

Democratic Task Force

A special legislative task force on higher education today unveiled a six-point program of immediate and long range objectives to resolve the growing fiscal crisis facing the public and private institutions of New York State.

The plan, termed a Regional Resource-Student Opportunity Program, includes both rescinding the recent tuition increase in the State University of New York system, and retention of the no tuition-open enrollment policy at the City University of New York.

It also calls for development of regional systems for public-private university planning, operating and funding of facilities, creation of a State Board of Higher Education and a separate Department of Higher Education, it identifies more than \$100 million to finance the tuition roll-back and freeze proposals, and it seeks implementation of a dual enrollment program to provide assistance for private colleges in financial difficulty.

Assembly Minority Leader Stanley Steingut appointed the Democratic task force in January. Deputy Minority Leader Albert H. Blumenthal heads the nine-member panel.

Blumenthal has agreed to accept protest petitions at a Friday noon rally of City University students scheduled for the mid-Manhattan area outside Governor Rockefeller's offices. The petitions support the no tuition policy for fulltime undergraduates at CUNY.

The other members of the task force are Assemblymen Alexander Chananau, Chester Straub, John Thorp, George Miller, Thomas McInerney, Anthony DiFalco, Leonard Silverman and Alan Hevesi.

The six Task Force recommendations are the following:

1. Urging the Board of Trustees of the State University of New York to roll-back recently announced tuition increase proposals for next semester for resident students. The tuition hikes are simply another form of taxation that are unfair to middle income families already overburdened with massive State and local taxes. The across-the-board \$100 increase for freshmen and sophomores is a tax upon families earning between \$4,000 and \$15,000 much more severe than a similar increase for families earning over \$15,000. Moreover, we are advised that the \$20 million raised by this increase will be primarily used for maintenance of buildings and expansion of libraries. There is no reason why these expenditures should not be subject to the same freeze levels as all other agencies of the State.

2. Continued support for the no tuition and open enrollment policies for full-time undergraduate students at the City University of New York. City University represents an unparalleled opportunity for thousands of white and black middle and low income students who otherwise would not be able to receive a higher education. These policies must be preserved.

3. Financing the tuition roll-back at SUNY and continuation of the no tuition-open enrollment policies at CUNY from any combination of State and City budget reallocation measures. The monies necessary to roll back tuition at SUNY, \$20 million and to insure no tuition and open-enrollment at CUNY, \$34 million, or a total of \$54 million. These monies can be financed from any of a number of sources: recovering the first instance appropriation from the State University construction fund, \$26 million; allocation of funds from the reserve for the supplemental budget, \$15 million; increasing State sales tax enforcement collections, \$12 million; achieving economies and efficiencies in the Governor's budget, ranging between \$20-\$50 million; financing rental costs on an emergency one-year basis from the City University Construction Fund, \$20 million;

and adjustments and deferments in the CUNY expense budget, \$10-\$24 million.

4. Assistance to private colleges in financial difficulty by immediate implementation of a dual enrollment policy. This proposal would become operative by permitting SUNY and CUNY to transfer pupils in its overcrowded facilities to those of nearby under-utilized private colleges in need of financial assistance. Enactment of the financial measures proposed above would provide SUNY with an additional \$20 million and CUNY with an additional \$34 million.

The public colleges, then, SUNY Upstate and CUNY in the City, could negotiate with private colleges to determine how many public college students could be enrolled in private facilities. The State and City would pay the private colleges a negotiated per student enrollment reimbursement.

If all additional monies were utilized in this manner, the private colleges could be subsidized by as much as \$54 million. At present, the private colleges have room for 56,000 additional students and are facing a deficit of approximately \$60 million in 1971-72. Enactment of this dual enrollment proposal would allow maximum utilization of existing private college resources and provide substantial monies to meet the operating deficits of these private colleges.

5. Creation of a State Board of Higher Education and a Department of Higher Education, separate from the existing Board of Regents and the State Department of Education. For too long, the promulgation of comprehensive higher education policies has not received proper attention from either the State Legislature or from all the elements of our public and private educational communities. We propose to provide an organizational mechanism so that a Board of Regents now concerned with elementary and secondary can separate its interest from that of higher education. Board members would be appointed by the Governor with the approval of the Senate. The Board would oversee the total development of higher education in the State, public and private, to indicate areas of special need and to coordinate the combined efforts of both public and private institutions in meeting these needs.

6. As a long-range proposal, mandate the State Board of Higher Education to develop regional systems of public-private university "State relatedness" to plan, operate and fund facilities, for presentation to the Legislature in January 1973. The objective of this proposal would be to integrate systematically the resources of our public and private colleges so that we stop the duplication and rising expenditures of both sectors of our higher education system. The basic elements of this plan include the following:

We propose the creation of regional higher education councils with powers to appropriate funds within the region to both private and public institutions for the purposes of insuring the accomplishment of State goals, preventing unnecessary duplication of effort within the region and determining that funds allocated are used for legitimate educational and educationally related purposes.

It is necessary to utilize existing personnel and facilities regionally rather than allowing random expansion of individual colleges, public or private, without regard to available resources elsewhere. For example, it is extremely costly and less effective for each of five colleges to operate engineering schools than it is to fund one high quality prestige institution. This procedure is being repeated in New York State in such programs as nursing, foreign area studies and languages without regard to need or available programs elsewhere. The regional councils would appropriate

State funds in a manner that would deter this duplication. For example, funds might be allocated to a public institution to contract for student instruction in a given area rather than for the costly establishment of a duplicate program. In the area of cooperative planning substantial economies can be achieved in such areas as regional library facilities, joint scientific research building and other capital programs.

It would be incumbent upon private colleges seeking State related status to provide, in return for State educational cost reimbursement, college opportunities to students who could not ordinarily afford to attend a private college or who might because of prior disadvantage not meet the normal admissions standards. In view of the growing under-utilization of space in the private colleges, these institutions can play an expanding role in meeting New York State's obligation in the field of higher educational opportunity. In conjunction with this effort, we would urge a review of all income related assistance, such as SEEK and scholar incentives.

We also urge the development of regional student allocation plans to be achieved by such methods as dual enrollment, voucher plans for disad-

vantaged students and cooperative facilities and program planning. This will result in substantial savings for both public and private institutions of higher education. Such a regional approach will also lead to more open admissions opportunities and a higher quality of educational offerings.

With increased State funding, however, State related institutions must agree to uniform accounting procedures and to State audits examining the use of State funds and the accuracy of institutional financial reports to the regional councils. The present tendency of private colleges to increase tuition as their deficiencies increase is self-defeating. In the past as the tuitions increased, the number of students able to pay the higher rates declined. Many private colleges found they could not attract sufficient numbers of students to fully utilize their plant. With fewer students, revenue fell, further aggravating the deficiency situation. Under a combined State aid and voucher plan, the private colleges would be encouraged to reduce tuition charges to a more competitive level which would, when combined with a cooperative approach to costly programs, reverse the present trend to larger and larger deficits.

Archaeological Field School

For the second season an archaeological field school will be operated this summer in New York City by the CCNY Department of Anthropology in an effort to make field experience available to area college students who can not afford to travel outside this region.

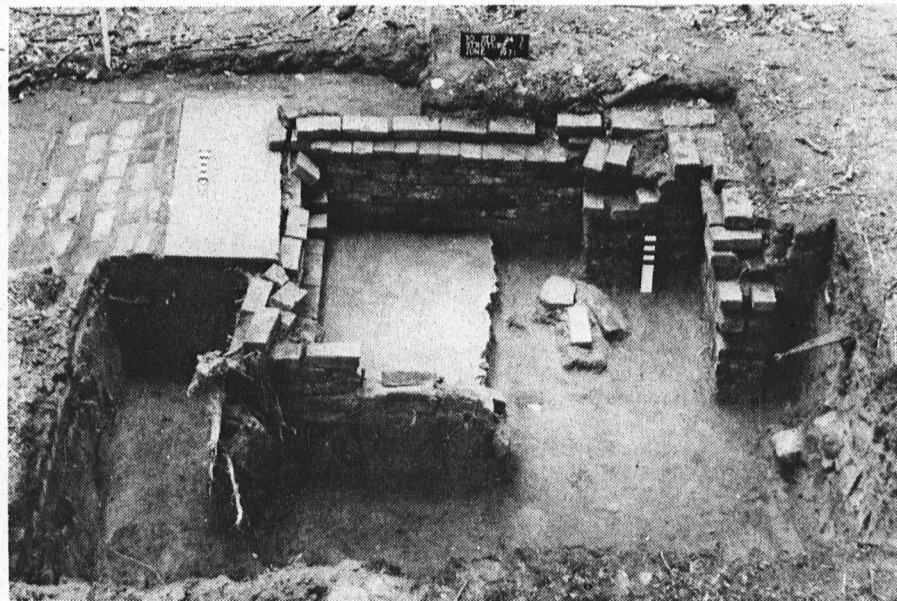
Last summer twenty five students from CCNY, Brooklyn, Hunter, Lehman and SUNY spent ten weeks excavating dumps and the foundations of 19th Century structures on Staten Island. A house site that dated to the earliest period for the area (1840's) was completely excavated producing a small but significant sample of early 19th Century artifacts, while associated structures and a stratified dump produced an extensive assemblage of late 19th Century items.

