

# The Richmond Times

VOLUME X, NO. 4

RICHMOND COLLEGE-CITY UNIVERSITY

NOVEMBER, 15, 1972

## Schueler Calls For December Elections

by Glenn Tepper

Because the recent student government election failed to attract the minimum voter turnout of thirty percent of the student body as required by CUNY regulations, President Schueler declared the results of the election null and void and called for new elections.

In his statement to the Richmond College Community, the President outlined the reasons for his action as well as his directives to the Dean of Students, Dorothy McCormack, to establish committees to plan for the new election and to deal with the disbursement of student funds.

The following is the text of the President's statement:

Since its inception, Richmond College has pioneered in providing for active student participation in college governance and in the disposition of student activity fees. Student elections, therefore, assume particular importance in the total life of this institution. Not only do they provide the student membership of key college committees at the core of our governance, and establish a student government, but they provide for student control of over \$90,000 in compulsory student fees.

It stands to reason that students elected to exercise such important functions should be reasonably representative of the student body. Accordingly, the regulations of The City University of New York provide that for student elections to be automatically valid, at least 30 percent of the eligible voters must have taken part. In the absence of such a vote, the President is required to exercise control over student fees and other necessary aspects of organized student activities until the minimum percentage is achieved in subsequent elections. In the past, I have on several occasions, validated the results of student elections that fell short of the requirements but were reasonably close to it.

Unfortunately, however, the election of October 17 and 18 achieved only a little more than half the required percentage, a figure far too low to empower me to validate the results. In addition, there were other serious short-comings.

There were no listed candidates for three faculty student committees. In the case of

### Students' Lawyer Resigns

by Glenn Tepper

Carol Lefcourt, the lawyer retained by Student Government to counsel students on legal matters abruptly resigned her position last week.

Since she did not submit a formal letter of resignation, instead informing the secretary of the Student Government, Andrea Jay, of her intentions by telephone, Ms. Lefcourt's move cannot be considered official and binding.

It is believed that she felt that she wasn't serving any useful purpose, since not very many students were availing themselves of her services. Furthermore, she had been experiencing difficulty in getting her salary check since she is paid from Student Government funds and that budget has been frozen, pending the recommendations of the President's Advisory Committee.

With the departure of Ms. Lefcourt, the student body is without legal advisement, since the other lawyer retained by Student Government, Joel Ezra, was fired following a power struggle within the student government last summer.



President Schueler

R.T. Photo by T. LePere

Student Council, University Student Senate and two faculty-student committees, there were fewer candidates listed than the number required to be elected. In the case of two committees the number of candidates equaled the number to be elected. As a result, the outcome of this election would have provided a seriously incomplete student government, and no student representation on some, and under-representation on other vital college governance committees. In addition, of the thirty-four "successful" candidates, nineteen were uncontested.

I am therefore taking the following actions:

1. A call for new elections before the end of this semester.

2. The establishment by the Dean of Students of an elections committee charged with the responsibility of planning for the new election.

3. In the absence of a properly elected student government, the establishment by the Dean of Students of an interim student advisory committee which with the approval of the Dean will make recommendations to me for the disbursement of student funds to enable necessary student activities to function until a student government can be elected. Members of this advisory committee cannot be candidates for office in the new election.

I take these steps with the utmost reluctance, but hope that the one necessary positive result will be forthcoming: the widest possible participation of students in the elections that so vitally affect their own welfare, and the willingness of many more students than in the past to stand for election to student offices.

Herbert Schueler

Accordingly, on November 2nd, forty interested students responding to notices posted around the college met in Dean McCormack's office to form the two committees. Volunteers were called for, and on November 8th, the two committees met independently of each other.

The Election Committee decided to hire the Honest Ballot Association to supervise the election. It was also decided that the election would take place from December 4th through 8th. Applications for candidacy are available from the committee from now

until November 22nd. Further details would be forthcoming in an Election Committee newsletter available this week.

Members of the committee in attendance were: Mary Ann McDonough; Edd Merritt; Kevin Foley; Laurie Glimcher; Moya Kessig; Dorothy McCormack, Dean of Students; and Andrea Jay, Secretary.

When the Financial Advisory Committee met, Dean McCormack restated the aims of the committee. She explained that it was solely an advisory committee to the President which operated only to meet the

needs of emergency situations and not to usurp the powers of RCA. To fund clubs or distribute money for new projects would defeat the purpose of a Student Election.

The committee then dealt with several specific money matters, the details of which are available in the Office of the Dean of Students, and, all its business having been taken care of, adjourned to meet again on November 15th.

The members of the committee in attendance were: Paul Burstyn; Sharon Broyde; Danny Meaders; Elizabeth Odenthal; Edd Merritt; Dorothy McCormack, the Dean of Students; and Andrea Jay, Secretary.

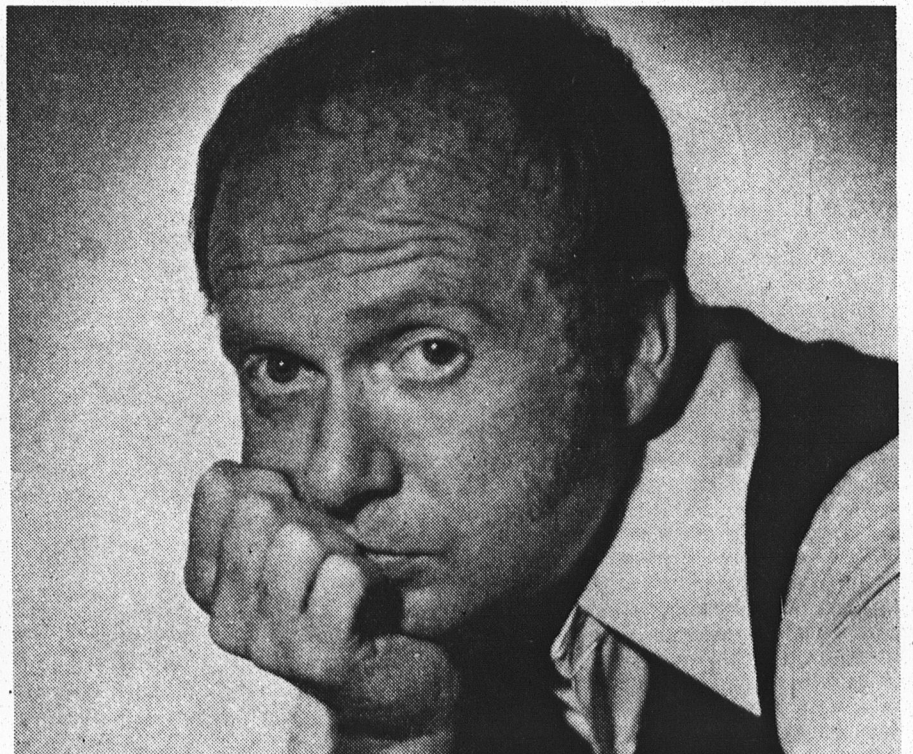
The following is a list of positions on the Student Government and RCA. If you wish to be a candidate, please file an application with Helen Dondiego in the Office of the Dean of Students, Room 1-514. RCA (11 positions)

#### Student Government

- Chairperson+
- Vice Chairperson+
- Treasurer+
- Secretary+
- Student Council (12 positions)
- Student Faculty Grievance Committee (6 positions)+
- Student Life Committee (5 positions)+
- Articulation Committee (2 positions)+
- Library and Instructions (2 positions)+
- Cultural and Public Affairs Committee (4 positions)+
- Curriculum and Instruction (3 positions)+
- Search and Evaluation (4 positions)+
- Admissions and Standing Committee (2 positions)+
- Research and Grants Committee (2 positions)+
- University Student Senate (2 positions)

+ People elected to positions which have a plus symbol next to them have a vote at Student-Faculty Meetings.

## Zindel Rides Again



Pulitzer Prize-winner Paul Zindel, who single-handedly put Staten Island on the theatrical map has written a new play, "The Secret Affairs of Mildred Wild." See page 6 for photos and Richard Kornberg's review.



# Minimester Finally Approved As A Pilot Project

by Ramon H. Hulsay

The college has decided that its budget will permit the offering of 12 courses during the January minimester. They will be undergraduate courses, and since they give 4 credits in 3 weeks, students will be permitted to take only one. The number of class is worth two in the field (an old saying), the number of hours required by a course that has a field work component may be determined by the following formula:

The number of hours in the field divided by the number of hours in class should equal 60.

The actual class time will be arranged by the instructor and will vary from class to class; however, students signing up for minimester should have a fairly open schedule for those 3 weeks such as everyday free Monday through Friday.

To register for a minimester course, you should see the instructor sometime between Monday, November 27, and Friday, December 15. The instructor will have a form which you complete, have him sign, and take to the Bursar's Office to pay the fee (\$9). Once having paid the fee, you are officially enrolled in the course. If you get the instructor's signature and then somehow procrastinate in paying the fee, you risk being closed out of the course. Our plan is to have an enrollment of 20 to 30 students in each of these courses.

