing recent efforts by such stalwarts as James Taylor, Neil Young, Jackson Browne and even Bob Dylan, whose "Tears of Rage" is performed masterfully by Gene Clark on the album. The other eight songs on the disc are Clark originals ("With Tomorrow" was co-authored by producer Davis) and they are all musically refreshing and lyrically beautiful. As exhibits "A" and "B" I present herewith a few lines from my two favorite cuts, "One In A Hundred" and "The Virgin," respectively:

Don't you come down, don't you feel bad
Even though your dreams
Are of the things you never had
Close to the earth, near to the sun
Reflecting your own light you can see
That you can be more than one

Now her teachers and philosophers
and the poet's silver throat
Are the vessels which on wisdom's
karmic ocean she will float
Was this her revolution?

Just a child in love's crusade
With the question in her innocence
Through the lies her eyes betrayed
(Lyrics copyrighted 1971 by Irving Music Inc. BMI)

For the record, the other tracks include "White Light," "Because of You," "Spanish Guitar," "Where My Love Lies Asleep," and the unsuccessful single, "1975."

Hopefully the upcoming Byrds reunion album will help Gene Clark garner the public attention he genuinely deserves. Apparently Columbia records must think so: they re-released Gene's '66 solo album last month, though neither the leading New York record dealers nor our playlist-conscious FM stations seem to be aware of that fact.

If Gene Clark's commercial success ever comes up to the level of his creative brilliance, he may find himself to be the highest flying Byrd yet. But then, Gene never did enjoy flying.

... and then there was a damn good film

by Kenneth Michael

Last Friday's world premiere of "...and then there was John" at the Staten Island Community College auditorium was greeted enthusiastically by a near capacity crowd of more than 800 moviegoers, including WCBS-TV Production Supervisor Bruce Martin and reporter Mary Last of the N.Y. Daily News. Credited as "an M.V.D.M. production in cooperation with Richmond College," the feature-length black and white film was presented by S.I.C.C.'s Kaleidoscope.

The plot of the movie focuses on a brief period in the life of John, an unmotivated, confused high school drop-out, who isn't sure what he's looking for and consequently never finds it. His travails take him through two unsuccessful romances, sexual encounters with a prostitute and a homosexual and confrontations with his boss and his widowed father.

John comes unsmiling through it all, though there is a healthy share of humor in what is otherwise a modern tragedy, John is played with convincing lethargy by John Ronan, a talented young actor currently practicing his trade in Great Britain.

Al Costello, as John's friend Joe, is in one way or another responsible for most of the film's comic moments. His portrayal of the narcissist hitter-cum-latent homosexual is a

tragicomic delight. Other performances worth noting: Betsy Joslyn in her all-to-brief appearance as John's girlfriend Chris; Fred Buongiovanni as John's somewhat estranged father; and Judy Dennis as the Madame; all of whom were thoroughly enjoyable. The rest of the cast was at the very least, adequate, with the exception of Franc Caggiano.

Franc was much more than adequate...he was superb. He played his pick-up and subsequent seduction of John with a masterful, brilliant subtlety (especially when contrasted with Fred Salio's stereotypical flamboyance in the same scene) Franc achieved greater mileage from his unfortunately small part than anyone else in the cast did out of theirs, and therefore deserves a paragraph of his own. Bravo, Mr. Caggiano.

While the acting is a pleasure to watch, the real strength of "...and then there was

John" lies in Armand Mastroianni's inspired direction and taut, literate screenplay (with additional dialogue by David Moseder.) While the script does suffer an occasional lapse into banality, the direction is nearly flawless. Mr. Mastroianni (whose film short "Obsession" won top honors at last year's BACA Film Festival) seems to have aknack for getting the most out of his actors on a physical level. The facial expressions, symbolic motifs and originality of technique in "...and then there was John" make the dialogue of secondary importance; particularly in the brothel scene, the homosexual seduction (both done in good taste—no pun intended) and throughout John and Laraine's love affair.

The fine acting, directing and scripting were all enhanced on the technical level by the excellent cinematography of Kelly Van Horn (a gifted filmmaker in his own right)

(Continued on Page 7)



Chris (Betsy Joslyn) and John (John Ronan) share a rare happy moment in this scene from "...and then there was john."
R.T. Photo by R.D. DiMilia

Jane Fonda
Tom Hayden
and
Pete Seeger

will appear Thursday
21-September 1972
in the auditorium of
Staten Island Community College
at 5:30

for an evening of music
information
and being together
there will be no charge for admission
please come

sponsored by
the Richmond College Association
the Staten Island Peace Coalition
and Staten Island Community
College

N.Y. Hi-Fidelity Concerts

A series of seminars on high fidelity sound led by authorities in the field along with concerts of classical, rock and jazz music will take place throughout the four-day 1972 New York High Fidelity Music Show.