Excavations at such historic sites on Staten Island will continue this summer with other areas in the City also possibly

being started. Students will be involved in both field operations and laboratory work.

The field school is open to all undergraduates (Freshman to Senior level), although some preference will be given to Anthropology majors as enrollment is limited. A ten week session (June 5 to August 11) involving a full time commitment of five days a week, Monday-Friday, 8 AM - 5 PM (including travel time to the site or the laboratory at CCNY), will result in 8 units of credit for each student.

Application forms and further information may be obtained at CCNY in the Anthropology Office (Wagner 03) or by writing to the Director, Robert L. Schuyler, Department of Anthropology, CCNY, W 138th St., New York, NY 10031. Interested students should write for such information as soon as possible.



RT Photo by Mark Rosenweig.

Excavated foundations of a small, late 19th Century structure on Staten Island.

Forced Work Without Pay: Welfare Plan

What It Is

On Staten Island, welfare mothers with children over six will soon have to work without pay just to get their welfare checks. This program begins in phases on April 1, 1972. It forces mothers into jobs in which they have no choice about type of work or location. This is not for money to take home, but to keep from losing their welfare checks. Refusal to be a part of this forced work program would mean that a welfare mother would not get her regular welfare check.

This program forces welfare mothers to give their children to strangers for baby sitting while they go to work. These baby sitters will be welfare mothers forced to do baby sitting in order to get their regular welfare check. They will not be paid and will not get lunch money to help with the extra children in their homes.

What It Means

This means that welfare mothers will be used to force paid workers out of jobs and onto welfare. Bosses will prefer forced unpaid labor of welfare mothers to paid labor of workers. Who wins? the bosses. Who loses? the welfare and working people.

This program will not help welfare people get off welfare. It keeps them on a rotten system by refusing to provide decent jobs for pay.

This will not meet the problem of unemployment either. It will only take away jobs from those already employed and use unpaid workers instead.

For now this is an experiment on Staten Island. In July it will apply to all welfare people all over the country.

RESIST SLAVE LABOR

For years the politicians and big

businessmen have been trying to fool the public into thinking that people are on welfare because they are lazy. But the truth is that the big wigs don't provide us with enough decent, good-paying jobs.

They've also tried to fool us into thinking that most people on welfare are Black. This is another plan to divide us so they can beat us down. The truth is that 70 per cent of welfare people in this country are white.

Like Nixon's phoney wage-price freeze, this welfare experiment is an attempt to fool us into thinking that the bosses are hard at work on programs to solve the economic crisis. But high taxes, inflation, lay offs, and increasing hardship for the vast majority of the people of this country will not be solved by these programs. As things stand now, only 2 per cent of our taxes is spent on welfare while 43 per cent is spent on military spending like Vietnam. This is the same sort of thing that they always try to cover up. But it works only for a while.

Workers fought hard for relief from starvation and won welfare and unemployment insurance in the Great Depression. Now the bosses are trying to take away those few crumbs.

Why should welfare and working people unite to stop this program? STOPPING THIS FORCED WORK PROGRAM WILL MEAN THAT WELFARE PEOPLE CAN PUT AN END TO SLAVE LABOR AND PROTECT WELFARE RIGHTS ALREADY GAINED YEARS AGO.

Other communities have successfully united against this experiment. We can too. This program will be stopped only if welfare people and working people unite and fight all oppressive welfare experiments, job lay offs, tax increases and other attacks on our living standards.

Can We Trust Politicians — Part III

Poverty

by Dan Golenpaul
(Third of a series of four articles)

POVERTY

Poverty is the worst enemy of the American people. It is as destructive as war. One of the nauseating aspects of our civilization is the rule in war governing who should be killed and should not be killed. In the case of poverty, there is no discrimination—babies, children, women, men—all are treated alike.

There are 25 million people in the U.S. living in poverty. In 1959 there were almost 40 million. We are reducing the shame, thank goodness.

The only excuse for poverty in the nation is the inability of the people to produce enough to provide a decent standard of living for every man, woman, and child. But we are the richest country in the world, approaching a trillion dollars in gross national product. We have no excuse.

It doesn't take very much imagination to comprehend the curse of poverty. It impairs babies prenatally and condemns them after they are born to malnutrition, disease, and early death. If they survive all the perils of infancy, they can look forward to a youth that will be degrading, shrouded in ignorance and agony, and they are destined to become misfits in our society when they are older. A fortunate few may escape this fate—a limited few. The millions who don't escape and achieve maturity become carriers of poverty to future generations.

Poverty never did anyone any good and never will, and it should not be tolerated. We do so at our own peril. It is painfully apparent now that the result of poverty is the deterioration of our whole society. The cost of maintaining poverty is greater than the cost of setting goals for its abolition.

The old notion that the poor will always be with us still influences the thinking of some

people. As recently as Oct. 5, 1971, the Department of Agriculture announced a regulation that would have denied 1.5 million school children free lunch participation. Happily, this shocking regulation was reversed by an indignant Congress, as it should have been. The cost of this service would have been considerably less than the monies we provided for the Penn Central Railroad and Lockheed.

Mr. Government, it is our tax money you are spending and we would prefer that it be spent on the kids.

Many taxpayers find fault with the individual abuses among the beneficiaries of our welfare system. The number of offenders is greatly exaggerated but the practice should not be condoned.

Let us look at the other side of the coin. Billions of dollars are lost to the government by flagrant tax evasions of wealthy people. Unhappily, there are chiselers in all groups of our society.

According to Wilbur J. Cohen, former Secretary of Health, Education and Welfare, "The abolition of poverty will require money—about \$15 to \$20 billion a year initially. This is only about 1½ to 2 per cent of our gross national product."

And finally, he says: "Setting the elimination of poverty as a national goal is a huge and complex undertaking. The nation has the economic capacity, the technological capability, and the intellectual resources to accomplish this goal before the end of the next decade. But the most difficult task will be sustaining the determined commitment of the nation to the American promise: Full and equal opportunity for all to share in the good life that can be offered by a dynamic, prosperous, democratic society."

(NEXT ISSUE: The Corruption Of Our Political System.)

Open Letter To Richmond College Community

A petition to "set a fixed date for ending the use" of McKee Vocational High School for Richmond College classes has recently circulated among our faculty. The petition was worded in such a manner that one would have to be a real educational regressive not to sign it. Even a petition in favor of human freedom might encounter greater difficulty at Richmond. So signing was easy. The real question is not whether McKee is a satisfactory educational facility for Richmond but whether there is any suitable alternative to its continued use. Depressing as it is, McKee offers us an opportunity to schedule 36 classes nightly behind its crumbling walls. Some alternatives to its use follow, though only Number 5 is a total solution itself.

1. The period from 8:00 p.m. to 9:50 p.m. is still quite underutilized at the College. The shifting of classes into that time slot would "solve" somewhat less than half the problem of our 36 homeless classes.

2. The faculty who now have offices in Rooms 803-804-805 could "triple up" with other faculty in offices around the College. This could ideally take care of 21 of the 36 uprooted classes from McKee, providing most of these evening classes could appropriately be scheduled during the day.

3. Commencing classes at 8:00 a.m. (as in the rest of the University) and reducing by 5 minutes the time between classes would provide an additional class period each day for a total of 8, instead of the present 7, periods. This would still provide only a partial solution.

4. Another real exciting alternative in schedule manipulation would be the addition of a third 2-day class sequence that would include Saturdays. There are, of course, certain B.H.E. restrictions regarding the offering of classes on Friday evenings and Saturdays which would severely limit the effectiveness of this alternative.

5. Of course the "final solution" to the problem would be to pare down our offerings to a number consistent with our facilities.

The above list is not inclusive; there are other—even less inviting—alternatives that haunt one's sleep in the darkest hours of the night. For instance, we've done almost nothing with the use of certain open areas around the college which in all but inclement weather might offer some good opportunities for open-air classes.

One puzzling statement in this most popular petition, however, is the acknowledgement of the "emergency conditions which led the college initially to obtain use of this space—the pressure on existing college facilities and the lack of funds to rent additional space." The statement comes perilously close to implying that one or both of these conditions no longer obtain. On the contrary, it would seem that both have worsened and that the arguments favoring the use of McKee are even more compelling today.

Those charged with such responsibility have assured us that no additional space suitable for classroom teaching is available to rent in the nearby area. Even if it were, authority and fiscal support to rent space derive from the Board of Higher Education. Relinquishing McKee (which we rent dirt cheap since it belongs to the Board of Higher Education) while requesting vast new funds to rent privately-owned facilities would be looked at askance by members of the B.H.E.