Course descriptions will be available in a flyer to be ready for distribution around Thanksgiving. In the meantime, we will try to post the descriptions on campus bulletin boards. The names of courses and instructors are as follows:  
 Intensive Elementary Italian — Affron  
 Special Topics in Art (Women and the Visual Arts) — Kelder  
 The Citizen and Congress: Techniques of Communication and Influence — Boldt  
 The Real World of the United Nations — Fedyshyn  
 Urban Sociology Including Field Study — Garcia  
 Simsoc: Simulated Society — Swiderski  
 Field Studies in Urban Psychology — Geller  
 Art for the Exceptional Child — Carasso  
 A Workshop in Confluent Education — Collins

The Richmond Magazine of Contemporary Arts and Design — Hausdorff (assisted by Hyman)  
 Aristocracy in America — Auster  
 Black in World Affairs — Onyeledo

Some of the courses originally proposed for the minimester involved travel away from New York City; however, the College decided that for various reasons it would not be especially prudent at this time to offer such courses. We do hope, nevertheless, that some future minimester (if the pilot program is judged a success) will offer courses involving travel. Also, maybe someday we can tie minimester courses to the fall semester offerings so that, for instance, an American history course in the fall covering the revolutionary battles fought in the Hudson Valley might be followed in the minimester by visits to the actual sites of these battles to see at first hand the geological features which influenced strategy. The problem with outdoor activities of course, might be the weather at that time of year, but we should at least give it the old college try.

So much for minimester. Spring semester is practically here. As indicated to you earlier in this column, we are planning a mail registration for next term for those people who don't especially dig standing in lines. Letters with mail registration materials will be mailed to students currently on register (except those graduating in January) in three priority groups: (1) students graduating in June, (2) other matriculated students, and (3) non-matriculated students. These mailings will be December 1, 8, and 15, respectively.

"What can I do?" you're probably wondering. "to guarantee a simple, smooth mail registration, free of the usual hassle, and shouted exchanges of bitter recriminations?" The answer is fourfold: (1) check posted copies of the spring

schedule of classes when they're posted around the middle of November, (2) be sure you have a living, breathing faculty advisor (and not just the name of someone given to you three semesters ago that you've never seen and who, anyway, probably quit last

year to return to Harvard), (3) be ready with your consolidated fee and tuition (if any), and, (4) follow our easy to read instructions for the mail registration.

To make it easier we'd have to take the course for you.

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## Jewish Consciousness

# CHANUKAH

Chanukah holds an important place in the history of our people. It commemorates possibly the earliest war of national liberation. The events of Chanukah date back over 2135 years when Judea became part of the Syrian Empire (not to be confused with modern Syria). The oppression was so harsh, even the possession of a copy of the Torah was punishable by death. The Jews who had known self-determination and control over their own communities held freedom as the most important precept of a people. They had no choice but to rebel in order to regain that freedom. Under the skilled leadership of the Maccabee family the Jews engaged their tormentors in what the Maccabees called "people's warfare" (Apocrypha, Maccabees 1,2:67). This meant that the poorly armed Jews, engaged in a prolonged guerilla war, depended solely on the spirit and courage of the people. By confusing the enemy with surprise attacks the Jews were finally victorious and swept into Jerusalem. On the 25th day of Kislev (December) 165 B.C.E. they rededicated the Temple. Although there was only enough fuel to burn one day it was reported that it miraculously burned for eight. Thus Jews to this day light the menorah for eight days in remembrance. The spirit of the Maccabees lives (from Brooklyn Bridge—a radical Jewish paper).

I believe that one of the things that mobilizes people in the direction of

revolution is to feel their oppression and their anger in their blood. What is good about being a Jew? That we refused to submit to cultural obliteration over and over again. That we struggled to preserve ourselves and our tradition...That there is a demand for democracy and justice implicit in the commandments, a demand that did not extend to women but that must now include women. That the striving for learning, though limited to men, did produce some important ideas. That we have a revolutionary tradition and a history of speaking out against oppression (from the Prophets On Down).

Yes, there was passivity, chauvinism, sexual confusion, emulation of the oppressor. And all this continues to exist and must be accepted and dealt with. But unless we see our historic role as an oppressed people, available at anytime as the scapegoat we will continue to be weak, confused and politically unrealistic. And we will not be able to counter the anti-Jewish attacks by the right and the left.

Because unless we stop hating ourselves we will believe that we are powerless and that our oppressors are giving us what we deserve (reprinted from Rat, a women's collective in NYC).

Anyone interested in writing on Jewish Consciousness contact the Richmond Times at 448-6141.

## SEEK Director Defends Program

by Lynn McKinley

SEEK (Search for Education Elevation and Knowledge) is a CUNY program in all of the senior colleges. It is quite a bit more extensive than the average "special program"; in numbers we are referring to: a program in existence for 7 years, 8700 students and \$23 million budget. A student enters SEEK through a lottery system of all students in designated poverty areas who apply to SEEK. Or, as in the case of most Richmond SEEK students, when a College Discovery student transfers to a senior college they enter SEEK. A student is provided with counselling, tutoring, instruction (remedial services if needed) and financial aid. In 1965, SEEK was created for "disadvantaged students" who would not otherwise have the opportunity to go to college. This description of SEEK (excluding the budget) fits within the average design of special programs.

SEEK is new at Richmond this fall. It was formerly the College Discovery program. When SEEK is mentioned at Richmond the connotation leans heavily towards "the disadvantaged student who is in need of remedial services," such as remedial reading and writing, adjustment counseling and tutoring (in the most elementary sense). It was even suggested that if courses were to be offered at Richmond for SEEK students that some of the graduate students at Richmond in English could teach the course. Were these graduate students offered lecturing positions for non SEEK students?

The Richmond College SEEK program is an academic program for College Discovery and SEEK students who have completed 60 credits and who have met the admission requirements to Richmond. There is no difference in the admission requirements for SEEK and non SEEK.

SEEK students are an integral part of Richmond and of City University. The students are ethnically and racially mixed. Their involvement in SEEK and Richmond College varies. There are student leaders who are SEEK students. There are SEEK students who have outstanding academic achievements. There are SEEK students who do average academic work and some who are having academic difficulty. The only thing that these students all have in common is that they attend Richmond College full time and their books and fees are paid for by SEEK.

The SEEK students at Richmond have paid their dues. They have made it through community colleges with considerable more stumbling blocks, (financial and educational) constantly confronting them than the non SEEK student. When they come to Richmond they are some of Richmond's more mature and serious minded students who have a goal and purpose to continuing their education. The purpose of the SEEK Program at Richmond is to provide services that will enhance the academic endeavors of SEEK students. The first step in this was to realize that these SEEK students are able to achieve more than academic mediocrity, they are capable of achieving academic excellence.

So, if you (members of Richmond College Community) meet SEEK students I hope that your preconceived image of them will not be the stereotype of a special program student.

PRAISE Be to the Richmond SEEK students who have made it through the first 60 credits of college.

AMEN to the Richmond College SEEK student who had to convince the psychological counselor in community college that he was not emotionally disturbed by definition because he came out of a ghetto environment.

HALLELUJAH to the Richmond College SEEK student who could earn sixty credits in less than three (3) years in spite of the numerous courses taken for no credit.



Checking It Out:

# An Interview With Prof. Thomas

by William Lewis

Professor Charles C. Thomas is presently the Acting Director of Richmond College Afro-American Institute. He came to Richmond College two years ago where he holds the rank of Assistant Professor. Thomas has directed the Black Theatre Workshop in several productions. He was the recipient of a CUNY faculty research grant to study and travel in Africa. Prof. Thomas directs the Afro-American Folkloric Troupe, is the author of a collection of poems "The Black Brother Goose", as a featured dancer with the Church David Dance Company, a member of the Screen Actors Guild and may be seen in the movies "John & Mary," "Up the Down Staircase" and others. Thomas recently appeared at the Village Gate reading his poetry. I talked with Charles Thomas in his office at the Afro-American Institute about that very subject—the Institute.

WL: How do you feel about your new position as Acting Director of the Afro-American Institute?

CT: Well, that position is a very important one, in that I've taken over upon the resignation of Dr. Botchway who did a very excellent job in bringing the Institute up to its present status. I feel that I have an obligation in accepting this role to the students, teachers, and the University, to continue the excellent offering of the department, the status of the department, and the status of the department within the city system. Being that it has been one of the leading institutes in the city. I feel that the role of Acting Director has helped me to establish a greater rapport with the students and faculty and to recognize the needs of each, the needs of the community, and the needs of the City.

WL: What are your feelings regarding Black Studies in a so-called White institution?

CT: I don't really consider Richmond College a white institution even though we (blacks) are far out-numbered and basically it is a white faculty and white student body. But, being that the City University was established for everyone that would mean that Afro-American Studies is certainly needed, and greatly needed, I would say, in the light of present day situations. However, I think it is a shame that the students, the faculty, and the community had to fight to get Afro-American Studies instituted in any of the Universities. But, of course, that's just a few of the shortcomings of our society. I think the studies are very necessary in light of what has happened in the past.

WL: What do you think about the future existence of the Institute?

CT: It's definitely going to be around. I think people like myself, Prof. Cox, and all the other teachers here are going to see that it remains. It is one of the most established institutes in the City, it has to be around. I think it has a very good future, however, and at the moment, we are in a slight period of change but it's coming together pretty well. We are continuing to get outstanding faculty members, from Africa and here in America, who have contributed quite a bit to the Institute. Of course, the future depends on the University, the students, and the faculty to keep it going. But, in all, the Institute has a very bright future.

WL: You've mentioned students often. What type of relationship exists between the Black students and faculty of the Institute?