The Show is being held at the Statler-Hilton Hotel from September 28 through October 1 with over 100 manufacturers exhibiting the latest high fidelity and stereo products, including the new matrix derived and discrete four-channel systems.

The seminars and concerts are open to the public visiting the show without additional cost above the regular admission charge of \$2.

Show hours are from 4 to 10 on Thursday, September 28; 4 to 10 on Friday, September 29; Noon to 10 on Saturday, September 30; and Noon to 7 on Sunday, October 1. Discount tickets will be available in the student government office.

Robert Long, audio editor of High Fidelity Magazine, will conduct a seminar on Four-Channel Sound. He will attempt to make the

new four-channel systems easily understood by the general public attending the Show, while explaining the pros and cons of the new systems.

A seminar on The State of the Art of High Fidelity Sound will be conducted by Larry Zide, editor of "db" Magazine, a publication for professionals in hi-fi and stereo. Mr. Zide also is serving as director concerts for the Hi-Fi Show.

Michael Marcus, of The Rolling Stone, will supervise the pop and rock concert programs, with classical music under the aegis of Ivan Berger, electronics editor of Popular Mechanics.

The three seminars and two concerts are scheduled to last for three hours and will be presented on a continuous basis. There will be special intervals, however, when visitors to the Show who bring along their favorite recordings and tapes will have the privilege of hearing them played on high fidelity equipment.

The New Theatre Season

(Continued from Page 5)

musical opens at the Eastside Playhouse on Sept. 26th. The cast is headed by Donna Curtis, Russell Nye and June Gable and it concerns a woman's husband thinking that his wife is dead while she is busily remarrying. I can't tell any more since it is her secret.

DUDE—This musical, which is subtitled *The Highway Life* is by Galt MacDermot and Jerome Ragni, the creators of "Hair." The director is to be Tom O'Horgan (also of "Hair") and it will open at the Broadway Theatre. Supposed to be a new environmental type of theatre with Foot Hills, Valleys, Trees, and Mountains being sold instead of the conventional Orchestra, Balcony and Mezzanine seats.

BUTLEY—Wonderful, highly recommended comedy-drama which examines the relationships between a wife, her husband, and his friend. While parts are very funny it can be extremely depressing. "Butley" won the Best Play of the Year Award given by the London Evening Standard. Alan Bates is repeating his award winning characterization of the title character. Here for a limited engagement of 14 weeks. Previews begin October 14th. Opens October 31st at the Morosco Theatre.



Alan Bates as "Butley."

FROM ISRAEL WITH LOVE—An Israeli Army USO Troupe on World Tour will play 10 performances at the Palace Theatre beginning October 2nd.

HURRY, HARRY—New small musical opening at Broadway's smallish Ritz Theatre on October 12th. Stars Bill Hinnant of "You're A Good Man, Charlie Brown" fame and you know how small the actors had to be to get into that show.

NASH AT 9—A review based on the Ogden Nash lyrics set to music. The music is by Milton Rosenstock and this is the production that Nash was working on at the time of his death. Saw a tryout last year and it was pleasant. Opens in Nov.

WE BOMBED IN NEW HAVEN—New conception of the Joseph Heller play. Advance word is that the old conception was better. Director is Peter Bailey (an old neighbor of mine and I know he is talented). Opens at the downtown Circle In The Square on Sept. 24th. Previewing now.

OH COWARD—New musical comedy review starring Roderick Cook which celebrates some 60 years of Noel Coward songs, theatre pieces and other writings. Opens on Oct. 4th at the New Theatre.

A QUARTER FOR THE LADIES ROOM—The title sounds interesting but no further information at his time. May open at the Village Gate.

KURT WEILL-BERLIN TO BROADWAY—This show includes the music of the great composer and the lyrics of such notables as Ira Gershwin, Maxwell Anderson and Brecht. Opens at the Theatre de Lys on October 1st.

HALLOWEEN—New Mitch Leigh (of *Man of La Mancha*) musical. There has been some trouble out of town and the cast is now headed by Margot Moser, Dick Shawn and David Wayne. I am sure that there are midgets in the show but at this point I am not sure if it is about a homosexual but I still think it is set in a mental institution. Sounds like a rather wierd musical.