None of the foregoing addresses itself to the truly lamentable conditions of McKee as an educational facility for college-level students. However, the alternatives to its use are all so bleak that one must seriously question whether the educational efforts of the College would really be enhanced by its abandonment.

Nevertheless, in a community such as ours it is imperative that all important questions be open to frank community discussion. Therefore, if the authors of the petition have any viable alternatives to our continued use of McKee, they would do us all a real service by presenting these to the College community for consideration and appropriate action.

Ramon H. Hulsey
Acting Registrar
Richmond College

The Red Faerie Collective

An Open letter to our white, radical, freak brothers:

The aim of the gay male liberation movement as we at Richmond understand and practice it is to establish and maintain liberated zones for ourselves and our brothers. Our brothers are all men who love other men or who want to love other men. You may still call yourself heterosexual but if you love men you are a gay brother. Loving men makes you a gay brother. You may also love women. But your heterosexuality is what you are in touch with. They make sure of that. No one need worry about being a repressed heterosexual. It's your homosexuality that they try to keep you from feeling. It is your homosexuality that is under attack. They want you to fear it so you will avoid it.

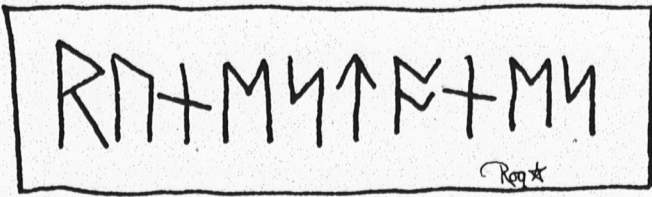
Gay liberated zones are places where there is nothing to fear from loving men. Where loving men, in all ways, but certainly the sexual, is encouraged and supported. It is not enough that it be tolerated. Homosexuality must be seen as just as good as other ways of relating. We must accept and defend and glory in our homosexuality. It's the only way. When you feel love for a man or sexual attraction or both and your response is 'far out, this is great,' then you will be part of the liberated zone. For you will be freed from heterosexual thinking.

The heterosexual programming is heavy, pervasive and continuous. As men we are supposed to do business with each other. We are to talk of power and ideas and things. We do not discuss our feelings and fears and inadequacies. We plan the future with each

other rather than sensuously existing in the present with each other. We are to be strong, competent and together, handy with our hands and always on the lookout for a quick buck. We are to compete with each other for the few rewards around. We deny how we feel about each other in order to get on with gaining control over each other. The conquest and control of women and other men is the way we have of proving our worth.

But the program was not made with you in mind. It is there so that we, everyone will end up alike. That way we are easier to control. We become interchangeable parts for the corporate machine. So how relevant can all this programming be for you? Yet it remains powerful. Would you be up-tight if someone thought you 'queer'? How fast would you let him/her know that you had a girl friend or a wife or dated a lot. Women as proof of manhood. That's why men 'fuck' women rather than make love to them. It's all about proving something to other people. And remember these are the same people who want us to think that Blacks and women and poor people are all inferior to us. These are the same people who wanted to send us as young men to kill other young women and men in some distant jungle. These are the same people who spy on us, judge us and try to send us to prison for getting off in our own way. These are the same people who are destroying our planet for their personal profit. These people and their white, male,

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Casting The Runestones

by Roger

There are many and widely varied forms of divination ranging from feeling bumps on your head, known as Phrenology, to reading tea-leaves which is called Tasseology, with practically anything else that you can think of thrown in between. Many of these can be expensive, and require such "equipment" as costly Tarot Cards, crystal balls, and scrying mirrors. Witches never seem to have lots of money, except of course, Sybil Leek, so they have to use "tools" which are readily available. One of the most ancient and simple forms of divination is the throwing of stones, which can be called Lithomancy, but Witches prefer to call this "Casting the Runestones", or just plain "Rune Casting". It is a very simple form of augery and can be carried around with you at all times. This method is traditional to Witchcraft, and works very well.

First you must find three stones about an inch in diameter. You must find your own, however, as those found for you will not work as well. They can be of any texture that you find pleasing, but one should be white, one red, and one black. Do not color them yourself; leave them natural. Once you find them, let NO ONE ELSE touch them, ever! Wash them thoroughly with salt water, and let them dry. Then make a small pouch for them, or wrap them in silk and place them in a box, and you are all ready to begin.

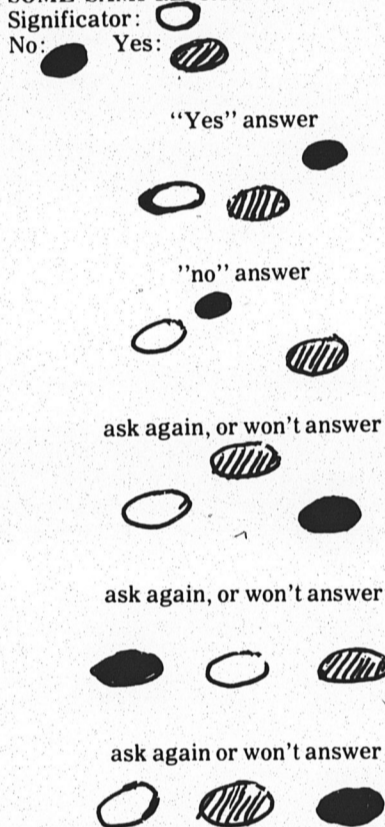
To start: take the stones in your hands and rub them together until they are warm, all the while reciting your question. They can only answer yes or no questions. Then cast them onto a flat surface with your left hand. The white stone is the significator and stands either for yourself or the person who is asking the question, the black stone stands for "NO", and the red stone means "YES".

If the significator is next to the black stone, the answer is no. If it is next to the red stone, the answer is yes. If the stones fall and form a triangular arrangement, or fall

equidistant from one another, you should rephrase the question and ask again. If you continually get no answer, the time is not right to ask that particular question and you should stop and wait a few days before trying again.

Divination is one of the paths to psychic awareness, and the more you practice the better you will get. Your innate psychic powers will be built up due to this practice, and you will soon be ready for Tarot, scrying (which means seeing by means of a crystal, black mirror, or pool of ink, etc.), or many of the others more complex forms of divination.

SOME SAMPLE CASTS:



Red Faerie Collective

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heterosexual culture are not to be trusted or to be followed.

But we've known for some time now that the old straight men and their culture didn't have much to offer and a whole lot of pain to give out. Yet who knew how deep the change to had to be—deep down to where we love and how we love. A revolution which does not enter the bedroom and the kitchen, for that matter, can hardly be taken seriously. A counter culture which is primarily heterosexual is easily co-opted. You re-create the heterosexual family and then play out the parts your parents wrote for you. If the family remains the same, children will be no different.

Liberated zones will be found where men gather who know it is good to love and respect other men. Any gay person can tell you that you know who your friends are by looking in their eyes. Can you have another man look at you with love in his eyes? Can you look back in recognition of the feelings or do you pretend not to notice? As men we are so eager to do better than other men so we can feel that we are better than other men that we miss most of the feeble, fearful attempts at contact.

It takes most gay men yeats of evading questions from friends and lying to themselves before they can openly love other men. And it should not be forgotten that there are real reasons for the fear and hesitancy. Homosexuals are expendable—

the Nazi's made us wear pink arm bands in the concentration camps and Castro sent us off to prison until we were rehabilitated and America puts into mental hospitals for 'treatment'. Most homosexuals live, therefore, in closets, hidden away from view, pretending to be heterosexuals, fearful of declaring themselves because of what heterosexuals will do think say, fearful of being thought 'sick' or 'less than a man' or 'perverted', fearful of losing prestige or a job or our lives. Liberated zones are where you go to when you leave the closet. It is where you are at when you have really gotten into your homosexuality and dug it. When the fear goes, the walls collapse. Then we will recognize each other.

But we can't recognize each other if you don't act like you feel. How often do you stop yourself from saying something for fear of being thought 'queer'? How often have you changed your behavior for fear of being called 'faggot'? Do you notice how 'masculine' men act? Who do you model yourself after anyway? Men—tough, cool, competent, violent; the men of American fantasy; the lone cowboy who seldom speaks and never feels. The more 'man' the better, raping women and beating on men. Our oppressors. When you rid yourself of this part of yourself you will stop oppressing us. When you stop oppressing your gay brothers you will have entered the liberated zone.