CT: I think the black students do identify with black instructors more closely, and expect a little more rapport. We've had black students come to us, who are not majors within the Institute, for guidance and counselling, and I think that in terms of having some faculty members as a figure to emulate, or a feeling of someone you can establish some close communications with, you don't feel alienated. With my own teaching I become very close to the students and know that on many occasions students come to me for guidance and counselling with problems ranging from personal to University-related ones.

I think the faculty realizes its responsibilities in this area and is pleased with its rapport with the students. I think more students should come to the faculty members of the Institute. We try to make our-

selves available.

WL: Does this close relationship affect the academic standards of the classroom?

CT: Sometimes, but in minor ways, and only indirectly. Most of the faculty have established a reputation of not accepting work of low standard that shows a lack of anything but hard work and application. A close relationship is no excuse for sub standard work.

WL: What do you feel about the lack of white student enrollment in the classes of the Institute?

CT: First of all, I think it is because of lack of information, and secondly, a lot of students have had a slight fear of coming into the Institute. This could only be alleviated by more students taking our courses.

On the other hand, some classes have been nearly all white. On the whole, it's a matter of students using the information available to them, and making them aware that credits from the Institute are creditable toward all majors.

WL: Why is the Black Theatre Workshop offered only during spring semester when there is such a demand for it?

CT: First of all, it is very time-consuming, and the fall semester is often much shorter than the spring, and, secondly, there is a course concerning the history of the theatre, which also has to be offered.

WL: What was the theater production that you put on last year?

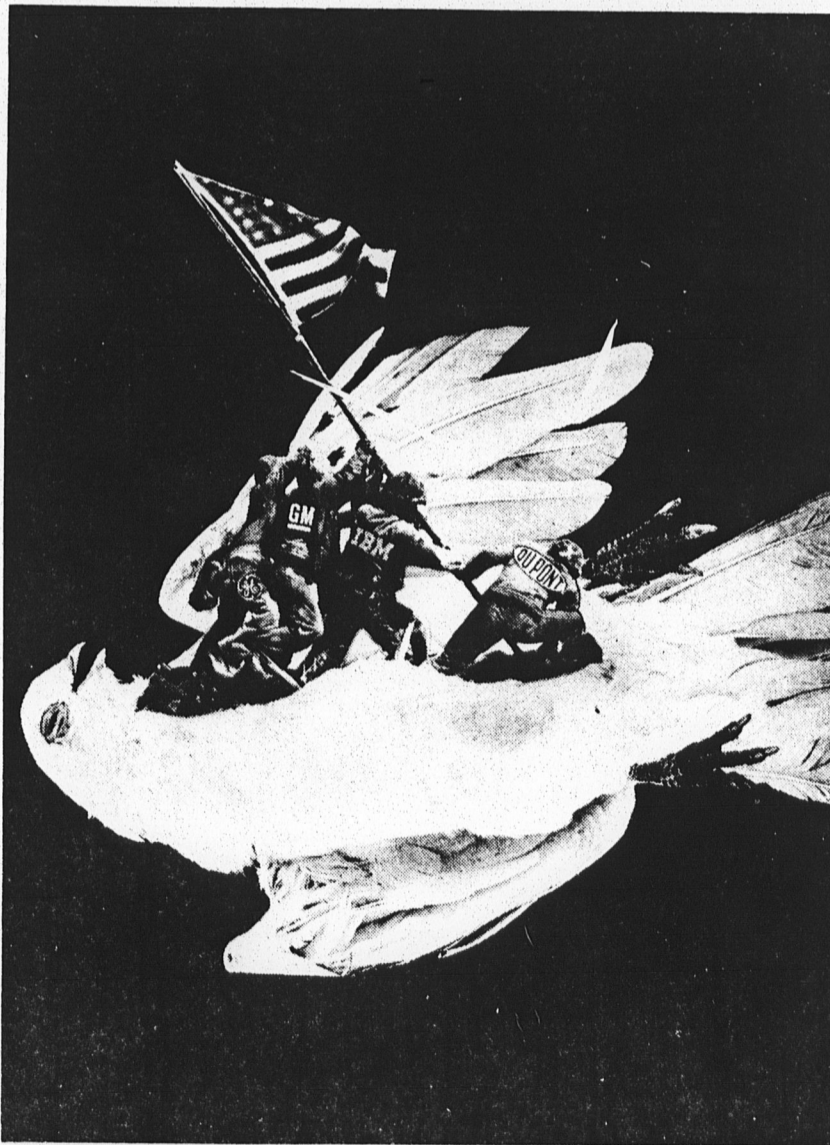
CT: Last year we did two interesting plays. A play called "Trials of Brother Jero" by a Nigerian playwright, and that came out very well. This play was seen by the group of students who visited Africa this summer. The play was shown on television over there, some of the same students who had performed in our production realized that our efforts were good because some of the same directions were taken by African performers.

There we did an A.A. play called "Shoes" which also came off very well. All of the students participated, which was one of the requirements of the course.

We did songs and dances, it was a great year. The students always look forward to the dance segment. It's encouraging to see a lot of people working in the community centers, who find the type of experience we had useful, and has offered them some direction. Fred Rohan was a student who participated in one of our workshops. Prior to his experience with us, he had never before done any of these types things. He now directs a professional dance group called The Brothers and Sisters United, a repertory theatre.

WL: Well, Professor Thomas, that ends the questions that I have, but is there any final remark or statement that you want to make?

CT: In reference to the spring and coming semesters, we would like for all the students to know that no matter what their major is they can come into the Institute and take courses. These courses can be accredited towards their major or degree because the Afro-American Institute offers courses in the humanities, economic, anthropology, psychology, political science, etc. I think many students have a fear of taking courses (in the A.A.I.) because they don't know it will be accredited towards their major or degree, but it is. Sometimes this information is not readily made available through the college during registration. This is the kind of support we need and I think every student should endeavor to take at least one course in the institute before he/she graduates. Especially those students who are planning to get into the teaching profession and also those future community workers. It's necessary that they have these courses, it will help them later on, when they graduate.



"WAR IS A CRIME AGAINST HUMANITY. I THEREFORE AM DETERMINED NOT TO SUPPORT ANY KIND OF WAR, INTERNATIONAL OR CIVIL, AND TO STRIVE FOR THE REMOVAL OF ALL CAUSES OF WAR."

THE WAR RESISTERS LEAGUE

A CHAPTER OF THE WAR RESISTERS LEAGUE HAS BEEN FORMED ON STATEN ISLAND AND WILL BE ACTIVE AT RICHMOND. IF YOU ARE INTERESTED PLEASE LEAVE YOUR NAME IN THE STUDENT GOVERNMENT OFFICE.



## Oh, That Magic Feeling - No Where To Go

Tired of being bored on weekends, and wishing that Staten wasn't an island so that you wouldn't have to travel to Manhattan for some excitement? Well a solution may have grown up amidst all of us, at least for those who love to dance and rock and roll. The answer is "Scorpio" a new rock hall at 217 Main Street. Open 9 p.m. to 5 a.m. Friday and Saturday nights, Scorpio is a huge ballroom converted from a movie theatre. It has many of the overtones of the old Avalon Ballroom in San Francisco. It's spacious, nicely lit and has an excellent sound system with two disc jockeys spinning all night. On opening weekend, over one thousand people were there and everyone saw how nice it could be. Scorpio entertains you with live as well as canned music and a complete environmental light show as well as appearances from such characters as Bobo the Bear and Harry the Gorilla. Ruby Red Lips of "Superstar" fame also has appeared.

The tone of the club is fun, and when the huge dance floor is filled with music pouring through those "voice of the theatre" speakers, you might stop to ask yourself, "Am I still on Staten Island?"

Scorpio can work and Staten Island as well as the Richmond College student community can have at least one fun place to go.

by Anthony Amatullo II



# EDITORIALS

## Lincoln Was Wrong

The election is over. That is, the election whose results will effect us profoundly for years to come, is over. The other balloting, the one to choose Richmond College's next Homecoming Queen, has been rescheduled for early December.

From our journalistic vantage point, we have been able to observe and gauge the amount and intensity of involvement of Richmond College students in both campaigns. While it is inexcusable that more than eighty percent of our student body didn't bother to vote in the Student Government elections, it is simply unforgivable that so many Richmond College students followed Nixon's example and maintained a "low profile" during the national campaign.

What was our student body doing all this time?

It was engaging in petty intra-divisional feuds while a terribly real civil war devastated Viet Nam.

It was slandering the names of Jason and Lepere as though either one could possibly wreak more havoc than Richard Nixon.

It was carrying baseball bats and tire irons to class because one never knows when one might have to pinch-hit or change a tire.

It was greedily grabbing for shares of student activities fees while George McGovern ran his campaign on a rather frayed shoestring.

It was rooting for Joe Namath to throw the long bomb, while Richard Nixon dropped the big ones, and democracy was trapped behind the line of scrimmage.

It was getting stoned.

On the cruise of life, it missed the boat.

And Nixon won the election. And Lincoln was wrong; you can fool all of the people all of the time.

# LETTERS

## DeMaria's Reply

10/31/72

An open letter to the Richmond Times:

On Oct. 25 there appeared in your newspaper a carefully reasoned, and if I may say, excellently written attack on me and one of my columns. Compared to some of the ravings I have received about my S.I.C.C. column, it was a veritable example in sanity.

At least the writers sound like they know something about some of the problems facing this country.

