

# The Richmond Times

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RICHMOND COLLEGE-CITY UNIVERSITY

FEBRUARY 10, 1972

## TUITION IN SEPTEMBER ? Rocky Proposes State Takeover

by Coalition to Save C.U.N.Y.

C.U.N.Y. Press Release

..The members of the Coalition to Save C.U.N.Y., have come together for the purpose of saving free tuition and Open Enrollment at the City University. We are coordinating a combined effort of all CUNY colleges and all N.Y. City High Schools to make our feeling known to the Governor and the state legislators on these issues.

As of this moment we can announce the support of the student body presidents from 13 of the 20 CUNY colleges, and numerous students organizations from the different campuses. All the high school G.O. presidents have been contacted and we expect their support to line-up within the coming days. In addition, we have appealed for support and endorsement to various civic groups with whom we share common goals, such as the Ad Hoc Committee for the City University, in order to make a combined effort to preserve an autonomous free tuition open enrollment City University. What we have done is to build a broad based coalition of students throughout the city with support from outside civic groups. It is within this context that we make the following statement.

"There is no higher priority in our minds than our own future and the future of our city. There is no legislative matter of greater importance to us than the maintenance of open enrollment and free tuition at the City University. We want to make it clear that the student constituency will hold all the State Legislators from this city responsible for their actions, not only on the issues of open enrollment and free tuition, but also for the lack of concern for higher education that they showed by voting for a budget freeze in the tax package recently passed by the State Legislature." Let us look at some of the facts of this case:

A survey of family income data conducted by the City University revealed that out of the 1971 CUNY freshman class, 88.7 percent had net family incomes under \$10,050; another 7.3 percent had family income between \$10,050 and \$13,800. This means that more than four-fifths of the largest freshman class in history earned net family incomes of less than \$10,050 and 96 percent less than \$13,800. It is obvious from these figures that the families of this city cannot afford to pay tuition. More important, however, is the fact that New York City is the only city in the nation in which the taxpayers provide major funding of a public university system. In fiscal year 71-72 New

Yorkers provided 175.2 million for the City University, and during the next fiscal year 72-73 will provide 213.1 million. It is clear that the taxpayers of this city make a great effort to provide for public higher education. They must not be asked to pay even more in the form of a user tax called tuition.

Open enrollment has been a perceptive response to societies needs. It was instituted in the hope that there would be a second chance for some. It has brought together diverse ethnic, racial, and economic groups of this city in a way that no publicly financed program has been able to match. The sons and daughters of the disadvantaged and working class families coming from all parts of the City, from the south Bronx to Staten Island, from Harlem to Forest Hills, sit in the same classrooms, learn together and must live together in a city that they will share as equals. Open enrollment is tied in a particularly vital way to this process of bringing people together and therefore must not be thwarted because of the current budget crisis.

The Governor committed himself to this, and now proposes to take it away. The students of this City fought long and hard for open enrollment and we are determined that under no circumstances will we give it up. Are we to believe that this society has money for everything non-essential and no money for a program in which its future is so intimately tied? If by the action of the State Legislature we are forced to accept this cynical judgment, there is no questioning what the reaction will be by those who are affected most. We regard the threat of the loss of free tuition and open enrollment as a major provocation by the Governor. We demand that Governor Rockefeller honour his obligations, and we demand that our legislators do their jobs.

In the coming weeks we will continue our efforts to mobilize the students of this city on these issues, and inform them of the facts of these issues. We intend to have petitioning, leafleting, but most important we intend to make our feelings known to the legislators of this city through direct contact.

The Hon. Luis Quero-Chiesa, chairman of the Board of Higher Education, today issued the following statement in response to Governor Rockefeller's proposal that the City University of New York become a part of the State University system:

The Board of Higher Education, as policy body for the City University of New York, would surely reject as it stands Governor Rockefeller's proposal that the City University of New York become a part of the State University system.

Governor Rockefeller's proposal that the State University system absorb the City University of New York does not reflect the interests or needs of the citizens of New York City and the city itself.

For 125 years the populist tradition of public higher education in New York City has provided the main step out of the ghetto and into the work force for hundreds of thousands of New York City citizens.

The cost of public higher education—borne as part of the cost of government and

public service—has been more than amply returned to the city and state through the vast wealth of goods and services produced by the hundreds of thousands of CUNY graduates in the course of its history.

A vital and free City University, responsive to the needs of its students and to the needs of its city, must be preserved. The Board of Higher Education will fight to preserve the City University. We will not abandon our policies and institutions.

The Board of Higher Education and the citizens of New York will continue to press for full restoration of the City University budget in order to maintain the City University—with free tuition and open admissions—as New York's most valuable resource.

Continued on page 2

## The Dean Departs



R.T. Photo by A. Lepere

Dr. Robert Chiles (above), who has been Dean of Students at Richmond College for three and a half years, is resigning from the position. See Student Council Chairman John Aragona's story on page three.

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Next Issue: Thursday, February 24, 1972  
Deadline: Thursday, February 17, 1972

# \$ SAVE FREE EDUCATION! \$

The Ad-Hoc Committee for City University today assailed the State Board of Regents' call for tuition charges at CUNY as a "pernicious device that would set student against student and would not save the state one red cent."

Howard M. Squadron, chairman of the Ad Hoc Committee—a coalition of 63 civic, religious and educational groups—said he welcomed the Regents' rejection of a state takeover of CUNY and the Board's support of increased state aid for CUNY. Mr. Squadron, who is co-chairman of the American Jewish Congress national governing Council, then added:

"The majority of students attending the City University are from low income families. The imposition of a tuition fee, with a corresponding increase in scholar-incentive grants would do nothing to alleviate the state's financial crisis.

"The Regents' themselves acknowledge that their plan would cost the state some \$50 million to \$75 million. We think the figure is low.

"The only beneficiaries of such a program would be the private colleges, which would receive additional state aid through increased scholar-incentive grants to their students."

The Regents' proposed in Albany Wednesday that students from families with net taxable incomes under \$9,000 annually should have their full tuition covered by state-scholar incentive grants.

Noting that in the 1970 CUNY freshman class 56 percent of students came from families with annual gross incomes under \$10,000 and 72 percent under \$12,500, Mr. Squadron said:

"This means that the overwhelming bulk of all CUNY students would qualify for the full aid. There would be no saving to the state. Indeed, the cost of administering the program would eat up more millions of dollars.

"One particularly insidious feature of the Regents' proposal would take away the full scholar-incentive grant for low income students in their junior and senior years, thus making it impossible for students from low income families to complete their college educations."

Mr. Squadron said that students from disadvantaged families would "deeply resent the means test that would have to be imposed now, just when they are coming into CUNY, while students from families that earn what is barely a living wage in New York City would be justifiably angered if declared ineligible for the same free higher education that the city has offered for 125 years.

"All of the frustrations we have seen



Board Chairman Luis-Quero-Chiesa

CUNY. Photo by Bechman

repeatedly in New York when either aid is denied to the very poor or the working class is asked to bear the burden of aid granted would come to the surface. Such inter-group tensions can only destroy the positive impact that the open admissions program at CUNY has had on the student body and on the city as a whole in terms of new educational opportunity.

"The impression would be given that a minority of the students—those who pay tuition—would be subsidizing the education of the rest of the student body—those receiving incentive grants.

"In addition to raising tensions between these groups, one of the few remaining incentives for white middle-class families to remain in the city—the opportunity to send their sons and daughters to the tuition-free City University—would be removed."

Mr. Squadron said the Ad Hoc Committee was pleased by the Regents' rejection of the State University takeover of CUNY proposed by Governor Rockefeller and fully supported the Regents' call for the state to assume a larger share of the CUNY financing. He asserted:

"What state officials all too often forget is that for 125 years graduates of the tuition-free City University have become productive citizens of this state who have more than repaid city and state the cost of their educations.

"As leaders in the arts, sciences, professions and public life in general, they have contributed immeasurably to the health and welfare of both the city and state.

"At this juncture in the life of our city, it ill behooves the state to diminish the pool from which these graduates have traditionally come by imposing a tuition that cannot in any way be justified fiscally."

## The Reasons For Free Tuition At City University:

Governor Rockefeller is insisting that the 125-year tradition of free tuition at the colleges of the City University of New York be terminated. The tradition of free tuition at the City University started in 1847, when the people of New York City voted for it, by a better than 6-to-1 margin, in a referendum authorized by the State Legislature. At that time many sections of the country were still debating the question of free public elementary and secondary schools. The arguments used then against free public education in elementary and high school were identical to the arguments used today against free tuition at CUNY.

Just as the demands of our economy required high school training a generation ago, today college education has become a basic requirement for meaningful employment in hundreds of occupations. The voters of New York City were ahead of their time 125 years ago. There is no good reason to turn back the clock today.

From the very beginning of his administration Governor Rockefeller has claimed that a top State priority must be expanding college opportunity for all high school graduates who want to continue their education, regardless of their families' financial circumstances.

Interestingly, the most significant increase, statewide and nationally, in the proportion of high school graduates going on to college has been in New York City. Studies of this phenomenon have clearly identified the reasons to be free tuition and open admissions at City University.

### IT COSTS MONEY TO ATTEND CITY UNIVERSITY

Students attending City University do not, by any means, have a free ride. Free tuition is available to full-time matriculated undergraduates who are residents of New York City. Graduate students pay tuition of \$45 per credit. Non-matriculated students at CUNY senior colleges are charged \$18 per credit. Students from out-of-state pay \$900 per year, the same as at the State University of New York. Those who live in New York State, but not in New York City, pay the same tuition as a New York City resident at SUNY, \$550 per year.

But tuition is only a small part of the cost of going to college. The average annual fees paid by CUNY students come to \$100, compared to only \$25 per year paid by a student at State University.

It also costs the average CUNY student about \$200 a year for transit between his home and his campus, a cost usually not borne by students at residential campuses. Aside from costing his family at least \$500 a year for clothing, meals at home and miscellaneous expenses, the average City University student must pay \$200 a year for books and college supplies, as well as \$125 for lunches on campus.

All of this adds up to a minimum of \$1,125 a year, no small sum for the average CUNY student's family which has an annual net taxable income of less than \$6,000 while New York City has the highest cost of living of any city in the United States.

### FREE TUITION AT CUNY IS SUPPORTED ON AN ABILITY TO PAY BASIS

Some proponents of tuition claim that those students from low income families would not be affected. Yet under the Scholar Incentive Award System, used by the State to offset tuition charges at private colleges and the State University of New York, even students with

annual family incomes of \$2,000 are compelled to pay at least \$200 per year in tuition. "Ability to pay" is an exceedingly elastic measure. According to the U. S. Bureau of Labor Statistics, a family of four living in the five boroughs of New York City requires an annual income of \$7,183 for a minimal standard of living. Tuition costs for college-age children are not included in that budget.

Ever since their historic referendum of 1847, the people of New York City have supported the colleges of the City University with their tax dollars rather than imposing tuition. The graduated income tax is by far the best method of determining ability to pay.

City taxes continue to provide the bulk of public funds supporting CUNY. This year the City provided \$175 million for the support of City University while the State's contribution was \$156 million.

New York is the only city in the country to provide major funding for a public university system. Elsewhere support of public universities is the total responsibility of the state with cities and counties partially supporting community colleges at most.

The distribution of family incomes of CUNY students is shown on the table below. The imposition of any tuitions would reverse the existing ability-to-pay tax structure and place an absolute block in the paths of the college-going plans of many thousands of New York City students.