The Woman Identified Woman

What is a lesbian? A lesbian is the rage of all women condensed to the point of explosion. She is the woman who, often beginning at an extremely early age, acts in accordance with her inner compulsion to be a more complete and freer human being than her society—perhaps then, but certainly later—cares to allow her. These needs and actions, over a period of years, bring her into painful conflict with people, situations, the accepted ways of thinking, feeling and behaving, until she is in a state of continual war with everything around her, and usually with her self. She may not be fully conscious of the political implications of what for her began as personal necessity, but on some level she has not been able to accept the limitations and oppression laid on her by the most basic role of her society—the female role. The turmoil she experiences tends to induce guilt proportional to the degree to which she feels she is not meeting social expectations, and or eventually drives her to question and analyse what the rest of her society more or less accepts. She is forced to evolve her own life pattern, often living much of her life alone, learning usually much earlier than her "straight" (heterosexual) sisters about the essential aloneness of life (which the myth of marriage obscures) and about the reality of illusions. To the extent that she cannot expel the heavy socialization that goes with being female, she can never truly find peace with herself. For she is caught somewhere between accepting society's view of her—in which case she cannot accept herself, and coming to understand what this sexist society has done to her and why it is functional and necessary for it to do so. Those of us who work that through find ourselves on the other side of a tortuous journey through a night that may have been decades long. The perspective gained from that journey, the liberation of self, the inner peace, the real love of self and of all women, is something to be shared with all women—because we are all women.

lesbianism, like male homosexuality, is a category of behavior possible only in a sexist society characterized by rigid sex roles and dominated by male supremacy. Those sex roles dehumanize women by defining us as a supportive serving case in relation to the master caste of men, and emotionally cripple man by demanding that they be alienated from their own bodies and emotions in order to perform their economic political military functions effectively. Homosexuality is a by-product of a particular way of setting up roles (or approved patterns of behaviour) on the basis of sex; as such it is an inauthentic (not consonant with "reality") category. In a society in which men do not oppress women, and sexual oppression is allowed to follow feelings, the categories of homosexuality and heterosexuality would disappear.

But lesbianism is also different from male homosexuality, and serves a different function in the society. "Dyke" is a different kind of put-down from "faggot", although both imply you are not playing your socially assigned sex role, are not therefore a "real woman" or a "real man". The grudging admiration felt for the tomboy, and the queasiness felt around a sissy boy point to the same thing: the contempt in which women—or those who play a female role—are held. And the investment in keeping women in that contemptuous role is very great. Lesbian is the word, the label, the condition that holds women in line. When a woman hears this word tossed her way, she knows she is stepping out of line. She knows that she has crossed the terrible boundary of her sex role. She recoils, she protests, she reshapes her actions to gain approval. Lesbian is a label invented by the Man to throw at any woman who dares to be his equal, who dares to challenge his prerogatives (including that of all women as part of the exchange medium among men), who dares to assert the primacy of her own needs. To have the label applied to people

It should first be understood that

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"The New Stereotypes"

by Wally Orlowsky

A few days ago I was riding over on the ferry in a state of semi-aware drowsiness. I must have been staring blankly ahead because I was approached by a fellow who had observed me for a while at a distance.

"Excuse me," he said "are you, by any chance a sociologist?"

"Not really!" I was immediately brought to full consciousness by such a sobering accusation. "Why do you ask?"

"Well," he explained, "I thought you were watching all the people here. You seemed to be staring at them and making all kinds of mental notes. So I immediately figured you to be a sociologist."

"Interesting" I confessed "but not quite accurate. You see the mistakes that arise when you have such a sysreotyped view of a profession. I imagine some sociologists don't even watch people - at least not off-the-job."

"Are you sure you're not a sociologist?" he puzzled. "You just mentioned 'stereotypes' - a favorite subject of sociologists and a particular interest of my own. In fact I have a whole theory of stereotypes."

"The problem is that men have already developed a set of stereotypes for many subcultural groups. These may have served well in the past but they may not in the future."

I chose not to question the advantage of current stereotypes (and consequent prejudices) especially in the eyes of those so stereotyped. Instead I asked "Why do you see a change in the effectiveness of stereotypes?"

"Well, society is becoming much more liberal especially regarding the intermarriage of various subcultural groups. Nowadays there are more and more people who represent more than one subgroup. The question is whether these new compounded individuals share the stereotypes of each subgroup they represent or form a totally new composite stereotype. For example there is an increasing number of offspring from Black-White marriages. The question is

do they form a group of walking checkerboards or an in-between gray mass?"

"I'm not sure I quite understand," I grounded.

"Well, I personally think that the new mixed groups can be stereotyped by simply combining the old stereotypes" he argued.

"Sounds reasonable," I agreed, "could you give me some examples?"

"Sure, sure," he rose to the occasion. "I know this fellow who is half Japanese and half Jewish. You know, on every December 7th, he attacks Pearl Schwartz! And there's this guy on my block who is part Polish and part Arab - he belongs to the local bowling tribe. Another interesting combination is my Scotch-Italian neighbor. He's very emotional - cries a lot. But, he collects the tears to wash his socks. I suppose the guy I work with qualifies too. He's Puerto Rican and French - a great lover, but so greasy he keeps slipping out of bed." "I see what you mean," I encouraged. "I know a guy who is half English and half Latin American. He just bought a new English sports car because he heard it drives on the Left and does 3000 revolutions per minute."

"Of course," he gloated. "At lunch, I met a German who was also a Catholic - he had just derived a mathematical formula to win at Bingo. He told me about someone in his church who was an Irish Chinese. The guy was an alcoholic because he claims that every time he had a drink after half an hour he was thirsty again."

"I suppose" I joined in "a Russian Jew would claim he invented chicken soup. Also," I mused, "would the offspring of Swedish and Polish parents be a dum-dum?" We were beginning to dock. "By the way. What about yourself? I've been trying to figure out your nationality."

"Strange you should ask" he replied. "I'm actually half negro and half Italian." "And what do you do for a living?" I asked.

He grimaced. "I run a vegetable stand in Harlem. We sell only watermelons!"

EDITORIALS

Please Cooperate

Notice To All Contributors...

by David K. Moseder

In many colleges within and outside of the CUNY system, the policy of the school newspaper is to charge other clubs and organizations for the printing of announcements, articles, columns, etc.

We do not choose to subscribe to such a policy. We do not feel it is in keeping with the sense of unity that all clubs and organizations should share in (though more often than not at Richmond they are at each other's throats.)

However, we feel that certain guidelines must be adhered to by all who wish to contribute written material to The Richmond Times, in order to assure that no one group will be short-changed due to lack of space. For example, I would like to advocate that articles be kept to a minimum of 600-700 words wherever it is feasible.

This would benefit both The Richmond Times and the organization who wishes to have its articles read. It benefits the newspaper by saving costly space and avoiding the unpleasant duty of editing articles either down to a suitable size or out of the paper entirely and the authors in that most readers are reluctant to begin an article if it appears too long. The 600-700 word limit I am advocating is one used by most professional newspapers.

Also, I and several of my fellow editors, are dismayed by the lack of original material submitted to our paper. So much of the material we run is reprinted from other sources. The Richmond Times is rapidly becoming The Richmond Digest. If you have something to say, please try and put it into your own words, or else simply place a notice in our paper telling our readers where they can find information or articles on such and such, etc.

The Richmond Times is supposed to be a student newspaper, of the students, by the students and for the students. If the articles are not "by the students" then they can neither truly be "of" or "for the students."

Every student at Richmond has a right to have their feelings, opinions, theories and what-have-you printed in The Richmond Times, but it is not fair for anyone to monopolize what little room there is in an eight-to-twelve page bi-monthly newspaper.

Also, the typists where we do our layout (who must re-type all that we submit) have extreme difficulty reading xeroxed and photostated copies of articles. If you must submit original material, type it out on regular paper.

Please make an attempt to follow the guidelines I have suggested. We cannot make demands, nor do we wish to charge (in spite of our sagging budget) for the printing of articles. As I said before, co-operation on this matter will benefit the clubs, the newspaper and most important of all, our readers.

The Richmond Times

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THE RICHMOND TIMES is a bi-monthly newspaper, and is published by and for the students of Richmond College, located at 130 Stuyvesant Place, Staten Island, New York 10301. The opinions expressed in this newspaper are those of the individual writers and do not necessarily reflect those of the editorial board or the college. Telephone: 212 448-6141



University Repression Study

To the Editor:

We are conducting an unsubsidized, action-oriented study of the character and extent of political repression in American colleges and universities today. We are writing to campus newspapers throughout the United States in an effort to locate students and teachers who are having difficulties in obtaining financial support, finding employment, or obtaining contract renewals or tenure because of their political activities.

We believe that the widely-publicized cases involving radical activists at Stanford, Washington, Southern Illinois, San Diego, and Vermont, represent only a small fraction of the total number of instances in which efforts are being made to force radical teachers and students out of

American colleges and universities. If this proves to be the case, we hope to convene a national Conference on Academic Repression in St. Louis in late April or early May. In order to make it an effective working conference it is important that we hear from concerned teachers and students as soon as possible. Those involved in or aware of cases of political repression are asked to contact us immediately and, if possible, to enclose details.