STATUS QUO VADIS—New play by Donald Driver about people's social stations. Tried out in Chicago and Washington and it is supposed to be good. Opens at the

Barrymore on Dec. 3rd.

6 RMS RIV VU—New comedy about the apartment shortage. Stars Jane Alexander and Jerry Orbach as two people converging on the same apartment with a view of the Hudson. Becomes a tenant at the Helen Hayes Theatre with previews on Oct. 9th, opening on Oct. 17th.

LYSISTRATA—New interpretation which takes into account new wars and womens lib. Music by Peter Link (who wrote the wonderful band music in "Much Ado About Nothing." The cast is headed by Melina Mercouri and it includes such other wonderful women as Jane Connell, Mary Jo Catlett and Rue McClanahan. Opens at the Brooks Atkinson Theatre on Oct. 24th.

THE LINCOLN MASK—red Gwynne as Lincoln and Eva Marie Saint as Mary Todd Lincoln. This play opens at the Plymouth on October 15.

THE LAST MRS. LINCOLN—This must be Lincoln's year. This play stars Julie Harris and it opens at the ANTA on November 26th.

THE SECRET AFFAIRS OF MILDRED WILDE—Maureen Stapleton plays an overbleached, overdressed blonde in this new play by Paul Zindel of Marigold fame. Should be wonderful. They are two of my favorites. Opens in November at the Ambassador.

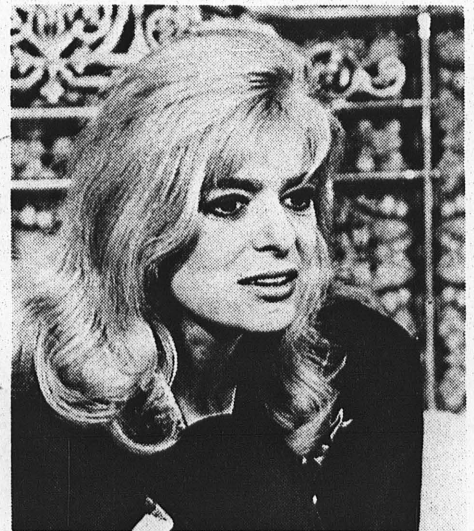
THE CREATION OF THE WORLD AND OTHER BUSINESS—Arthur Miller's new play opens at the Shubert on November 16th. The cast includes Barbara Harris as Eve and other Biblical personalities will be played by Hal Holbrook, Bob Dishy, Stephen Elliott and Barry Primus. Miss Harris has previously played Eve in the musical "The Apple Tree". She seems like a religious girl.

THE AMBASSADORS—This is a musicalization of the Henry James novel. It stars Howard Keel and Danielle Darrieux and it has already played London where it was not such a resounding success. Opens on November 18th at the Lunt-Fontanne.

TRICKS—Originated in Louisville, Kentucky. It was a success there and it is now being brought to Broadway. "Tricks" has a rock score and it was based on a work of Moliere. Opens at a Theatre to be announced in mid-December.

COMEDY—This is described as a musical for 14 comedians. There is no theatre or opening date at the moment.

VIA GALACTICA—Another Galt MacDermot score is this show which is described as a space age musical. It stars Raul Julia who was so good in "Two Gentlemen of Verona" and Virginia Vestoff. This musical opens the new Uris Theatre, Broadway's first office building theatre on November 21st.



Melina Mercouri in "Lysistrata."

IRENE—This opens Broadway's second office building theatre, the Minskoff on January 28th. This musical revival will star Debbie Reynolds and Patsy Kelly. Will it be another "Nanette"?

PIPPIN—An original musical by composer-lyricist Stephen Schwartz (Godspell) it deals with Charlemagne's son. Bob Fosse is the director-choreographer and the stars include Leland Palmer, Irene Ryan



The award winning cast of "That Championship Season."

(Granny on the Beverly Hillbillies) and Ben Vereen (Judas in "Superstar"). Opens at the Imperial on October 23rd.

DEAR OSCAR—The musical version of the life and times of Oscar Wilde. Rusty Thacker plays Lord Alfred Douglas (Bosey), Oscar's youthful male lover.



Galt McDermott and Jerome Ragni, the creators of "Dude."

Musical staging is by Donald Saddler. Opens at a theatre to be announced in the middle of November.

