

The Richmond Times

VOL. VII NO. 6

RICHMOND COLLEGE-CITY UNIVERSITY

May 6, 1971

500,000 ATTEND PEACE RALLY IN WASHINGTON



R.T. photo by A. LePere

by Howard B. Leibowitz

Washington, D.C. April 24 — Almost ½ a million people jammed onto the west lawn of the Capitol building and the streets of Washington D.C. to protest United States involvement in South East Asia.

There were few outbreaks of violence that were reported, the most serious being a clash between members of the right wing American Nazi Party and anti-war demonstrators on Pennsylvania Ave. near the White House. Washington police reported making three arrests, but would not identify those being held.

Mrs. Coretta King Speaks

By noontime, over 200,000 people crowded the steps of the Capitol building to hear speeches given by Herman Badillo, Representative (D) of N.Y., John Kerry, of the Viet Nam Veterans Against the War, Mrs. Coretta Scott King, the Rev. Ralph Abernathy, Eugene McCarthy, Howard Samuels and others. Mrs. King in her speech said, "Let us declare that the war is over, and that the war on poverty and repression are in force."

Authorities in Washington, D.C. estimated that over one thousands buses flowed into the city today, causing mass delays on the highways. This caused many of the demonstrators to be later than the planned 11:00 AM starting time and many would not enter the city and the entire schedule had to be revised.

Almost every activist group was represented including the Peace Action Coalition, the People's Coalition for Peace & Justice, Gay Liberation, Women's Liberation, Black Panthers, Weathermen, and the Student Mobilization Committee.

Labor groups were present in numbers, among them the Teamsters Union, Nat'l Butchers Union, United Auto Workers Union, the United Furniture Workers and the Hospital Workers local 1199.

National Guard Not Present

It was reported that National Guard troops were activated for possible riot duty, but none were visible in the area.

Most of the crowd were young people, though this year's protesters, included more blacks, Puerto Ricans, Mexican Americans, adults and families.

Lloyd E. Bond, a patrolman of the Washington Police Force flashed the peace sign and remarked that he "hopes the nation will be at peace."

The demonstrators were entertained throughout the afternoon by such noted musicians as Pete Seeger, Peter, Paul and Mary and Country Joe McDonald and the Fish.

Simultaneous Demonstrations

Simultaneous demonstrations were held in San Francisco, California, where an estimated 200,000 people participated, led by Viet Nam Veterans and in London, England, where approximately 5,000 demonstrators burned an American flag. It was the first anti-war demonstration in London in three years.

Maj. leader Mike Mansfield stated that "the Viet Nam veterans against the way may have influenced more people in their favor than any group."

Thousands of demonstrators were frustrated in their attempts to gain an audience with Pres. Nixon, whom they were told was on vacation at Camp David. The White House was closed to all visitors due to the demonstrations.

Doctors and hospital workers from the Walter Reed Hospital — provided medical emergency treatment for the demonstrators.

CUNY's 'Budget Survival Fight'

The 124-year-old City University of New York will not be able to open next September unless State and City funds are made available to provide an operating budget of at least \$399 million for the coming academic year, according to a statement issued today by CUNY Chancellor Albert H. Bowker.

The minimum "survival" budget figure set by the university, following conferences the chancellor held with the Board of Higher Education and the university's Council of Presidents, is \$83 million above what Mayor Lindsay has said would be available to CUNY under citywide Option I, the level at which the university would be funded under the budget voted by the State Legislature prior to its Easter/Passover recess.

Dr. Bowker said the Option I budget (\$316 million) for the university, as well as Option II (\$369 million) would prohibit the university's 20 campus units "from pursuing their comprehensive mission of college training and vocational and professional preparation and equalization of college opportunity."

He added, "Based upon the university's experience of the recent past, the national campus climate and the existing tensions within the City, it can be reasonably assumed that attempts to operate colleges within the budgetary constraints of Option II (and Option I would provoke invidious intergroup frictions on campus as well as in surrounding communities. To avert that likelihood, the university would remain

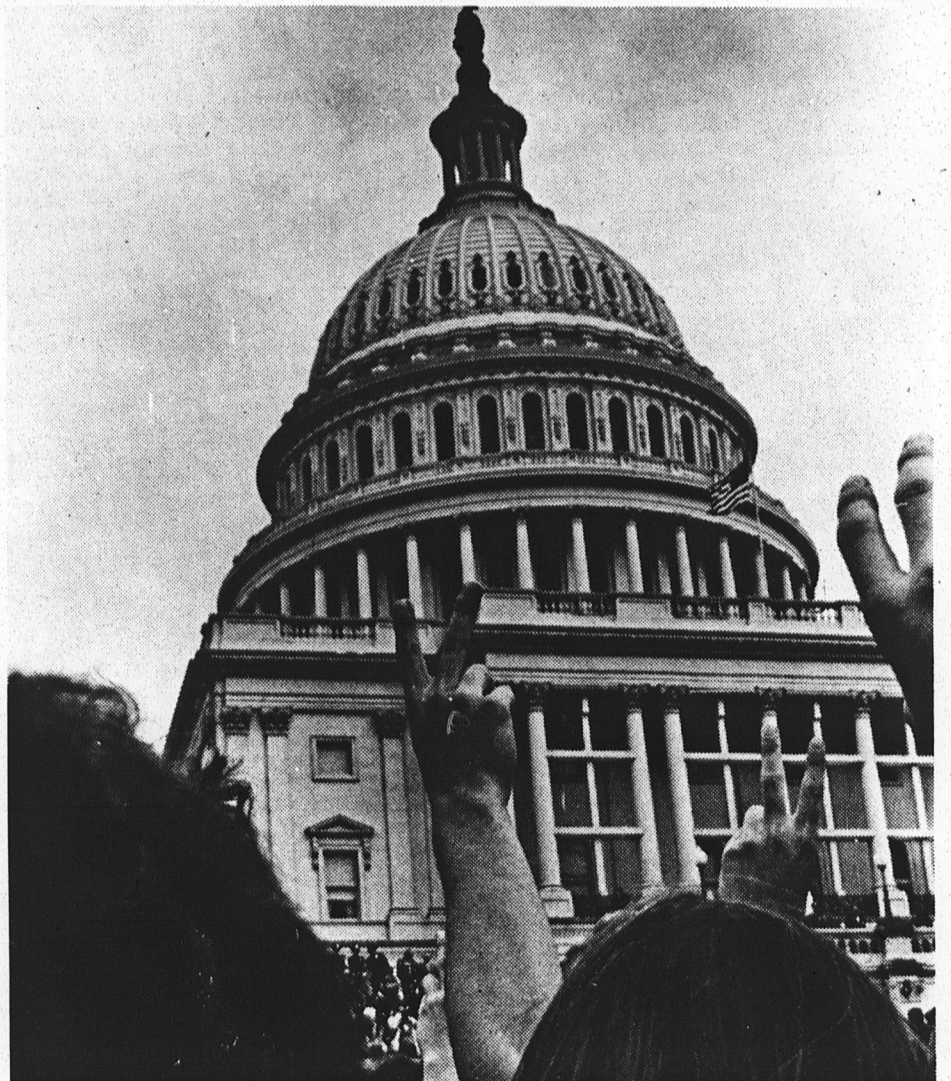
closed until sufficient funds were made available for an orderly resumption of operations."

Some 200,000 students and 20,000 faculty and support staff are involved in CUNY's operations. The university chancellor, recently named to the chancellorship of the University of California at Berkeley, has pledged that he would continue to lead CUNY "through this budget survival fight" before assuming his new duties.

