

6-4-1985

Print- Jun. 4, 1985

V. S. Vetter

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Vetter, V. S., "Print- Jun. 4, 1985" (1985). *Print (1968-1987)*. 595.
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BOG representative elections today, tomorrow

UNI students go to the polls today and tomorrow to elect Northeastern's student representative to the Board of Governors of State Colleges and Universities (BOG). On the Main Campus, voting will take place in Village Square from 9 a.m. to 7 p.m. both days.

Student representation on the BOG is mandated by the Illinois legislation which

created the board. According to that law, the student members of the BOG cannot vote. They are, however, allowed to participate in debate over issues and frequently lobby for student concerns.

Three students are vying to succeed Wendy Fostiack, whose term expires June 30. Tom Gouliamos, Chester Hornowski and V.S. Vetter all seek to fill the position, which runs through June 30,

1986.

Gouliamos has been a student senator since last year. He currently serves on the Fees and Allocations Committee, Constitution Committee, Student Senate Election Commission (on leave) and Student Health Advisory Committee.

Hornowski was elected to the Student Senate in February. He is a BOG program major concen-

trating in political science, and serves as a Chicago police officer.

Vetter has been a student senator for 15 months. He is a member of the Campus Planning Committee, Commuter Center Board (Services Committee Chairman), Financial Aid Advisory Committee, General Education Program Committee, Provost's Planning Committee and University Budgetary

Council. He is vice-chairman of the Senate's Charter Board Council, and chairman of the Media Board. Vetter is also editor of the *PRINT*.

All three candidates are committed to effective presentation of student issues, a halt to needless tuition hikes, and an increase in the level of student participation in University governance.

Northeastern Illinois University

PRINT

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NORTHEASTERN ILLINOIS UNIVERSITY
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"The final bastion of sanity in a society gone berserk."

Volume 5, Number 34

Serving Northeastern and the surrounding community.
This paper in two sections (CenterStage, section 1A)