However (you knew that was coming), I hope you will permit me to reply. I realize that will take some charity on your part, inasmuch as your letter was not printed in the Advance. I do not control what gets printed in the It's Your Opinion section. All I know is that they are usually pretty fair and they did print some anti-me letters (too many I thought). Why they didn't print yours is debatable.

First of all, I will not back down one iota from my belief that colleges should not be used to cure the ills of society. The people the colleges produce SHOULD, but not the schools themselves (of course their research centers help society, but that's not what I'm talking about). As for my being one of the "best products" of college and society, I'm flattered, but I suspect it's not true. I'll tell you one thing, though, I took enough history (my major) and English (my minor) to be suitably unimpressed by the arguments of some of today's students, both to their historical perspective and their grammar.

College should be the place where, if the rest of the country goes to hell, education and sanity reign supreme. I would not like to see American colleges degenerate to the point of Latin American anarchy, where the ideas of the students take precedence over the teachings of 4,000 years of civilization.

Now before you have a cardiac, let me say that in times of crisis, such as the farce the Vietnam war turned out to be, it is everyone's duty to speak out, and the college students of this country did a great service in protesting the war. The peace movement in this country toppled one president and ended American ground combat. I believe that had not Robert Kennedy been assassinated he would have been elected and all American participation halted. It was just bad luck that Nixon could parade as a "peace" candidate. He only got 40 per cent of the vote anyway.

My very strong reservations about the war, however, do not make me an extremist, who in my opinion is someone who objects to Marine Corps recruiters on a campus. Or at least objects to the point of forcing them off campus. They don't bop you over the head and drag you into service. They present their case, maybe glamorize it (or outright lie) and then the free choice is made. The students they enlist don't immediately turn into Lt. Calley, a non-college grad by the way.

And another point. To equate my objection against fascist campus action (like kicking three young Marines off campus) with condoning bombing of helpless Asian peasants (an admitted crime) is nonsensical, and you know it.

Now to the crux of your article—my racism. Ask the Alberto Charles family, who was burned out by whites in New Dorp, if I am a racist.

Ask the cops who I attacked after they shot 11-year-old Ricky Bodden if I am a racist.

Ask Rick Serpin or Eldridge Mitchell of the Staten Island Community Corporation if I am a racist.

The color of a man's skin is of no importance to me. The color of his ideas is. Except when he or she is just plain ignorant, in which case I admit to a great deal of prejudice.

As for the "laughing and jiving" and "Harlem dance troupe" remarks in my column. I call them as I see them. I know they weren't Irish, as you put it, and believe me I would have raised just as much of a stink if the Clancy Brothers were making

that much noise.

As for my other supposedly racist observations, you are too sensitive. The efforts in the past decade made to help the blacks in our fair city have been disastrous. You can't force feed blacks into schools or jobs just like my grandparents couldn't have been. I don't know what the solution is but I know enough to reject a solution that doesn't work. If you insist on beating a dead horse, it's up to you—but you will take flak—from me.

As I wrote the Dean at SICC, I have a major prejudice against the state of American education. I think the typical college graduate today doesn't have the education of the high school graduate of 30 years ago (that is the opinion of the Dean of the Villanova Law School as well).

And, finally, my column is my opinion. I have been called a "racist" by you and others, and a "nigger lover" by a different brand of know-nothings. You have even called me a "cretin." I must be doing something right to be caught in the middle like this.

If you think that there is only one side to every issue, or that new ideas are necessarily better than old ideas, or that a man is a cretin because you don't like a particular item he writes; then you are closer to Nixon than I am or you think.

Lawrence J. DeMaria

## The Myth Of The Myth Of Black Racism?

To the editor:

A letter has appeared in the Richmond Times in which the writer—no name was given—argued that Uganda's expulsion of its Asian population was not a racist act and that the expulsion was justified because the Asians were "profiteers." I find the statement bizarre and wicked and I am led to make some comments about the expulsion and about racism in general.

Racism in its political form involves placing people under political and institutional liabilities solely because of their being born into a recognizable national, ethnic, or racial group. Racism is consummately evil because:

- 1) It is false. It treats a biological fact as a moral value. Human beings are judged to be good or bad, superior or inferior, on the basis of to whom they were born.
- 2) Racism denies people the right to be different from one another. But it is part of the human condition that such differences exist. The 'Human being' is an abstraction; real people appear in the world as members of distinct ethnic groups. Racism, in attacking people for belonging to such groups, denies the plurality of peoples and is, thus, an attack on all human beings. Crimes committed by racists are properly regarded as crimes against humanity.
- 3) Racism is an outrage against the dignity of the human person because it refuses to permit the human individual to have the right to be seen and judged, praised or blamed, loved or hated solely for what he or she is or has done. It destroys the possibility for any goodness, any right or wrong, in the world because it does not recognize the person as a moral agent. Good and bad, right and wrong, are treated as characteristics solely of groups never of the human individual. But, although all people are members of groups every person is something beyond that. Racism degrades people when it treats them only as members of groups. In this way, the racist denies the status of human individuality and, in so doing, wins the freedom to commit his crimes. Uganda expelled Asians, not 'profiteers.' Asians were ordered to leave and, unless

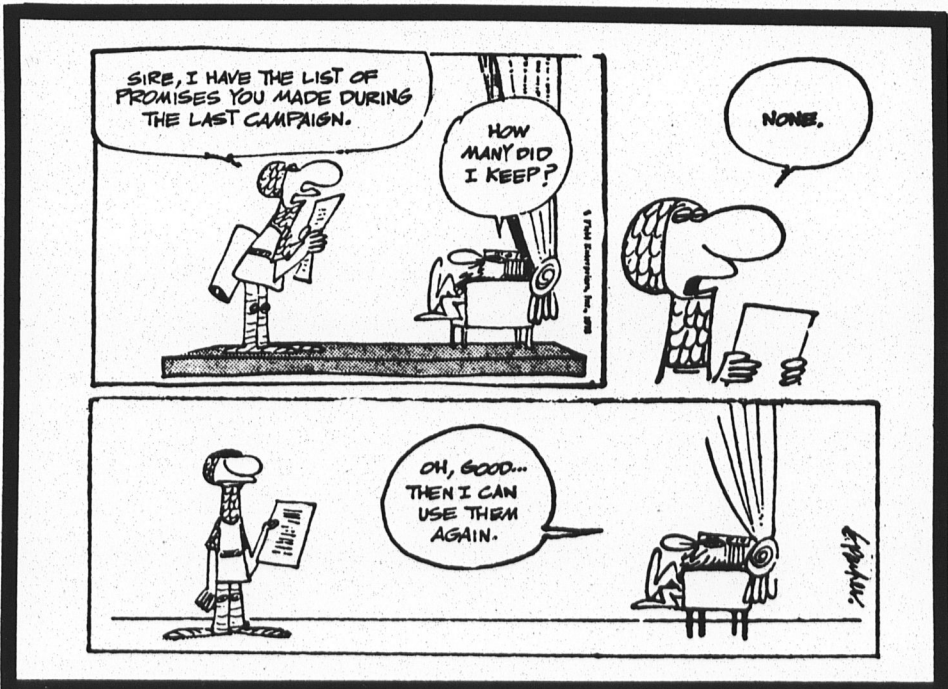
**The Richmond Times**

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## LETTERS

we are to believe that every man, woman, and child of them were guilty of some concrete, demonstrated act, we must condemn this expulsion as racism. Incidentally, a humane, socialist society would deal with profiteering, whatever that vague term means, by taking away excess wealth and leaving persons otherwise in peace.

Think about what mass deportation means. People are suddenly uprooted. All they have known, their homes, their friends, their social world, their own past, their livelihood, that is their means to life itself, are abruptly taken from them. And where are they to go? Who will have them? The human being needs physical space in which to live and nations own the whole of the earth. This is why mass deportation is so serious a political question. The state that deports people denies them living space or, at the least, puts them at the mercy of other states who are in no way bound to accept them. Deportees have often found that they quite literally have nowhere to go. And very often they die.

Because our country has for so long been engaged in massive, murderous assault on a number of Asian peoples, it is perhaps not surprising that there is one person at Richmond who values Asian lives so little as to regard this deportation as a defensible act. But God forbid there should be two.

Larry Nachman

Editors note: The letter was submitted and signed by Daniel Meaders. Mr. Meaders' name was omitted as the result of a printing error.

## Graduate School Fellowships

Students contemplating a career in college or high school teaching and who will be applying to graduate school should check into the Danforth Foundation Fellowships. THE GRADUATE SCHOOL FELLOWSHIP is open to men and women with a B.A. who are less than 30 years old and who are committed to careers in college teaching. These fellowships are renewable for several years and cover tuition, fees, and living expenses. Another source of graduate school financing is the DANFORTH FELLOWSHIP FOR WOMEN which will consider applicants whose teaching plans include the secondary school level as well as those women whose focus is on college teaching. This fellowship is applicable, however, to those women who have had a break of at least three years in their education. Deadlines for both fellowships is soon so see Ilene Singh in Room 914 in the Graduate School Information Center for further information.

## Help Wanted

Wanted, a student eligible for work study aid to work on campus for the history and economics faculty. Fifteen hours a week or less. See Roger Moorhus in room 823.

## Praise For The Yearbook

In response to the Richmond Times recent editorial questioning the merits of the 1972 Yearbox project (Vol. X, No. 3), we have received many letters in praise of the Amatullo-Ho venture.