He commented, "It would be a major tragedy if the City University, which under Open Admissions has become the principal binding force among the youth of New York, were to be transformed into an object of violent contention and confrontation, with group contending against group for scarce seats on budget-starved campuses."

The chancellor said that in addition to his own efforts to obtain restoration of funds in Albany, "We have been assured the active participation of the Board of Higher Education and countless civic, religious and civic groups who share our view that this precious higher educational resource not be allowed to expire."

They Came In Peace, For Peace



R.T. photo by A. LePere

Call For End Of The Two Unit Concept In CUNY Engineers Look To Community For Assistance

by Richard Berk (USPS)

Once again the undignified spectacle of faculty disarray hangs menacingly over a City University already foundering in the mockery of Albany's misdirected fiscal priorities and massive budgetary bungling.

To the recent UFCT call for a new collective bargaining election, the Legislative Conference could reply only with hysterical admonitions and a vicious, perhaps even libelous, attack upon the character of Israel Kugler, president of the United Federation of College Teachers. Citing what the LC termed "his (Kugler's) lust for power, the union's financial insolvency, and his proven failure to produce results for his members," the LC flyer entitled "Don't Sign Away Your Contract!" charged that a new collective bargaining election could allow the Board of Higher Education to terminate its present contracts with both unions. It failed to explain how this might come about, however, nor did it offer any documentation of its personal charges against Mr. Kugler.

Objectivity demands that we also recognize the UFCT's behavioral history as far from untarnished. In the past they have, themselves, been charged with being less than kind in their own verbal assaults upon the Legislative Conference. But the pity of it all is that, in their factionalism, the faculty appear to be rapidly descending down the political midway of some raunchy collegiate carnival, and it's becoming increasingly difficult to determine where academic professionalism leaves off and ruthless labor politics and petty self-interest begin. When the smoke finally clears, the only relevant truth will be the exorbitant cost exacted, both in terms of the historic and philosophical integrity of the professional staff, and the overall quality of education at the City University, if a single collective bargaining agent is not chosen with all possible speed.

With such a choice in mind, the faculty of the City University should first consider a number of additional options, not the lease of which is the University Faculty Senate. The By-Laws of the Board of Higher Education provide for the existence of a Faculty Senate responsible, among other things, "for the formulation of policy relating to the academic status, role, rights and freedom of the faculty." And one can't easily avoid the haunting question of just how this differs from the fundamental outlook of the faculty unions. Indeed the American Association of University Professors has vigorously opposed the existence of any external collective bargaining unit, charging that it imposes an industrial type of adversary relationship foreign to an academic community. Instead, the AAUP has advanced the position that they "will rather support measures that will encourage institutions of higher education to establish internal structures of faculty participation in government of the institution." And they cite several examples of faculty strikes, throughout the country, which were successfully called without the help of any union, as formidable testimony to the viability of a faculty senate.

There have, in fact, been times when the unions have actually managed to obfuscate further the capacity of the CUNY faculty to address itself "uno voce" to faculty issues by declaring virtually all change within the university as a matter for collective bargaining. This obstructionist attitude is clearly evident in the position taken by the Legislative Conference on the recent addition of students to the Personnel and Budget Committee at John Jay. In a letter to Richard Lewis, Chairman of the University Student Senate, Arnold Cantor, Executive Director of the LC declared that "a change in the makeup of the P & B Committee is a change in 'conditions of employment' under the Taylor Law," and therefore, "needs to be negotiated with the Conference." This blatantly selfish and potentially destructive view of what constitutes working conditions, combined with the childish assertion that all such progressive changes in governance require the blessing of the LC, or any union for that matter, is nothing less than a in-

vidious assault upon the right of students and faculty to determine their own direction free from outside interest and manipulation. And it manifests the inherent schizophrenia of a faculty who are at the same time bargaining agents and academic professionals who resent being thought of as mere employees.

It is, therefore, of vital importance that all CUNY faculty grasp the potential impact of the new union representation elections upon the future of faculty professionalism, the University Faculty Senate, and the various faculty councils as well. For, according to a University pamphlet on collective bargaining, if one union is chosen by the faculty as its exclusive representative, "the Board and administration of the University will be precluded by law from negotiating with any faculty groups, agencies, or individuals except the organizations designated as exclusive bargaining agent." Thus the authority and effectiveness of the Faculty Senate would be drastically

"CUNY SOLIDARITY DAY"

by Jeff Shapes (USPS)

(USPS) At the request of the University Student Senate, Mayor John V. Lindsay has proclaimed Thursday, May 6 as "City University Day."

The request was made in a letter to the Mayor from Mr. Richard Lewis, Chairman of the University Student Senate. In his letter, Mr. Lewis asked the Mayor to join with students in "attempting to show the viability and resiliency of our political system in a peaceful demonstration of concern over budget cuts."

The issuance of the proclamation marks one of the highspots of "City University Solidarity Day", previously announced by the USS on April 22 (USPS, "CUNY Solidarity Day Called for May 6"). The major event of the day will be a noon rally in Union Sq. Park. USS is billing the rally as an "occasion to celebrate 'City University Day' and conduct the first meeting of the entire CUNY student body. Every student is invited to attend the festivities in Bryant Park."

Mr. Lewis related that the proclamation signifies "the vital importance of the University to the life of New York City." The

The Honorable John V. Lindsay
Mayor of the City of New York
City Hall
New York, New York 10007

Dear Mr. Mayor:

I am writing to you to request that Thursday, May 6, be proclaimed City University Day throughout the City of New York.

On that day, the University Student Senate of the City University of New York will be sponsoring a series of events designed to call attention to the plight of the University and to persuade our lawmakers in Albany of the absolute necessity for adequate funding for the University.

The Senate will hold a rally for students, faculty, administrators, alumni and friends of the University at noon on May 6 in Bryant Park and will follow that with a series of afternoon meetings between members of the academic community and the legislative and executive leaders of New York City and New York State.

I know there is no need for me to stress the terrible crisis which the City University now faces. You live with that reality each day as well as the fiscal woes of every facet of our City. In the past, you have given admirable support to the programs of our University which seek to expand its excellence and its attempt to serve the needs of the people of New York City.

Approximately one out of every forty citizens of our City attends the City University. Thousands of other people have other loyalties to the University as employees, alumni, parents of students currently enrolled and as those will be availing themselves of the opportunities offered by the University in the future.

It is with all these considerations in mind that I ask you to proclaim May 6 City University Day. Once again, students are attempting to show the viability and resiliency of our political system in a peaceful demonstration of concern over budget cuts which will cripple our City. We hope that you will join with us as you have so often in the past.

With kindest regards,

Richard Lewis
Chairman

diminished, if not totally destroyed, if a single, external collective bargaining unit is chosen. The numerous options and their ultimate consequences notwithstanding, one overriding imperative remains unobscured: A new collective bargaining election must be held to choose a single representative faculty unit. Because the situation we have now is intolerable and dangerous. What we have now is no fewer than three separate organizations offering virtually the same scope of service and competing ruthlessly for the right to represent one faculty. What we have now is two separate contracts that say basically the same thing and impose unnecessary political strife on a faculty whose fundamental goal should be the peaceful task of education. What we have now is a hazardous two-unit concept that does no more than erect a useless, synthetic barrier between the upper and lower segments of the faculty, ultimately serving only the diminution of the most basic values of education.