Tuesday, June 4, 1985

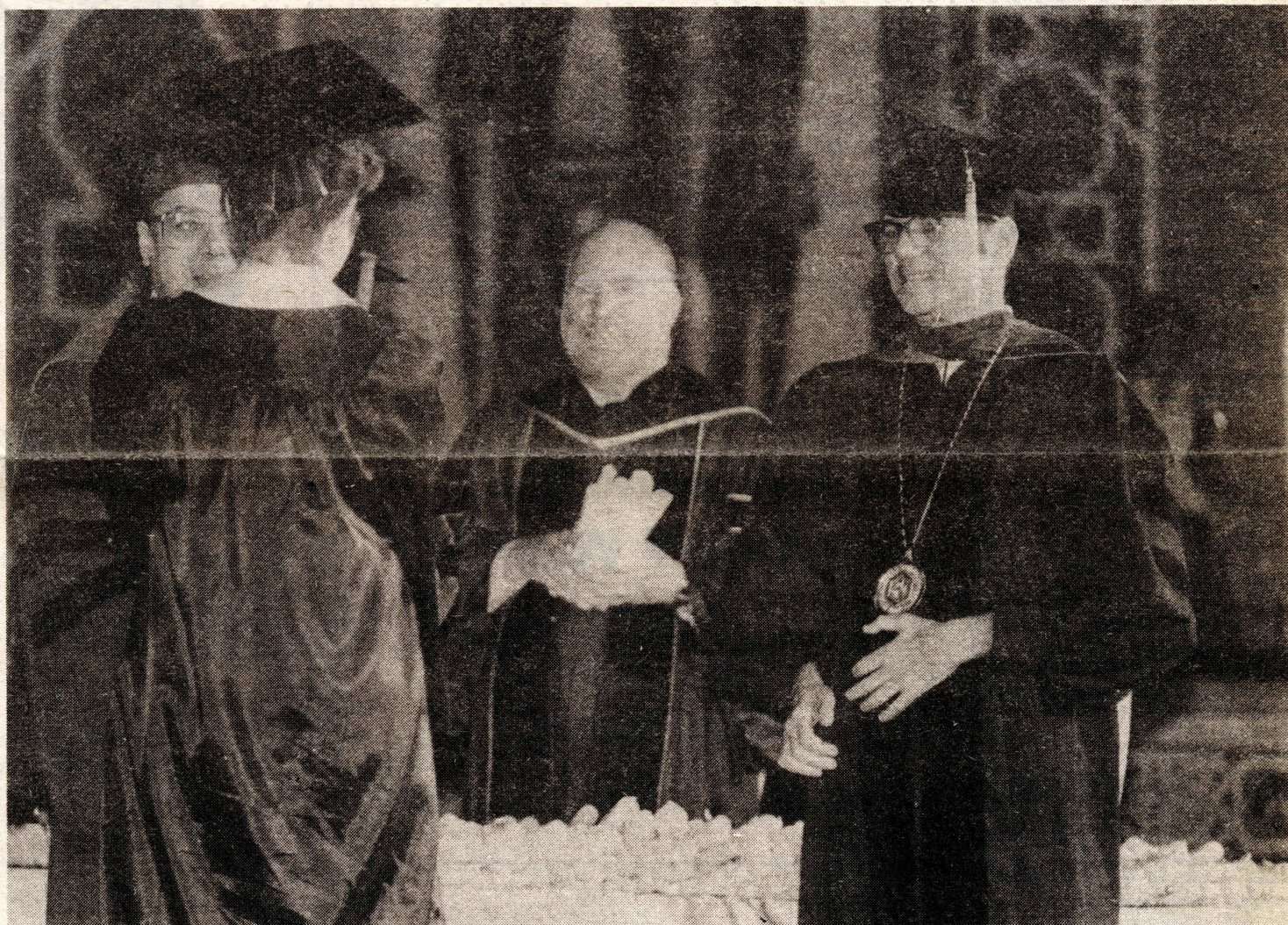
'Class of '85' takes bow at Medinah Temple

On Sunday, May 19, graduates from Northeastern's classes of August 1984, December 1984 and April 1985 stepped forward to be recognized at the UNI commencement convocation at Medinah Temple.

Studs Terkel, the honorary degree recipient who has spent his career chronicling the lives of common people, said that Northeastern fit in with what he has in mind in all of his work.

"All of us... are capable in full, of knowing and understanding that which was hitherto thought the providence of the privileged few," Terkel said.

"This seems to be something that we have lost to some extent today," he continued. "Because being a patriot to me in a democratic society is more than just waving a flag; it's more than just standing tall... I can understand the words 'standing tall' when it's told to me by a physical education instructor: 'Stand tall, kids.' I don't understand a president when he says that. It's a vague phrase. Democracy is something specific. It is issued based on un-



Azra Puskar (PRINT photo)

derstanding..."

The University decided to give Terkel the honorary

degree before it was announced that he was the recipient of a Pulitzer Prize for his

book *The Good War*. Other books by Terkel include *Working*, *Division Street: America* and *Hard Times*.

During the ceremony Provost John Cownie noted the absence of UNI President Ronald Williams, who is battling cancer.

The Board of Governors sent board member D. Ray Wilson to congratulate the graduates. He called on the graduates to "add" their voices to those of the governor, Board of Higher Education and legislative leaders in making education a priority in Illinois.

The University also awarded a Master of education in counseling posthumously to Linda K. Anderson.

(above) Ahmed Fareed, Dean of the College of Education; Gregory Singleton, history professor; and John Cownie, University Provost, congratulate graduate. (below) 1985 graduate Michael Welton is surprised by the camera.



Azra Puskar (PRINT photo)

Group plans 'pro-peace' marches

By Tim Twohill
staff writer

It began as a conversation between David Mixner and his young daughter. "What would you like to be when you grow up?"