Perhaps a true indication of the Yearbox's worth came from Roger Gross of Media Programming of Channel 13 WNET when he wrote, "(The Yearbox's) unity of purpose is most impressive. The printed portion...is a good mix of relevant, useful information and just plain fun, accurately attuned to maturing in this time and place...The record is inventive, if somewhat unconventional...We have a possible upcoming series about positive, creative young people. Perhaps we would devote part of a program to you and your book."

Stephen B. Young, an editor of the Emerson College Class of '62 yearbook and now a correspondent with CBS, adds, "I think you have managed to capture the essence of the experience of being a student at your school, in your time, in a far more meaningful way than the dull, glossy-paged traditional compendium of banal prose and institutional pictures called 'the yearbook.'"

Donna Celardo, a Richmond College student, "...found it most pleasurable to be reminded of the past through the media chosen to be contained in the yearbox."

The Director of Public Relations of Richmond College, George Maginley wished to congratulate the Yearbox staff "on a very imaginative yearbook." He added, "Many individuals at Richmond College as well as the Staten Island community remarked to me how they enjoyed listening to it. Individuals from other colleges also transmitted favorable comments."

Anthony Lepere, Chairperson of Student Government, writes, "I have received nothing but praise from students regarding the book and, in fact, I have been receiving praise from people outside of this community as well...By including pictures of the graduates, it exactly duplicated the results of the conventional yearbook and for those not interested in that approach, it offered something they could relate to."

The president of Andrews Films of

Huntington, New York, Martin Andrews reveals that "At my age (fifty) it gave me a sudden and endearing insight on modern college life and undergraduate attitudes. It bridged the generation gap better than anything else I have encountered. What is more, I sense a note of hopefulness and loving spirit that lifts my heart."

And the president of the student government of the University of Dayton (Ohio), Robert L. Renter III, writes, "While passing through Cleveland, Ohio, I heard your 'Class Yearbook' played over the airwaves of WMMS-FM (and found it to be) a sincere and insight provoking attempt at aesthetic awareness."

Space restrictions prevent us from printing all of the letters we received. The overwhelming majority of those letters, however, spoke in complimentary terms of the Yearbox.

### ALL ELSE IS TREASON

Play a tune for the lady bug  
Decorating the hanging rug  
Candles are lit for logic and reason  
Gentle and loving, all else is treason

Share a thought for the human cause  
Change a mind, save the moral laws  
Light softly shining off in the distance  
Peaceful and loving for the resistance

Rise in anger but make no fist  
Virtue's handshake is freedom-kissed  
People will march in search of their nation  
Thoughtful and hopeful, love's demonstration

Pay the tribute but not to kill  
Blinded justice is standing still  
Liberty smiles she knows who'll be winning  
Pledging awareness, we're just beginning

Say a prayer for deflowered youth  
Sing a dirge for the troubled truth  
Candles are lit for logic and reason  
Gentle and loving, all else is treason

David K. Moseder  
November 1972

## "The Sorrow and The Pity"

(Continued from back page)

after becoming aware that it would have haunted him for a long time, was evidently grateful that he had not committed the murder—but it was a mere whim which had prevented it. It becomes apparent that decisions are as ill-considered, and seemingly as unimportant or uncomplicated during a war as at other times. But people are usually held responsible for their actions without regard for the significance—or even absence of a conscious catalytic decision.

Here a paradox becomes apparent: understanding how evil has no dramatic scent to it, how one can be accomplice to malevolent causes unwittingly, leads us to judge that individual tolerantly; but distinctions are still made between some actions which seem moral to us, and others which must seem immoral. If we must not judge by being intolerant, we must still judge to find for ourselves some guide to responsible behavior. But how can we judge these people and actions?

It has been seen that ignorance and apathy can further actions we consider immoral. But how do we grade good intentions? Quite clearly, we "grade," years later, on two points: one's good conscience in deciding to act, and fulfillment of that responsibility; and on which "side" one chose to join. Most would find that fighting in the Resistance was, in this situation, a morally good course (because it involved commitment, responsibility, bravery—and we do not disqualify this "side" on grounds of moral repugnance). Having thus adjudged the act, we do not withdraw the label of "moral act" merely because we learn that the motivation was not a desire to commit a moral act. Dennis Rake's statement that he became a secret agent because he was homosexual and wished to prove himself a man does not diminish our admiration for his loyalty and responsibility. (Being British, he was probably on the "correct" side with little internal conflict.) Then how do we judge Christian de la Maziere, a Frenchman who, with an idealism rather common to the young, wanted to help found a new order; believing that only Communism and Fascism had the potential to achieve this, and judging Communism unacceptable because of its part in the atrocities in Spain in 1934 he conscientiously joined the Waffen S.S. and fought in Russia. This rather moral process of motivations led him to fight with a group most of whose actions are considered heinous. How do we compare him to the French who risked nothing for whatever it was they believed in? Can we, therefore, possibly judge actions apart from intentions?

With no answers given, perhaps the viewer will be most deeply affected if he realizes that he has been watching many individuals—and that the subject matter of the film itself is comprised of many exercises of individual will—and that the choices each of these individuals made still appear significant almost thirty years later. It seems that not making an effort to try to behave responsibly does not disarm one's actions of their potential to tremendously affect the lives of others—as though, unsupervised, they could destroy of their own accord.

Demonstrating that an individual's actions do, somehow, matter, the film has provided the viewer with a reason why he might well change both the way he goes about making his decisions and the way he views them. This film, however, also provides some help in determining the way one might properly choose. It does not pretend that such issues are ever clear-cut or that they permit designations of "good guys" versus "bad guys." But it can be of use to the viewer in establishing his own personal guidelines; giving him an opportunity to experience someone else's universe. This enables him to "locate" his own experience in the multiplicity of historical and cultural variations so that he might then be able to view his own experience with the dual understanding that his own experience has many elements in common with the experiences of others, and at the same time is not "self-explanatory;" that there are potentially many variations in choice and action.

Many people consider their own political drift to be directed by "mere common sense" rather than the taking of a stand. But this film shows that everything has the effect of a considered "stand": and it depicts so broad a range of stands held by specific individuals that the viewer can very easily locate in the film some stand correlated to his own and to examine its consequences. Since he cannot always be far-sighted enough to view the effects of his present-day stand this aspect of the film can be considered significant.

This film invites us to make use of history. The statement that "he who does not learn his history is doomed to repeat it" obviously implies that it is necessary to know what actually went on in the past—and this film does a great deal to provide the viewer with that knowledge—it shattered many unfounded myths. But to know history is not enough if we do not learn its lessons and try to use them in our own lives. This film is in some ways a reminder of one's moral accountability—if only to one's self, and of the need for moral or ethical consistency. One understands more of the implications of otherwise seemingly "self-explanatory" actions when one's standards of daily conduct are judged as they would be in time of war—imagining the untested ethics that govern one's daily life being ruthlessly carried to their logical conclusions, as in a time of war when all stakes are so high, or when conduct considered normal under "extenuating circumstances," such as war, is judged according to the standards one has developed in the course of a normal, respectable life. The effect of such imaginings can be to make one feel compelled to stick by one's own ethics—whatever they may be—and less comfortable in shirking one's responsibility to these ethics for the sake of convenience. This film is cautionary but does not play the righteous accuser of any group of people—it can, finally, only caution us about ourselves.

## Kramer Has GAPSFAS

Professor Kramer has received a limited number of Graduate and Professional School Financial Aid Service (GAPSFAS) forms. They may be picked up in Room 831 or from Mrs. Seidenfaden in the Division of Social Sciences. Students who want financial aid while at law school must normally use these forms to apply.

In addition, he has received application forms for the New York State Assembly Internship Program. These can be picked up in Room 831. Law School Admission Test application forms can still be had from Room 831 or from Mrs. Seidenfaden.

## Brecht Tonite!

The Women's Organization of Richmond College cordially invites you, your family, and friends, to attend a preview screening of one of the greatest films of all times:

Bertolt Brecht's Masterpiece  
**THE THREE PENNY OPERA**  
With music by KURT WEILL

(Starring LOTTE LENYA as JENNY on Wednesday, November 15, at 7:30 P.M., in Ye Olde Book Store of Richmond College. Introductory talk by Professor Anthony Liehm, internationally renowned film critic and a member of our Humanities faculty. Admission Free Refreshments will be served