What is needed now is the death of the two-unit concept and the selection of a single organization to represent faculty interests and, in the process, the best interests of higher education at the City University.

text of the proclamation reads:

The City University faces its most serious crisis since the inception of free public higher education in 1847.

New York City has always prided itself on the caliber of its graduates who have been provided with a free college education. Many of them have repaid this City with service in the arts, sciences, government, humanities, and the business community.

The Open Admissions policy of the City University has guaranteed access to higher education for all segments of the New York community.

Now, therefore, I, John V. Lindsay, do hereby declare May 6 City University Day in New York City and urge all our citizens to contact their legislators and the Governor of the State of New York for the purpose of restoring funds to maintain Open Admissions and continue free public higher education in our City.

Attached is a copy of Mr. Lewis' letter to Mayor Lindsay.

April 23, 1971

Engineers Look To Community For Assistance

by Howard B. Leibowitz

As part of their struggle to keep the Engineering curriculum alive at Richmond College, the Engineering students have initiated a massive letter writing campaign to help their cause. Students have sent letters to graduates and community members, as well as people in local government. The following letter has been sent to the residents of Staten Island:

Staten Island is always short-changed by city politicians. As stated by President Scheuler of Richmond College: "The issues are more complicated and more political than educational." Deputy Chancellor of the City University of New York, Seymore Hyman, would rather subsidize private institutions such as Brooklyn Polytech and NYU at the expense of the only engineering program in the fastest growing borough in New York, Staten Island. This subsidy takes the form of your tax dollars. If Staten Island is to continue its quality education, do not allow Deputy Chancellor Hyman to deprive your children of the opportunity to study engineering in an area closer to their home.

You as Staten Island residents should be made aware! Deputy Chancellor Hyman IS terminating YOUR Engineering Science Program at Richmond College.

Staten Island leaders have said: "In light of these facts, to now entertain the elimination of such high quality.....would be counter-productive to the University and its role not only on Staten Island, but in serving the New York metropolitan area....."

State Senator John Marchi "Inasmuch as I have conceived them, the programs in Engineering Science at Richmond College represent a new direction in the training of our youth, not only recommended in the Final Report of the Goals Committee, but also urgently needed by Staten Island students. I have written to Chancellor Bowker to urge their continuation."

Staten Island President Robert T. Connor So, in view of our problem, all that is left is a unified plea to you, the responsible citizens of Staten Island, residents of New York City. As stated by John Murphy: "As an engineering student myself, I know that engineering students have always had a balancing effect on students with courses less demanding, and have had an effect of value to balance the college feeling."

The only four letter word we're going to use is HELP!!! Please sign the attached card as soon as possible. If the card does not express your true feelings, feel free to substitute your own letter.

THANK YOU,
ENGINEERING SOCIETY
RICHMOND COLLEGE



**NEED A JOB IN SEPTEMBER?
TUTOR POSITIONS AVAILABLE
In College Discovery
and
Development Program
SEE FINANCIAL AID OFFICE
For Details
or call 239-7430**



AN APOLOGY
We would like to apologize to Miss Andrea Jay, for omitting her name on the byline of her story "THE LUST WEEKEND" which appeared in the magazine section of our last issue (Vol. VII, No. 5).

From The Dean's Desk

A Case For Student Power

by Robert E. Chiles

At Richmond as elsewhere, demands for student power have increased during the last couple of years. Some cogent supporting reasons are cited.

Representing the consumer point of view, students will introduce a beneficial dimension of relevance and immediacy. They will bring fresh views unfettered by past failures and future forebodings. They will display less overweening self-interest and competitive professionalism in some important educational matters.

It is not my purpose here to argue the merits of these contentions, but rather to question the common fear that, given power, students will use it to undermine the university. This fear draws support from emotional reactions to recent happenings on the college front where student demands for power have sometimes been strident, sometimes have expressed in symbolic threat, sometimes in coercive disruption.

As a consequence, numerous faculty and administrators are uptight about student demands for equal representation in governance. They are apprehensive about the loss of standards, the weakening of scholarly disciplines, the conversion of academia to a social agency, the possibility of disruption and violence, etc., etc.

What would happen if, in fact, students secured a dramatic increase in representation and power on the primary governing bodies of academic communities?

I am prepared to argue that the university will benefit from student participation but that whether the student-faculty balance is 70-30 or 30-70 will not matter too much in the long run. Characteristically, given genuine power, responsibility and accountability, students will act as conscientious adults not as freaked-out revolutionaries. They will be slightly anxious and a bit careful. They will consult others with more experience. They will solicit the judgements of the 'experts.' No longer feeling like an oppressed minority, they will cease to act like one. They will think, talk, and vote not as a block

but as distinct individuals with particular commitments and values.

Indeed, because of their relative inexperience and incomplete education, the unfortunate possibility exists that some of them become more conservative and hesitant than the 'establishment types' whose reluctance and hesitation they now deplore.

In short, it seems highly unlikely to me that given significant power, students will use it unwisely or destructively. This is not the reason I am reluctant to support equal or majority representation for students on our Richmond governance body.

The reason is quite different. Generally students do not have the necessary time and energy to devote to governance along with the responsibilities of full-time study. It is unreasonable to expect them to participate as extensively and reliably in governance as do staff members who are paid for their participation.

Richmond experience illustrates my point. From the beginning our students have had considerable delegations of power.

Yet this office has spent lots of time during the past three years to dun down students and persuade them to utilize the powers they already possess. The problem is not so much that Richmond students don't have power as they haven't used well the power they have.

In our new governance structure we should give the students as much power as they can manage, perhaps a bit more. At the same time we should make certain that enough staff members are in positions of responsibility so that the work gets done and the community moves forward. Despite their laudable intentions, it is likely that some students will be prevented by circumstances from giving the time and energy that are necessary.

But surely the experience of involvement in governance is an important aspect of education for life that a student can ill afford and that the college can ill afford to withhold.

S.I. Veterans For Peace Rally At Clove Lakes Park



R.T. photo by A. LePere

Veterans carrying mock coffin in procession down Victory Blvd.



R.T. photo by A. LePere

R.C. Student Council Chairman Ed Murphy addressing the Peace Rally.



R.T. photo by A. LePere

A few of the veterans take a musical break from the proceedings.

The Owl and the Pussycat

by John Besignano

(Note: This review is for American Studies Students, and or students who have already seen the movie. If you think you're going to bet a quickie synopsis of the movie — Forget it!)

No doubt that you have read reviews of this movie before. But I would like to review it from a different point of view. This movie, as in many movies, contains many of the so-called American myths; myths that form what is known as Americana.

Doris (Barbara Streisand) is an aspiring actress doing odd jobs (part time model and prostitute) while waiting for her big chance (myth 1) add Felix (George Segal) as an aspiring writer, working at Doubleday's (a form of prostitution) while waiting for success (myth 2) mix in Doris watching old movies on TV while banging for a buck; with Felix typing another great American novel, with frequent breaks looking out the window at Doris' apartment with binoculars. (myth 3 and 4) Add a dash of confusion: Felix getting Doris thrown out of her apartment; Doris getting Felix thrown out of his apartment; the old boy meets girl routine. (myth 5) Felix screws Doris his way 'Doris

please once for the sake of tradition.' (myth 6) Throw in that Doris and Felix are pseudonyms made up that they feel would be catchy and help them make it to the top. (myth 7). Plus the strong virile Felix, 'Don't hit me Doris...Please', and the soft spoken Doris, 'Fuck off you guys.' (myth 8) A smidgen of Freudian symbolism cleverly hidden as an over shaken bottle of coke. (myth 9) Some token nudity and drugs combined; Doris and Felix smoking pot in the bathtub (myth 10) Mix well. Result: Felix leaves his wealthy fiance. Doris and Felix reach an understanding and start anew. Felix destroys his typewriter in a rage of symbolism (myths 11, 12 and 13).

