

# THE PAPER

Vol. 44 No. 6

Wednesday, December 22, 1976

—Langston Hughes

So we stand here  
on the edge of hell  
in Harlem  
and look out  
on the world  
and wonder  
what we're gonna do  
in the face of  
what we remember.

## 'Friends of CUNY' Formed



Vice-President Robert Carroll  
By Kenneth Williams with Sadie Mills

In an effort to "bridge the impending \$120 million budget gap" and to maintain the City University at an "operationally effective level" a group called "The Friends of CUNY" has been organized.

In a memorandum issued from the desk of Robert F. Carroll to his colleagues, the Vice-President describes the "Friends of CUNY" as being comprised of a "cross-

section of notable New Yorkers from business, labor, education, the arts, and other key areas."

The formation of 'Friends' was authorized and organized by Board of Higher Education Chancellor Kibbee for the purpose of mobilizing public support and making New Yorkers aware of the importance of their public University in the life of the city.

Public support for the voluntary group is urged and that "each CUNY institution 'contribute morally, spiritually, physically and financially.'"

The group wishes to put political pressure on the administration to bridge the budget gap through lobbying efforts and by increasing public awareness through publicity. The organization is asking all interested persons to send financial contributions to "The Friends of CUNY," c/o Mr. John Hardy, Administration 119.

## Plea For Free Day Care

by Kenneth D. Williams

The recent announcement that the Child Development Center, which has been closed since last July, may reopen next semester at a fee of thirty-five dollars a week has become a cause for protest with women who want free day care service for all parents.

In a meeting sponsored by the Women's Political Caucus, a small group of women came together to discuss the issue and to develop a plan of action to maintain free day care services.

The meeting's purpose was made clear by WPC member, Ann Lifflander: "We wish to create a group to publicize the issue and organize support." Ms. Lifflander,

importance in the lives of many of City College's students. Yvette Saiz, a sophomore studying bilingual education has a three-year-old son, who has been staying with his elderly grandmother. She expressed concern over her son's lack of contact with other children:

"He's becoming shy. I want him to meet other children and get pre-school help." Ms. Saiz said she has had to cut classes to be with her



Two of the concerned women involved in organizing support for free day care at the college.

who chaired the meeting, further stressed the importance of providing day care for women by stating, "it's important that parents themselves have a role in running the day care program."

Most of the fifteen or so women expressed themselves enthusiastically on the issue, and made the discussion a collage of ideas. By the end of the meeting they had agreed to form a publicity committee and meet again to draw up a formal list of their objectives.

Whether day care is reopened and made free is of vital im-

son at times when his grandmother was ill.

Tony Sanchez had a four year old son in the day care center from January until the center's July closing. He says of the closing, "It made my situation almost impossible. Teachers complained of the presence of the child in class. I didn't think it was fair. I had to work more to pay the \$160 a month to keep him in a nursery and had less time to study."

For further information concerning the center's services contact WPC's office in Finley 417.

## Officials Respond to Bio-med Boycott

By Kenneth D. Williams

City College officials have issued sharp refutations concerning the protest by Black and Latin students who boycotted the renaming ceremonies of the Sophie Davis Biomedical Center on December 11. The students claimed that the program has been "gradually relinquishing" its responsibility toward minority students."

President Marshak characterizes the charges as untrue. According to him, "the program requires a great deal of work. There have been white and Asian, as well as Black and Latin students who have been dropped from the program."

Marshak continued, "Some students are trying to excuse their own failures by saying there is a lessening of interest in the program as far as fulfilling its obligations toward minority students."

Gerald Kauvar, special assistant to the President, said the administration has made an effort to contact the protesting students to discuss the issues involved. Mr. Kauvar said that they spoke with one discontent student last spring



President Marshak commented that some students in the Bio-med program are "trying to excuse their own failures by saying there is a lessening of interest in the program as far as fulfilling its obligations toward minority students."

who felt the promotional literature was misleading. He went on to say that as yet, they have spoken with

no representatives of the present protest. Mr. Kauvar also stated, "I do not believe the charges to be true."

The director of the program, Dr. Alfred Gellhorn, has expressed confusion over the protest. "It is not clear to me exactly what the complaints of the students are at this time. I have offered to meet with the students before the holiday to discuss their grievances, but no one representing the students has responded thus far."