### NEW YORK CITY SHORTCHANGED IN HIGHER EDUCATION

The distortion is reflected in the amount the State provides for each SUNY student and each CUNY student, both of whom are New York State residents, both of whose families are paying the same State taxes. This year the State is contributing \$2,741 for each student in a SUNY four-year or graduate program as contrasted to only \$981 for a comparable CUNY student; a lopsided ratio of almost three-to-one.

A blue-ribbon commission, headed by former Mayor Robert F. Wagner, last year examined the financing of public higher education statewide. It found:

"New York City pays for approximately 60 percent of the combined City and State contributions to public support of higher education in New York State . . . Even with the advent of Open Admissions, only 40 percent of the total numbers of students receiving public higher education in New York State come from New York City."

After months of study and hearings, the Commission concluded, "The benefits to be gained from an abandonment of the free tuition principle do not seem to the Commission to be comparable to the sacrifices and losses involved."

### TUITION IS NOT THE ANSWER TO CUNY'S FISCAL CRISIS

The imposition of SUNY-type tuition would cost the State of New York additional millions. Based upon the family income of CUNY undergraduates, the State would have to pay almost \$28 million in Scholar Incentive Awards but would receive less than \$18 million as its share of tuition payments. A net additional cost to the State of over \$10 million. Less educational opportunity in return for higher taxes can hardly be described as a bargain.

## Census of Undergraduates by Family Income Level

Grqss Family Income		Est. Net Taxable Income	
\$ 0 - 3,000		\$ 0 - 1,230	
3,000 - 6,000		1,230 - 3,000	
6,000 - 7,500		3,000 - 4,200	
7,500 - 9,000		4,200 - 5,400	
9,000 -12,000		5,400 - 8,040	
12,000 -15,000		8,040 -10,050	
15,000 -20,000		10,050 -13,800	
20,000 and up		13,800 and up	

Fall 1971		Fall 1971	
Freshmen	Total Undergraduates	Freshmen	Total Undergraduates
No.	%*	No.	%*
3,843	9.8	13,859	7.7
7,489	19.1	27,898	15.5
5,254	13.4	22,859	12.7
5,137	13.1	25,018	13.9
8,273	21.1	40,858	22.7
4,784	12.2	24,479	13.6
2,627	6.7	14,759	8.2
1,804	4.6	10,259	5.7
<b>TOTAL</b>		<b>179,989</b>	
39,211	100.0		100.0

\*No response: Fall, 1971 Freshmen - 8.4%; Fall, 1971 Undergraduates - 9.1%

HISTORIA DE BORIQUEN PART VI

# The Wealth in Puerto Rico

by I.a Asociacion

With Albizu Campos out of the way, the Nationalist Party shattered and a reign of terror directed against those people who supported independence, the U.S. imposed Public Law 600 in 1952. This created the "Commonwealth" or "Associated Free State of Puerto Rico". This law made it legal for the Puerto Rican flag to be flown alongside the American flag from all public buildings, allowed our national anthem to be

per cent of the eligible voters refused to even vote but Munoz Marin spoke at great length about the "self-determination" and the "desire for permanent union with the U.S." which had been expressed by the people of Puerto Rico. The U.S. then asked that the United Nations remove Puerto Rico from its list of colonies and that Puerto Rico be declared an autonomously free country. The U.N. at that time completely dominated by the United States, agreed, refusing to even consider the arguments of the Puerto Rican people themselves.

Under the "Commonwealth", Puerto Rico could not enter into commercial relations with any other country other than the U.S. We could not have our own citizenship and we were still forced to enter military service in the U.S. army. We had no control over our customs, postal, monetary or judicial systems, all final decisions in these areas still resting with U.S. institutions. Before the imposition of the "Commonwealth" the U.S. controlled the issuing of passports, radio



played on public occasions and in the schools only as long as the U.S. anthem was also played, and provided for some other superficial changes. Puerto Ricans were then allowed to write a constitution which could be revised or changed by the U.S. congress. All North American laws remained in full force in Puerto Rico.

The colonial government organized a large campaign in favor of this law. Munoz Marin travelled throughout the country declaring that anyone who opposed the Commonwealth and the phony referendum in which the people were to vote for or against it, would be opposing our country's anthem and flag and would be colonialism and an enemy of the people. More than 50



and t.v., newspapers, and our trade, shipping and migration laws. U.S. military bases occupied 13 per cent of our best land. The most important aspects of our national life were still controlled by North American interests. None of this has changed.

## The Dean

### Departs The Scene

by John Aragona

As of February 1st, Dr. Robert Chiles will no longer be our fine, distinguished friend of the fifth floor, Dean of Students. I find it proper at this point to praise Dr. Chiles on his three and one half years of eminent and conspicuous service to the Richmond College Community.

Since Dr. Chiles's resignation becomes effective as of February 1, the President is confronted with the situation of appointing an interim dean. After carefully reviewing the situation, and discussing various possibilities, Student Council sent the following correspondence to President Scheuler.

Memo: President Scheuler  
From: John Aragona Chairman Student Government  
Date: 1-12-72  
Re: Appointment Interim Dean of Students

It has come to our attention that an interim Dean of Students will be appointed in the up and coming week. Due to the fact that this issue is extremely relevant to student life at Richmond, the students feel that it is important that their voice be heard in this issue.

After discussing and reviewing several competent candidates whom we felt can handle this important position, we have decided that Ray Hulsey best fits the position. His administrative ability and sensitivity to students in his position as Dean of Registrar has proven his competency and effectiveness in dealing with matters of student life.

We therefore recommend that Ray Hulsey be appointed as Interim Dean of Students. Please note that this is a 2nd memo due to the fact that the first one was not received through inter-office mail.

It is our firm and frank belief that the President will take notice of our recommendation and act accordingly.

John Aragona  
Chairman Student Government

## Draft

### Changes

The Selective Service System today released a list of proposed changes in their regulations which will affect young men facing the draft process in the future. The changes—which were first proposed to the public for review in early November and now are amended after further study—concern procedures for personal appearances and appeals, among other major subject. The proposed changes, scheduled for publication today in the Federal Register, are expected to become effective throughout the more than 4,000 local draft boards in mid-February. Until they become effective, Selective Service will continue its moratorium policy on all personal appearances and appeal board actions.

One of the major changes proposed today guarantees the registrant's right to request an appeal following an adverse decision at his personal appearance with his local board. Another proposed change allows a registrant who receives a long postponement of induction to receive consideration from his local board for deferment and exemption requests, including a claim for conscientious objector status. The revisions published today set a 15-day time limit in which a registrant must request a personal appearance or an appeal, but they permit the local board to grant an extension of this period when a registrant demonstrates that his failure to respond within the 15-day limit was due to reasons beyond his control. The policy proposal that a local board give a registrant at least 15 days notice of a pending personal appearance with the board, the state appeal board, or the Presidential appeal board, also was retained.

Commenting on the 15-day time limit, Draft Director Curtis W. Tarr said: "Although we have shortened the time limit for personal appearance and appeal requests from a rigid non-extendable 30 days to a flexible 15 days, we also have added the requirement that local boards give registrants at least 15 days notice of

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# Dorothy Day Speaks At Richmond

DOROTHY DAY, Author, Lecturer, Journalist, Christian, Radical and Mystic spoke at Richmond College on Wednesday, February 9, 1972 at 3:30 p.m. in the Lounge. The Newman Club of Richmond College presented Miss Day as part of its Spaker's Program. There was a large turnout.

Dorothy Day is now over 70 years old. She has become over the decades one of the most powerful symbols of Christian response to the great problems of our times—poverty, war, racism, despair. She was and still is completely involved in all these activities, long before they became popular.

Miss Day was a dedicated Communist following the Russian Revolution until the early years of the Depression. As a journalist for the masses and a Bohemian in the



Dorothy Day

Village, she picketed Washington and was jailed during the "Red Scare" of the Twenties.

During long years of searching and evaluation she lived here on Staten Island, even writing garden articles for the Staten Island Advance. Eventually, she became a Catholic and started a life of social action

and radicalism in terms of the Gospel of Christ. Her autobiography, "The Long Loneliness," was published by Harper in 1952.

It was a life of soup kitchens during the depression, labor organizing, picketing, establishing the Catholic Worker newspaper and movement, lectures, misunderstandings and jail.

Her influences on all levels of social renewal is extensive. She led movements back to the land by establishing many farms for discussion and retreat as well as physical labor. One such farm was on Staten Island near Princess Bay.

She is, according to the Berrigans, "The Mother of the Peace Movement." During World War II she counseled many young men as conscientious objectors, at a time when this was less than popular. She wrote against, and started long vigils of prayer and positive resistance to the atomic bomb and armament. Long a dedicated pacifist, she has been opposed to all wars. Much of the anti-war activity during these last few years stems from her philosophical base as a pacifist and Christian.

Miss Day has long advocated women's social liberation. She has, at times, been the lone woman writing and speaking in what has been traditionally a man's world. She has espoused causes that have disturbed and inspired people for fifty years.

There has never been any form of racism in the Catholic Worker Movement. "If one is to take Christ's teaching seriously, there is no white or black, Christian or Jew," she has written.

People of all faiths, Christians and non-Christians, and even those who do not officially belong to any faith have been moved by her life, her ideas, her sincerity, her dedication, her personality.

"Love" she says, "is indeed a harsh and dreadful thing to ask of us, of each of us, but it is the only answer."

## Luis Munoz Marin: Vendepatria

by I.a Asociacion

Luis Munoz Marin was the perfect puppet needed to tighten the grip of imperialism around our island while at the same time trying to fool the people into believing that they were gaining greater freedom. Here was a colonial politician who had not as yet lost his prestige among the masses of the people. At the beginning of his political career, he had been a passionate advocate of independence. Famous as a poet and journalist he was also the son of Luis Munoz Rivera, who had been the first and only Prime Minister of Puerto Rico under the Autonomous Government under Spain. Like his father, Munoz Marin ended up by compromising himself and our people by serving the North American imperialism which they had at first opposed. The "Commonwealth" of Puerto Rico or "Associated Free State" is the product of Munoz Marin's betrayal of our nation to U.S. interests. It is a cover up designed to fool world public opinion and to cover up Puerto Rico's status as an enslaved nation. The "free elections" which made Munoz Marin governor of Puerto Rico and supported his concept of the "Commonwealth" stand as a good example to us of the fact that no forms of "Democratic free choice" can exist inside of a colonial system. When Munoz Marin began his political campaign for the governorship in 1948, he travelled throughout the island staging his "election campaign" under the slogan "For Bread, Land and Liberty". IN HIS SPEECHES MUNOZ DECLARED THAT IF THE PEOPLE VOTED FOR HIM INDEPENDENCE WOULD BE JUST AROUND THE CORNER.

The U.S. placed a great deal of its power behind Munoz Marin's campaign. The colonial, american controlled newspapers and radio stations began to devote a large amount of space and time to his campaign. Here was the Puerto Rican Franklin Roosevelt, all things to all of the people. Friend of the U.S. and an advocate of continued cooperation with imperialism, who also promised bread, land and LIBERTY to

the Puerto Rican nation. Munoz Marin and his supporters were never bothered by the



Luis Munoz Marin, Traitor.