If for a change you didn't catch the myths, here is a myth by myth capsule summary. Myths 1 and 2, old movie plots dating back to the late 20's. Myths 3 and 4, new movie plots dating back to the early 60's. Myth 5, the Max Sennett comic confusion idea. Myth 6 the male chauvenism complex and the male superior position. Myth 7 the old routine from the 20's and 30's musicals. Myth 8 a bit of modern realism. Myth 9 not too obvious Freudian Symbolism that always appears. Myth 10 again some modern relevancy. Myths 11, 12 and 13 Classic and modern schmaltz.

IVAN ILLICH

Director of the Center for Intercultural Documentation in Cuernavaca Mexico

and Author of "Celebration of Awareness: A Call for Institutional Revolution and "De-Schooling Society." will speak at the City University Graduate Center, 33 W. 41nd St., N.Y., N.Y. Room 207, Thursday, May 6, at 8 PM

EDITORIALS

Keep the Struggle— Victory In Sight

The RICHMOND TIMES would like to wish all a peaceful summer. This has been a semester of struggle for us all. The engineers still struggle for their academic lives and we all are in the midst of a struggle to keep our free education free. The nation at large is struggling to get out of Vietnam. The nation's poor are fighting to survive. The country is fighting to keep out of the impending economic depression. We should all remember that as long as people continue to struggle that there is a chance that struggle will be won. The RICHMOND TIMES hopes that we will all keep up the struggle and the time will soon be here when there will be true POWER TO THE PEOPLE.

Save Free Education In City University

The RICHMOND TIMES wishes to point out to the members of the New York State Legislature that there will be a lot of you out of office in November unless the budget is restored to the City University. Your cries of not having the funds is certainly legitimate. The RICHMOND TIMES offers you solutions to the financial crisis:

- 1) Demand adequate education funds from the Federal Government, and if those funds are not released, withhold the Federal taxes which are sent to Washington, and,
 - 2) Take a portion of the New York sales tax and make sure this money goes directly to the City University.
- The RICHMOND TIMES demands the right of free education to all. The people demand it and it must and can be done.

The Richmond Times

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 love, — David and Howard

LETTERS

Prof. Fischer Corrects Error In UFCT Monthly

ACTION
UFCT Monthly
260 Park Avenue South
New York, New York 10010

Letter to the Editor:

The March 1971 issue of ACTION contains an error about the position the Richmond College faculty took regarding CUNY's new university-wide Bachelor's degree program. According to a story on page 5, headlines "Majority of Faculty Councils Do Not Approve Controversial B.A. Degree," the Richmond faculty was among those that voted NO. Actually, the reverse is the case.

At a special meeting of February 8, the faculty of Richmond College cast an overwhelmingly favorable vote for this resolution:

"That the Richmond College faculty approves the external University Bachelor of Arts Degree Program in principle, but strongly believes that this and all such programs in the future must be developed and administered by the college faculties and students."

To be sure, this resolution amounts to no more than two cheers for the program—or at least for its final form and for the way it was promulgated. As the sole member of Chancellor Bowker's ad hoc committee on the program who would not sign its final report, I share the reservations of the Richmond College resolution just quoted. But those voting for Richmond's resolution did so in the belief that despite its shortcomings this program constituted a welcome step in the right direction. It makes no sense, therefore, to describe our faculty as opposing the new B.A. program.

George Fisher
Professor of Social Science and
Chairman of UFCT Chapter,
Richmond College, City University
Staten Island, New York 10301

Rojack's Rebuttle

Dear Editor,

I am writing in regard to an article by Professor Sandi Cooper in the issue before the last one of the Richmond Times. Her article was called 'Conservatism or Hysteria?' Unfortunately, she became hysterical about one of my earlier articles on the Catholic Church. ('New Age Churches Turn Left')

In her 'article' she used quotes from many, many Popes of the Catholic Church. So many, in fact, she seemed like an expert on them. But, she misquoted me in her article!

She wrote, 'Finally, in this brief rejoinder I am impelled to quote a remark used by Rojack from Father Fenton. 'No one can be at the same time a sincere Catholic and a true Socialist'. Well, it seems that Cooper should re-read the very article she was trying to criticize. For she will see that I wrote that Pope Pius X wrote it.

I guess in her hysterical zeal to be an anti-communist, she became a lying liberal. If her misquote was on purpose or a mistake does not matter. For I know that teachers are only human also. But if a teacher takes it upon herself to criticize someone in an article, she should get her facts straight before sounding off.

She called my article a 'diatribe' that demonstrates neither thought nor historical sense.' Look who is talking about 'thought'! She also claims that I over-exaggerate in my articles. Only a hypocritical liberal can write that.

I won't examine her 'historical sense'. Because, I think she has none. Just nonsense. She wrote on Communism in her article, 'anticommunist crusaders are therefore left dumbfounded at the fact that those devilish heresies seem to appeal to one third of one half of the world's population.'

Now, I think she is 'dumbfounded' to think that. But, maybe Communism does appeal to Professor Cooper to think so. For why must Communism have to use the Berlin wall, Bamboo Curtain and Iron Curtain, and so much barbed wire to keep those people (slaves?) in that workers paradise (hell). If it really appeals to one half of the world's population, why must they be kept in by a forceful totalitarian government?

She writes, 'A Church which has survived feudalism, mercantilism and capitalism and the French Revolution, can surely come to terms with Communism and collectivism.' She has the typical liberal do-gooder, bleeding heart, sob sister attitude that you can come to terms with Communism.

The Reds said, 'We will bury you.' to America and the Free World. The atheistic International Communist Conspiracy had Lenin say, 'We must combat religion. This is the ABC of all materialism, and consequently of Marxism. Down with religion! Long live atheism.' And Karl Marx wrote, 'Communism abolishes eternal truths, it abolishes all religion and all morality.'

In view of what Communism wants to do to religion, she expects the Church to 'come to terms' with it? And we know whose terms it will be. And, also, I hope you now know something about Professor Cooper.

Ronald Rojack

CARTOON TO THE EDITOR



CIRCLES**—But Seriously Folks . . .**

by Wally Orlowsky.

Now that I have lured this vast horde of readers with my infectious wit, it seems time to sneak in the propaganda line. Actually, I couldn't pass up another deadline without getting my name into print—I owe it to my fan. However, I really had no opportunity to give adequate thought to an article ("Why start now?" you ask). Rather than leave this space blank and upset the typesetter's union, I present this alternative. In addition it provides me with a procedure for preventing a stereotype—like the comic who wants to be known as a serious dramatic actor.

A few days ago I was sorting through some cherished mementos of my excitingly dull life when I happened across the following poem. At first I smothered an embarrassed chuckle at the idealism and egotism of my youth. As a high school senior, (ca. 1957) I thought I was really tackling an age old problem, and as a poet yet. In my aging wisdom I see the flaws of form—of course, there was a time when rhyme was reasonable, and I still have an attraction to alliteration. Yet, I find that the message has really changed little—only the names were changed to protect the guilty. I could have reworked the poem and added a veneer of sophistication, but I have an intense impatience with second drafts and feel perhaps the stumbling style in part of the message. So, for the hypercritical and the hypocritical I present:

Hill Sixty-Two

The scene—unsightly; tragic to view.
The tale—too trite; hill 62.

