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**NOV. 18 - 23**

Tue.	Wed.	Thu.	Fri.	Sat.	Sun.
NOV. 18	NOV. 19	NOV. 20	NOV. 21	NOV. 22	NOV. 23
7:00 PM*	7:00 PM	7:00 PM	7:00 PM	11:00 AM 3:00 PM 7:00 PM	11:00 AM 3:00 PM 7:00 PM

**NOV. 25 - 30**

Tue.	Wed.	Thu.	Fri.	Sat.	Sun.
NOV. 25	NOV. 26	NOV. 27	NOV. 28	NOV. 29	NOV. 30
7:30 PM*	10:30 AM 3:00 PM 7:30 PM	11:00 AM	10:30 AM 3:00 PM 7:30 PM	10:30 AM 3:00 PM 7:30 PM	7:30 PM

**DEC. 3 - 7**

Wed.	Thu.	Fri.	Sat.	Sun.
DEC. 3	DEC. 4	DEC. 5	DEC. 6	DEC. 7
7:30 PM*	7:30 PM	7:30 PM	10:30 AM 3:00 PM 7:30 PM	10:30 AM 3:00 PM 7:30 PM

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**Bayside... From page 46**

gives him his due at the conclusion of Chapter Six. Chapter Seven, "In and Around Town" traces Bayside's transformation from a horticultural and farming community to a residential enclave, most of which took place during the early years of the 20th century. Railroads first reached Bayside in 1866, hastening its metamorphosis from the seat of estates and private golf courses and yacht clubs into a commuter suburb, a move later accelerated by the construction of the Throg's Neck Bridge and the Clearview Expressway. Two incidents indicative of the area's becoming more "citized" were the redesignation of Bayside's one public school, which had opened in 1842 and relocated and been rebuilt, as P.S. 31 in 1898, when Queens became part of Greater New York, and renaming streets with numbers to conform to city and United States Postal Service practice in 1916.

"Actors' Row" holds the names, photographs and brief biographies of some of the leading lights of stage and screen who have called Bayside home. Noted comedian W.C. Fields perfected his vaudeville routines and starred in "Ziegfield Follies" when he lived on 223rd Street from 1919 to 1921. The silent film "Sally of the Sawdust" in which he starred was filmed partly in Bayside.

"Parades, Celebrations, and Events" notes the community spirit of Bayside residents, from "Bayside Day" in 1914—five parades, a bread-baking contest, a 3,000-person barbecue and a ball for the Queen of Bayside—to the Bayside Memorial Day parade and a 1968 concert by the Metropolitan Opera in Crocheron Park. Of course, McKay points out, the most outstanding

example of Bayside's devotion to civic improvements was the 1969 "Walk in the Alley" that brought about the revitalization of Alley Pond Park.

No history of Bayside would be complete without an account of Fort Totten, and the eponymous chapter devoted to the one-time headquarters of the North Atlantic region of the Air Transport Command does an admirable job. The fort was declared surplus property by Congress in the 1970s and became Fort Totten Park in 2005. Fittingly, the caption for the last photograph in *Bayside* is that of the officers' club, a battlemented-style structure that replicates the emblem of the Army Corps of Engineers and today is the headquarters of the Bayside Historical Society.

McKay holds a master's degree in art history from Hunter College and a master's degree in library science from Queens College, where she was also a recipient of the H. W. Wilson Academic Scholarship. In *Bayside* she demonstrates an admirable ability to convey scholarly information in a lively style that holds the reader's interest without being didactic or ponderous.

Our only complaint with this book is one we have frequently voiced about other books bearing the imprimatur of Arcadia Publishing—though at most 150 pages in length (*Bayside* is 127 numbered pages long)—so much information has been packed into this slim volume that an index as well as a table of contents would be a welcome addition.

*Bayside* belongs in both a historian's library and that of any other person who wants to know more about the neighborhood and its relationship to its environs and the world. It is a worthy addition to the Images of America catalogue.

**Frontrunners...**

**From page 24**

"Our film explores—among other issues—the phenomenon of how from each generation, a few individuals commit themselves to politics and public service, driven to participate even though the cause and goals might seem fruitless to everyone else," Suh explained. "At heart, 'Frontrunners' is of the genre of documentaries known as the 'campaign film', but in this case, the candidates are not famous or professional—they are teenagers busy living, while also figuring out the world and their place in it. The challenge of the film was to capture both this campaign feel, referencing many of the same elements that occur on a macro-level, as well as the spirit of being teenagers in high school. We wanted the tone of the film to reflect the students' great mix of knowingness, cynicism, humor and intensity, on the level without too much sentimentality. We tried to give the main characters the complexity and ambiguity of their lives at school, which meant focusing on issues that were relevant to their reality at Stuyvesant, where image, success, and work ethic meant more to their peers than how much money they had or what their parents did. In this way, Stuyvesant is really an idealized version of the world, where a stu-

dent's behavior and accomplishments really speak louder than anything else.

"A stylistically important aspect of the film for us was our desire to cut the film without voiceover or narration, and not to edit down their interview bytes. We wanted what they said to come out as they said it—without dialogue edits. This posed an interesting editing challenge to our editor, Jane Rizzo, but luckily all of our characters tended to speak articulately, in paragraphs. Also, in order to have a teenage vibe, we wanted to use music that we felt in some way reflected the feeling of being at the school—music that was upbeat and a little bit irreverent. We're really thankful that the bands in the film – Elf Power, The Oranges Band, Of Montreal, among others—have allowed us to use their music. In the end, we feel like the film is about people who put themselves out there to be judged, which is a brave and risky act, and also be about being invested and engaged in the world around you."

"Frontrunners" completed an extended run at Film Forum in Manhattan on October 28 and is now playing in Los Angeles, Berkeley and San Francisco in California, Philadelphia, Pennsylvania, Denver, Colorado and Boston, Massachusetts.

"Frontrunners" features music from The M's Of Montreal ([www.myspace.com/thems](http://www.myspace.com/thems), [www.the-ms.com](http://www.the-ms.com), [www.ofmontreal.net](http://www.ofmontreal.net)); The Headlights ([www.theheadlightsmusic.com](http://www.theheadlightsmusic.com)); Elf Power ([www.myspace.com/elfpowerband](http://www.myspace.com/elfpowerband), [www.elfpower.com](http://www.elfpower.com)); The Oranges Band ([www.myspace.com/theorangesband](http://www.myspace.com/theorangesband), [www.lookoutrecords.com](http://www.lookoutrecords.com)); Album Leaf ([www.thealbumleaf.com](http://www.thealbumleaf.com)), and Mogwai ([www.mogwai.co.uk](http://www.mogwai.co.uk), [www.matadorrecords.com](http://www.matadorrecords.com)).