FBI or the colonial police as were those who advocated independence and tried to expose the hoax of these "Free Elections". Since most of the local and national leaders of the independence movement were in prison in the United States or Puerto Rico, their voice was silenced and they were unable to communicate with the people and expose the fact that Munoz Marin and the U.S. were working hand in hand in the interests of continued North American domination. In the "election" of 1948, the slogan "Pan, Tierra y Libertad" ("Bread, Land and Liberty") served to confuse our people and put Munoz Marin in office, but we have learned after more than 70 years of U.S. colonialism and colonial elections that our national liberation will only be won through a revolutionary armed struggle involving the masses of our people.

photo courtesy of S.I. Advance

# For STAR TREK Fans Only

by Diane Saunders and David Moseder

Dorothy C. Fontana was script consultant and frequent contributor of original teleplays for star trek. During the recent STAR TREK Convention, we were fortunate enough to get a private interview with her.

pop out, but it's hard to say how much of any script is re-written.

SAUNDERS: Let's talk about "Amok Time" for a minute. Theodore Sturgeon had only written one previous STAR TREK. ("Shore Leave") How familiar was he with the whole concept of STAR TREK?

FONTANA: About as familiar as any



The following is a transcript from that interview.)

SAUNDERS: Did you work with Gene Roddenberry before STAR TREK?

FONTANA: Yes, my first association with Gene was in 1963 when we were doing The Lieutenant. At the time I was working for his associate producer Bill Reisman, but Gene's secretary went out ill for quite a while and I moved into that position because I knew the job. Someone else replaced me, and from there on I more or less worked very closely with Gene, either as a secretarial aide or, later on with STAR TREK, as his assistant and then as story editor.

SAUNDERS: Were you surprised when he first talked about STAR TREK? Did the idea take you off guard or had you been thinking about it for a long time?

FONTANA: I'm never surprised at anything Gene comes up with because he has a great, creative mind. The idea of doing STAR TREK was fascinating but it was not surprising in the sense of real surprise.

SAUNDERS: Had you had any science fiction experience before?

FONTANA: No, in fact I didn't even like science fiction that much because I hadn't delved into it deeply. What I had read of science fiction, unfortunately, hadn't been good science fiction and therefore, I was put off. When we first talked about STAR TREK Gene asked me to get him background on all the various possibilities of science fiction, which way you could go, and I started reading. I read and synopsised some thirty anthologies, the best science fiction printed, and I started to realize myself that here was a vast body of material, really creative and imaginative work, that was as exciting as anything anybody else was writing. That's when I began to be a fan.

SAUNDERS: As a writer, which do you get greater pleasure from yourself—original stories or re-writing?

FONTANA: Definitely original stories. Re-writing is correcting someone else's mistakes to the best of your ability. Re-writing is not gratifying. If you do it well, there is always someone who will say "Well, the original must not have been so bad after all" and if you don't do it well, then they blame you.

SAUNDERS: As story consultant, re-writing is basically what you do then.

FONTANA: Yes, largely re-write, working with writers on developing stories and stories that in working, reading material that comes in, analyzing it, commenting on it, how you can fix it, where it is weak and so on; plus writing your own originals.

SAUNDERS: As the story consultant, again, there are several episodes that have your trademark stamped all over them, even though your name isn't on the credits as a writer. About how much, percentage-wise, do you re-write? There are certain lines which are definitely yours.

FONTANA: It largely depends on how bad the story was to start off with. By bad, I don't necessarily mean that it was poor writing. There may have been things that we simply could not do and the writer didn't believe us and did it anyway. These had to be corrected. Individual lines sometimes

outside writer, I would say. He knew who the characters were, what they did, and he had worked with them on "Shore Leave." As much as any producer and executive staff can convey to writers he knew.

SAUNDERS: For a writer that hadn't done an extraordinary amount of writing for the show, he seemed to have tremendous insight. There was a lot of character development in "Amok Time" and a lot of little things that would have escaped most writers.

FONTANA: I have to tell you this: Teddy wrote the script and then I re-wrote it and then Gene re-wrote me, so it was really a collaborative effort, and I can't even now remember who did what to what. The final version was Gene's. So it's hard to pick out lines and say "Ted did this" and "Gene did that" and so on. The overall concept of course was Ted's. The idea, the whole ceremony and all that went into it was Ted's idea. Unfortunately his relationships between characters were not the STAR TREK relationships. Not to put Ted down, he's a great prose writer, but he had one failing in writing for the camera eye, which was that he told you about a scene instead of playing it. The first law is always 'play the scene' never tell anybody about what just happened. These were the things that were put into the script.

SAUNDERS: One of our mutual friends is an English teacher. When he saw "The Doomsday Machine" he had this whole big thing in his mind that it was "Moby Dick"; the machine was the great white whale, etc. and he built up a whole thing about it.

FONTANA: Well you could do it that way if you like.

SAUNDERS: We were just curious as to whether it's deliberate or whether our friend is being a typical English teacher reading into things.

FONTANA: I don't know. I never probed Norman's (Spinrad) mind on that. It's a great analogy, why not? The character played by Bill Windom (Commodore Decker) was obsessed with destroying that thing which had destroyed his other ship, etc. That's the whole story line out of "Moby Dick". Why not? There's nothing wrong with copying from a great classic as long as you're telling it our own way.

SAUNDERS: Let's get back to you for a while. Do you write under any other names?

FONTANA: No, just D.C. Fontana.

SAUNDERS: Is there a reason you use "D.C."?

FONTANA: Largely superstition, I guess, because I did my first six scripts or stories and scripts (westerns) under Dorothy C. Fontana. Unfortunately that was at a time when the only two women writers who were allowed to do westerns were Kathleen Hyte and Jean Holloway. There was a little bit of chauvinism in the industry at that time about women writers doing action adventure or warstories. I had a long spell of learning my trade; going from the half hour form to the hour form, going from largely a western field to contemporary field. I submitted material never by interview but always the finished material went through

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# One View Of The Star Trek Convention

by John Besignano

The Star Trek Convention held at the Statler Hilton left much to be desired. The convention could be broken into three parts; first, the main hall where films were shown and speeches given; second, the art gallery and main exhibition area; and third, the hucksters room. The films that were shown were nothing more than episodes from the series projected onto the big blurry larger than life screen. With the notable exception of a half hour of outtakes (footage that never made it to the screen) in which the best acting of the series was seen. For example Captain Kirk on the bridge of the starship ordering warp 2 speed and Mister Spock, the cool efficient vulcan replying "sily ass." Realism that television will not be ready for for many years.

The speeches and question and answer sessions held were the high point of the convention. Ms. Dorothy Fontana the head writer for the show was without a doubt the best feature of the convention. She proved once and for all that women are the equal of men. For she rose to a position in an industry that is difficult for anyone to achieve success in, let alone a woman. The creator and producer of the show Gene Roddenberry gave me the impression of a person on an extended ego trip. While he created the Star Trek idea, Ms Fontana gave it life.

The art gallery and main exhibition area contained a wide variety of Star Trek memorabilia. The materials went from oil paintings of Mr. Spock to models and clothes. When I entered the room packed with people and yet strangely quiet, I felt like I was in a shrine. The Star Trek fan who is really into it actually worships the series.

To view paintings and assorted memorabilia connected with the series instills reverence and awe in the fan. Some devoted fans came dressed as their heroes. I don't mind the uniforms but the pointed ears were too much.

Many of the paintings and assorted art work were very crude. Of the exhibits only the model shuttlecrafts (miniatures) and the uniform shirts were done well, the rest was amateurish junk. Actual sets from the show were promised but never materialized. Nothing of any professional nature was on exhibit. The entire convention had this non-professional nature. But the majority of the fans there were under twenty-five and not concerned with professionalism.

The hucksters room was without a doubt the worst element in the convention. The majority of the materials on sale were comic books and cheap science fiction magazines or books. The materials directly connected with the convention mainly were overpriced posters, slides, photographs, fan magazines, and even plastic shopping bags. A fast glance at the hucksters room gave the impression of a gathering of trashy sensationalist pseudo science fiction fans. I assumed that this was to be an area to buy Star Trek memorabilia not trash. This could be considered the worst part of the convention. In addition to it being out of taste the materials for sale were at unbelievable prices.

Overall the convention did achieve its aim, to reminisce and reincarnate if only for a little while the memory of Star Trek. The only sci-fiction television program that appealed to a great number of people because it was done in a totally believable adult style.

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# They Buried Me In An Envelope After My Ades Reducing Diet

... by Jane Dough as told posthumously to Andrea Jay

I was overweight most of my life. It was shortly after I got a job with Al's travelling Flee Circus that I met my husband-to-be, Bruno. I could have blamed my weight problem on him, but actually, it was Mama's fried tripe pies and homemade Platypus cassaroles that put those unwanted bulges on me. Although my father worked in a dried fruit factory, I never had any dates.

It was not until the astronauts landed on the moon, however, that I became aware of my great problem. And that's when I started gambling. I went to England and lost 300 pounds IN ONE NIGHT, but won them back the next day at the roulette tables. The most embarrassing moment came when I asked a fortune-teller if I'd ever be thin and he laughed uproariously. I struck him a fatal blow, for my mother had always told me to strike a happy medium!!

In jail I decided that if I ever hoped to

changed my name, move to a different state and start anew, I'd have to reduce. Fortunately, I read those articles about people who had lost weight using ADES—the opium-filled reducing candies. Unfortunately, I had to wait about 40 years until my parole came up. But through guile & cunning (Edna Guile and Alice Cunning), I managed to get my hands on a box of the Peach Melba kind. I was glad to read on the folder that ADES contained no harmful vitamins and minerals—just pure, unadulterated drugs. I followed directions, eating ADES instead of food.

On the ADES plan, I was able to give up food and concentrate on obtaining my next box. After losing about 200 pounds, I successfully slipped through the bars and escaped, disguising myself as a fishing pole.

About two months later, the authorities found me, but it was too late. I was dead in my bathroom—a box of ADES scattered about the floor. At the funeral, the relatives remarked how attractive I looked at a trim 56 pounds.

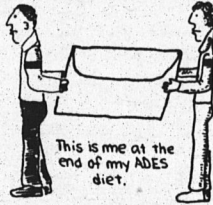
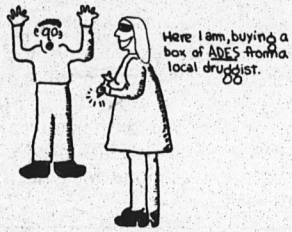


Illustration by Andrea Jay

# PEACE PLAN REJECTED

The New York Peace Parade Committee, composed of over 100 groups, emphatically rejects the 8-point "peace" plan proposed yesterday by President Nixon. The Parade Committee considers Nixon's speech an attempt to blackmail Hanoi and the Provisional Revolutionary Government of Vietnam into accepting his "peace" proposals with the threat of escalating the war if they refuse. Nixon, moreover, is attempting to prepare the American people for a major escalation of this war. He poses as a champion of peace.

Mrs. Norma Becker, Coordinator of the Parade Committee, said: "We call upon the American people to reject Nixon's phony 'peace' plan. Instead we should pressure the government to accept the 7-point peace proposals. They contain the elements for a solution to the war. The seven points, introduced at the Paris Peace Talks by Mme. Nguyen Thi Binh on July 1, 1971, include proposals for setting the date for withdrawal of all U.S. forces and materials and for the safe return of all U.S. P.O.W.'s upon completion of withdrawal, as well as for the ending of U.S. support to the puppet (Pres.) Thieu's military dictatorship and for general elections in South Vietnam to be organized and supervised by the various constituencies in South Vietnam."