A sun, sad and sanguine, sinks behind the hill.
War's distant din invades a deathly still.
The valley, once verdant, grieving for green
in a crimson moonlight blushes at the scene.
Wreckage of war's weapons rot in ruining rust,
Shadows of war's victims lay lifeless in the dust.

One form, among man, lies slain in the mud—
only a boy, made a man? on the field of blood.

Now death-dulled eyes stare blankly at the ground—
Eyes that, in a child, glowed at each new wonder found
Eyes that searched unceasing, learning all they could
Eyes that tried not to cry, but in a betrayal would
Eyes that mirrored a soul in happiness or strife
War has extinguished these youthful lamps of life.

Death made motionless the cold and bloody hands—
Hands that freed a rattle to build wishes in the sands
Hands that threw a football and climbed the willow tree
Hands that wrote works wondrous of doodled carelessly
Hands that clasped a sweetheart in warm embrace
War has robbed their warmth; put a rifle in her place.

Death taught war's language to lips in frozen sighs—
Lips that nursed the breast and blurted baby cries
Lips that curled in pouts or puckered for a kiss
Lips that whistled for a dog, then a pretty miss
Lips that stuttered love words only she could hear
War their smile has stolen to leave an ugly sneer.

Death has stopped the charge of feet in mid-stride—
Feet that stepped unsteady to build a mother's pride
Feet that rushed impatient to greet dad at the door
Feet that flew a basepath and to the corner store
Feet that danced in stumbles at the senior ball

Sad tears nor pious prayers mourn his early doom,
Marble monument nor weeping lily mark the dismal tomb.

A boy, now a number, on a numbered hill has died
to join the countless numbers that define a country's pride.
For the cause of freedom their lives were for the giving
Was has freed the dead but imprisoned the living.

PROPOSITION I

The American Studies students should band together to force a halt to their exploitation. Too many times have they been closed out of their classes by non-American Studies students. Many American Studies Majors have been left out of their own classes. This condition reached its climax this semester with the American Film and Myth Course. The percentage of American Studies students was well below 50 percent. Many students were left to beg the instructor for entrance. When a student must plead to gain entrance to classes that are the only ones available in his major, this mess has gone too far. As one of the few American Studies majors in this school, I am sick of being an oppressed minority in my courses. Is it too much to ask that we be allowed to register first for our American Studies courses?

Are we to be the forgotten members of the Richmond College Community? Or are we to continue as we are now doing and graduate with a degree in American Studies, in name only? I and many of my fellow students refuse to be closed out of our classes. I do not believe in violent force, but what will it take to open the eyes of the

administration.

Soon many of my fellow students will rush out with their degrees in their hands looking for Jobs, and what will they find? Few if any good jobs. (By good I mean a starting salary of \$9,000 plus, in a job that is part of your own thing.) Many answers are given but a few stand out. 1. A B.A. degree means little if you don't have at least two years experience in a job field. 2. Many firms are refusing to hire degree holders because they fear they will soon become dissatisfied with their jobs and leave. Ever hear of being too intelligent for a job? 3. The second question asked at a job interview is frequently 'What's your draft status and lottery number?' Many prospective job has disappeared by answering this question. 4. Beat the draft by joining the Reserves or the Guard, Right? Wrong, this too could cost you a job. Few employers care for the both of employees who are Reserve or Guard members. They are too much trouble with weekend duty, summer training, special duty, etc.

Any solutions to these problems? I see none in sight, the only suggestion that could be offered is don't be too choosy.

Like It Is**Washington D.C.—The People Show Their Strength**

Demonstrators congregating on Capitol Hill

R.T. photo by A. LePere

by Howard B. Leibowitz

*"There'll be people dancin' everywhere,
When the evening comes, they'll all be there.
People dancin' as the sun is comin' down,
Smiling faces there will be for miles around."*

—by Terry Reid, from "When You Get Home"

It was absolutely staggering to the imagination. No one figured on all those people showing up in Washington. Not the organizers, not the Washington Police, not the Senators, not Nixon, not Agnew, not the Pentagon and not even the demonstrators themselves. The crowd count is not really important or accurate, for there is no way to count the number of people who descended on the west lawn of the Capitol building on Saturday. It might have been 300,000 or 500,000 or more. What is important is the fact that from the lawn of the Capitol to 14th street, and Pennsylvania Avenue, all that could be seen was people. Beautiful people.

I was awed by the fact that there were so many families who came to the protest. Families, complete with fathers, mothers, sons, daughters, babies and dogs. I noticed some banners which proclaimed 'Little Neck Mothers For Peace', 'Huntington Long Island Wants Out Now' and other signs that Agnew's Silent Majority are not silent and they are against the war and the draft and other American atrocities.

I have never seen so many workers and union people at any anti-war rally, ever. There were workers from just about every union in the country. Furniture workers, Iron workers, hospital workers, teamsters, butchers, doctors, lawyers, auto workers and construction workers, to name a few. This is perhaps the most heartening thing about the anti-war movement. It has spread, so that it now encompasses every segment of society.

The real heroes of this rally, however are the Viet Nam war veterans. There were thousands of them in Washington all of last week, and they have done a hell of a lot to turn the tide of public opinion in favor of immediate withdrawal. John Kerry, a former lieutenant in the United States Army, has been the Viet Nam Vets most eloquent

speaker. He said in his speech, 'How do you ask a man to be the last to die in Viet Nam? How do you ask a man to be the last to die for a mistake?' The cheers from the crowd in response to that speech echoed throughout the marble monuments, through the cherry blossoms, and were carried by the wind to reach the ears of people all through the land. I doubt whether it reached the ears of Nixon in Camp David, and the generals in the Pentagon. But, no matter. What does matter is that it has reached America's ears.

I witnessed an incident which went unreported in most of the mass media, which I think is of great importance. On Pennsylvania Avenue, near the White House, a band of about fifty members of the American Nazi Party marched out onto the street, complete with brown shirts and swastikas. To those who feel that anti-war is anti-American, I must point out that the demonstrators charged the Nazi group and ripped their flag to shreds, proving that they did not wish to see facism of any form take this country over. No one was hurt in this skirmish between the demonstrators and the brown-shirted facists.

We will see no miracle from the White House. Agnew will put this down as being unimportant, and will never admit that the tide has changed. Many will say that the only thing we will see as a result of this month's actions will be a Democratic President in 1972. Maybe that is all we will see. Yet, this seems to point out the fact that there is hope for America. There were more blacks, Puerto Ricans and Chicanos than ever before. There were more workers than ever before. And more veterans than ever before. There was unity of purpose, a unity which may finally mold America into the great nation it can be, and is just the beginning of world peace.

But we must keep on with the struggle. Not until we wipe out poverty, racism and pollution, can we afford to rest. Not until the Pentagon is nothing more than a museum can we stop. April 24 is only the beginning of the new era. One of these days there will be people 'dancing everywhere.'

THEATRE

ARTS

MUSIC

Age + Wisdom = Youth

by Richard Kornberg



Mildred Natwick (left) parades in her freshly stolen mink while Henrietta Jacobson and Tommy Breslin (above) do a little soft shoe dance. Below, the would-be thieves prepare a big caper.



Let me state it here and now, 70 Girls, 70 is one of the most entertaining musicals in years. I have already seen it three times and it is not inconceivable that I shall make a fourth visit to the Broadhurst Theatre. This is a show that brings sunshine to the cloudiest day and is guaranteed to cheer up even the most depressed.