Very truly yours,
J. David Colfax, Ph.D.
Associate Professor
Department of Sociology
Washington University
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LETTERS

March 21

Politics of Spending

I am writing this as a student of Richmond College, not as an editor of this paper. I am disgusted at the politics and politicking that goes on in this school. If the student clubs and associations are not slitting each other's throats over budget meetings, then the members of the faculty and administration are knifing each other in the back. Over what? Over money, what else! The appropriating and distribution of funds in this school goes not to those who need them, but to those who scream the loudest or play politics the best. I am not idealistic or ignorant about these matters. I am just sick and tired of seeing money wasted. Money that can be put to good use is spent on nothing more than pet projects of some faculty and students.

For example, on the faculty administration branch, the education group has great political power. Power that gets the education department an expensive TV studio, sits on the sixth floor, closed to use of all but education students, students who pack classes to such extents other students are unable to attend classes in their majors. But back to the holders of power, the power of the education department has grown immensely during the last few years. Grown to such an extent that many departments must align themselves with the education department merely to survive. Our small film section, a political orphan is in desperate need of funds for student film work while the education department merrily gets more equipment for the TV lab which few students use.

The film department has and is getting shafted constantly. The funds made available to it are barely enough to keep the section going, provided the student filmmakers are content to have films stopped in the middle by lack of funds. Many can say that film making is not open to all students. It is open to all, but with the lack of funds, how can any but a few benefit to any extent? Think this is exaggerated? Just ask Gerry Mast, or Bill Reiter about the lack of money. I'm sure that they will substantiate my claims, but I think that they will try to touch lightly the political aspect. For I am positive that this article will stir up quite a mess. But this situation must be cleared up. If things continue as they have been the education department will continue to grow, growth that will mature in this being a college dedicated only to producing teachers. Not that I am against teachers but why should they profit while others suffer?

Funds for colleges are tight nowadays and college administrations try to get the most from the money. Yet here at Richmond the funds available are not being used in the best way. Programs suffer not from lack of interest, not lack of funds, funds which get appropriated not according to need but according to politics.

As for the use of funds by the student organizations, all that I can say is too many groups have gotten too much too easily. No examples are needed, just find out what groups got how much money and how many students profit by this money. The surprise is not pleasant, nor a shock, just disturbing.

Up in the Roof

With the warm weather approaching and good weather imminent, the fact that Richmond has no campus is unavoidable. Last year one could ease one's mind when the hassles and various stimuli contained within the four walls of this building (130 Stuyvesant Place) got to him-her by going up to the roof. The view and sense of reality are tremendous. But this year, because of some bureaucrat, the roof has remained locked-off limits, except to "Schueler and Friend." The needs of the students must be met, even if only in this small way—OPEN UP THE ROOF! Let us see the sky and ease our minds!

Richard Burke

An Open Letter To Richmond Students—
From Roger Nelson

Career Counseling and Placement Service
John Besignano's article in the Richmond Times of March 10, "Looking For A Job" should be a matter of deep concern for each Richmond College Student. The trials that John has recounted face each graduate and will probably face future graduates for the next few years. The world of work is not crying out for the services of the college graduate who holds only a bachelors degree. But there are plans that can be made prior to the job search that can, perhaps, reduce some of the problems that John has faced.

Students might first want to ask themselves what they want to do most with their lives - their long range goals. Although the job market is miserably tight, it's important that a person never lose sight of some long range goal toward which he or she can strive. This goal may change several times in a lifetime but it provides a major stimulus. Keep in mind that often the first job after college may have no relevance to your long-range goal other than to provide you with a first full-time job experience in which to learn what the world of work is really about.

A significant second step in preparing for a job search might be to list what you feel you do best, and then, what you do least well. What types of activity give you the most enjoyment? What jobs will enable you to perform those functions at which you feel most comfortable and give you the greatest satisfaction? Then ask yourself, what jobs am I qualified by degree and training (however limited) to pursue? Once this has been thought out, you should begin preparing a resume that will best "sell" you to prospective employers. The resume is an extremely important instrument in helping students to get a job. A good resume will not guarantee the job offer, but a poor resume will guarantee your difficulty in receiving any offer. Our office helps students prepare a resume that is best suited for them.

While most graduates will support John's claim that today's liberal arts and engineering graduate is at a distinct disadvantage with no relevant work experience under his belt, many employers recognize the importance of part-time and summer work that may have been helpful in formulating your career goals. These experiences should be included in your resume.

John Besignano's record of 0 for 21 (job offers to number of interviews) might well produce anxiety. You must be prepared to do the best possible job in helping yourself in the interview as you try to impress prospective employers with your qualifications. Really emphasize your strong points. And recognize, but de-emphasize the weak. At career seminars, this office will help you to prepare for interviews - help you to see how you come across.

Concerns and anxieties about employment, or, unemployment are legitimate. The Career Counseling and Placement Service in the Student Affairs Office is available to help you ease your concerns about ultimate entry into the world of work. Adequate planning and direction can help make the transition less painful. In addition to helping you prepare your resume and job interviews, we can give you direction on where to apply, and where not to apply; and perhaps, help rebuild a sagging self-confidence, if needed. Our expanded career information and job opportunity center includes information on careers in a wide variety of fields including social services, business, government agencies and alternatives. Stop by the office now to pick up information that might help make job prospects after graduation a little brighter.

ARE YOU THINKING ABOUT AN ABORTION?

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Spence-Chapin
(a private social welfare agency)
6 East 94 Street, New York 10028

THEATRE

ARTS

MUSIC

THE GODFATHER



A Film Review by Richard Kornberg

A couple of years back, Mario Puzo's novel, *The Godfather*, was an immediate best seller. While it was classified as fiction, the story it told was a thorough examination of the power of a real life threat, the underworld. The reality of the book was so great that when Paramount Pictures announced the screen version, the resulting outcries by the Italian Civil Rights League caused delays in shooting and an abundance of publicity.

Last week, what turned out to be one of the year's most eagerly awaited films opened to rave reviews. This immense critical acclaim coupled with the presence of Marlon Brando, an actor who here-to-fore was the image of a unique American machismo, as the title character, brought to five Loew's Manhattan theatres huge lines of people clamoring to plunk down their money and become a party to a Hollywood milestone.

The Godfather was conceived as a mass appeal movie and it is in this context that it succeeds so mightily. One cannot help marvel at the ability of director-co-screenwriter Francis Ford Coppola to raise a usually low genre, the underworld movie, to new heights.

The film is quite faithful to its source. We are again presented the Corleone family, leaders of the Mafia (the word is not said once in the film). They have built an empire which begins with the lowly henchmen and numbers collectors and extends to prominent figures in the newspaper business and the public arena.

The one business that Don Corleone avoids is drugs. He believes that it is a dirty job and that many of his contacts would leave him if he entered that trade. Many of the other Mafia leaders disagree with him and this leads to much bloodshed including an attempt on his own life.

The *Godfather's* two sons, Michael and Sonny, are as different as could be. While Sonny was engaged in the family business, Michael was sent away to school. It was there that he met Kay Adams, a girl who epitomized the WASP New Englander.

Michael is forced to flee to Sicily after a gangland slaying and it is there that he meets, marries, and buries his first wife. When he returns to the United States he is a different person from the boy who left less than two years before.

The Corleone's influence extends over two continents and even the Hollywood bosses are not safe from the black hand. In an effort to become respectable, the *Godfather* attempts to enter the Las Vegas hotel market and consolidate his sphere.

The overall scope of the Corleone family and the film itself, is impressive, but like the personal allegiances the *Godfather* keeps, it is the small, individual segments of the action that prove to be the most rewarding. Such scenes as a Sicilian wedding night, an incident in a hospital and another in a funeral parlor, are like building blocks, strong in themselves but able to be built upon for the good of the totality. It is this excellence of the specific that lifts *The Godfather* out of its usual milieu.

Nothing however, prepares the viewer for the brilliance of the film's conclusion. Coppola has juxtaposed a family christening with quick shots of underworld slayings, and this montage alone is worth the price of admission.

Marlon Brando adds a new dimension to his career with his portrayal of Don Corleone. He has gone from the actor as a character to the character actor and to his usual strength is added a new element, poignancy. The touching quality of the scene with his grandson will long be remembered.

While Brando is definitely the focal point of the movie, other actors do shine. Al Pacino's Michael, James Caan's Sonny (though he is physically a little small for the role), and Richard Castellano's Clemenza are first rate. In fact, the only person who is disappointing is Diane Keaton in the non-Italian role of Kay Adams. While it is true that her character is different from the others, it is unfortunate that her conception of a WASP is a stiff person with a speech impediment.

The Godfather is now a movie and it will be playing for a long, long time.

Declarations Of Independence

by Terence Morgan

Atlantic to Warner Bros., Chess to GRT).