Dr. Gellhorn went on to describe Prof. Perez's charge of a purge of politically active students in the Biomedical Program as "ridiculous."

Some students in the program said they supported the boycott, but when asked to elaborate, they refused to give any further statements. "We don't want to say anything that can be used to divide us," said one male black student who refused to be named. They did say however, that there will be a statement issued next semester which will elucidate the cause of the protest.

## No Reappointment for Study Center's Director

by Stephanie Skinner

The Director for the SEEK Study Center, Chet Trachtenberg, will not be reappointed next Fall according to a decision handed down by SEEK's Personnel and Budget Committee.

The decision made by the P and B committee triggered immediate disapproval from members of the SEEK counselors staff, who drew up a petition/letter protesting the action. Trachtenberg has been the center's director for three years.

The petition/letter was submitted to the department's executive committee with signatures from the entire counselors staff except for those few serving on the committee.

Flores Candida, one of the counselors who participated in drafting the petition/letter, described Trachtenberg as "one of the most productive persons on staff."

As both tutors and counselors expressed uncertainty about the future of the Study Center and about the possibility of another director after the announcement of Trachtenberg's non-reappointment, Candida further commented that if the Study Center has no director the students will suffer, and if there is to be a director she did not understand why Trachtenberg should be replaced.

However, SEEK's Program Director, Malcolm Robinson pointed out that "SEEK still plans

to offer tutoring" and that "Chet's non-reappointment has nothing to do with the continuation of the Study Center."

Robinson further explained that tutoring is a very important part of the program and that "for some students tutoring is what gets them over."

When asked the reasons why the committee decided not to renew Trachtenberg's contract next fall, Robinson could not be specific because of CUNY guidelines requiring confidentiality within the executive committees of each department with the exception of revealing the topic and resolutions.

In addition, Robinson, also the chairman of the P and B committee, gave no response concerning the counselor's petition/letter.

So far the counselors have no further plans for protesting if their petition/letter has no impact on securing the director's job.

Because non-tenured persons have to be reappointed from year to year speculation was raised as to whether Trachtenberg's contract was denied renewal because of budgetary reasons or because of his performance. Trachtenberg was informed of the P and B's decision

on November 30, shortly after he had received a satisfactory evaluation.

When Trachtenberg, who had previously tutored in the SEEK program and in the Writing Center, began his present position as director in September 1973, he was faced with the task of securing a permanent space for the Center. Because the college was tight on space at that time, the Study Center moved around a lot and students would arrange to meet their tutors randomly.

Eventually the Study Center was stabilized at its present location in Mott Hall, where it serves as a "focal point for students to go when they need help," according to Trachtenberg.

Acknowledging that neither the P and B committee or Malcolm Robinson are responsible for giving him reasons for non-reappointment, Trachtenberg stated, "if it was based on performance I don't think it was fair."

Though he is considering filing a grievance against the resolution, Trachtenberg is not sure of his future plans. He emphasized however, that "for the remaining time I'm director I will do the best I can."

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Ernest B. Boynton — Faculty Advisor

## Dreams

When my youth has passed away, much like the buffalo,  
My face showing triumphs and pain,

Through Howdy Doody/Sputnik  
to Vietnam/Watergate,

Memories have faded, into split  
second capsules,

Jump-cutting, fast-framed/my  
life in sixty seconds,

Nehi and salt peanuts, heat  
rising from Black-top,

Two-lane highways,  
From the dance, swiftly pass

burning crosses/  
And small town scandals,

Creased jeans, white shirts,  
drive-ins,

Buddies, going steady and  
grandma's mason jars/

Echo's and images of the past,

Ever increasing voices and  
shadows, catching up,

Each closing day, as the  
drooping weeping willow/  
Of southern myths,

My fires gone cold, burnt out,  
spent,

Traded for the past/  
When this is all, come through

the bathroom window,  
If you must and watch for the

dimming of the dream,  
No hint of future in my eyes,

Life's grown old, almost dust and  
ashes,

Do not dress me to be a public  
animal,

Just caress me, especially the  
sorrowful face/

And the ragged life lines in my  
palms,

Then after a moment's pause,  
Take me/into the mystic.