"I won't be here, daddy," she explained. "No one will."

The conversation prompted Mixner to survey those who feared nuclear devastation. According to the survey, 78 percent of Americans believe that nuclear war is inevitable.

As a result of his survey, he began asking himself if he really believed that we had the power to help deter nuclear war, would he give up a year of his life to try.

Propeace, an organization which is doing just that, is

quickly becoming a highly-recognized effort that asks not only for a freeze in the nuclear arms race, but for a disarming, as well.

Mixner's name may sound familiar to those who remember the 1969 Vietnam moratorium in which he and three others organized protesters to go into the streets and ask for "Peace now."

Propeace, Mixner says, is asking for the same. Their goal, he says, is "to capture the attention and imagination of the world."

The group has devised a four-phase plan to accomplish their goals. The first phase is a "great peace march" from Los Angeles to Washington D.C. that will include 5,000 marchers.

"Children will spearhead the march to the L.A. city limits," commented Melody Moore, regional organizer for Propeace in Chicago.

"We also hope the farmers of Iowa lead the march through their state, she said.

Phases two through four will include a "civil disobedience effort," march to Berlin, and "gathering of the people of Russia to allow them to peacefully show their support."

These haven't been worked out thoroughly as of yet," explained Moore. "Each effort will be concentrated on independently."

So far, Propeace has successfully solicited the aid and interests of businesses and some celebrities.

Inside:

The arts come out every week

in **CENTERSTAGE**
Section 1A

Northeastern Illinois University

PRINT

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The Northeastern Illinois University PRINT (referred to, in abbreviated form, as "PRINT," "the PRINT," and "PRINT newspaper"), the official campus newspaper serving Northeastern Illinois University, 5500 N. St. Louis Ave., Chicago, Illinois 60625, is published each Tuesday during the regular academic year. Publication schedule, however, may vary.

The PRINT's editorial/advertising/production offices are located in the University Commuter Center basement, room E-049, between the cafeteria and campus gameroom, at the south entrance to UNI's Media Row. Normal office hours are Monday through Friday, 8:30 a.m. to 6 p.m.

OFFICE TELEPHONES are 583-4050, extensions 508, 509 and 510; after 10 p.m. (6:30 p.m. on Fridays and during the spring/summer trimester), call the PRINT's Direct Nightline, 583-4065.

DEADLINE for submissions (editorial, advertising, art, letters) is Tuesday, 12:30 p.m., for the following Tuesday's issue. No exceptions. All copy must be typed, double-spaced. Late copy, or material which does not conform to, or meet with, the standards set forth under the PRINT's publication policy will be handled accordingly by the editors. No submissions will ever be guaranteed publication.

The PRINT's editors have sole authority governing all material submitted. Editors of the PRINT serve as publishers of the newspaper; the University assumes no responsibility for the PRINT nor views expressed therein. The PRINT is published under the auspices of the Northeastern Illinois University PRINT Organization, also known as PRINT Publications and PRINT Press, in reference to other PRINT Organization publications.

The editors of the PRINT reserve the right to edit all copy, whenever, and wherever, deemed necessary. Editing implies that editors need not accept all submitted material for publication. (The editors will not rewrite unsolicited material.) Good journalistic standards shall, and will, be maintained.

PHOTOS submitted for publication become the property of the PRINT. Photos will be returned upon request, but will not be held for more than one week. Photos should include informative captions (six lines each, maximum), typed, double-spaced, on separate sheets, and attached to the photos.

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Free PRINT announcements appear in the PRINT's "UNIvents" section. See announcements publication policy at beginning of "UNIvents" section.

PRINT advertising is represented nationally by Cass Communications and American Passage.

The PRINT is a subscriber to the College Press Service (CPA) and Intercollegiate Press (IP) news services.

The PRINT's Editorial Board is the body solely responsible for all final decisions regarding the newspaper's policies (specifically, the editor-in-chief).