MOTHER EARTH—This is a new musical which takes an amusing look at man and his environment. The cast includes John Bennett Perry and the show opens at the Belasco on Oct. 19th.

YOSHE KALB—This new musical opens in October at the Eden. The cast of this Yiddish show includes David Opatosu.

SMITH—Also announced to open at the Eden, early next year. Sought for the lead in this new musical is Tommy Smothers. I was at a backers audition. I did not invest.

MORNING BECOMES ELECTRA—Circle In the Square opens a second house, this time uptown. This production will open in November and the stars will be Colleen Dewhurst and Janice Rule.

PHOENIX THEATRE—The Phoenix Theatre is coming back to the Lyceum, this time with a two play repertory. The plays will be O'Neill's "The Great God Brown" directed by Hal Prince and Moliere's "Don Juan" under Stephen Porter's direction. The cast includes John McMartin, Paul Hecht and Marilyn Sokal and they can be seen in mid-December.

REPERTORY THEATRE OF LINCOLN CENTER—The plays will be Gorki's "Enemies," O'Casey's "The Plough and the Stars," Euripedes' "Bacchae," and Williams' "A Streetcar Named Desire." Ellis Rabb, Dan Sullivan and Minos Volanakis will be the directors and Rosemary Harris will star in "Streetcar." Down in the Forum a Samuel Beckett festival will be in progress. Hume Cronyn and Jessica Tandy will star under Alan Schneider's direction.

ROUNDABOUT THEATRE—Their season will begin with Pirandello's "Right You Are" and other works to be performed will include Molnar's "The Play's The Thing" and Ibsen's "Ghosts."

CHELSEA THEATRE IN BROOKLYN—They open with a big musical, "Lady Day," about the life and songs of Billie Holliday.

Oh yes, what is a season without a new Neil Simon play. This year's sure success is "The Sunshine Boys." It stars Jack Albertson and Sam Levene as a vaudeville team that hasn't spoken in ten years. Buy tickets well in advance of the December 20th opening at the Broadhurst.

Two other big Broadway playwrights should be having their works on display this season. Jean Kerr's "Finishing Touches" should be at the Plymouth in mid-February and Edward Albee hopes to have his also on the boards. Glynis Johns and Hermione Gingold have been signed for Stephen Sondheim's new musical which as usual is being produced by Hal Prince. This show should open also in February. It is based on a Bergman film and it has the tentative title "Smiles of a Summer Night." There is even talk of a revival of that wonderful old comedy, "The Women" with Rosemary Harris and Tammy Grimes being mentioned for the leads.

Maybe this will be a good theatre season after all.

". . . John"

(Continued from Page 6)

and the polished sound recording of Charles Mammarella, who had to deal with the headaches of post-production synchronization and last-minute redubbing. Messrs. Mastroianni, Van Horn and Mammarella were aided and abetted by Richmond's own Mr. Media, Bob Di Milia who served as lighting and technical advisor for the film and also did a cameo as the bartender.

The music (adaptations from Eric Satie's "Trois Gymnopedies" plus Steve Katz' "Sometimes In Winter") was well chosen and well placed. Like everything else in the film, it shows the incredible amount of thought, time and sheer hard work which must have gone into it's production. From screen tests to final printing, "...and then there was John" was a full year in the making.

While the actors surely deserve a good deal of credit, it was the talent, dedication and determination of the producers (with "gratefully acknowledged financial and moral support of The Bay Ridge Youth Association and Prof. Antonin Liehm of Richmond College") that made "...and then there was John" a success in the eyes of at least eight hundred would-be "critics."

"...and then there was John" rates five stars: one for Mr. Van Horn, one for Mr. Mammarella, one for Mr. Di Milia...and TWO for Mr. Mastroianni. Bravo, gentlemen!

(NOTE: Special kudos are in order for Miki Muck (Rubinfeld) and Rick D'Aversa for the professional job they did in handling the taping of the opening night interviews and ceremonies. And as for you, Mr. Moseder: a Groucho Marx you ain't!