The Parade Committee stated that Nixon is aware of the fact that the P.R.G. and Hanoi would not accept international control of withdrawals and elections as proposed by Pres. Nixon. The Vietnamese have already experienced the results of the international Geneva Conference of 1954: the U.S. prevented the agreed-upon general election of 1956. This Conference also made it possible for the U.S. to stay on in Vietnam, resulting in U.S. aggression. Could we expect anything but a rigged election under international supervision with the Thieu regime's million-man military and the secret police still in control?

Nixon, in order to show that he is for peace, spiced his remarks with inside accounts of private negotiations. Then he uncoiled his threat of increased escalation by saying: "If the enemy's answer to our peace plan is to step up their military attacks I shall fully meet my responsibility as Commander-in-Chief of our armed forces to

protect our remaining troops."

Nixon made these same comments when the U.S. invaded Cambodia and Laos, and when the U.S. escalated the bombing of North Vietnam. The results were more death and destruction and more P.O.W.'s. Nixon wants victory in Vietnam. He wants to impose his terms on the people of Indochina. He wants the U.S. to be the dominant force in Indochina. Nixon refuses to discuss the kind of peace that will result in self-determination for the entire of Indochina. If Nixon wants peace, he would start by taking a positive attitude to the 7-point proposal of Mme. Binh.

Recognizing that Nixon may again escalate the war in Indochina, the Vietnam Peace Parade Committee calls for massive protest demonstrations on The Day After (T.D.A.) such escalation takes place, at Times Square (43 St.), 4:30 p.m. to 7:30 p.m.

# ...DRAFT

continued from page 3

pending appearances or actions. Thus, no local board or appeal board will be taking action in less time than has been required under the old regulations. Then, as now, at least 30 days will pass before any action will take place following the mailing of the Notice of Classification card to the registrant.

The package of regulations published today was the second major group of changes released in recent weeks by Selective Service headquarters. The major portion of these changes was first proposed to the public in early November and then effected throughout the System in early December.

The changes put into effect on December 10 included the phasing out of all new undergraduate student deferments, an increase in the time given registrants who receive induction orders (from 10 to 30 days), the establishment of classification 1-H as a new administrative holding category, and a major revision of the procedures and guidelines of the alternate service program for 1-0 conscientious objectors.

# I, A RASCAL And Leadership

I, A Rascal

by John Besignano

A screen adaptation of the now classic *My Disgusting Sex Life* has just been released by Meyeruss Pictures. The adaptation is quite far removed from the novel as can be seen in its title, *I a Rascal*. While the time period of the novel is the Victorian era in America, the movie takes place in Elizabethan England. The main character Tom Raunchy, (played expertly by Dag Hammarakold) has remained the same. The female lead Suzie Gangbang is played half-heartedly and somewhat badly by Prudence Purebod, a rising now falling starlet.

The main events of the novel were translated for the most part with little accuracy. The monmouth orgy and revival meeting scene, a highlight of the novel is overshadowed in the film by the group encounter session. The only scene that directly followed the novel was the psychedelic drawing room farce. The supporting actors, actresses and assorted animals gave notable, unnotable performances, with the noteworthy exception of one large Irish setter. At the preview screening the critics expressed mixed reactions. One critic the famous Richard Corn was overheard to say, "the novel was disgusting, the film is tame, boo, boo..."

The excellent cinematography of T. Leper was complimented by the excellent directorship of Orsen W. Polanski. Polanski with his well known hits behind him (*Rosemary's Sister*, *2000* and *3*, and *A Clockwork Kumquat*) is attempting to break from his stereotyped style with this neoclassic, pseudo-intellectual film. The assistant director Armando Mastrian clearly expressed Orsen's reason for the change, "He's attempting to bring a new consciousness to the cinematic experience." Even with its obvious flaws *I a Rascal* should be seen. It is frequently hilarious and it is undoubtedly the most unusual film that you will see. This is a MUST for anyone who likes to have a memorable experience.

# Announcements...

The outdoor club is planning a trip to the Appalachians (Washington's Birthday). If interested leave name and phone number in our mailbox by Student Government.

"Please note that you must make application to student teach in the fall semester by completing the necessary forms in Room 732 before February 28. You may not register for student teaching in the fall if you have not applied before Feb. 28."

Thank you.

I would like to remind new and used students that there is a free lawyer available. If you want an appointment, come to or call the student government office—room 542 (448-6835) anytime between 10 a.m. and 5 p.m.

Also, there are five typewriters available in room 542 for you to use.

Andrea Jay  
Sec'y to Student Gov't.

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by Robert E. Chiles

More important than the structure of an organization may well be the effectiveness of the people who run it. Let's assume there is some truth to this. May it not follow that the details of the new governance charter for Richmond are not all that earth-shaking. Isn't it quite possible that we might produce a beautifully balanced and carefully articulated plan that will fail because it slights vital human elements? Perhaps it will be useful to look at a couple of elements that may be critical.

Our discussions of governance thus far have seriously understated two crucial realities in human existence: lethargy and leadership. Characteristically, educational institutions tend to hide the facts that they have too much of the first and too little of the second—these facts just don't square with the ideal of a rational community. Inevitably, however, this double deception breeds further unreality and still more resounding failure.

First of all then, a realistic governance plan will take the fact of lethargy seriously. It will not build on the happy illusion that the number of hard-working, responsible students and faculty is going to increase dramatically. It knows that only through the unstinting hard work of committed minority can the base of responsible participants in organizational life be broadened.

Further, an honest plan will recognize that available time and energy are limited by the overcommitment and overwork of some, just as they are limited by the sloth and indifference of others.

Finally, it senses that when students and scholars are working out of title in the governance of an institution, they are not much more zealous or effective than the next person. Realistic governance will not allow utopian visions to distort such hard facts.

In the second place, a realistic governance plan will enhance, not limit the scope and powers of educational leadership. It will not attempt to substitute committees for leaders or communal equality for individual genius. It will not assume that everyone has the time, talent, or inclination to facilitate organizational activity. It will not blithely eliminate hierarchies of responsibility, the need for specialization, or the working subordination of some members of the community to others.

But while it magnifies the importance of leadership, the effective plan will also prevent the abuse of authority and power by providing formally for the regular review and reappointment of its leaders. It will encourage the hiring of talented people and it will empower them to lead. And, if they fail, it will replace them.

At best there is scant historical evidence to suggest that the college community is going to play host to an early utopia. And there is scant evidence that colleges are uniformly composed of hardworking self-actualizing members who render the role of leadership superfluous. In fact, the flesh and blood people behind the academic facade are generally fallible and self-serving like everyone else. Except, perhaps, because of overconfidence in their rationality, they may be the more willing victims of irrationality.

Note finally that the commuter college has even more difficulty than most in becoming the genuine community that utopia promises. Its members are varied and scattered and they have numerous responsibilities and limited time and flagging energies.

Those who work on governance proposals should keep clearly in mind the very human realities of lethargy and leadership. Some persons may, of course, get their kicks by contending vigorously for idealistic, unattainable goals. They may get more lasting satisfaction, however, by devising realistic, pragmatic structures that will be more effective precisely because they are designed for real people in the real world.

# EDITORIALS

## HERE WE GO AGAIN

Governor Rockefeller has proposed combining the City University with the State University, with the state picking up the costs. Unfortunately the Governor did not spell out the fact that it would mean an end to free tuition at City University. If the free tuition were kept, THE RICHMOND TIMES thinks that the state will be doing a great service to the city. However, we do not feel this will happen.

THE RICHMOND TIMES condemns Rockefeller's proposal and we urge everyone in the City University, and especially here at Richmond, to fight the upstate rich folks in their attempt to put the squeeze on the city people again.

### Guest Editorial

## ON COLLEGE GOVERNANCE

Welcome back to Richmond College. I hope that everyone had a very relaxing and restful vacation (our dear President Scheuler did in the Virgin Islands). This semester at Richmond College, we are confronted with a very critical issue; governance. A question of who controls whom and who controls what.

The Committee on Organization and Elections was born in October, 1970. The purpose of this committee was to draft a proposal of permanent governance. Even though the committee was composed of faculty and students, students were by far the minority and were therefore put in an inferior position; inferior in terms of numbers, which is an important and decisive factor on any issue or committee; inferior since they are operating within a structure which oppresses, and perpetuates oppression; a structure which assumes idiocy on the part of the students, and allows us to survive on tokenism.

A function of the committee was to devise, synthesize a charter of permanent governance which would enable Richmond College to operate independently of the Bylaws of the Board of Higher Education. As I read the proposed charter, I failed to notice any indication of difference between operating under the Bylaws of BHE and the charter with one exception—the College Personnel and Budget Committee. The P&B under BHE bylaws is composed of Chairpersons and the Dean of Faculty, and four students. I do not see this as a solution to the existing problem of self determination or self governance but a sense of false power which adds highly to the attitude and belief that students are neither equal as humans nor equal in degree of intellect and responsibility.

The purpose of a community is to serve and guide the members of that particular community. The community can serve its constituents if and only if it controls its own internal affairs. Historically, this is the problem within any institution, or university; a minority, administrators and faculty, tend to make all vital decisions for the majority, students. This is done under the guise of experience and superior intellect. The same rationale has been used to oppress blacks, the same rationale has been used to oppress Puerto Ricans, the same rationale has been used to oppress women as well as a number of other groups.

At present, a group composed of students, workers, and faculty are in the process of synthesizing a charter of permanent governance. Your support and aid is desperately needed in whatever you can or want to do. If interested contact Tony Fontana or myself, John Aragona, in the Student Government Office, Room 542. As a matter of fact, a course in governance is in the process of being developed; interested persons contact the above-mentioned people.

John Aragona  
Chairman Student Government

## HONOR THY STUDENTS

At their last Division Meeting, the Division of Professional Studies issued a ridiculous and arbitrary decree against those Richmond College students who are currently enrolled in student teaching programs. They decided that henceforth student teachers could receive one of only two possible grades: P (pass) or W (withdrawal). In other words, according to the Division of Profession Studies, no student teacher is worthy of an honors grade.

We, the Richmond Times, join with those student teachers in expressing our outrage at such an unfair move, which can only be construed as retaliation for the negative feedback which the Division of Professional Studies received from the students from last semester's teacher evaluation survey. Student teaching is an exhausting and demanding experience. To be told in advance that you can only get a "P" in the course is not only unfair but demoralizing as well. It also hurts those students striving to graduate Cum Laud, for which one needs "H's" for at least half of one's credits.

We demand that this rule be repealed immediately. If the Division of Professional Studies fails to act on their own initiative, then we urge all student teachers and other concerned students to attend that Division's next meeting and let our collective voices be heard. Everyone has the right to try for an honors grade. If Professional Studies gets away with this, it may well set a bad precedent for other divisions to follow. Teachers and administrators: HONOR THEY STUDENTS!