A Theatre Review by Richard Kornberg

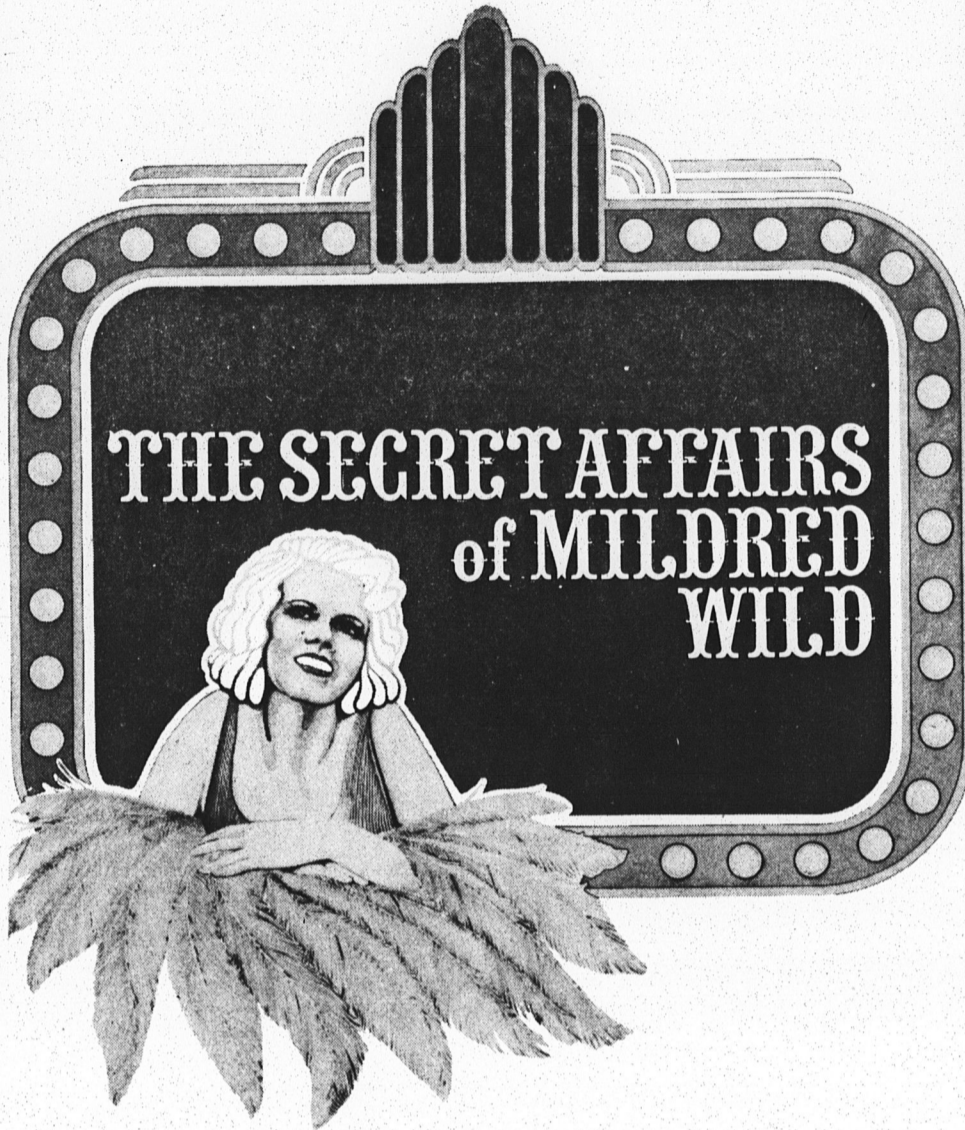
Paul Zindel is probably one of America's most talented new dramatists. His first New York produced play, "The Effect Of Gamma Rays On Man-in-the-Moon Marigolds" won both the Drama Circle Award and the Pulitzer Prize. His next, "And Miss Reardon Drinks A Little," was also of high calibre and even though it did not garner the same critical response, it did get its share of Tony Award nominations. Last night was the opening of his latest, "The Secret Affairs of Mildred Wild" and while it may be his weakest play, it is also his most imaginative.

There are certain things that have become synonymous with a Zindel work. It always has wonderful female characters and its action is either set in, or has frequent references to, the playwright's birthplace, Staten Island. "Mildred Wild" is no exception.

Our heroine is the wife of a Greenwich Village candy store owner. The entire building is about to be demolished but Mildred is too busy escaping into the world of the silver screen. This is her opportunity to step into the shoes of her idols and we the audience watch as Mildred jumps from Tara to the arms of King Kong and along the way her pumps turn into taps and she does a Shirley Temple for good measure.

It is to the credit of the playwright that he is able, for the most part, to integrate Mildred's fantasies into the trials and tribulations of her every day existence. While we see her, front and center, as Vivian Leight or Fay Wray, we are also watching a person obtain the roles that no simple housewife could hope to get, and since they are her own dreams, their scripts have been changed ever so much, in a way that comments on her own personal problems.

And Mildred does have problems. Her shabby apartment, located behind the store, is chuck full of cinematic memorabilia including every issue for the past thirty years of her favorite movie magazines. This emporium, which might be a film buff's dream, is headed for the wreckers ball. Meanwhile, her sister-in-law, who claims to be a "career woman" but who Mildred desparagingly refers to as "an unlicensed



assistant dietician in a Staten Island crazy house" is making frequent visits to tell her brother that Mildred is a bad wife or remind her that she will not lend them any more money. This Florence Nightingale does have a solution for their housing problems. She has spoken to Sister Cecelia, who is part of an overly Italian order of nuns, and has convinced her that the Wild's would make excellent caretakers for their Staten Island convent on Grimes Hill since these Angels of God will soon be relocating to Hastings-on-the-Hudson.

When things seem to be improving—Mildred wins the Hollywood Homemakers TV contest—she discovers that her husband, a diabetic who insists on O.D.ing on Clark bars and Baby Ruths, has had a fling with her primal therapy espousing landlady. This leads to more complications and of course more fantasies.

"Mildred Wild" is the type of play that seems better in retrospect. It is then that its flaws seem to somewhat blur which makes one savor its good points—its originality, humor and charm—while forgetting its lack of dramatic focus.

Paul Zindel always had the uncanny knack of finding the comic in basically tragic situations. He has again succeeded but because of this effort's overwhelming emphasis on humor—which might be the fault of Jeff Bleckner's otherwise clever direction—much of the inherent pathos is lost. This tends to weaken the overall effect, though many individual parts more than make up for this lack.

Maureen Stapleton is perfectly grand as the over imaginative title character. This is a strenuous role for any actress—especially since she is hardly ever off stage—and Miss Stapleton's wealth of energy and comic knowhow makes the role of Mildred into the tour-de-force characterization it deserves to be. Her delivery also compliments the bitchily funny Zindel dialogue.

Elizabeth Wilson, Doris Roberts, Florence Stanley and Joan Pape add comic vitality to the proceedings and Neil Flanagan is priceless as Miss Stapleton's assorted fantasy partners.

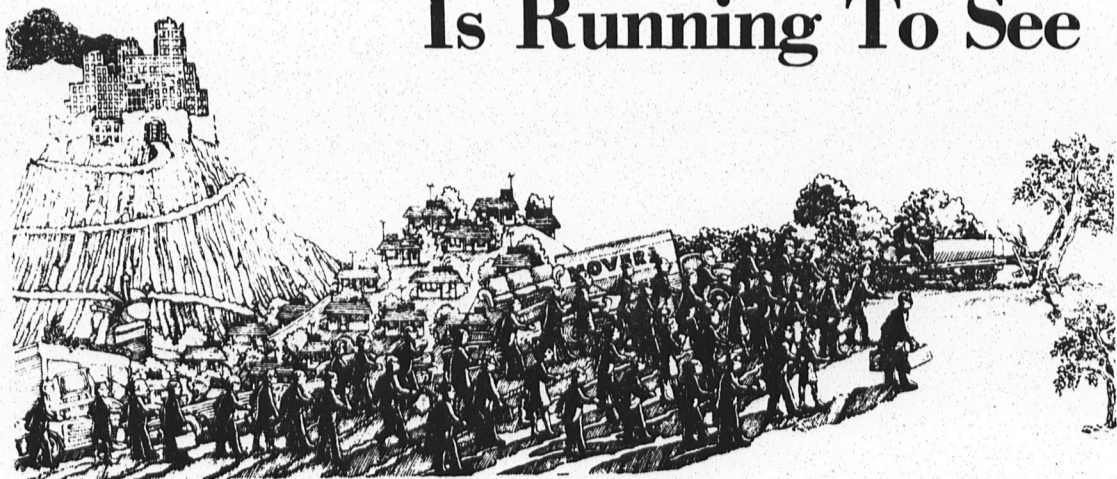
Even with its flaws, this "Mildred" is bound to drive its audiences Wild with laughter during its extended residence at the Ambassador Theatre.

# Everybody

## Is Running To See

## The Bald Soprano & The Lesson

### Coming Soon To The Richmond College Theatre





# At Bat With St. Louis Different As Night and Lady Day

by Richard Kornberg

On February 14th of this year, a musical opened at the Eden Theatre on lower Second Ave. Unlike the majority of theatrical enterprises, this show had a ready-made audience, an audience who did not rely on Clive Barnes for encouragement, but who spent much of its leisure dollars on rock revivals and the like.

The musical opened to generally favorable reviews but did not score as well at the box office. Since this is a story with a happy ending, it must be added that gradually it began to find an audience—helped by excellent word-of-mouth—and it moved up to Broadway, where it can now be classified as a hit. The aforementioned "it," is "Grease" and this success story seems to parallel the experiences of the show's musical director, Louis St. Louis.

After a long unproductive musical relationship—"we just weren't going anywhere"—Mr. St. Louis set out on his own. "I got a job playing and singing at the Duplex and then I went into Bernstein's Mass." With "Grease," his next project, came the long awaited success.

This, however, is not the end of this Cinderellaesque story. For Louis St. Louis, who has given a new life to Broadway (or resurrected an old one) has also taken something out of this setting. He has formed what must be the first rock group to come out of the musical theatre. Called the St. Louis Expression, it is comprised of members of the casts of "Grease" and "Jesus Christ, Superstar." This contemporary melding of the fifties and the seventies has Mr. St. Louis at the piano with a guitarist, bass guitarist, drummer, cellist and three singers.