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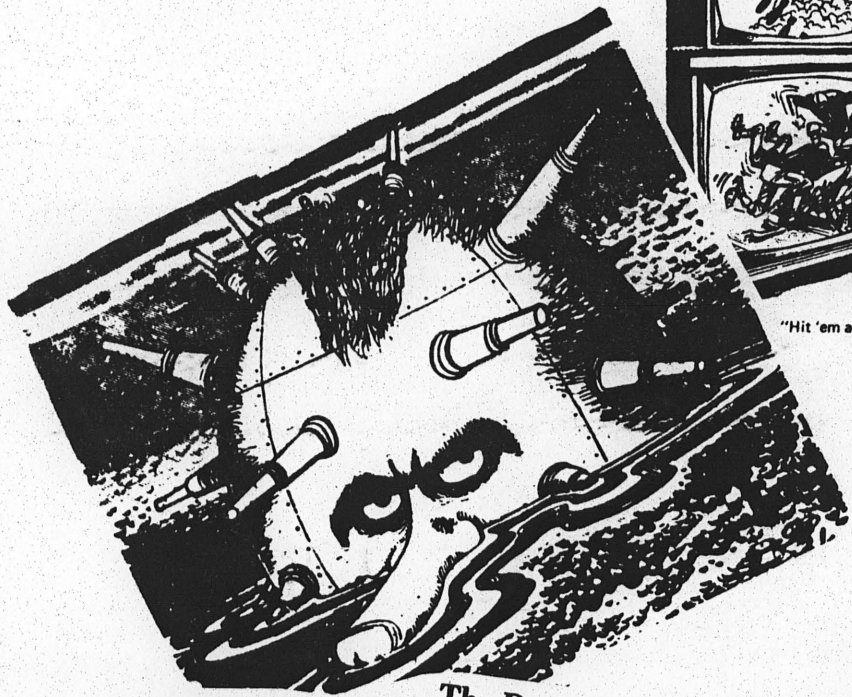
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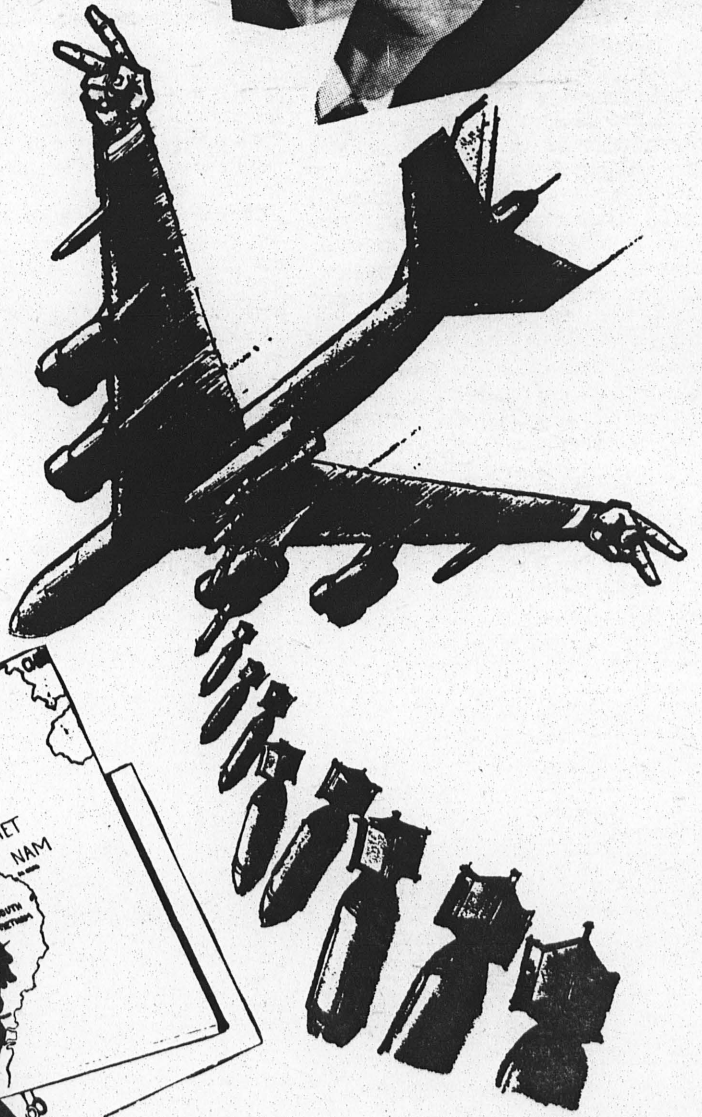
I CAN'T BELIEVE THEY THOUGHT WE'D EAT THE WHOLE THING



WE WON'T SWALLOW IT!



"Hit 'em again! Hit 'em again! Harder! Harder!"



Cartoons from LNS

Local 1-5 NEWS

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Conceived by D. Moseder