Larry Reid

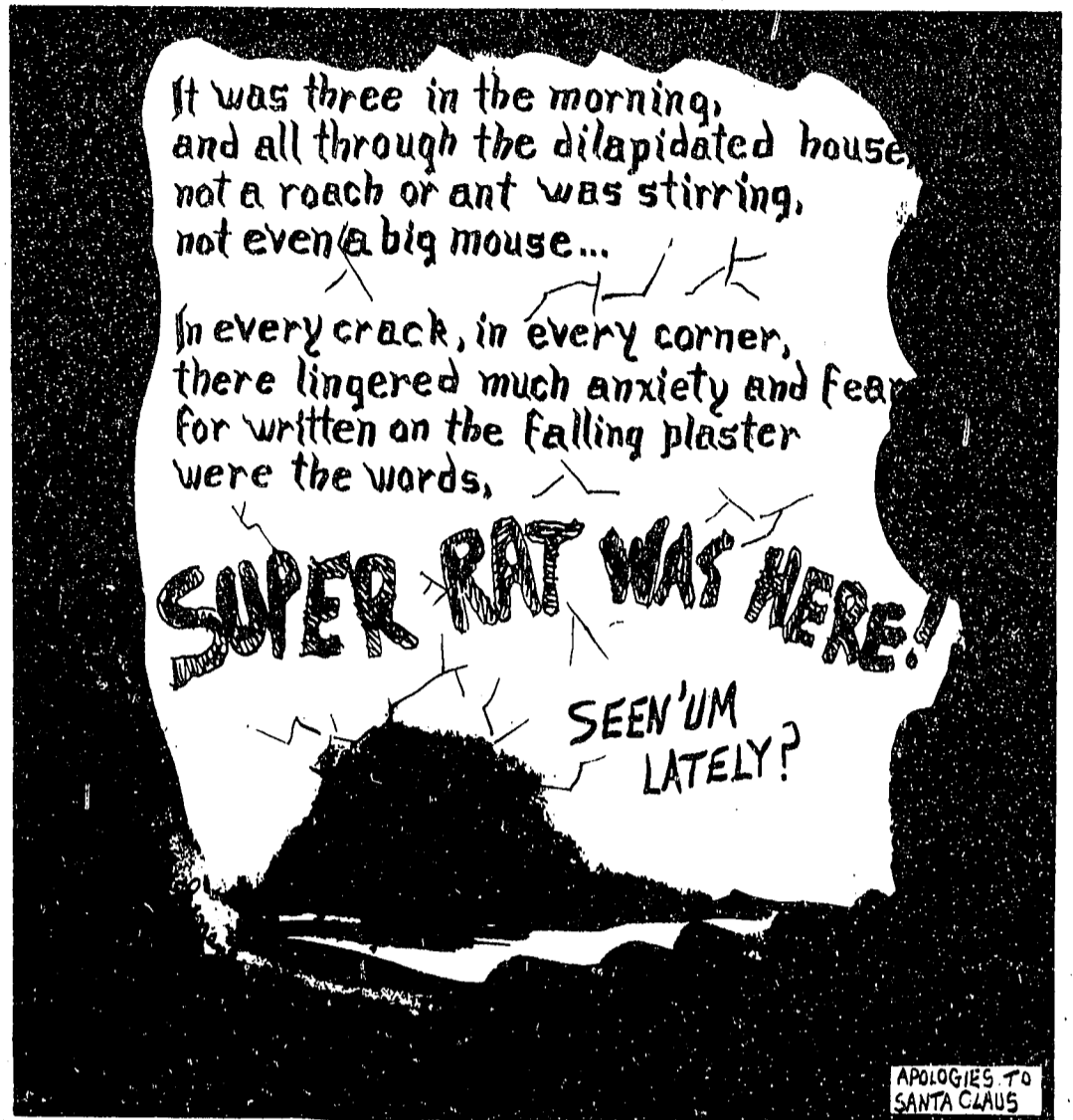
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## Christmas Special



**Happy Kwanzaa and  
Best Holiday Wishes  
From THE PAPER Staff**

**An Open Letter To CCNY Students  
WHY IS ASIAN STUDIES VITAL  
for both the Asian American students and  
the non-Asian Students alike?**