Within the last six years, the recording industry has witnessed the growth of independent rock labels. Independent labels are certainly not a new phenomenon. In the fifties, independent companies attracted a grassroots following for rhythm and blues, country-western and rock and roll. Among the important indie labels were the Chess Checker group (Chuck Berry, Bo Diddley, and Chicago Blues); Sun (Elvis, Carl Perkins, Johnny Cash and Jerry Lee Lewis); Atlantic (The Coasters, La Vern Baker, Ray Charles, the Drifters); plus King, Specialty and Duke Peacock. Independents were also the headquarters for the formula sounds. Cameo Parkway Records gave us the Philadelphia sound with Bobby Rydell, Chubby Checker, and the Dovells. Phil Spector's Philles Records developed the "wall of sound" technique with groups like the Ronettes and the Righteous Brothers. Berry Gordy's Motown formula has made the Detroit-based company the most successful independent in pop—Motown now has nine labels under its corporate umbrella. Unlike today's rock independents, most of the above labels developed their own distribution networks and were not affiliated with major record companies. It should be noted that many of the above firms have been absorbed by larger companies (Sun to SSS International,

Today's independent rock labels are unique in that they are owned by the artists themselves. The first major rock performers to abandon the major record companies were Frank Zappa, the Beach Boys and the Beatles. Since 1967-1968 the trend has snowballed: breakaways include the Moody Blues, the Stones, Sly Stone, Curtis Mayfield, the Youngbloods, Airplane, Melanie, and the list goes on. Many of the new companies were formed in order to give their owners creative autonomy. Artists wanted to be their own A&R men and they wanted to decide how and when their music was packaged and promoted. Rock stars also found that their new status as profit-makers for record companies gave them improved bargaining power. When contract negotiation time arrived, they were able to set up their own labels. A major would rather have a top-name group affiliated with it through an independent label than lose the group to a competitor. Some artists found their company not living up to its agreements. Brother Records was formalized when the Beach Boys forced the renegotiation of their Capital contract after uncovering a \$250,000 discrepancy in royalty payments.

Originally the important group-owned

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THE COUNTRY GIRL

by Richard Kornberg

The British theatre has a tradition of reviving plays of their great and not so great playwrights. Past works of Sheridan and Rattigan will be interspersed with the likes of Pinter and Storey in any given West End season.

The Broadway scene has no such fondness for its dramatic past. One is often lucky just to encounter a modern drama on the main stem boards.

This situation is being rectified by the John F. Kennedy Center for the Performing Arts, with its production of Clifford Odets' "The Country Girl". This drama, which was originally produced in 1950, can now be seen at the Billy Rose Theatre. This play is like the posters that appear early in the proceedings—ostensibly old fashioned but really quite modern.

Mr. Odets' naturalistic drama tells of Frank Elgin (Jason Robards), once a great and prosperous actor, more recently a lost and confused drunkard. Completely lacking in self-confidence, he has relied upon the devotion and strength of his wife (Maureen Stapleton). She becomes relegated to the

dubious roles of mother, protector, and backbone of her weak-willed spouse.

Because of the determination of a young director (George Grizzard), Elgin is given another chance. He is cast in the lead role of a new Broadway show and his entire existence becomes dependent upon the fate of the play.

Odets' play serves both as a viable dramatic work and a penetrating character study of three unhappy individuals. This entertainment offers some of the best acting on any Broadway stage. Maureen Stapleton conveys all of the pathos and determination of the long-suffering wife. Her bravura performance is a perfect match for the eloquence of her two male leads, Jason Robards and George Grizzard.

This is a drama that is consistently enjoyable. Aply directed by John Houseman, "The Country Girl" is a play that builds as the evening progresses, and it produces a fire that will kindle the hearts of many, many theatregoers. The bravos that greeted the cast at the play's conclusion were deeply felt and definitely deserved.

Flops Can Produce Hits

by Richard Kornberg

There is usually nothing as dead as a flop musical. The minute it closes it becomes an almost non-existent entity that will only be remembered by its backers (for wasting their hard earned money), its creators, and the few people who saw it and the even fewer who enjoyed it.

Up until recently, the only way for these scores to remain alive were on illegal pirated tapes that were available at exorbitant prices. This season two short-lived musicals cracked the regular recording barrier and they can be purchased for a modest price at your local record store.

"The Grass Harp" (Painted Smiles Records) lasted less than a week on Broadway. Its main flaw was its book, which was just a skeleton for its music. Now that it is free of this restriction, the music takes on a new glow that is ably captured in its original cast recording.

This is a score that is in the best Rogers & Hammerstein tradition. The Claibe Richardson-Kenward Elmslie songs are all bouncy and tuneful and they are given wonderful renditions by the well-voiced cast, headed by Barbara Cook, Carol Brice and Karen Morrow.

Miss Cook's beautiful rendition of "Chain of Love," Miss Brice's "Marry With Me and "Yellow Drum", performed by the entire cast, are standouts. Not to be outdone, Miss Morrow's big and brassy voice suddenly explodes upon the scene on the second side of the album and her thirteen minute tour de

force "Baby Love Miracle Show" is a show in itself.

This is a recording that restores the terms lovely and lilt to their rightful place in the musical theatre.

Like its contemporary theme, "Inner City" (RCA) is a recording that has its ups and downs. While this is a record that should do a brisk business, it does not capture the



unbelievable energy generated in the theatre.

"Inner City" was a musical that examined the ills of New York. It was an evening of almost total music, and it is unfortunate that a good deal of it had to be cut to conform to the restrictions of its solo disc.

Godfather . . .

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mounted on a lacy network of wires which are used in Italian street fairs such as the Feast of San Gennaro. For the wedding feast, several thousand cookies, yard-wide trays of lasagna, great baskets of fruit, barrels of beer, gallons of wine and a four-tiered wedding cake standing 6' high garnished the tables. For each of the four days of filming, the cuisine was replenshed.

Quieter and more controlled were the interior scenes of the film which were made at the old Filmways Studio in the Bronx. In this studio was built the interior of the Don's home. It consisted of two stories including a downstairs living room, a dining room, a full kitchen, a paneled study and a foyer with stairs leading to the bedrooms. Some 10

percent of the filming was done on this sound stage.

For the scene in which Hollywood producer Jack Woltz meets Tom Hagen in his palatial home, an internationally famous figure granted permission to use his home in an elegant suburb outside of New York. Coppola ordered a closed set at the request of the distinguished family, and Pinkerton men were employed to protect the property and its priceless objects d'art. Only a skeleton crew was retained.

One of the most important sites was an Italian funeral parlor for the scene in which the Don brings the bullet-riddled body of his son to the undertaker, Bonasera. A small ante-room in the morgue at Bellevue Hospital was adapted to the technical and artistic requirements of the scene. Bellevue

The Helen Miller-Eve Merriam score was of the rock-soul variety and this alone should assure it a greater audience than the usual theatre recordings can hope to attract. It is impossible not to be impressed by the voices of two black performers, Dolores Hall and Linda Hopkins. They raise even the most mediocre song to epic heights, although Miss Hopkins' rendition of "It's My Belief" cannot reach the show-stopping proportions it achieved at the Ethel Barrymore.

Two songs, "The Hooker" and "The Dealer," which have the same catchy melody but different lyrics are also standouts in this wonderfully engineered RCA recording.

Finally, in a very different vein, Columbia Records has released what might be the greatest bargain in the classical record scene. Its two record set, "The Glory of Russia" can be purchased for a lower price than many single disc albums.

Eugene Ormandy and the Philadelphia Orchestra present some of the most soaring and tumultuous music this side of the Urals.

Included in this recording is Tchaikovsky's "Marche Slav", "Capriccio Italien" and "Romeo and Juliet Overture-Fantasy", Rimsky-Korsakov's "Capriccio Espagnol", Glinka's "Russland and Ludmilla Overture" and Borodin's "Polovitsian Dances".

Those are just some of the highlights of this wonderful set that is a must for all music lovers—classical and otherwise.

Hospital, New York Eye and Ear Clinic and Fordham Hospital cooperated with the production team and closed off actual wards whenever possible.

Other locations included an abandoned diner on Christopher Street near the waterfront, an ancient church on Mulberry Street, seedy tenement house lobbies, a deserted air-strip in Mineola, an Italian Restaurant in the Bronx, under the shadows of the "El" trestles of White Plains Road and finally a small village in Sicily where the scenes between Michael and Apollonia were filmed in 10 days.

The music for "THE GODFATHER" was created by the renowned Italian composer, Nino Rota, who includes among his credits the music for such films as "8½," "La Dolce Vita," "The Taming of the Shrew," "War and Peace" and "Romeo and Juliet."

George Carlin FM-AM

by Phil Lasky

Two years ago George Carlin was a struggling young comedian living off an occasional television appearance or night club engagement. His act consisted of a news broadcast in which he played the anchorman, sportscaster and weatherman, and a continually updated monologue - ridiculing current television shows and commercials. He was nothing out of the ordinary.