# The Squeeze Is On

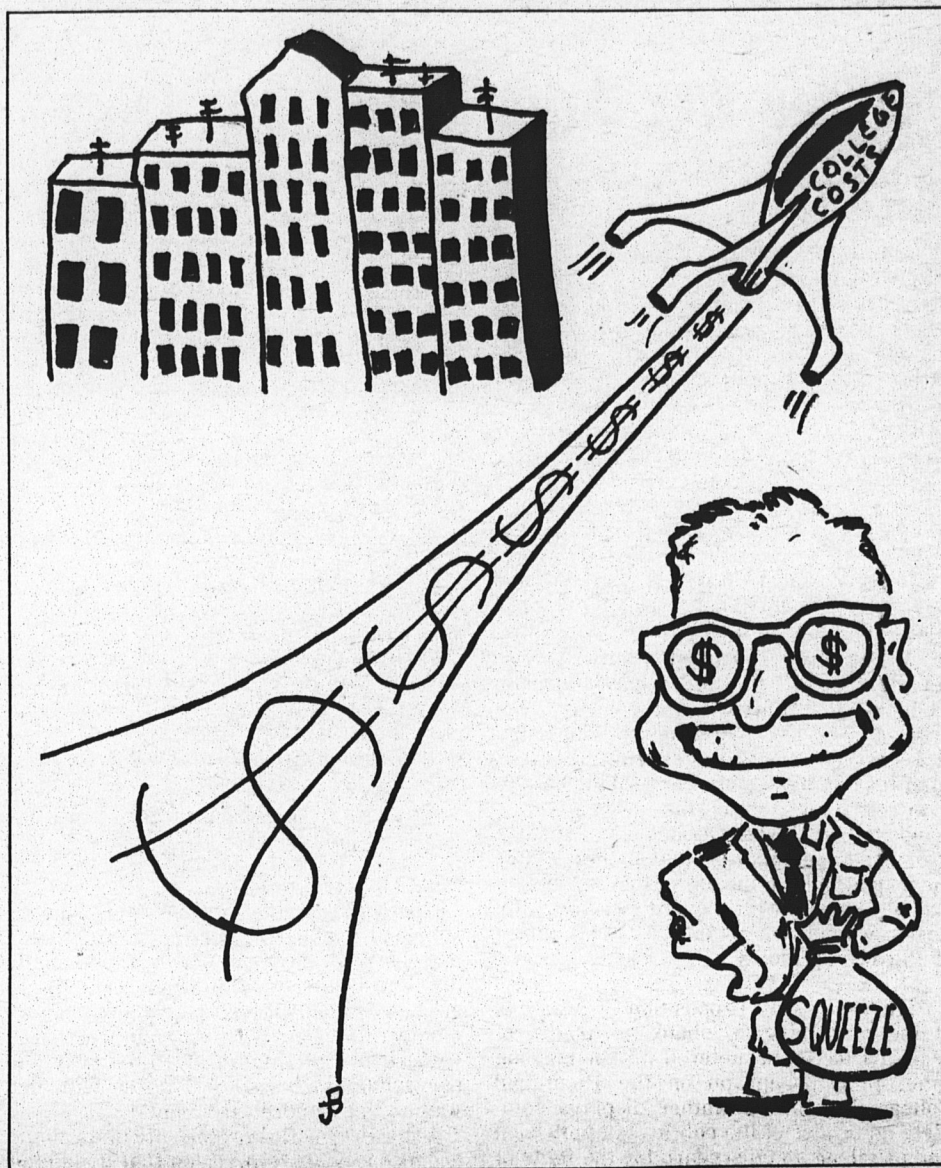


Illustration by John Aragona

### TO SAVE CUNY, SUNY AND THE PUBLIC SCHOOLS

New York State college and high school students must organize to fight back now.

The United Community Centers Young Adult Group and Youth Assembly is calling a state-wide Emergency Conference of students to begin the fight—

SATURDAY, FEBRUARY 12, 1972

ALBANY, NEW YORK

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FIGHT BACK

## The Richmond Times

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Francine Campone ..... Secretary

Contributors to this issue: Andrea Jay, La Asociacion, Elizabeth Odenthal, Diane Saunders, Coalition to Save C.U.N.Y., John Aragona, Robert E. Chiles, Blueberry Hill Collective.

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# LETTERS TO THE EDITOR

## SEXISTENTIALISM?

TO THE RICHMOND TIMES:

The December 22nd issue of the Richmond Times was an outstanding example of the oppressive Amerikan mentality I feel alienated from and am committed to fight. The smug sexism and racism, masquerading as "liberalism" is not much different from that of the politicians and businessmen everybody at Richmond has cool, condescending jokes for.

There were four examples of this attitude in the last paper. First, an article by Phil Lasky entitled, "Ridiculous Uptightness" in which a woman is attacked by the author for having insisted on seeing the school lawyer in private. Her attitude was not paranoid, as the author says, but the well-founded, mature caution that one needs to survive in a country where the people are not safe. The author did not know what this woman's case concerned; he did, however, feel it was his prerogative to decide, because she was not blasé about a serious personal matter, that she was one of the people "kissin the ass of the . . . society around them." A little overdone. And, Phil Lasky, women are not either "young girls" or "grown-up ladies"

Right below, in "Proposition I", was one of the most piggish, obnoxious pieces of sexism I have encountered in a long, long time. In a paragraph on the Richmond College Gay-In, the author displays complete ignorance of the politics of oppression and privilege and disregard for the facts of what actually happened at the Gay-In. Non-gay students were not excluded from the Gay-In; the only stipulation was that they stay with members of their own sex. The author is obviously a heterosexual man who can't have a good time unless he's exploiting his privileged position by laying his power onto women. As a woman, I am sick and tired of heterosexual parties where I can dance happily with my sisters or in a group until some man inevitably tries to cut in, breaking up our fun--because, of course, if a woman isn't dancing with a man, she must not be really enjoying herself, only waiting for somebody to come along and legitimize her with his male presence. If the author of Proposition I finds it oppressive to be with other men, he'd better start thinking about what he's afraid of. And as long as members of the privileged classes (heterosexuals, whites, men) say "Now do you wonder why you get treated like you do?" they will be the enemy of oppressed people and will be treated as such. It is a revolutionary act for oppressed people to deny the oppressor the "freedom" to oppress them and if that's what you call "freedom" we don't mind if you're suffering a little because the people who get stepped on have to use force to get your feet off their necks.

Then I turn to the editorial page. First, an editorial, "To Men of Good Will". Is that a reflection of a male chauvinist vocabulary, or, I begin to wonder after reading the other two articles, does the Richmond Times think it's writing to men only?

The final blow is the outrageous and infuriating editorial on the conflict between RCA and La Asociacion. Based not on facts but on heresy of which the editors obviously only bothered to find out one side, the editorial is an appeal to white self-interest motives and racial fears. It is said that the RCA members wanted to avoid "the inevitable labels of 'racism' and 'oppression' ". It sounds like you think that racism and oppression are empty slogans uppity people say for no reason other than to support their unreasonable demands. Yes folks, there are reasons you hear so much about these nasty things. When the Richmond Times turns the tables and accuses a Third-World group of "oppressing" the RCA

board I begin to wonder what reality is to this paper. When racism and oppression are put in quotation marks and become irrelevant side-issues, the Richmond Times sounds suspiciously like the Daily News. Richmond College is no more immune to racism than the rest of the world. When the white, male, heterosexual editors hurry to take an antagonistic position in a patronizing manner, without justifying that position on any solid, factual ground, when they glibly and self-righteously attack oppressed people, then the charge of racism does become inevitable. As for comparing La Asociacion's anger with the repressive, US government-run McCarthy hearings, you must be joking.

The "humanistic" theme running through the writings on the Gay-In and La Asociacion seems to be, "Equal rights for the privileged! Freedom for the oppressors!" Do you identify with the power structure and fear we will take away our power to fuck us over?

Yes, we will.

Nina Silk

## ...AND THE REPLY

Dear Ms Silk:

I personally did not enjoy Phil Lasky's article "Ridiculous Uptightness," but were I to censor all articles which I personally disliked, The Richmond Times would produce about four pages every two months. Please note the article "The Ridiculous Uptightness of Phil Lasky" in our January 6th issue. (I agree with this woman one hundred per cent).

As for Proposition I, I tolerate that column because it is my impression that it's author is playing the role of Devil's Advocate. Several of these articles have been so outrageous that we actually got some feedback on them; proof that someone out there does read the Richmond Times. I do not, however, defend the author's statements, especially in the case of his remarks on the Gay-In. I was not there, so I can not offer my opinion in this case (not that you would want my opinion anyway.)

The "heresy" on the conflict between RCA and La Asociacion involved three RCA members (two women and one man.) I wrote that editorial with extensive help from two other women, and with the approval of the Chairwoman of RCA. I was merely trying to point out that no group (including Tennis Club, Outdoor club, etc.) should not lower itself to using the same tactics as the "oppressors." I use quotes, because I do not believe that RCA practices oppression, or has become a victim of "institutionalized racism." (The Richmond Times is still as it has been, on good terms with La Asociacion).

Of course the quickest response to such an editorial is to label me racist. I can add this to my collection; I have already been called a heretic, an atheist, a communist, a hippie, a straight and dooty-head. Now for the first time I have been accused of being a sexist. I have been so accused because I used a popular Christmas phrase for the title of a totally objective editorial. I plead guilty of being thoughtless, perhaps but I never thought I could get in trouble by quoting from the Bible.

I do not identify with power in any shape or form. Even the position of Editor-In-Chief which I held for nearly a year, I took rather reluctantly. It has been my philosophy never to make enemies. I soon realized that one cannot run a newspaper and not offend somebody. There are times when I get my words twisted around and I say something different from what I meant. Perhaps in a few of my pieces I overstated myself. Perhaps I have already done so here. I will simply say in closing that you cannot take my power away from me, for I had very little then, and even less now.

David K. Moseder,  
ex - Editor - in - Chief

## NO PRETENSIONS

This letter is addressed to not only the person who wrote that repugnant letter regarding the recent gay-in but to anyone else who shares that point of view.

The gay-in's purpose as far as I understood it, was to encourage people to come out from a life of deception and self-hatred to one of personal fulfillment and relative happiness. There was no rigidity in the criteria for entrance into the lounge. I think the only prerequisites that I knew of was that people could not interact in a heterosexual fashion or go in and gape as if they were attending a circus. It seems to me that unless this aforementioned letter is a complete fraud then the substance is based on personal experience, i.e., the person got thrown out for gaping. I'm only sorry I couldn't do it personally.

I was present at the gay-in for most of the day and it was one of the most beautiful experiences in my life. Upon entering I felt extremely nervous but was immediately put at ease by the rest of the women there. Richmond College sprouts a lot of radical politics but lives up to very little of it (including myself). People there live their politics and suffer constantly because of their courage and stamina.

They are more than justified in their rage to people who either give lip service or who are overtly hostile to gay oppression. People are not doing them any favors by giving validity to their struggle on the contrary, their doing themselves the biggest service.

It's in the liberal vein to confront other's oppression while running from their own. The reason given for why gay people are

oppressed is not only absurd but totally contemptible. By being an oppressed group it is absolutely incongruous that they have the privilege and power to oppress heterosexuals who control the economic political and social institutions of this society. All gay people aren't filled with good will but at least they can't claim credit for being part of the ruling class. Homosexuals are oppressed for countless reasons, too many to go into now, many are for psychological, social and political reasons, though. It is obvious that gay people are a threat to the maintenance of this society under its present system which includes capitalism, racism and sexism. The ruling class cannot afford to have the disintegration of the nuclear family without it also tearing away at their power. This is where socialization begins to take shape upon members of society. They are taught the ground rules of repression for themselves and everyone else. They learn at a very early age that whatever privilege they have will be forfeited if they dare to acknowledge and accept their homosexuality. This is of course reinforced in the educational institutions and by the ruling class's best ally, the social scientist. It is always a good strategy to couple overt violence with psychological violence upon the intended victim. Power is secure if each member has internalized the rules and is their own watchdog.

Homosexuality is a threat to heterosexuals when it is passive but when they get off their knees and raise their fists in rage at their oppression it becomes too much for liberals with their platitudes no less everyone else who don't even pretend.

