

Review: Assembly

By Lillian Rinker

Many NCSSM community members including students, faculty, and staff, put a great deal of work and dedication into preparation for the performance celebrating African-American History Month.

Throughout the program ran a central theme of brotherhood, evident in numerous selections such as "Love is the Answer" and the skit "Don't Pay Bad for ad."

Portrayed was a vivid and fascinating history of African-Americans, traced from the beginning of human existence to present times, as well as valuable food for thought about the separation of slave families, the anguish of racism, and the outstanding artistic and scientific achievements made by African-Americans.

One particularly poignant statement about the tearing apart of slave families due to auctions, brought home to members of the audience the pain and cruelty of slavery. Especially inspiring were the

Gospel Chorus' renditions of "God Do" and "Lift Every Voice" by James Weldon Johnson. Likewise, the interpretive dance, choreographed by Ama Shabazz and students, helped express visually the emotions and ideas presented.

The wide variety of forms in which the program was presented- skits, songs, dance, slides, poetry, and history-added an extra dimension of commitment and pleasure, showing once again the many diverse talents and tremendous energy of this community!

The program served to create an important sense of awareness about other cultures and ethnic groups, vital to all who wish to be open-minded and just.

Thank You, Allen

A very special thanks to Allen Nuttle for his help with this issue of the paper. He does not get work service credit for publications and he is not a regular staff member, but he did as much or more than anyone in seeing that we made it to press on time. Thanks, Allen.



NCSSM's Gospel Chorus performs at the African-American celebration

Review: "Broadway Danny Rose"

By Steve West

"Broadway Danny Rose" is the story of a kind-hearted, meek loser (Woody Allen), a theatrical agent devoted to his unbookable clients - has-beens, blind xylophonists, and the like. Danny's misfortunes have made him something of a Broadway legend, and we learn his story from a group of comedians sitting over a midnight snack of coffee and sandwiches in a New York delicatessen.

One of Danny's clients is Lou Canova (Nick Forte), an aging lounge singer attempting to ride a wave of nostalgia back to popularity. Lou is worried about a gig at the Waldorf that will make or break his attempted comeback and wants his mistress, Tina Vitale (Mia Farrow), there for support. Danny obediently fetches Tina but runs into a little trouble with the brothers of a mafioso who is in love with her. After a narrow escape and with Tina in tow, Danny arrives

at the Waldorf only to learn that Lou is dropping him for another agent. The film ends on a happy note, though - Tina (who encouraged Lou to find a new agent) shows up to apologize to Danny, who later has a sandwich named after him at the deli in which the comedians are discussing his career.

Overall, I enjoyed "Broadway Danny Rose" - it made me laugh, and I'd recommend it to others. A word or two of warning, however, is in order. Allen relied too heavily, I thought, on one liners and anecdotes for his laughs - these jokes would have been more appropriate in a stand-up routine than in a movie. In any event, Allen made such frequent use of them that they became somewhat predictable and tiresome by the end of the movie and detracted from the believability of his character.



Camping Club members enjoy the outdoors at a recent outing