A year later, George Carlin's hair was in a ponytail: "I always had the hair, I'm just wearing it on the outside now." He wore blue jeans and polo shirts and sported a full beard: I have a beard, Lenin had a beard, Gabby Hayes had whiskers!"

Carlin had expanded his range. There were new routines involving hair, birth control pills and drugs. There was a direct Lenny Bruce influence on a segment about the word "shit": "Some people say shoot but they can't fool me. Shoot is shit with two o's in it."

The "new" George Carlin, made up partly of his new material and partly of refined and polished television shtick was an immediate hit. Carlin's success came from the campus and coffee house audiences with whom he identified most. Television and clubs, according to Carlin, had been too confining and unrewarding.

The comedian's career began to boom. He found himself turning down engagements rather than searching for them. Johnny Carson's "Tonight Show" extended an open invitation to Carlin. Finally came an album, George Carlin FM&AM on Little David records.

Unlike Hope, Bishop, or Benny, Carlin does not tell jokes. Yet he can knock you silly with a line like "I'd walk a mile for a camel."

How does he do it?

Much like Bill Cosby. By relating the reality of life to the absurdity of life; by discussing a society which puts down drugs and supports twenty-four hour drug stores beaming the word DRUGS in giant neon lights; by mastering the technique of exaggeration in portraying a rock 'n roll DJ; by inventing a new way to exploit TV viewers with "The Divorce Game"; by combining his talents as a monologist, poet, clown, and satirist. Ed Sullivan introducing the Loch Ness and the "entire female population of Guadalajara" are good examples of Carlin's ability to blend exaggeration with absurdity to bring about hilarious results.

By making us laugh at our own environment, at our own mass media and culture, at our own selves, George Carlin achieves success as a comedian. Bill Cosby makes us laugh at the past, at what we can reminisce about. George Carlin makes us laugh at the present, at what we observe happening about us. Further similarities may be drawn between Cosby and Carlin. Both love to use other voices, although neither claims to be an impressionist. Where Cosby uses his voice to slam doors and flush toilets, Carlin uses his to create the beeping sound of a newscast background or the catchy jingles of an AM rock station.

But is George Carlin funny you ask? Allow me to answer that with a song from the album:

I got one less pimple from going steady
with you-ou-ou-ou-ou
Don't know whether to break it or leave
it alone

It's the only one I call my own.
-Billy and the Blemishes
("One Less Pimple" - as heard on the
Scott Lane Show, WINO Radio - 5:05)
Shoot! I think so.

Song of the South

Review by Bill O'Connell

Walt Disney's "Song of the South", the combination live action and animation feature originally released in 1946, is back again, as fresh as ever and probably twice as enchanting.

Featuring a marvelous cast, a melodious score (which includes the Academy Award winning "Zip-A-Dee-Doo-Dah") and some delectable Technicolor sequences where the Disney animation wizards bring to life Joel Chandler Harris' stories of Uncle Remus, "Song of the South" is one of the most satisfying Disney films ever.

Ruth Warrick (now in George Bernard Shaw's "Misalliance" at the Roundabout Theatre), Lucile Watson, young Bobby Driscoll and a tiny Luana Patten give fine performances, but it's Hattie McDaniel as the tempestuous plantation cook and James Baskett as Uncle Remus who are responsible for a large part of the film's sincerity and warmth.

The live-action performers can only stand aside, however, when the animators take over and relate the age-old stories of Br'er Rabbit, Br'er Bear and Br'er Fox. The real magic takes place when the live action and animation sequences are combined, showing James Baskett strolling through a technicolored wood, and listening to singing possums and butterflies who sound remarkably like the Andrews Sisters.

The superb photography by Gregg Toland,



James Baskett as Uncle Remus captivates Bobby Driscoll with one of his fables in Walt Disney's "Song of the South."

The film is based on Joel Chandler Harris's immortal tales of Uncle Remus.

the voice characterizations by Johnny Lee, Nicodemus Stewart and James Baskett, and the talents of over 35 Disney artists are combined in perfect form. It's all great fun, and proves once again that the Disney films, like the tales they relate, can never age.

Musicolumn

by David K. Moseder

Dewey Bunnell, Gerry Beckley and Dn Peek may soon find that they have an identity crisis. They call themselves "America," but a good deal of America seems to prefer calling them "that group that sounds like Neil Young." The similarities are there, there's no doubt about it, but it's not fair to imply that America lacks originality.

Admittedly, the first time I heard America's hit single "Horse With No Name," I thought it was indeed Neil Young. Dewey Bunnell's voice accounts for some of the similarity, and their overall style is very close to Crosby, Stills, Nash and Young. Their guitar work is almost exclusively acoustic and while it isn't always terribly innovative it is usually refreshing and easy to listen to. They also rely on simple, close-knit harmonies.

Those of you who miss the collective sounds of Crosby, Stills, Nash and Young might well accept America as a passable substitute. However, if you look, or shall I say, listen, beyond the similarities, you will find three young, talented individuals. One very important difference between them and CSN&Y which should, in all fairness, be considered is that this is America's first recorded effort, whereas Messrs. Crosby, Stills, Nash and Young were already veterans of the rock world before deciding to

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PHOTO'S FOR THE 1972 YEARBOOK

PACKAGE WILL BE TAKEN

APRIL 11, 12, & 13 RM 541

LAST CHANCE - ALL WELCOME

Rock Bottom . . .

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companies were affiliated with the artists' former labels: the Rolling Stones' Nanker Phelge production company and the Moody Blues' Threshold with London, the Beatles' Apple and the Beach Boys' Brother with Capitol EMI. Today many are completely breaking ties with their former labels: the Stones ended their relationship with London Records and ABKCO industries to affiliate with Kinney; Sly Stone's Stoneflower label is distributed by Atlantic, even though he still records for Epic; and the Beach Boys' Brother Records has distribution agreements with several record companies. Relationships between artist-owned labels and their distributors run the gamut of possible arrangements.

Grunt Records was formed by the Jefferson Airplane in 1971. The company is owned by the Airplane through Afterthought Productions Corporation, an umbrella company consisting of the Airplane's recording and publishing organizations. Grunt artists control their own music publishing and, Grunt claims, receives royalties equal to the Airplane's. New groups exercise a great deal of freedom in the production and packaging of their records. The Grunt roster includes the Airplane, Hot Tuna, Papa John Creach, Black Kangaroo and Jack Bonus. Grunt's recordings are distributed by the Airplane's former contractor, RCA Records.

Raccoon Records is the home of another former RCA group, the Youngbloods. Raccoon is the service mark of Youngblood Productions, which owns the rights to the Youngbloods' recordings. The label is owned by the group and its manager, Stuart Kutchins. The company tries to insure the highest possible profit return to the artist. Musicians also have control over production, and although distributors ordinarily dictate promotional policy, Raccoon's management can direct its own promotion. In addition to the Youngbloods, Raccoon artists include Jeffrey Cain, Kenny Gill, Michael Hurley and High Country. Raccoon's distribution is handled by Warner Bros. Records.

Neighborhood Records is Melanie's new label. The company is owned by Melanie and her husband Peter Scherekyk through Scherekyk Enterprises, an umbrella that also includes Neighborhood Management and Neighborhood Publishing. The new label is financed by the Gulf & Western conglomerate through Famous Music Corporation. The latter company handles the distribution of Neighborhood Records, but because of hassles with Melanie's former label, Neighborhood's initial releases were distributed outside the U.S. by Buddah Records. In addition to Melanie, the new company has signed a group called Five Dollar Shoes.

Brother Records was formed by the Beach Boys in 1966 in order to give the group more independence. The label was originally distributed by Capitol. The Beach Boys found, however, that their conception of Brother could not work within the Capitol complex, and the idea was shelved until 1970 when they terminated their eight-year relationship with the label. In 1970, Brother was reactivated with Warner Reprise and Starday King handling domestic distribution while EMI represented Brother in foreign markets. It recently severed ties with Starday King and has chosen to have its records distributed by various record companies within the United States. The Brother roster includes the Beach Boys, Flame, and Spring. Brother Records also reportedly has the rights to some unreleased tapes by Charlie Manson and his Death Row Singers.

One way to measure a label's independence is to see how much control it has over master tapes. When a label enters into a distribution agreement with a major company, the distributor usually has the rights to the masters. But what happens to the tapes after the record company dissolves its relationship with the distributor? Ideally, the independent label should obtain the rights to its masters after it terminates a contract with a major company. Neighborhood Records has such an arrangement with Famous Music. Brother masters produced by The Flame, originally distributed by Starday King, have reverted to Brother, and that would be the case as well if the Beach Boys were ever to terminate their affiliation with War-

ner Reprise. Capitol Records, however, still has the rights to Brother products released by the Beach Boys in 1967. RCA holds the rights to Grunt masters for fifteen years following the termination of the distribution agreement, after which they revert to Grunt. Raccoon masters are owned by Warner Bros. Records for as long as they are active in the Warners catalogue; but Raccoon has the option to purchase the masters of deleted products.