Recently the St. Louis Expression gave a concert at Max's Kansas City and from the reactions of their adoring fans it was hard to imagine that the group had only been together for about three months. But as it name proclaims, the group is an expression of Mr. St. Louis which would seem to make it synonymous with professionalism. The dark haired multi-talented man has written about 90 percent of their songs and he is quite outspoken about some not very talented members of the acting profession. Regarding the much heralded arrival of super-swimmer Mark Spitz into the ranks of show business personalities, he says—"Why should a person who made a career as a sportsman get a major agency (William Morris) contract? This is not fair especially with all the talented people around who are struggling to get a break. It makes it seem that it is purely a business, with art coming second."

With there only being 24 hours in each and

every day, it would seem that Louis St. Louis would be kept busy just with the aforementioned activities. This is definitely not the case. He is presently commuting between New York and Los Angeles while he cast the West Coast edition of "Grease." He has also written his own musical, "Swing," which we should be seeing in the not too distant future.

When questioned about this new work, the creator becomes a bit more secretive—"It might be for T.V., theatre or the motion pictures. I can't talk about it right now"—and a bit more boastful—"I've been told that



it has the best score in total in the last ten years."

Many creative people seem to be associated with particular aspects of show business and while this does not appear to be the case with Mr. St. Louis, it is interesting that he tends to ally himself with time—to be more precise, with eras. The fifties were immortalized by "Grease" and it is now time for the twenties and thirties to have their say. His new musical is called "Swing" and the title brings back memories of our past musical heritage. Louis describes it as "pure entertainment, a show that can be much more nostalgic than 'Grease' and one that comments a bit more on itself."

After leaving Louis St. Louis and the Broadhurst Theatre, one statement of his, made earlier in our conversation, came to mind. "I am far from where I want to be, but closer than I ever was." This becomes a bit less paradoxical when one realizes the greater contradiction of an obviously modern bearded earringed artist writing about the twenties and thirties—the era of swing.

## Tricks May Be A Treat

Herman Levin will bring "Tricks" to the Alvin Theatre on January 8 following a five week engagement at Detroit's Fisher Theatre, beginning November 27. The new musical entertainment was first produced by the Actor's Theatre of Louisville where it met with great acclaim from the critics and was the regional theatre's most successful production. This was followed by a six week sell-out run at the Kreeger Theatre of The Arena Stage in Washington, D.C. where it closed on July 2.

"Tricks" has a book by Jon Jory, music by Jerry Blatt and lyrics by Lonnie Burstein, and was adapted by Mr. Jory from Moliere's farce "Les Fourberies de Scapin." "Scapin's Pranks." Mr. Jory will direct the musical which employs fourteen actors and five musicians, all of whom participate in the musical melee. John Sharpe is the choreographer.

Mr. Levin, producer of "My Fair Lady," "Gentlemen Prefer Blondes," "Great White Hope" and "Call Me Mister" has engaged

Rene Auberjonois to play the leading role of Scapin. Mr. Auberjonois' last Broadway role in "Coco" won him critical huzzahs as well as a Tony award from his peers. His recent films include "Mash," "Brewster McCloud," "McCabe and Mrs. Miller" and the soon to be released "Images."

Out-of-town critics described "Tricks" as a young musical by an old master—part masque, part mime, part musical comedy with doses of farce and a twinkling, scampy sense of its own frivolity. Richard Coe of the "Washington Post" said "Tricks is filled with tricks set to a rock score and performed by the most dazzlingly busy actors in town. 'Tricks' has everything but the kitchen sink and doesn't need that."

Frank Getlein of the "Washington Star" called it "a jewel of a show and every facet is glittering. The audience laughed its head off from beginning to end. 'Tricks' is remarkably faithful to the original Moliere classic comedy." Tom Donnelly in the "Washington News" called it "one of the loveliest and liveliest shows I've ever seen."



Diana Ross in "Lady Sings the Blues."

A movie review by Richard Kornberg

It seems that in the past few years the entertainment scene has run in personality cycles. 1971 brought the upsurge of Elizabeth I and Mary Queen of Scots, what with no less than three plays and a film showing different aspects of this struggle.

Presently, the focus is turning to our own shores, our own heritage. Recently, "The Lincoln Mask," opened and quickly closed on Broadway. This highly episodic and overly pretentious chronicle of our sixteenth president did afford the viewer with one touching scene, helped immeasurably by Eva Marie Saint. In the coming months, we will also be seeing Julie Harris and Geraldine Page in their respective vehicles showing different aspects of Mary Todd Lincoln's ultimately depressing life.

In the space of one week, two creative efforts have bridged a gap in the public's knowledge of one of our greatest performers, Billie Holiday. While Paramount's "Lady Sings The Blues" and the Chelsea Theatre Center's "Lady Day" are both stories of the famed jazz performer, they are as different as the separate mediums in which they are presented.

What will be most evident to the viewer who has seen both works is the complete difference in the stories they tell. It is difficult to believe that they are biographies of the same person since even the most basic of facts seem to be in dispute.

While "Lady Sings The Blues" will undoubtedly be the greater audience pleaser, it is also the less truthful of the two. Possibly

because of the financial success of "Love Story," it was decided that a black counterpart was in order. It is however unfortunate that Billie Holiday's tragic life was used for this goal.

This Whitewash includes Billy Dee Williams, the Clark Gable lover-husband whose separation from the great Lady (the film claims) brings on her ultimate demise. Because of the great number of misrepresentations, the film should be thought of more in a musical nature and it is in this respect that it scores well. This Lady has the look and feel of the forties and with Diana Ross's dynamic interpretation and Billie Holiday's songs, it has moments of cinematic brilliance.

Lady Day, on the other hand, is a much more bitter and more modern view of the singer. The set is a nightclub which is in a way fitting, since that was the one arena in New York City that she was barred from after her drug convictions.

We are given a troupe of black actors portraying all the characters—white and black. It is big, sprawling, untidy and flawed but it has a message to say and it says it powerfully.

Its definite political nature is also its ultimate downfall. While it is trying to tell a story of the past it tells it through the eyes and mouths of the militant seventies. Any reaction an audience has would have to be one of anger toward society. There is no compassion for Miss Holiday, only dedication to a cause. It is as if even after her death, she is being used once more.

## Book On Sondheim Due Soon

Doubleday Books has announced plans to publish "Sondheim" by Craig Zadan, dealing with the varied theatrical and musical career of prominent composer-lyricists Stephen Sondheim. The book will explore the innovative areas of the composer's work on Broadway, including a look at his upcoming musical "Smiles of a Summer Night," to be produced on Broadway next February by Harold Prince starring Glynis Johns and Hermione Gingold. A special section of the book will deal with the filming of "The Last of Sheila," a mystery co-authored by Sondheim and actor Anthony Perkins. With a cast including James Mason, Raquel Welch, Dyan Cannon, Richard Benjamin, Joan Hackett and James Coburn, the film is currently in production under the direction of Herb Ross.

Stephen Sondheim received Tony Awards

as Best Composer and Best Lyricists for the past two years for his work on "Company" and "Follies." He was also responsible for the lyrics in "West Side Story," "Gypsy," "Do I Hear A Waltz?" and both music and lyrics for "A Funny Thing Happened On The Way To The Forum" and "Anyone Can Whistle."

Mr. Zadan, a young magazine writer who has been published in After Dark and the Sunday News, is currently Drama Editor for Show Magazine. In his early twenties, Mr. Zadan attended Hofstra University on Long Island before pursuing a career in journalism. In preparation for the book he was recently in France to observe the shooting of "The Last of Sheila" and to conduct interviews with the principal actors. Doubleday has an expected release date of mid-1973 for the book.



## "Hooray For Captain Spaulding!"

by David K. Moseder

If you're a Marx Brothers freak, a student of American comedy or simply one who enjoys a good hardy yock, pick up the new A&M album "An Evening With Groucho." This specially priced two-record set, recorded live last May at Carnegie Hall, presents Groucho Marx, seventy seven and still going strong, at his very best.

The album contains no set routines. Rather, it is a stream of amusing anecdotes, with Groucho recalling his childhood, his family, his career and his encounters with such fellow immortals as Will Rogers, Greta Garbo, T.S. Eliot, George Kaufman, Harry Houdini and W.C. Fields. The spontaneity of the evening is punctuated with no less than ten musical numbers (most of them composed by veteran "Marxists" Irving Berlin, Harry Ruby and Bert Kalmar) sung in Groucho's own inimitable style.

Side one opens up with pianist Marvin Hamlisch playing a medley of tunes from the Marx Brothers' movies, including Groucho's theme song, "Hooray For Captain Spaulding." Following a brief, humorous introduction by Dick Cavett, Groucho enters (to thunderous applause) and says softly: "First I'd like to take a bow for Harpo and Chico." As the applause dies down he breaks into "Hello, I Must Be Going" with his executive producer and confidante Erin Fleming singing Margaret Dumont's part.

After the song, Groucho, apparently brandishing a violin, remarks that Jack Benny had played the violin at a recent Carnegie Hall engagement. "So I thought it would be a good idea," quips Groucho, "to take this violin...and break it over my knee (he does) and jump up and down on it" (likewise.) "I've had quite enough of Jack Benny," he adds, "and so has the violin." This opening sets the tone for the remainder of the "concert."