1. The Asian population accounts for one-half of all the world's humanity—NO ONE SHOULD IGNORE THE STUDY OF ASIA'S CULTURE, LITERATURE AND LANGUAGES.
2. Asians in America have made crucial contributions to the U.S., shaping its geography and destiny from the construction of 1800 miles of transcontinental railroad to important scientific discoveries—five recent Nobel Laureates have been Asian Americans! NO ONE SHOULD IGNORE ASIAN AMERICAN HISTORY.
3. Asian immigrants now account for more than 20 per cent of the total immigration to the U.S.—NO AMERICAN SHOULD IGNORE THE PROBLEMS FACED AND POTENTIALS OFFERED BY THESE NEW IMMIGRANTS.
4. The Asian Studies Department provides scholarships for students to study in depth and source—IN ASIA.
5. The Asian Studies Department provides internship opportunities for students to gain firsthand work experience in vital community projects.
6. Majors in Asian Studies offer opportunities in international business, state and federal civil service, community social work, academic teaching and library careers.
7. The Asian Studies Department is the only department which provides one of its rooms for five student clubs on this campus (in Compton Hall).
8. The Asian Studies Department is one of the few departments to offer and provide a library for its majors—the Asian American Resource Center is Available this Spring, 1977.

**ASIAN STUDIES OFFERS EXCITING AND  
CHALLENGING COURSES, PROVOCATIVE AND  
MEANINGFUL EXPERIENCES.**

**JOIN US THIS SPRING!**

Professor Winberg Chai  
Chairman  
Department of Asian Studies  
Goethals 109

# Culinary Corner

Featuring Jennifer Marie Nunes

Jennifer Marie Nunes, a City College and Jamaican culinary artist is currently waging a one-woman campaign to introduce Americans to Jamaican cuisine—food with that West Indian flavor—spicy, hot, different and absolutely delicious. Jennifer is currently writing a book on Jamaican cooking, culture and lifestyle, to be published next year by Doubleday, Inc. In addition she has cooked for celebrities such as Stevie Wonder, Labelle, George Faison, Nick Ashford and Valerie Simpson, the Alvin Ailey Dance Company, Ellis Halzlip and bayard Rustin.

Jennifer is making plans for her own catering service next year. She also plans to own a restaurant in the very near future. "A restaurant that will feature nothing less than good home cooking."

Jennifer is exclusively sharing some of her recipes with THE PAPER.

Christmas/Kwanza and for the New Year, why not treat your family to something different and try Jennifer's Codfish Fritters as an entree or as an appetizer.

## CODFISH FRITTERS A LA JAMAICA

- 1/2 lb codfish shredded (dried codfish)
- 2 eggs well beaten
- 1 tbs baking powder
- 1/2 tsp. paprika
- 1/2 tsp. onion salt
- 1/2 tsp black pepper
- 1 med. stalk scallion diced
- 1/4 green pepper diced
- 1/4 onion diced 1/4 onion diced
- 1/4 tomato diced
- 1/2 cup flour
- 3/4 cup milk

Method: Soak codfish overnight in cold water. Boil for additional 10 minutes. Shred and debone (if not boneless). Combine eggs, baking powder, paprika, onion salt, black pepper, scallions, onions, peppers and tomato. Add flour and milk and mix thoroughly. Drop fry tablespoon size portions of the batter in pre-heated cooking oil. Fry both sides for 2 minutes or until brown. Yields 15-18 fritters.

© J.M. Nunes

Coconut stewed beef is cooked and savored in freshly juiced coconut milk. It is a favorite of nearly all Caribbean peoples.

## COCONUT STEWED BEEF

- 1 1/2 lbs beef (stew)
- 1/4 tsp black pepper
- 1 tsp salt
- 1 tbs soy sauce
- 1 tsp ketchup
- 1 stalk scallion diced
- 1 med. onion diced
- 1/2 green pepper diced
- 1 small hot pepper diced
- 3 cups coconut milk
- 1/2 tsp brown sugar
- 1 thin slice ginger (2 inches)
- 1 med carrot sliced
- 1 chayote/cho-cho (to Jamaicans) in chunks
- 1 sprig thyme
- 3 tbs cooking oil (for browning the beef)

Method: Slice beef chunks thinly. Season meat with black pepper, salt, soy sauce and ketchup. Brown meat for 15 minutes gradually adding scallions, onions and peppers. Next add coconut milk, sugar and ginger. Simmer for 30 minutes. Finally add carrots, chayote/cho-cho and thyme and let simmer for additional 20 minutes. Serve with rice or potatoes. Serves 6-8.