The success of 70, Girls, 70 is largely due to the excellence of the songs and the warmth and expertise of its wonderful cast. This is not a conventional book musical — with its play within a play format the performers are able to talk directly to the audience.

The story it tells is of determination and cleverness. A group of senior citizens, realizing that old people are always ignored, decide to form a gang to get money to refurbish the hotel in which they live.

This skimpy plot is mostly used as a bridge between the fabulous songs. Almost every one is a bouncy production number that captivates the audience with its humor and drive. They are in the best traditions of

vaudeville and burlesque.

Mildred Natwick, Lillian Hayman, Goldye Shaw and Henrietta Jacobson are the favorites in an especially bright cast. Each one has a show stopping number that brings the audience to their feet screaming for more.

Contrary to rumor, 70, Girls, 70 is not a purely nostalgic show (a la No, No, Nannett — which pales in comparison). Instead it is an affirmation of old age, a delight for young and old alike. With its \$3.00 student tickets it is the biggest bargain in New York.



We regret the fact that we were unable to review Richmond's Black Theatre production, as it was presented at a time well beyond our deadline. Our apologies to Prof. Thomas and everyone else involved in the production.

Woody Allen
Is Top Banana
In "Bananas"

by Leslie Margulis

Bananas, co-scripted, directed, and starring Woody Allen, is a film in the broadest sense only. Apparently Allen felt obligated to provide us with a plot, no matter how skimpy, on the off chance that we would be asked what the film was about. He would have been truer to himself as a comedian if he had forgone the usual film necessities. His major error was in attempting to combine story line and his comic style, and we lose both ways. The plot is so naive that a 'B' Thirties director would have winced, and the flow of the one-liners is interrupted by a message from the plot.

Fielding Mellish (Allen) is a lifelong coward, a garrulous runt, and an aficionado of skin literature. ('I used to steal Braille porno books and rub the dirty parts.') He meets homely Nancy (Louise Lasser, the divine girl who plays Mildred in the aspirin ads) who is collecting signatures to support the revolutionary regime in strife-torn San Marcos. Allen falls in love—an unexpected event, since the closest he had come to a female previously was accidentally sitting next to one in the subway. They live their days together. Picketing, striking, demonstrating. But it can't go on. Woody, alas, is irrelevant to the Revolution.

There is a nutty sanity to the rhythm provided, in a sense similar to Catch 22. If the only way to live life is to do it as a lunatic, then it must be done. For example, the actual crew of Wide World of Sports, with Howard Cosell and Roger Grimsby playing themselves, covers in mock seriousness the on-cue assassination of the premier of San Marcos and the culmination of Mellish's and Nancy's nuptials in the Royal Bride Suite at the Manhattan Hotel. Both events come equipped with instant replays, off-camera commentary, and interviews with the principals, although the one with the premier is cut short by his untimely demise.

There are nice touches especially for the cognoscenti, radicals, mothers, grandmothers, maoists, klanners, bedwetters and bat guano lovers. Potemkin is brought to mind as a baby carriage rolls uncontrolled down steep steps. And the last of the American myths, J. Edgar, is defamed in such a way his own mother wouldn't know him. Carlos Montalban, as a Castro figure, declares that henceforth in the land of San Marcos, Swedish is the official language, and all children under the age of sixteen are now sixteen. Thinking makes it so.

Even though Allen and Bananas are both trying at times, each has a sense of unpretentiousness, a quality, I think, that went out with the now extinct passenger pigeon. I do prefer Allen without the encumbrances of plot; nevertheless, I must love a movie that has him saying, 'I should have stayed in college. I had a great future. I was really into Black Studies. By now I would have been Black.' The lesson to be learned: If we take our views too seriously, we become the views, and not the persons holding them.

SHE CALLS THEM POEMS
—for Celine—

She calls them poems
(Though few would call me poet)
I call them songs
(Though few would call me composer)
What then are they really?
They are...
for her,
Call them love.

—David Moseder

NOTES ON ROCK

The Return of
the Original
Phil Ochs

by David K. Moseder

Saturday night, April 17 at Hunter College we were witness to the return of the original Phil Ochs. Gone were the electric guitar and gold lamet suit which horrified his fans a year ago. It was just plain Phil Ochs, the folk-protest singer, at his warm and witty best.

The starting time for the show was 7:00 but Ochs was preceded by a third rate rock group and a long winded irrelevant rap by emcee Alex Bennett, both of which noticeably annoyed the capacity crowd of Phil Ochs fans (but we'll get to them later!)

When Phil Ochs finally appeared the audience showed their appreciation for a vision they hadn't seen in well over a year. He accompanied himself on acoustic guitar on all of his songs except for "Jim Dean of Indiana" when he demonstrated his dexterity at the piano. At one point in the evening he apologized for not having much in the way of new material but the audience didn't seem to care much. In fact on several occasions fans screamed out for one of their favorite Ochs' tunes. Phil couldn't oblige them all but a thundering of applause greeted such familiar favorites as "I Ain't A-Marching Anymore", and "Love Me, I'm A Liberal."

"Love Me, I'm A Liberal" was perhaps the highlight of the evening. The barbed satire of this song, which is aimed at the two faced political liberals, had the audiences laughing and applauding at every other line. Ochs took time out between songs for an occasional dig at prominent political figures, maintaining his sense of humor throughout and, of course, there was the usual time out to retune his guitar.

When he thought he was finished, he unstrapped his guitar and walked modestly off while the audience was giving him a standing ovation. We say "thought he was finished" because his relentless fans refused to accept his departure. No less than four times, Phil came back to do an encore, finishing up with "Pretty Smart On My Part" and a musical rendition of Longfellow's "The Highway Men". The return of original Phil Ochs was a truly successful one.

As we mentioned earlier, Ochs was preceded by an extra added distraction called "Molema". The group consisted of two lead vocalists, one male and one female, a bassist who also doubled on lead vocals, a guitarist, a drummer and a keyboard man. The female lead wasn't bad except for her screams which were awful. The male lead was trying desperately, if unsuccessfully, to be Mick Jagger. The guitar and drums were ordinary but the bassist fared well both on bass and vocals while the keyboard man was really fine on both organ and piano. Overall "Molema" was extremely mediocre and their mediocrity were accentuated by the ear blasting volume of their amplifiers. Halfway through the set, the audience (who had been subtly led to believe by the promoters that Phil Ochs would be the only attraction) made it clear to the group that they ought to cut their set short. They didn't. When they finished their set, by butchering "Fire and Rain", the audience applauded because they were glad to see them finally getting off the stage.

Alex Bennett incurred the audience's wrath further with his ramblings about Phil Ochs and other facts of life of which the audience was already well aware. Bennett seemed annoyed that the audience was annoyed at him and this served to annoy the audience further. Fortunately, Phil Ochs finally did appear and saved the night.

With this concert, Ochs has redeemed himself for last year's mistakes. Welcome home, Phil. It's good to have you back. By the way, does anybody want to buy a slightly used gold lamet suit—Cheap?

Idiocy Flies High In "Nest" And "Blue Leaves"

The "normal" world, viewing the special world contained in an insane asylum immediately supposes that the inmates are crazy. Thinking people realize that this is often a fallacy, as is demonstrated by the performances of *The House of Blue Leaves* and *One Flew Over the Cuckoo's Nest* being presented off-Broadway.