Richmond College is also now aware that gay people are not pretensions of many heterosexuals who either give lip service or write abhorrent letters which aren't even signed.

—Virginia Hickey

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C

## THEATRE

## ARTS

## MUSIC

## Hello, Goodbye, I Don't Love You

by Richard Kornberg

Failure is not as definitive a word, as some people suppose. It is possible for a movie to open to bad reviews and still survive, with the help of a big name star and a good ad-campaign. Because of the mass appeal of motion pictures, the "critical failure" becomes the "financial success" when a favorable "word-of-mouth" exists. This unfortunately is not the case with theatre, with the pre-sold JESUS CHRIST, SUPERSTAR being a possible exception to the rule.

During the intercession period three plays closed. Two were killed by their own inadequacies while the third was shot-down by a bad review in the New York Times.

ROSEBLOOM did not deserve to survive. While it did open to some favorable acclaim, its demise was an example of the public not "falling for" its supposed intellectualism.

It was as if playwright, Harvey Perr, had tried to emulate a combination of Pinter and Strindberg but the final results lacked the cleverness of the former and the depth of the latter. What ROSEBLOOM had in abundance was pretentiousness, with one horrendous performance thrown in for good measure. Even though this theatrical season is not yet over, it is unlikely that any performer will achieve the repulsive heights of Regina Baff. When her brand of overacting is combined with Mr. Perr's artiness, ROSEBLOOM's quick wilting can be understood.

The second quick failure was THE SIGN IN SIDNEY BRUSTEIN'S WINDOW, an exhumation, charitably called a musical, which was more interesting in the questions posed by the production than by the script itself.

Why, for instance, was the producer's name taped over in three out of the four posters in front of the theatre? While the covering up of a producer's name is unusual, this approach is downright baffling.

Almost equally surprising was the show's attempt at musicalization. Instead of having the main cast members sing the tacky and inappropriate seven songs of Gary William Friedman and Ray Errol Rox, we have a four member "Greek chorus" handed the vocalizing chores. The audience had the good sense NOT to applaud at the conclusion of all of these "numbers" so the only possible explanation would be that Actors Equity refused to allow the stars this embarrassment.

The last query in the SIDNEY BRUSTEIN quiz is, if you are not going to have the lead performers sing, why hire musical comedy and Tony Award winning musical actor Hal Linden for the title role? Mr. Linden's beautiful singing voice would have been a needed relief from his fluffing of lines and from the rock "Greek chorus."

Lost in this misconceived venture were some beautifully well-written Lorraine Hansberry scenes and a superlative performance by Frances Sternhagen.

The sign in the Longacre Theatre was that SIDNEY BRUSTEIN closed after five performances.

The show that deserved to have run but instead fell victim to Clive Barnes' target practice was WISE CHILD, a wierd play by Britisher, Simon Gray.

This black-comedy, drama, farce, while lacking in direction (relating to the play



Donald Pleasance and Bud Cort in "Family" portrait from "Wise Child."

itself, not the director's work), was a wonderful examination of the sexual roles. We have Donald Pleasance dressed as a woman, hiding from the police and Bud Cort posing as her (or his) son or daughter. They are temporarily living in a hotel being renovated by its homosexual proprietor, George Rose, and being assisted by an overly solicitous Lauren Jones.

The humor of the situation was helped immeasurably by its fine cast and by the insight of the playwright. Mr. Gray's intention of showing the similarity of the sexes can best be appreciated when seeing Mr. Pleasance bedecked in wig, dress, pantyhose and high heels chasing after the maid while Mr. Rose, in the typical male attire craves for Bud Cort. It's not the clothes that make the man but it was the bad review of Clive Barnes that made this play close and robbed the theatregoing public of possibly the best MALE performance of the year, Mr. Pleasance's.

Getting back to movies, two relatively recent arrivals, while artistically failing, are still at theatres and can be seen, or avoided, as the case may be.

When a play closes on or off-Broadway, that is it! It will never again be in its original form and only through perseverance or luck can a playgoer see the show, possibly a few years later in some summer stock theatre done by a third-rate cast most likely headed by Rosemary Prinz.

Movies are different. Even the worst of the lot can be seen in all of its original lacklusterness in numerous first, second, and third run theatres in the metropolitan area.

This leads me to the two films that you will be able to afford to miss in the years to come. TO FIND A MAN, while dealing in a pertinent subject, becomes awashed in both mawkishness and naivete. It is inconceivable in this day and age to encounter such lack of knowledge regarding sex in supposedly upper-class teenagers. The movie itself becomes the abortion its lead character is seeking.

Blood is also let freely in Roman Polanski's film of MACBETH. While it is woefully miscast, it is the "red stuff" that ultimately drowns the creation.

Much of the beauty of Shakespeare's original is lost in this sadist's delight. On the stage it is always the gloriousness of speech that is applauded in the Bard's works, but this is one area that is sadly neglected in this film.

Even in Shakespeare's own times, with an audience that enjoyed battles, much of the goriness was left to the playgoers' imagination. No imagination what-so-ever is needed by anyone viewing this MACBETH. While almost all of the world was abhorred at the senseless killings of Mrs.

Polanski, Sharon Tate, it was not necessary for her husband to recreate the horror on the screen.

With its extreme overindulgences and miscasting this MACBETH is a bloody bore.

Considering the quality of many of our most recent films and the fate of some new shows, it is the theatre that needs your patronage. One musical, INNER CITY (see separate review) is struggling for survival and depending on word-of-mouth for its existence. It is the college student that this show is aimed at and if audience reaction is any indication of a musical's merit, you owe it to yourself and to INNER CITY to plunk down your money for this all too rare occurrence.

New Folk  
Rock Find

by Howard B. Leibowitz

Bob Hinkle was born and raised in the same town as James Taylor which may have something to do with the fact that many people compare him with James. Yet, Bob Hinkle is wonderfully different, with a distinct country-bluegrass flavor. He has a new album on Ampex, called Ollie Moggus, which I think is one of the best new albums I've heard. There are some of the best musicians in the business backing him up, among them Eric Weissberg. Eric is from the Old Washington Square Park crowd that used to play bluegrass every Sunday afternoon. He plays some superb pedal steel, banjo, dobro and fiddle.

The title cut, Ollie Moggus, is one of the stronger songs on the album, and Bob's

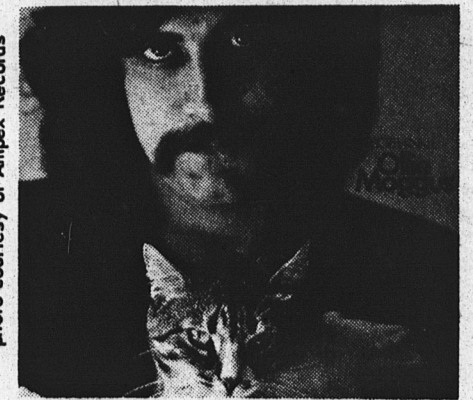


photo courtesy of Ampex Records

voice comes over with a deep, full quality that is hard to match, with just the right country flavor. Other cuts include Rollin' In My Sweet Baby's Arms, which is a traditional bluegrass tune, Hard To Handle, an Otis Redding song, and Unsung Lullabye. All in all, Bob Hinkle's Ollie Moggus rates as one of the truly fine country albums to come along in a long time.

BLURBS: Bob Hinkle will be appearing here at Richmond on Feb. 11, at the Blueberry Hill Free School Benefit .... George Harrison working on a new album, should be out in April .... Johnny Herald held over at Max's Kansas City .... Melissa Manchester at Kenny's Castaways through Feb. 12 .... Beach Boys long awaited album, Smile, to be released sometime in February .... see you all at the benefit on Friday.



# ...STAR TREK

*continued from page 4*  
 an agent to a producer and I found that, at least in my own mind, I was being turned down when Dorothy C. Fontana showed up on a script because they thought I couldn't write this sort of thing despite previous credits with westerns. I finally just put my initials and last name down on a Ben Casey and it was submitted and bought almost immediately. From then on I've had nothing but luck with it, so I felt I would stick with it. The idea was that they couldn't tell whether it was a man or a woman and therefore had no prejudice as to my sex.

**SAUNDERS:** As a writer how do you feel about somebody else taking your script and actually rehashing it, as a director, to what they want to see out of it.

**FONTANA:** Of course, I don't like it. This happens a great deal on television and fairly often in motion pictures. In motion pictures at least the director may have a very good track record in doing something, but it's still not pleasant to see something that you did one way interpreted some other different way, possibly badly done, by someone else. Unfortunately, after the script leaves our hands for the last time, it becomes some one else's property and we have no say over it unless the producer will allow us to. There are some producers like that, and some directors who will listen to what the writer has to say. In television, unfortunately, you move so fast, the director is only in for six days preparing the six days of shooting and the writer may be off on another assignment and it's not easy to get everybody together even if you are allowed to speak to the director and talk it over with him and follow it through to the set.

**SAUNDERS:** Did you spend much time on the set yourself?

**FONTANA:** Fairly often, because of the simple fact that I would get a little claustrophobic locked up in my small room with my typewriter on the lot, and just to clear my head, say if a problem had arisen in my script that I couldn't lick, I'd take a fast talk around the lot, visit the stage and so on and it seemed to clear the air and I would come back refreshed.

**SAUNDERS:** Have you given any thought to directing yourself?

**FONTANA:** Absolutely none. I firmly feel that it's a man's job. It takes a strong hand to keep a lot of actors all going in the same

*continued on page 10*

# VIVAT! VIVAT REGINA!

A Theatre Review by  
 Richard Kornberg

One of history's great feuds—or so you would believe considering the amount of times it has been dramatized—was the confrontation between Elizabeth and Mary Queen of Scots. While the two women never actually met, some playwrights have not let truth get in the way of a good story. Such was the case at Lincoln Center this season with Friedrich Schiller's MARY STUART.

Now David Merrick and Arthur Cantor have presented Robert Bolt's VIVAT! VIVAT REGINA! Mr. Bolt, whose success as a dramatist has largely been dependent on history—as evidenced by A MAN FOR ALL SEASONS and the film, LAWRENCE OF ARABIA—has again been able to capture the essence of historical events and depict them in a conventional structure. In VIVAT! VIVAT REGINA! he has succeeded in capsulizing almost fifty years of actions into a satisfying evening of theatre.

This play was first produced at the Chichester Festival in Great Britain in May of 1970. At that time it ran close to four hours but when it was transferred to the West End it was in an edited form. This was still longwinded and it is to Mr. Bolt's credit that he continued to pare away much of the excess verbiage. Interestingly, with the playwright's shortening came a greater understanding for the audience. Even though nary a character has been omitted (in fact, one has been added) we are not burdened with the former problem of being awash with obscure figures deluging the action. There is now a conciseness that was previously lacking and this adds to the impact of the evening.

Mary and Elizabeth were both colorful and determined women. Their fight for the English crown includes both love and intrigue—Mary was a victim of her heart while Elizabeth was a victim of her advisors.

Claire Bloom plays Mary with warmth and finesse and she is far superior to her British predecessor. She also nicely maintains her French accent throughout the show. Eileen Atkins is recreating her award-winning Elizabeth and she is brilliant. Playgoers will be unable to take



Eileen Atkins as Elizabeth I.