© J.M. Nunes

"Rockas Punch" is an after/during dinner drink. It is influenced by the latest dance craze in Jamaica. Rockas is an exciting version of the sensual and rhythmic "Reggae."

## ROCKAS PUNCH

- 6 grated carrots
- 1 medium beet grated
- 3 cups cold water
- 1 pint Guinness Stout
- 2/3 can condensed milk
- 2 tbs Appleton white rum (any other white rum will do too)
- 1 pint vanilla ice cream
- 1 tbs vanilla extract
- 1 tbs cinnamon
- 3 or 4 ice cubes

Method: Juice carrots and beet with 3 cups water. Strain to separate pulp from juice. Add Guinness stout, milk and rum to juice and mix in a blender. Add ice cream, vanilla, cinnamon and nutmeg. Finally add 3-4 ice cubes, blend thoroughly and serve cold. Serves 8-10.

## Method for juicing Carrots and Beet

If you have access to a juicer, simply cut carrots and beets in small chunks and feed gradually into juicer. Then add 3 cups water to juice. If you're without a juicer use your blender (chop cycle). The process is essentially the same, only this time you add the water cup by cup along with 1/3 of the carrots/beets each time you chop the substance. In other words with the 6 carrots and 1 beet divided into three portions chopping/grating time should be no more than 15 minutes, (n.b. chopping is more effective than grating when using the blender).

© J.M. Nunes

For dessert serve Jennifer's 'Coconut Wonder Cake', made from the pulp of fresh coconut.

## MY OWN COCONUT WONDER CAKE

- 1 cup coconut milk
- 1 coconut finely grated/chopped (use blender)
- 1/2 cup raisins
- 1/2 cup pecans/walnuts
- 3 eggs well beaten
- 1/2 cup melted margarine
- 1 tsp nutmeg
- 1 (2 inch) piece lime/lemon rind (diced)
- 1 tsp cinnamon
- 1 tsp almond extract
- 1 tbs vanilla
- 2 cups sugar
- 2 1/2 cups flour

Method: Mix coconut, raisins, nuts, eggs, baking powder, margarine, lime/lemon rind and spices together. Add sugar and flour and mix thoroughly for a minute or two. Add 1 cup coconut milk to mixture after flour is added. Set oven at 350° (degrees), pour batter into greased, deep, (9x5) cake pan and bake for approximately 45 minutes.

## Method for juicing coconut

Cut coconut into small chunks and use blender on chop cycle with one cup water to one cup coconut. Chopping time should be at least one minute per cup of coconut. Separate pulp from juice with a large strainer (with the exception of 1 cup of milk which should be retained for mixing the cake).

© J.M. Nunes

# A Tribute To "God"

by Darryl Alladice

When I awoke Tuesday morning, November 30, I already felt the gloom of day. There wasn't much sunlight and I could tell it was to be one of those days when the only thing to do was read and try to think about something pleasant that would brighten things up a bit.

After showering I went to the newsstand to pick up the Times. I didn't open it 'til I was back in the house. I can't exactly remember what was on my mind, then, but as soon as I skimmed the front page news and caught Godfrey Cambridge, 43, Dies On Set For Entebbe Movie In Hollywood, my mouth hung open and my heart sank to the pits of my small intestines as I said aloud, "Another hero gone". Gone!

Godfrey MacArthur Cambridge was born in 1932 in New York and spent some time in Nova Scotia, where he attended grade school. "God", as he was known, can best be remembered for his stage and screen roles, but he didn't start making it "big" until he was in his thirties. He had had odd jobs such as cab driver, gardener, clerk for the New York City Housing Authority, and theatrical critic among countless others.