Never have so many possibly sane characters been so impossibly crazy as in *The House of Blue Leaves*. The cast of characters (and that is just what they are), includes Artie Shaughnessy, a zoo keeper who has delusions of being a songwriter; his wife, Bananas, who might be just that; and his girlfriend Bunny, whose insanity can be attested to my disclosing that Anne Mera plays the role. These people are excited because the Pope will be passing by their apartment on Queens Blvd. Other participants are Ronnie, the Shaughnessy's son who has gone AWOL so that he can bomb the Pope, a Hollywood director and his starlet girlfriend who became deaf while making a war movie but whose malady has gone undetected by her adoring public, and three nuns from Rdigewood who have come to get a close look at the Pope and whose utmost desire is to go to heaven to meet Jesus since their convent is so depressing.

John Quare is the author of this madcap charade. It can almost be said that he has written two plays, for act one and act two are quite different in word and deed. We first encounter a pseudo-avant garde drama with only the comic brilliance of Anne Mera to lighten the burden. At one point she reverts to an almost nightclub type delivery that both convulses and wins admiration from the audience. In the second act the playwright literally pulls all the stops. In the previous stanza he has created the characters, now he frees them to go their natural (or unnatural) ways. The second act is pure farce of the highest order.

This is a wonderful evening of theatre. John Quare captures both the humor and the underlying pity of the situation. The cast which includes the afore-mentioned Miss Meara, Harold Gould, Katherine Helmond, Alix Elias and Frank Converse (of N'Y'P'D' and *Coronet Blue* fame) is first rate as is the direction of Mel Shapiro.

From madcap insanity we now go to the insanelly mad with Dale Wasserman's *One Flew Over the Cuckoo's Nest*. This drama which shows the terrors and brutality of a state mental hospital is now playing at the Mercer-Hansberry Theatre.

The patients in this ward are a sorry lot. They have all resigned themselves to accepting the iron willed domination of the head nurse, Miss Ratched (Janet Ward). She is a cruel, vengeful person who stifles individuality and retards the recovery of her charges. In one instance, she discovers that a once mute Indian can talk again. Instead of encouraging the man and praising him for his great step to recovery, she punishes him for not disclosing the revelation earlier.

The head nurse's ordered, sadistic domain is challenged by the arrival of a new patient. Unlike other patients, McMurphy (William Devane) has a criminal record. After serving part of his prison sentence, the authorities question his sanity and refer him to the hospital for psychiatric care, when in actuality his only problem is perhaps, an over active libido. McMurphy is, at all times, his own man and not to be dominated even by the forceful head nurse. Since the head nurse's favorite pastime is the squelching of individuality in her patients, this immediately sets up a conflict situation.

As the play continues we watch the struggle which ensues between the two as they vie for support from the other patients. The nurse wields her supreme authority by

Continued on page 8

Ovid and Ibsen: What a Pair!

by Richard Kornberg

Hedda Gabler — A vibrant theatre is one that produces new works, but does not disregard the old. It is possible for a play to have been written hundreds of years ago and still seem fresh today. This can be due to the skill of the playwright, a new approach taken by the director and cast or a combination of factors. The British have always had a great regard for both the classics and the not so classic and it is good to find that Americans are beginning to follow the example set by their British counterparts.

This has been a big season for Ibsen with his *Enemy of The People*, *A Doll's House* and *Hedda Gabler* all being produced. The latter two can be seen at the Playhouse Theatre on West 48th St.

This new adaptation of *Hedda* is by the twenty four year old Britisher, Christopher Hampston, (the author of the *Philanthropist*). Because of the adaptor's skill, the audience almost believes they are seeing a new play, not one that they have seen and read many times.

The success of any production of *Hedda Gabler* usually rests on the performance of the title character. Claire Bloom's portrayal is one of icy calculations. She is rightly not completely dominant since this is not the way a well bred lady should behave. She achieves her goals by being sly and cunning, qualities Miss Bloom ably conveys.

Roy Shuman's George Tesman is the perfect counterpart to Claire Bloom's Hedda. He imparts both the bubbly enthusiastic mama's boy image and the dreary intellectualism that the role demands. He is the perfect catalyst for Miss Bloom and the two work splendidly together.

This is a *Hedda Gabler* that director Patrick Garland can be proud of and that you should to see.

Another repertory company is performing at the Ambassador Theatre. Those wonderful people from Story Theatre have come up with another evening's entertainment, *Metamorphoses*, that is alternating with the original production.

Story Theatre was my favorite show of the year. The dramatization of Grimm's *Fairy Tales* was a joy to behold that offers every theatregoer the greatest of pleasures. *Metamorphoses* is not recommended for children but in comparison to *Story Theatre* I don't know if I would recommend it to adults either.

Admittedly it is a clever production, the cast is able and the material always shines but unfortunately it lacks the warmth and glow of its alternee.

Metamorphoses is Ovid's tale of the gods and goddesses. These characters do not offer the company the freedom and imagination of Grimm's. There is less physical creativity and the audience is left without total satisfaction. The music is also not as good as the accompaniment of *Story Theatre*.

Paul Sand (Tony Award winner of *Story Theatre*) is again the steller member of the troupe and newcomers Paula Kelly and Avery Shreiker also stand out.

Director Paul Sills should again be congratulated for bringing a new type of entertainment to Broadway. I guess it is not totally fair to compare *Metamorphoses* to *Story Theatre* which to me was a milestone in the American Theatre. Even though *Metamorphoses* is not as good, it still offers an enjoyable evening of fun.



Photo by H. Grossman, (ASMP)

Claire Bloom and Roy Shuman, as the ill-matched pair in Ibsen's "Hedda Gabler."



Hamilton Camp, Paul Sand, Avery Schreiber, Charles Bartlett and Richard Schual in a scene from Ovid's "Metamorphoses."

Two By Chekhov:

Honest Acting

by Glenn Tepper

From April 28 through May 1, the Division of the Humanities presented a program of two of Anton Chekhov's farces, *A Marriage Proposal* and *The Celebration*.

When reviewing a new play, we must judge both the play and the performances, and when the performances are found to be lacking depth, we can blame the playwright rather than the actors and actresses. These plays, however, written over eighty years ago, are considered to be good comic pieces: they have good characterization and the stories are funny. Therefore, we will concern ourselves with the performances and the direction, rather than with the play itself.

In *A Marriage Proposal*, Christine Arcaro was genuinely funny in her portrayal of Natalia Stepanova. Although her nuances were more often Brooklynese than those of Czarist society, she was still very likeable in her role.

Antonio Gomez, gave what was perhaps the most solid performance in the play. As the suitor who has come to ask Natalia's hand, he played Ivan Vassilevitch Lomov's recriminations to the hilt.

David Moseder turned in a good per-

formance as Natalia's father, Stepan Stepanovitch Chubukov. Yet we could not believe that he was not her older brother but her seventy year old father.

The *Celebration* was graced with four very strong performances. Harry Dishon was brilliant in his portrayal of the bank clerk, Kuzma Nikolayevitch Hiran.

Jo Anne Lauria, as poor defenseless Nastasia Fiodorovna Merchutkin was great. Although neither a fault nor an asset, her characterization seemed to grow stronger as the play progressed.

Micki Rubinfeld gave what was perhaps the most convincing performance of the evening. Her expression, her inflection, and her timing made us love Tatiana Alexeyevna.

And finally, Sam Agar was thoroughly enjoyable as the somewhat befuddled bank president, Andrey Andreyevitch Shipuchin.

Gerald Mast's direction made us wonder how much of what we saw was Mast and how much was Arcaro, Dishon, et. al.

In retrospect, we feel that what we did see was some of the most honest acting that the Richmond College Theatre has presented this year.