Although most artist-owned labels promise creative autonomy and more profits to their artists, they do present some problems. The musicians can get too preoccupied in business at the expense of their creative activities. They may hire people who do not know the realities of dealing with distributors or they may bring in huge management firms to make decisions—which is why the Rolling Stones are now suing ABKCO Industries, for instance. Another problem is that new labels give their new artists too much freedom; many musicians need some supervision in the studio. Some labels release garbage and pass it off as free-form art, like Apple's electronic experiments or Bizarre's Zappa bargain-basement tapes. This problem will disappear as companies mature or find out they have to shape up or go out of business.

Artist-owned labels have had a major impact on the industry's structure. Some people feel that these indie labels have been assimilated into the record industry's machinery. Any hope of decreasing the power of conglomerate capitalism has faded because the artist-owned companies depend on major corporations for their survival: Kinney owns Warner Bros., Atlantic and Elektra; Gulf & Western owns Famous Music; Capitol is controlled by EMI; RCA Records is owned by the same corporation that owns NBC and Random House; Transamerica controls United Artists; and CBS owns the Columbia Epic group. Artist-owned labels, however, have a decentralizing effect on the corporate structure. More of the profits go to the people involved in the actual production of the record, and less into the bank accounts of corporation executives.

With the increasing prominence of artist-owned labels, the time may come when artists will be able to deal with distributors completely on their own terms rather than on the distributors'. In any case, the success of independent rock labels will have a great impact on the recording industry, just as the indie film production firms have had an impact on the motion picture industry.

Post script: The Kinney conglomerate has changed its name to Warner Communications, Inc. Kinney, excuse me, Warner Communications, owns Warner Bros. Records, Atlantic Records, Elektra Records, Warner Bros. picture studios, Warners Television and Music Publishing, DC Comics, Mad Magazine, Independent News Company, Sterling Publications, Licensing Corporation of America, Paperback Library, Panavision, and some TV cable franchises.

Woman

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active in women's liberation is just the most recent instance of a long history; older women will recall that not so long ago, any woman who was successful, independent, not orienting her whole life about a man, would hear this word. For in this sexist society, for a woman to be independent means she can't be a woman — she must be a dyke. That in itself should tell us where women are at. It says as clearly as can be said: women and person are contradictory terms. For a lesbian is not considered a "real woman." And yet, in popular thinking, there is really only one essential difference between a lesbian and other women: that of sexual orientation—which is to say, when you strip off all the packaging, you must finally realize that the essence of being a "woman" is to get fucked by men.

End of Part I

Free films

by John Turnbull

We have had the good fortune to be able to form a service entitled **The Free Film Club**, of which we all are members, and which has been in operation since Wednesday evening, 1 March. With the support and advice of faculty members Antonin Liehm and Lenny Quart, and Hy Kavett, director of Media Services, aiding with logistics, we intend to screen films free of charge ever Wednesday and Thursday evening at 9 PM. There is to be a different film each evening. Thus far we have screened **The Magnificent Ambersons** directed by Orson Welles, **No Exit**, an adaptation of the Sartre play, **Les Abysses** directed by Nikos Papatakis, and **To Die in Madrid** directed by Frederic Rossif.

During the coming weeks we will be screening a variegated selection of films, ranging from **Viridiana** and **El Verdugo** directed by Bunuel and Berlanga respectively, to **The Battle of Algiers** by Pontecorvo and **Two or Three Things I know about Her** by Godard. It is our hope to continue to run the program throughout the Spring and Summer months, and continue again in the Fall of 1972.

The screenings take place in the gymnasium of the Manpower building at 45 Wall Street, where the Contemporary Education Workshop is housed. This would-be theater is extremely spacious, so bring guests whenever you come. To date our audiences have consisted of students and young itinerant connoisseurs. We would like to make clear that this service was formed for the pleasure of the entire Richmond College Community; college employees, administration, faculty and students alike. Please spread the word.

Weekly schedules will be posted every Friday afternoon near the elevators on all floors.

Roger Nelson will speak
about job placement for engineers
Monday, March 27, 1972
2:40 in Room B-5.

Tale of the Book Pigs

by Howard B. Leibowitz

ON the mystical isle of Richmondus, there lies a quaint-looking, brightly lit, gaily decorated, innocent looking bookstore;

AND in that little store, there lies a most jolly looking gentleman with beady looking eyes, who likes students in his bookstore;

THE term begins, and thy little bookstore rippeth off they students by charging fourscore more than those printed texts are worth;

SHOULD thou ever question Jollius Gentleman, he will surely toss thee out; "How dare you, student! You dishonor my little store;"

NO discounteth ever on a book whose worth has never been decided, should it sell for three dollars or more, and don't forget they tax;

HOW much profit lieth in this venture, we will never know, for it is thine only bookstore; where else will we go?

SO I say, dear students, and lay it on thy line, kill the pig and drop him dead, don't buy books in there no more!!!!

—a sonnet to be taken literally

Music . . .

Continued from page 6

band together. As songwriters, Bunnell, Beckley and Peek (who write separately) all get passing grades, but fall rather short of honors. At best the songs (especially those of Dewey Bunnell, the most talented and prolific of the trio) are contagious and free-flowing. At worst they sound uncomfortably familiar.

America's first album is worth buying, and judging from their record sales I am not alone in my belief. It is an enjoyable work of soft-to-medium rock that is loaded with unfulfilled promise. If they can fulfill some of this promise on their next album, they may one day have more fans than their namesake. The way things are going these days, however, that might not be saying very much.



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The Making of The Godfather

Filming "THE GODFATHER" was no easy task since some 90 percent of the scenes were shot in the busy thoroughfares of New York City and its suburbs. So that Brando's unique makeup would not be revealed prematurely to the press and to the public, producer Ruddy maintained a veil of secrecy around the filming of "THE GODFATHER." For the three months of location filming, daily crowds of onlookers, many with still or movie cameras, were disappointed because they could not get close to Brando and the other cast members. To meet the commitments of Brando, all of his scenes were scheduled within the concentrated period of April 12 and May 28 — 35 shooting days.

The first scene for the film was shot on March 24 although the actual start-date was scheduled for March 30. The one-day setup was moved up because it was a scene in front of Best & Company on Fifth Avenue the day before Christmas, 1945. When producer Ruddy heard a weather forecast promising snow flurries for the following day, he summoned cast, crew and staff to report to work the next morning. Unfortunately, the forecaster ran true to form. There was no sign of a snowflake, so enormous snow blowers were brought in creating artificial snow. Best & Company — which officially went out of business a year before — was suddenly reactivated. Its windows were cleaned and dressed with mannequins wearing the clothes of the 40's, the decorations were Christmas-like in flavor and many a passerby was startled by the Yuletide atmosphere in the middle of the Easter Season.

This kind of confusion was compounded later that night when the front of Radio City Music Hall glided a quarter of a century backwards. Its marquee read "Ingrid Bergman and Bing Crosby in 'The Bells of St. Mary'." Crowds gathered to stare at the old-time automobiles and ancient taxis with the legend "15 cents for First 1/2 Mile" fare rates painted on the doors. Meanwhile, ushers ran up and down the street informing the public that the film playing was Elaine May and Walter Matthau in Paramount Pictures' "A New Leaf" and the stage show was the 1971 Easter Show.

The most troublesome scenes of all were those which were shot on Mott Street where Little Italy borders on Chinatown. Mott is a narrow street, unchanged from the turn of the century when it was designed for horse-and-wagon transportation, and its narrow sidewalks are cluttered with stands displaying the wares of local merchants. Windows and fireescapes in the neighborhood were jammed with spectators elbowing each other for a better view. It is there that Don Corleone emerges from his olive oil factory and is gunned down by a rival "family." It was a scene repeated endlessly during a three-day period.

More than 120 locations around Manhattan, the Bronx, Brooklyn and Richmond were used including a quiet side street in a residential area on Staten Island which represented the Corleone Family Mall. The street itself was secluded, but it was further isolated by the construction of an 8' high simulated stone wall which blocked the area from view. It was on the sprawling lawn, behind the stone wall, that the wedding of Connie Corleone and Carlo Rizzi was staged, a sequence which took a week of shooting and employed almost 750 extras, some of them local residents and their children after legal union requirements were met. A dance floor and bandstand were built on the lawn, and the musicians kept things lively with a tarantella and a selection of Sicilian folk songs written for the movie by Carmine Coppola, father of the director and a professional musician, who had played in the NBC Orchestra under the direction of Arturo Toscanini. The lawn was decorated for the occasion with colored light bulbs

Photo Layout by A. Lepere.

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