In 1960 God was in Jean Genet's *The Blacks* and won an Obie Award for his performance. *The Blacks* also introduced us to such talented actors and actresses as James Earl Jones, Cicely Tyson, Ethel Ayler, Roscoe Lee Browne and Raymond St. Jacques. The following year Cambridge was cast in Ossie Davis' *Purlie Victorious* which was a farcical satire on certain aspects of Southern race relations. He also starred in the screen version of the play some years later with Davis, Ruby Dee and Beau Bridges.

God was, as they say, on his way up after his role in *The Blacks*. Because of his ability to humor the public with his racial material he was in great demand at gilded

microphones. He also appeared on the *Tonight Show* on numerous occasions.

Many knew Cambridge because of his obesity, too. He was known at times to be a very compulsive eater, and most say it was because he was often a victim of racism. His weight shifted from 203 to 320 pounds several times, thus costing him some \$300 thousand in work opportunities.

God also is noted for the numerous articles he wrote for the now defunct *Tuesday* magazine. In 1969 he created the role for Gravedigger Jones in *Cotton Comes To Harlem* which was directed by Ossie Davis and co-starred Raymond St. Jacques, Redd Foxx, Calvin Lockhart, and Cleavlon Little. The sequel, *Come Back Charleston Blue* showed God's talents even further.

*Watermelon Man* was the film which made Blacks label Cambridge an "Uncle Tom" because he accepted a role portraying a white man terrified when he awakens one morning, Black. It was after this film when Godfrey Cambridge's career started descending. In an interview in *Essence* magazine, Cambridge said that he felt insulted when many Black artists, especially those whom he started the business with, chose to oust him from their "circle." He was deeply hurt when Sidney Poitier didn't cast him in *Uptown Saturday Night* or *Let's Do It Again*.

In early '75 he bought a house in Connecticut and was threatened because he was the only Black in the neighborhood. But he didn't move, thus fighting fire with fire.

So, on November 29, 1976, on a movie set at Universal Studios in Hollywood, God, playing Uganda's President Idi Amin in *Victory At Entebbe* was stricken with a heart attack and died.

In my book "God" will always be remembered because he was a hero, a Black hero, who was a victim of a racism that is crippling to the mind, body, and soul.

## Night

All of this undulant night unfurls within me.  
Soft curves in the dark seducing my thoughts,  
submissive-izing me  
this undulant night;  
encysted epoch,  
It's machinery ascending  
beyond the murmuring  
nascency  
of my mind.

Ken Jones

## Loved One

He makes the wrinkles  
on the left side of the bed  
and buys me pretty tissues  
when I get a cold  
his fingers soothe me  
and trick the aches away  
and sometimes I say  
"a little lower down"  
when there is no pain  
I etch his profile on my eyelids  
or watch him sleep  
when I can't sleep for thinking  
if he wasn't with me....

Sadie Mills

## Untitled

When I think of you  
our brown bodies tango  
in my mind.  
We touch and come together  
and feel each other.  
I fondle the memory of our union  
long after it is over.  
In Winter we create our own warm  
murmurs of pleasure escape us  
involuntarily.  
With you a soar like a cocktall  
in the azure sky.  
Love, I can feel you in my mind.

Sadie Mills

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# The Brownsville Raid: History Replayed

by Edwin B. Lake

Another hot muggy night envelops the battle-hardened Black soldiers of Company "B" as they rest peacefully inside their barracks at Fort Brown, Texas.

Bang! Bang! Suddenly gunfire is heard outside the fort coming from the town of Brownsville. "Fall in! Get out of those barracks!" The barking commands of a sergeant major sends men scrambling; drowsy reflects awaken and hands grab for pants, shoes, leggings and shirts. The shooting is continuing, and the men's minds race wildly forward. "What's that? Who's doin' that shooting?"

The command to *Fall In* is repeated and as the men come to *Attention* outside in the dark and tense night air, the gunfire finally subsides. Ten minutes have elapsed and the soldiers are now unknowingly eclipsed forever by an ignominious affair perpetrated by persons unknown and to which the U.S. government will shortly contribute another bitter blow.

This is the beginning of *The Brownsville Raid*, the first production of the Negro Ensemble Company's 10th season. The play which was written by Charles Fuller and is directed by Israel Hicks is being shown at the Theatre De Lys in the village.

*The Brownsville Raid* is a reenactment of an occurrence which took place on August 13, 1906 in Brownsville, Texas which left 167 soldiers of the 25th Infantry dishonorably discharged from the Army.