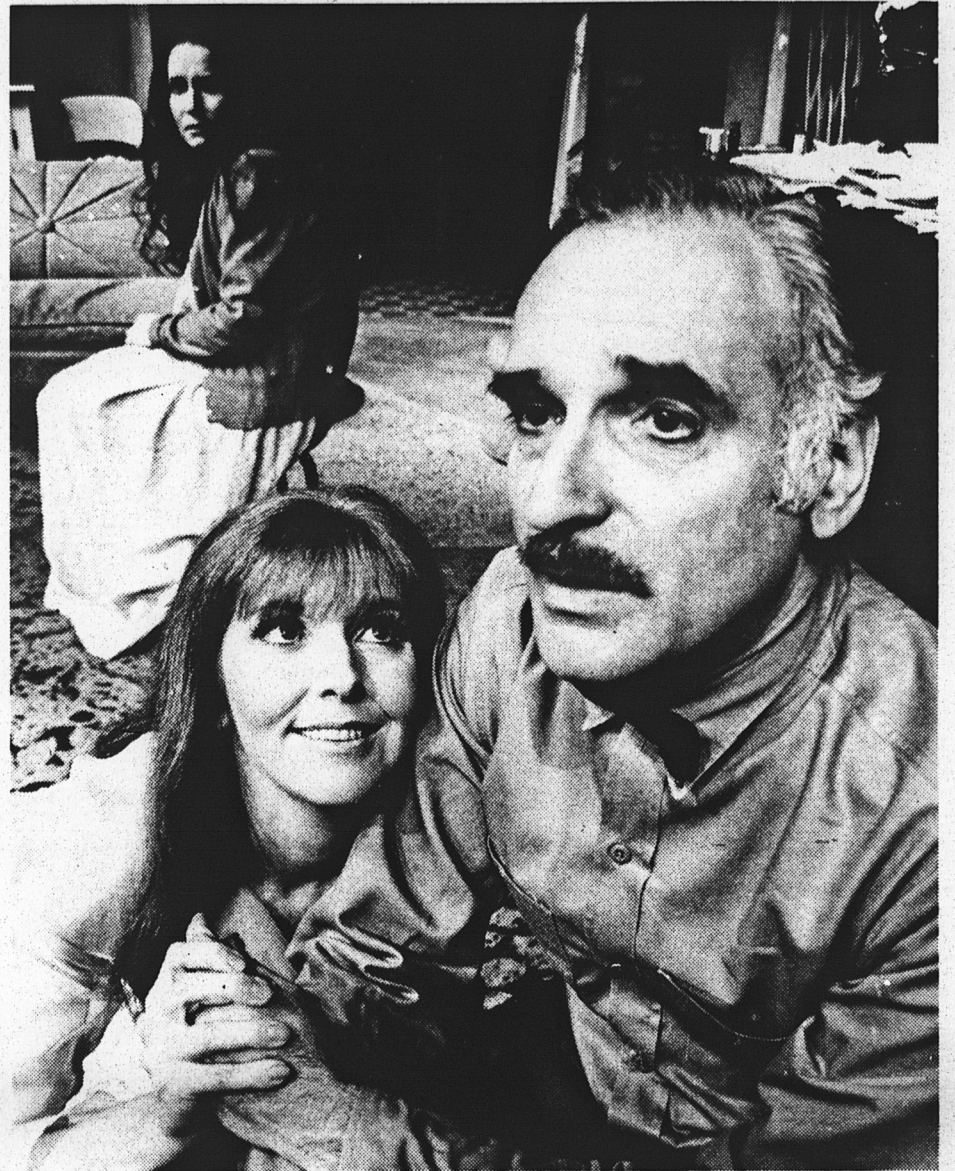


Photo by M. Swope

Katherine Helmond, Anne Meara and Harold Gould, three of the crazy performers in "House of Blue Leaves."

"CUCKOO'S NEST..."

continued from page 7

punishing McMurphy's infractions of her rule with such measures as electro-shock treatment.

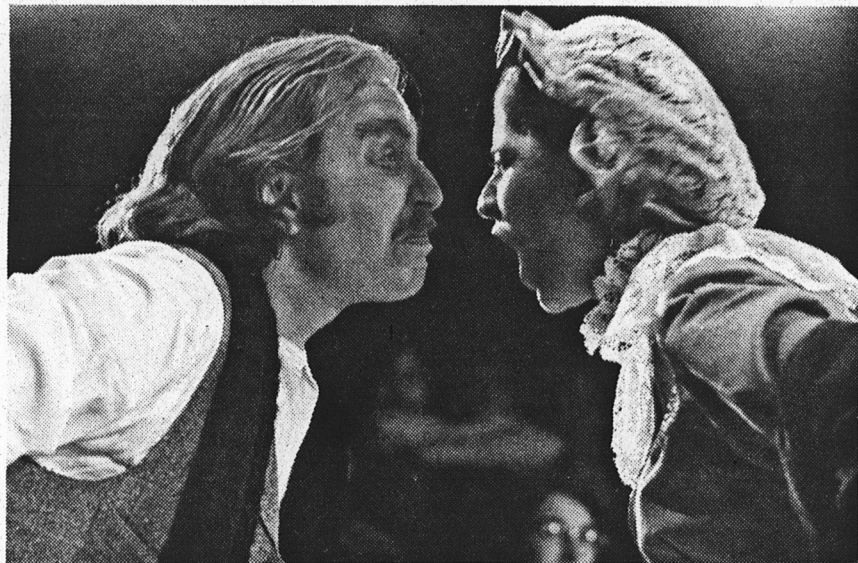
Group meetings, with mandatory attendance by both staff and patients, held for therapeutic reasons are turned into a farce by McMurphy. At times we see him almost winning other patients to his view point but the head nurse always arrives to retard the action.

Of the many pranks played perhaps the most hilarious and poignant of them is his success in arranging for the secret entrance of women and liquor into the ward. This was not a selfish move on his part for he is willing to share his bounty with the other patients. A marvelous example of his concern for the other men is his attempt to set up one virginal male with one of McMurphy's female friends. Off state, they are busily making it as the audience wonders if the sheltered young man will succeed.

The audience never knows, however, since in the midst of the action, the head nurse makes an appearance and, so to speak, the gig is up. She can tolerate no more and succeeds in ridding herself of McMurphy by prescribing a lobotomy.

Director, Lee Sankowitch did a fine job in portraying this hopeless situation while William Devane's performance as McMurphy was moving and convincing. Janet Ward as Nurse Ratched (or Rat Shit, as McMurphy dubs her) caught the manic power of the character. It is regrettable that this play does not come across as a dramatic entity. There are many tension filled scenes but the whole is not as good as the sum of its parts. Despite this, this is a worthwhile experience especially for anyone who has read Ken Kesey's underground classic *One Flew Over the Cuckoo's Nest* on which this play is based.

R.B.K.&E.M.M.



R.T. photo by R. Kirk

Woman hater Hirin (Harry Dishon) confronts the thick-headed Mrs. Mertchutkin (Jo Anne Lauria).

I would like to sell one set of Slingerland Drums as follows:

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- 1 20 inch bass
- 2 8 x 12 tom toms
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- 1 16 x 16 floor tom
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- 1 22 inch ride cymbal
- 3 cymbal stands
- 1 hi-hat
- 2 13 inch hi-hat cymbols
- and some cases.

The price is based on the drums. All hardware and cases will be thrown in, except pedals. I have no storage space and must sell immediately, if not sooner.

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