Throughout the evening Groucho exhibits a great rapport with his audience. This rapport, along with a peculiar sense of humility, is perhaps best illustrated when, at one point early in the evening, he interrupts himself to ask the people in the

uppermost regions of the auditorium if they can hear him. When they reply, in unison, "NO" he replies "Well, you're not missing anything!"

Groucho displays a lesser known side of himself, following his rendition of Irving Berlin's anti-war song, "Stay Down Where You Belong," (wherein the Devil warns his son not to go up to the land of the living.) Groucho decides to repeat the last four lines of the song explaining that "it applies as much today as it did forty years ago." The Devil sings to his son:

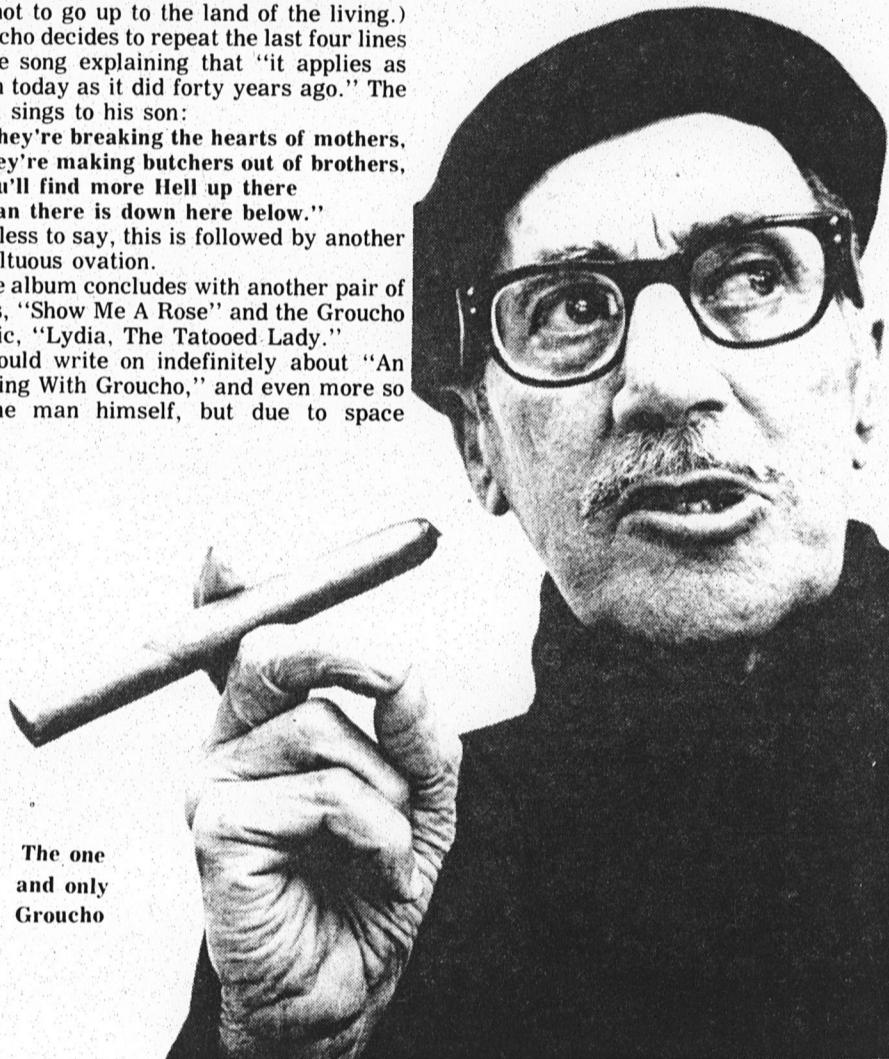
**"They're breaking the hearts of mothers,  
They're making butchers out of brothers,  
You'll find more Hell up there  
Than there is down here below."**

Needless to say, this is followed by another tumultuous ovation.

The album concludes with another pair of songs, "Show Me A Rose" and the Groucho classic, "Lydia, The Tattooed Lady."

I could write on indefinitely about "An Evening With Groucho," and even more so on the man himself, but due to space

limitations I will simply say: BUY THE ALBUM! Groucho Marx at seventy seven is still America's foremost living comic genius. "An Evening With Groucho" is a testimonial to that genius. In addition, 'it's one of the funniest albums I've evuh hoid'



The one and only Groucho

## The Poetry Corner

running past wet leaves  
i listened to thursday  
who spoke  
of nothern winds  
gliding you home  
in musical days  
magenta dragons know of  
no sunless Sundays  
nor umbra Mondays  
but only of  
Taurean blue Saturdays  
laughing out the sun  
yes' laughing out the sun, love,  
opening night's door  
to the blue omnipresence

of your soul  
touching  
(gently touching)  
mine

—christina

and "they" come  
come to rape us  
of our knowledge  
of our time  
and we cry  
cry to give it  
try to share it  
met by umbra faces  
shadowed by  
the knowledge of our time  
we walk through shallow minds  
not daring to care for  
not caring to dare for

the dragons

the happy dragons  
who sleep with the elves  
while we sleep with ourselves  
sleep with the knowledge  
of our time

—christina

## Reaction To "The Sorrow and The Pity"

by Diane Abramo

Many people, including myself, and possibly most other Americans, seem to have a singular relationship to the era with which "The Sorrow and the Pity" concerns itself: we have no way of accounting for the fact that these events came to pass—no way of imagining the concrete actions on the part of individuals that brought these things about; and we do not know how we should feel about them. Obviously, these two aspects are linked, and possibly an understanding of the first would illuminate the second. There is pressing need for such illumination and it becomes greater the more we find out about just what did happen; after viewing this film, we must either decide that virtually all the French were "bad guys," or change our ways of formulating judgment. The key, perhaps, lies in trying to understand just how all this was possible.

One great barrier seems to be a product of an overestimation of the power of free will. It is very easy to forget that, for most people, neither the specific actions they have or have not taken, nor the general pattern thereof, is liable to result from a decision on the part of the individual concerned as to which accord with, or vary from, his own ethics. Furthermore, we tend to evaluate choices made a long time ago with regard to modern-day connotations of the same words; "Nazism" once included a sense of restored pride, a love of order and strength and discipline—today it merely evokes tyranny and madness. Under this

misapprehension, we cannot conceive of someone who was not a certified sadistic psychopath ever having been at all attracted to the movement.

The degree to which someone sees one of his own wartime actions as primarily existing as representative of an abstraction, is most often exactly the same degree to which he thinks in these terms in daily peacetime life. Most people probably do not feel that their lives have been a series of agonizing, difficult choices, but perfectly self-explanatory actions, "normal" behavior involving none of these ultimate exclusion and denial of all but one alternative that "choice" implies. When a woman in the film says that she was a Petain supporter, this does not imply that she favors an ideological platform promoting the murder of children (such as Petain is believed to have been responsible for); she can only explain her support by saying "I was not political, I was just for the Marshal."

As an American, I had always found it easy to believe that even if one's daily life is usually lived by default, one's life in a crisis situation can be interpreted fairly as a conscious statement of one's ideology. If this were true, it would be fair to condemn the supporters of some causes as brutal, etc., as we tend to do. It is terribly hard to shake this belief. Even believing that most people spend little time weighing the implications of their alternatives, I always believed war made things different. As an American, I

found it difficult to see any continuum between war and "daily life." War, for Americans of this century, is something that occurs on another continent—for those Americans who experienced war, there was little continuum with their normal lives. Members of my generation often find it difficult to conceive of anything continuing as usual during a war; full-scale war during this nuclear era would probably mean total annihilation. But I begin to understand that the Second World War, at least, introduced no completely new elements. Life during the war was made of the same stuff as life before the war. The harmless was incorporated, as in the case of Raphael Geminiani, a professional racing cyclist, recalling that the years of the Occupation were "very dark years—no races were held." And other things persisted: I believe it is Dr. Claude Levy who said that anti-Semitism had existed before the war and before the Nazis; it just became legitimized. One reason it was so easy to believe that decisions were conscious choices among alternatives in wartime, is that the consequences of the different alternatives were much more clearly visible. However, I begin to realize that the increased visibility did not take the form of war novels where one chose to follow God or Satan, that war does not serve as a forge for latent heroism. I doubt that the process of decision-making was clearly delineated at all; and it certainly seems to be independent of formal ideology, of the "issues at hand." Visibility comes

from the stakes being higher—and this is often exclusively the perception of later generations. We have, today, our own "scorecard" of what the real issues were; with millions dead, our paradigm calls total inaction in that situation an ideological alignment—but for the mass of the inactive, it represented no decision and no effort at all.

It is possible that our moral sense is linked to the degree to which the effect of an action can be traced (either because we need a single-variable situation to see the connection or because most people find an action decent after noting what other "decent, responsible citizens are doing, rather than examining the action itself). Few Americans, in 1965, could conceive of indifference toward our foreign policy as ever being construed as a positive stance abetting genocide—the action has not changed but "decency" has. We tend to believe that decisions are taken less lightly in war because it seems so unfair that such grave events can occur through mere whim which perhaps was not intended to bring about any particular end at all. One former Resistance fighter relates, in the film, how as a young man he nearly, and quite idly, almost killed a German soldier whom he encountered but who posed no threat to him. His only reason for restraint was the German "reminded him of a pig." The narrator,

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