Charles Weidon, Samm-Art Williams, Charles Brown, Bill Cobbs, Reyno and Wayne Elbert going over some plans in the *Brownsville Raid*

The soldiers were accused of shooting indiscriminately inside the town of Brownsville, killing one man and wounding another. They denied any knowledge of any raid on Brownsville and when they didn't reply to an order to devolve those who par-

ticipated, they were all accused of "a conspiracy of silence" by the army board of inquiry. They were ordered dishonorably discharged from the armed forces by then President Theodore Roosevelt.

An intriguing topic for a play, NEC em-

barks upon the challenge with the poise, skill and deference which has underscored their other productions which have preceded *The Brownsville Raid*.

A cast of seventeen is punctuated by vibrant performances by Douglas Turner Ward (the co-founder and artistic director of NEC) who plays Sgt. Major Mingo Saunders of Company B, and Adolph Caesar as Pvt. John Holliman, the dice throwing, quick talking hustler who takes pleasure in holding IOU's on just about everyone of his fellow soldiers. Also there is Bill Cobbs who gives a strong performance as Pvt. Reuben Collins, a rawhide tough veteran.

There is a limit to what director Israel Hicks can do visually within the confines of the play, but his cast delivers their dialogue precisely containing effectively the audience's attention. *The Brownsville Raid* is not the sort of play that will draw you to the edge of your seat or infuriate you throughout, rather it is a sensible, meaningful play which gives us the correct dosages of humour and seriousness at the right moments. The play's point is to portray an illusion of ignoble history that has been forgotten by those responsible.

Like the Scottboro Boys, The Emmett Till case and the Tuskegee, Alabama Syphilis Experiment, Brownsville was another example of blatant disregard for the rights of Black Americans which seems to stretch back into infinity.

## Runaway Laughs On A Runaway Train

by Sadie Mills

Another recent comedy extravaganza is *Silver Streak* starring Gene Wilder, Jill Clayburg, Richard Pryor and Patrick McGoochan. This latest offering from Twentieth Century-Fox centers around a do-gooder with some not-so-good luck, beginning with his witnessing of the disposal of a murder victim past his train compartment window.

The crooks are led by Patrick McGoochan, a fraudulent art dealer who has a scholar on the train, the *Silver Streak*, murdered to get his letters written by Rembrandt. These letters prove that part of the art dealer's paintings are forgeries.

Gene Wilder's troubles begin when he is thrown, bodily, from the moving train only to watch helplessly as it speeds by leaving him stranded in the middle of barren countryside. The crooks mistakenly think this is the end of him.

After a harrowing ride in the front seat of a 1920's single-engine plane, he returns to the train only to be knocked off the top as he plays cat and mouse with a murderer.

Halfway through the movie Gene Wilder meets up with Richard Pryor, a prisoner in the back of a police car he has commandeered to reach the *Silver Streak* once more.

In one of the funniest scenes of the movie, Richard Pryor converts Gene



Scatman Corothers, Richard Pryor, Jill Clayburgh and Gene Wilder aboard the *Silver Streak*.

Wilder into a finger-snapping, pseudo-coon through the use of brown shoe polish, a transistor radio and a red, black and green cap. This disguise is necessary in order to sneak back on the train since by then Wilder is pictured in newspapers across the country as a murderer.

Almost unbelievably the excitement and mayhem continue as the pair jump from the train into a stream and away from a gun battle with the crooks.

At this point the CIA steps in and together with the mismatched duo close in on the crooks. The crooks, however, have taken the precaution of cutting the brake lines in all the cars so there is no way of stopping the train from within.

Boarding the train just as it is leaving the emergency stop at which all the passengers have been evacuated except the crooks and 'the girl', played by Jill Clayburg, Gene Wilder and Richard Pryor beat the crooks then race against time to stop the conductorless train before it crashes at the Chicago station.

Needless to say, the movie finishes with a happy ending, with the do-gooder and 'the girl' exiting arm-in-arm, and Richard Pryor, the shady side-kick, driving off in a display car from the station where the uncoupled engine finally crashes. Conventional in its basic plot line *Silver Streak* is quite unconventional in its spontaneously uproarious humor.

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**Important Study Abroad Announcement**

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