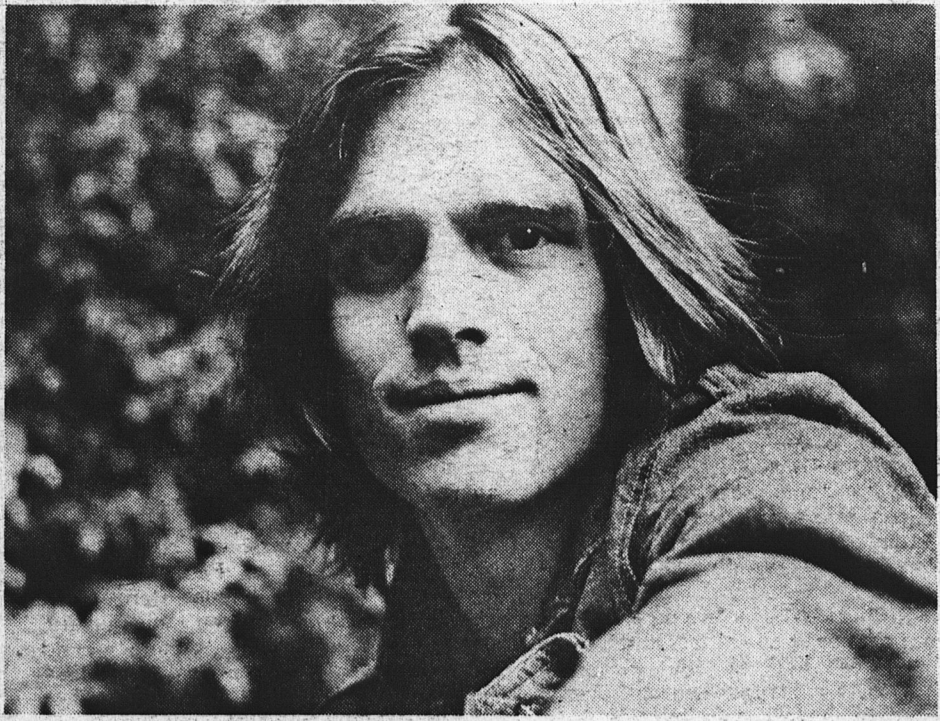
their eyes off her when she is on stage and every moment is a delight.

Peter Dews has skillfully directed the large cast and the actors, with the exception of Alexander Scourby and Noel Craig, are all first-rate. Carl Toms' setting is im-

pressive and his costumes are even better.

VIVAT! VIVAT REGINA! is a double-barreled hit. It offers superior acting combined with an intelligence, pagentry and power that was sorely lacking on Broadway. Long live the Queen!

## ERIC ANDERSEN RETURNS



R.T. photo by Deborah Andersen

Singer-composer ERIC ANDERSEN returns to New York for an engagement at *Castaways*, 211 East 84th Street in Manhattan, from February 16th through the 20th. The popular performer has just completed a concert tour of Canada, and is currently preparing his tenth album, entitled "Blue River", for Columbia Records.

## WANTED—AT CHERRY LANE

A Theatre Review  
 by Richard Kornberg

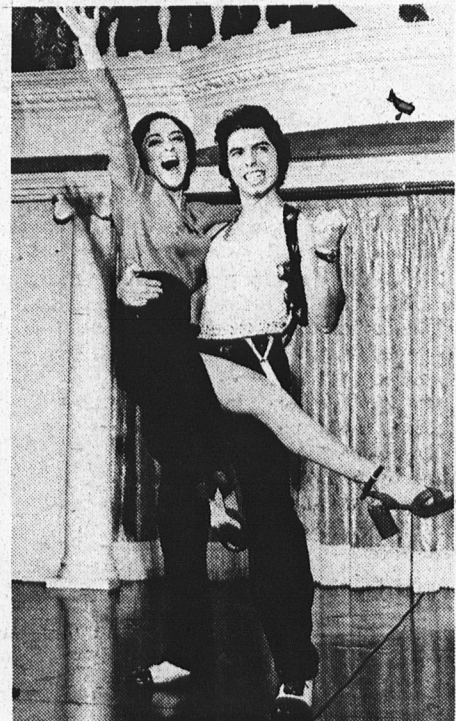
Al Carmine is a minister—at the Judson Memorial Church he is an associate, for the off-Broadway musical theatre he is a prime. It can almost be said that he is the Neil Simon of the off-Broadway counter-culture—to his audience he can always be expected to deliver the manna that Simon does uptown.

This time Carmine's target is law and order. In this topsy-turvy version our heroes are folk criminals John Dillinger, Ma Barker, Jessie James and Billy the Kid and the "bad guy" is Jacob Hooper, the uptight savior of the American way and the leader of a sort of Federal Bureau of Investigation.

Of course there are many complications in the show, much of which is of a sexual nature since Hooper is only able to get his man, and an extreme campiness pervades the evening.

As in all of Al Carmine's shows it is the music that excels. Even in the first act when the David Epstein book goes as limp as some of its characters, the Carmine score shines through. It perfectly captures the spirit and humor of the proceedings and it is easily the highlight of the show.

Under Lawrence Kornfeld's imaginative direction cast members June Gable, Jerry Clark and Gretchen Van Aken stand out. This is an evening of uninhibited fun that is a welcome addition to the sparse off-



R.T. photo by Friedman-Abeles

June Gable and Frank Coppola camp it up. Broadway season." Student tickets are available at the modest price of \$2.50.

# MUSIC MASTERS

by Richard Kornberg

The Upstairs at the Downstairs is offering the best nightclub experience in town and anyone who knows and appreciates music will be sorry if they miss this show.

The evening begins with the Hod David-Marc Allen Complex, two performers in the Simon and Garfunkel tradition. Their topic is love and from the heavy audience response it is evident that they will be heard from mighty soon. This soft-rock duo have signed a contract with Bell Records and their first album will be out in a couple of months.

The headliner on the bill is Al Carmines and from the first moment that he sits down at the piano you have the feeling that you are in the presence of a genius. Mr. Carmines has composed all of his selections and whether it is gospel or contemporary, the music and lyrics are brilliant.

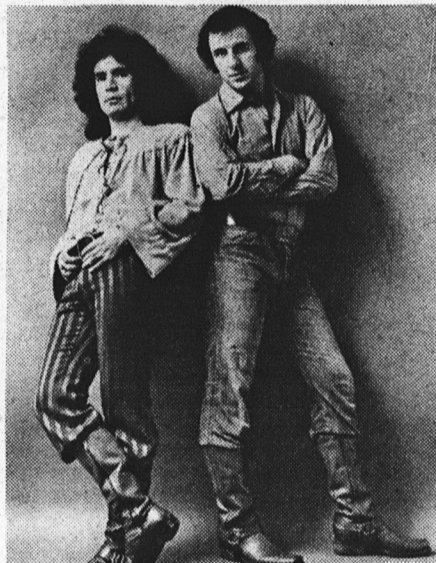
Mr. Carmines has written a number of off-Broadway musicals and one pre-Broadway flop, *W.C.*, and a many of his selections are from those vehicles. They are finally being performed the way they ought to be and "Why Do Women Always Choose The Wrong Man", "The Cigarette Song", and "I Saw A Man" are just a few of the evening's highlights.

Mr. Carmines is an associate minister at the Judson Memorial Church. After listening to him at the piano it almost makes one want to convert on the spot!

Brooklyn College's Cafe Subo presents David Bromberg, Thursday, Feb. 17 at 8:00 pm. For info. call 859-3620. Admission is \$1.25. The Cafe is located at E. 27th St. & Campus Road in Brooklyn.



Al Carmines



The Hod David-Marc Allen Complex.

# SIMON SANS GARFUNKEL

by Andrea Jay

The name of the new Paul Simon album is, curiously enough, Paul Simon. Although his voice sounds naked the first time you listen (due to the absence of Art Garfunkel), you don't notice it by the second listening. Unlike the last record Paul Simon released (with Garfunkel) — *Bridge Over Troubled Water*, this one shys away from heavy orchestration, strings and teeth-grating percussion and generally brings back the good old virtue of "tasteful" music.

The record begins with "Mother and Child Reunion," which is the unkindest cut of all. The radio stations are doing their best to push this song. Some say it has a catchy tune, but to me it sounds like the WABC pick-hit of the week.

The rest of the record is excellent all but for "Me and Julio Down by the School Yard" which sounds suspiciously a lot like Joni Mitchell's "Big Yellow Taxi" but with an astonishing and lousey imitation dog-solo.

You'll no doubt be glad to hear that those self-same Indians which seemed to have backed up the song "El Condor Pasa" on *Bridge Over Troubled Water* also back up "Duncan" (a song you'll find yourself humming in strange places).

Hobo Blues is very reminiscent of Jim Kweskin and the Jug Band with a truly good fiddle back-up.

Words can't describe how good "Paranoia Blues" is (with Stephen Grossman on Bottleneck guitar).

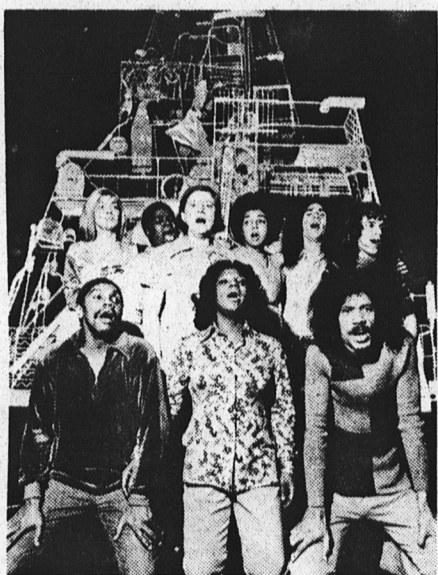
This album was most definitely worth waiting for. It can only be speculated upon what Simon's ex-partner thinks about it. As for me, I don't know much about Art, but I know what I like.

R. T. photo by Friedman-Abelles

# I'VE GOT MUSIC

by Richard Kornberg

One of the more recent phenomenons in the musical theatre is the disappearance of the book. Story lines have been replaced by a group of songs all relating to the evening's general topic. Three such shows are *INNER CITY*, *TO LIVE ANOTHER SUMMER*, and *LOVE ME, LOVE MY CHILDREN*.



Cast of "Inner City"

While *INNER CITY* bills itself as a "street cantata", which it is, but which seems to relegate it to a subordinate status, it can best be described as a merging of audience and actor. The enthusiasm generated by the nine performers transcends the usual proscenium barriers and drives the viewer into a frenzy of screaming, clapping, and stomping.

The cause of this mass hysteria is the excellence of the performers, which is greatly enhanced by the inventive Tom O'Horgan direction. This is his best work since *HAIR* and the cast responds to his ideas with a vigor that shows them and the play in the most favorable of lights.

Every cast includes a favorite performer

and while she is in good company, it is Linda Hopkins who, with her rendition of "It's My Belief", completely stops the show. At the conclusion of the number the audience stands up en masse, and refuses to sit down until she repeats the song.

There is no more explosive second act on Broadway than *INNER CITY*'s. The first stanza is on a much more mediocre level but that is the fault of Eve Merriam's material which improves as the evening ages.

This musical of metropolitan woes must be seen. The ads proclaim that *INNER CITY LIVES!* Its life expectancy is not too heartening, so hurry to the Ethel Barrymore Theatre. *INNER CITY*, with its \$5.50 top on weekdays is the biggest bargain on Broadway.

*TO LIVE ANOTHER SUMMER* is a joyful and happy musical. Its entire cast comes from Israel and they beautifully sing and dance about their homeland.