SUBSCRIPTION rates to the PRINT are \$18 per year. Checks should be made payable to "PRINT subscriptions," and sent to: Circulation Manager, PRINT newspaper, room E-049, Northeastern Illinois University, 5500 N. St. Louis Ave., Chicago, Illinois 60625.

DIRECT ALL CORRESPONDENCE "To the Editor," in care of this newspaper.

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Editorial/Opinion**Get out there and make your voice count**

There's another student election this week.

"Oh, no!" you say. "Not another one!"

Yes, another one.

The June student election usually has the worst turnout of any contest during the year. Many UNI students decide to take a few well-earned weeks off in spring or summer. Quite a lot of the rest of us have expanded our work schedules, so we have enough bucks to attend school from September through April. This means that we're only on campus to take our classes, or snatch a couple badly-needed hours in the Library.

If there's one student election which deserves our time, however, it's this one.

Today and tomorrow, you will elect the person who will represent Northeastern's student body to the Board of Governors of State Colleges and Universities.

This is not a "So, what?" post.

Have you ever found yourself irritated at a new University policy? The Board of Governors must approve all major actions taken by the University administration of that nature.

Are the classes in your major being decimated by budget cuts? The Board of Governors must approve the University budget request each year.

Do the year-after-year tuition hikes piss you off? The Board of Governors in the body which has final approval on all tuition and fee increases.

UNI students are lucky this time. The two candidates on the ballot are committed, concerned individuals who give a damn about the status of the students. They give a damn about tuition hikes. They give a damn about where your tax, tuition and fee dollars go.

They give a damn. We think you should, too.