One might expect that this type of en-

tertainment is designed for an older Jewish audience. This is not the case however, since its message is one that every age and group can appreciate.

This is an evening of uncomplicated fun and for this its beautiful cast, led ably by Rivka Raz deserves praise. Discount tickets are available.

*LOVE ME, LOVE MY CHILDREN* is an example of a cast not being able to disguise weak material. This musical concerns a girl's desire to get out in the world and the people she meets en route. It's all been said (and sung) before.

Director Paul Aaron and an energetic cast deserve praise for their efforts and while the evening has its moments, they do not make a fully satisfying evening.

Original cast albums of both *INNER CITY* and *TO LIVE ANOTHER SUMMER* are in your record store. Reviews of both will appear in a later edition of the *RICHMOND TIMES*.



# ... STAR TREK

continued from page 9

direction and come out with a good product. Also you have to know a great deal, I feel, about what your camera can do, your lights and all the mechanics of your set, and the people. You have to be strong, very strong to hold those reins. I don't feel that I should direct and I don't want to direct at any time.

SAUNDERS: How about acting?

FONTANA: I have no talent.

SAUNDERS: Did you do any in high school?

FONTANA: None at all. I've always been a writer.

SAUNDERS: Where did you get your training?

FONTANA: I graduated from Farleigh Dickenson University in Rutherford, New Jersey with a two-year Associate of Arts degree and I was a secretarial major. I've never taken any journalism courses or anything of that nature.

SAUNDERS: That's probably why you write so well. Journalism can ruin you sometimes, Dorothy.

FONTANA: Well, the mechanics of writing are something that everybody learns actually, as they go through school. By the mechanics I mean the basic beginning, middle and end of a story which is pointed out to you in every English class and literature class you'll ever take. The real mechanics of grammar and punctuation and syntax and sentence structure are all taught to you. The basic ingredient is imagination and the ability to put those words together well. Not everybody can do that. You must be born with it, I am firmly convinced. If you have it, then you can write and the only way to learn to write is to write—at least a million words a year. New words.

MOSEDER: That's almost the same thing Gene Roddenberry said.

FONTANA: Yes, it's true. You only get better by writing more and more and learning from your past mistakes.

SAUNDERS: Do you ever do any movies? Or is it strictly T.V.?

FONTANA: I've got a movie script circulating around now. It's a family western; more a Disney sort of story. I only say that because there is no heavy violence or blood or gore or even a great deal of sex in it. There is a subtle love story, but as I say, it's very subtle. The script is circulating around now. I plan to write another one, not a western but another movie script when I get back to California.

SAUNDERS: You live out there now?

FONTANA: Yes.

MOSEDER: You've written several *STAR TREK* episodes. Do you have a favorite?

FONTANA: Yes, I have always liked equally "Journey to Babel" and "This Side of Paradise."

MOSEDER: Do you have any favorite episodes written by other writers?

FONTANA: I was always enchanted by "Shore Leave" until it went into the final draft. There was nothing wrong with the final draft except what was imposed by the network (NBC). They wanted everything explained mechanically; that these things appeared mechanically rather than as a product of the person's mind which they felt led them too far into fantasy. I guess Harlan's (Ellison) story "The City on the Edge of Forever" is also very close to me and also "Where No Man Has Gone Before."

SAUNDERS: What have you done besides *STAR TREK*, The Lieutenant and the westerns you mentioned?

FONTANA: I never wrote for The... Lieutenant. I did Ben Casey and Slattery's People. That was before *STAR TREK*. Then I had a whole run of *STAR TREKS*.

SAUNDERS: I noticed a Lancer credit once.

FONTANA: Yes, I did Lancers and I did two High Chapparals one of which was the highest rated show of that series they ever ran.

SAUNDERS: Was that Ten Little Indians?

FONTANA: No, it was with the two little girls, and it was called "The Little Thieves" and it aired on Christmas Eve about two years ago now. I did *Bonanza*, two of them, I did two *Big Valleys*, I did *Here Come The Brides*, *McCloud*, *Nichols* and I started a

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# MOVIE OF THE WEEK

## "X, Y and ZEE"



Photo courtesy of Columbia Pictures

While this movie is far from milestone proportions, it does star Elizabeth Taylor and that is a cause for celebration. In this film Miss Taylor is Zee, the epitome of a jealous wife. She plays the role with such obvious zest that at times the cast, the director and the film itself become overshadowed by her presence. While the film is a bit too slick, it is still definitely worth seeing.

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# ... STAR TREK

continued from page 10

New People, but the show went off the air before I could get it into script. My pride and joy is a *Then Came Bronson* for which I was nominated for a Writers Guild Award in 1970. It did not appear on the screen the way I had written it. Again, it was pure butchery at the other end.

I submitted, a la Harlan Ellison, my original script. For the Writers Guild Awards you are judged only on what you write; and I was nominated. I was incredibly thrilled by it because this is judgment by your peers that you are one of the five best writers in that category that year. I didn't win the award. I was beaten out a Judd called "An Elephant In A Cigar Box." But just to have gotten in the arena was fine as far as I was concerned.

SAUNDERS: I imagine the assignment with *Bronson* came by way of Justman. (Bob Justman, former associate producer on *STAR TREK*.)

FONTANA: Yes and it grew oddly enough out of a story that they had to do. Now it wasn't a story they gave me, it was a subject. "What do you want to do: sky diving or oil well fires?" And I said, "Well, I hate flying, and the idea of deliberately jumping out of a plane terrifies me to death and I know more about oil field fires so I'll do that." I developed a whole story of this single little rig independently drilling out in the middle of the desert somewhere trying to make a go of it and then they hit it. It was a well written story if I must say so, even looking back on it. I normally hate my own work, but that one I liked immensely. I was very thrilled to have gotten a nomination.

SAUNDERS: Congratulations, a little belatedly. Who is flakier to work to work for, Justman or Roddenberry? We've heard such strange stories about both of them.

FONTANA: They're both a little crazy, but you have to be. It comes out of imagination more than anything else. Gene has a wild story talent and he has learned a great deal about production since *The Lieutenant*, which was his first production job. Bob (Justman) has a motion picture family. His father was in it and he himself has spent his entire professional life in the industry. He knows production backwards and forwards. He has imaginative ideas on how to put something on the set and before

the cameras. So they really have different kinds of imaginations. They are both wildly talented people in their separate fields.

SAUNDERS: Whitfield's book (*The Making Of Star Trek*) was quite an experience. There hadn't been a book like that before that I ever read. I think it taught a lot of people a lot of things about the show. I know I gained a lot of insight from the book but some of the stories in there are absolutely unreal.

FONTANA: I know one of the things it's being used for. The Writers Guild has what we called the "Open Door Program"; a writing program for anyone of a minority group who has shown us some talent. In other words they have to submit ten pages of their writing, a short story, script, pages of a novel or anything like this that demonstrates their writing ability. If they have promise and talent they are admitted free into the "Open Door Program," where they are taught by professional writers of the guild. We teach them the basics of script writing. John Block, one of the instructors and one of the fine writers in the guild, said that he often used "The Making Of Star Trek" because it showed, for instance, the genesis and story outline of "The Cage" (the original *STAR TREK* PILOT FILM). He said it was an invaluable aid to teaching because this is a series we know and the kids could see something that they could really relate to. I have heard from other friends who are teachers in various parts of the country that they have also used the book. They have used "Star Trek" on the air as a teaching guide, analyzing it in various ways, either for literature or for writing or even in history and political classes.

SAUNDERS: Is it true that Majel Barret (Nurse Christine Chapel) does the computer voice?

FONTANA: She does the female computer voice. Jimmy Doohan (Scotty) did the male computer voice in *Mirror, Mirror*.

SAUNDERS: A question on Scotty now: Everybody on the ship has a dress uniform. Why is Scotty's a Scotch Kilt?

FONTANA: We wanted to get a little variety in actually and we felt that the traditional kilts was acceptable. Of course, it is a part of the uniform in the British Army and has been for a long time and we

like to keep the notion of carrying forward some of these traditions, that all is not lost just because we happen to be in the twenty-third century.

SAUNDERS: "This Side Of Paradise" again. Everything in the show worked except for one scene, when Kirk was packing his things to beam down with. Why did you use a Samsonite suitcase?

FONTANA: I did not use a Samsonite suitcase. All I indicated was some kind of travelling bag or valise. Unfortunately, everybody paled and screamed when that was on the screen in dailies, but I believe because it was an interior scene on a standing set, it was the last day of shooting and they didn't want to go back or pick up Bill (Shatner). Someone had dragged out this Samsonite bag and it always looks incongruous, I know it does. It wasn't specified that way. It was just one of those lapses that happens every once in a while.

SAUNDERS: I understand.

FONTANA: Let me ask you a question. Many of you have said you want to see *STAR TREK* come back on the air. So would we, but there's always the possibility and the very great probability that you would not be able to get Leonard Nimoy back; that you would not be able to get Bill Shatner back, for instance because they're doing very well now. Leonard might come back, you never can tell. But would you accept a new *STAR TREK*, a new space ship, perhaps, possibly with the old *STAR TREK* outlines but completely new capabilities and interiors; and a new top cast—for instance, not necessarily Mr. Spock, but another Vulcan, or perhaps another kind of character other than a Vulcan. Would our audiences buy that? Would you like it?

SAUNDERS: It's a split question. Yes and no. When you have a good thing the idea, in Hollywood anyway, is to imitate it as much as possible. I think if you tried to do that, if you tried to use different people and conform them to the characters of Kirk, Spock, McCoy or whoever else wasn't available, I think you'll run into problems.

FONTANA: No, I meant that these would be completely new characters introduced; a new Captain "Blotz" for instance, or instead of a Vulcan first officer you would have, say, an Andorian, just to pick one out. We'd have totally new actors and totally new

characters.

SAUNDERS: Which is fine; like they did on *Twelve O'Clock High*, using Paul Burke. I think if Paul Burke had tried to play it as if he were doing the same character as Robert Lansing, it wouldn't have worked. You've got to approach it as if it's a new show. Stay with the format, stay in the ship; there's the believability quotient again.

FONTANA: Suppose we pushed it one hundred years into the future and you went with everything new; *STAR TREK* and the *Enterprise* and *Star Fleet* have developed another hundred years. What you saw those first three years is now past history. Kirk and Spock are legends and so is the *Enterprise*. But these are new people in a new ship. Maybe it's even the *Enterprise*, but a different *Enterprise*, just as the *Enterprise* we had was different from *The Cage's Enterprise*.

SAUNDERS: I think if you were going to do it, that's the only way. Just revamp it completely. I think if you try to recapture whatever was there, you're going to fall short.

FONTANA: We can't try to recapture it, really, because we've all grown three more years since, and acquired new knowledge and new sensitivities and outlooks, and so has our audience.

SAUNDERS: I think as long as the show retains the quality of the essential human conflict, and you start with that premise, I don't think you can go wrong. Yes, I'd like to see it back.

MOSEDER: We just have a few more questions, mainly out of curiosity:

SAUNDERS: How long have Gene Roddenberry and Majel Barret been married?

FONTANA: They've been married for two years, but they've been in love for a long, long time.

MOSEDER: Now one final question that's been bugging me: What DOES the "T" in James T. Kirk stand for?

FONTANA: Tiberius.

Once again we would like to thank Dorothy C. Fontana, not only for granting us this interview, but also for her warmth, her generosity and her immeasurable contributions to one of the finest television series of all time, *STAR TREK*.

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