**Sure, We're
Opinionated!
Aren't You?**

**Write a
letter to the
Editor today!**

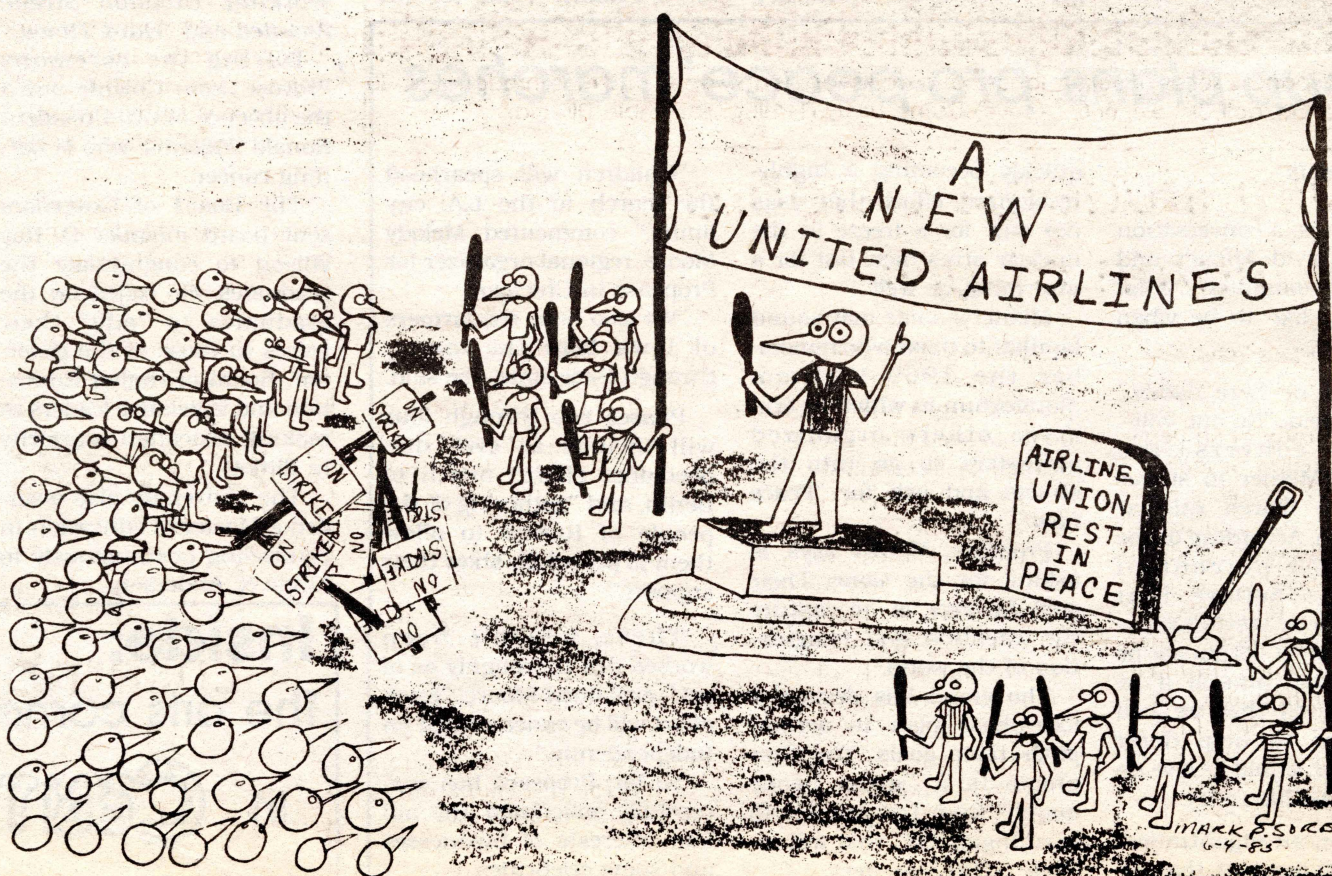
June 4, 1985

**Do
you**

**have what it takes to
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The PRINT is looking for students who can write well, and are interested in joining the only student organization on campus that keeps the entire UNI community informed . . . every week.

**For more information, stop by
room E-049 or call V.S. Vetter
at UNI ext. 510.**



CENTERSTAGE

Lesbian poets Smith, Lorde readings 'inspiring'

Spanish dance fest through June 30



Ensemble Espanol's series of performances and workshops is now open and runs through June 30. For information, call UNI ext. 666. (Above) Dame Libby Fleming, Ensemble Director.

By Adriane Saylor-Vetter
Associate Editor

With a standing-room-only audience of women fans of Barbara Smith and Audre Lorde, both poets gave a powerful and inspiring reading at the Women and Children First Bookstore on Halsted near Armitage.

Amith read an excerpt of an article to appear in the *Advocate* gay newspaper, then offered the audience a wickedly humorous piece in which a fictional character—one Smith said she will use again—spoke to another (to be-used-again) fictional character on her feelings about the choosing of a black Miss America.

The piece drew laughter and nods from the assemblage, and with it Smith took her leave, granting the stage to Lorde.

Lorde first gave a pitch for the National Coalition of Black Gays, and specifically for their publication, *Habari-Daftari*, with articles concerning issues pertinent to black lesbians and feminists.

"White women are not always aware of what we are doing, and we are not always aware of what they are doing. We all need this publication, especially you women of color," said Lorde, holding a Jewel shopping bag for audience members' contributions.

"We need to remember all of our sisters out there on the street. This is a reminder, should we forget," she added, proceeding to read poetry.

Lorde read one of her recent poems from the *IKON* magazine photography issue, using a poetic sing-song voice which held the audience with its rhythm.

The poem linked all women to an African goddess, and Lorde to all women, moving all of the audience members as she read. The strength of the poem was apparent.

In a break between poems,

Lorde spoke of her feelings of spirituality.

"I have always seen the 'Holy Ghost' as the ultimate lesbian," she commented, smiling, acknowledging the audience's laughter resulting from the comment.

Following the reading, Lorde granted a short interview.

"I was born in the middle of the largest city in the world, of Grenadian and Barbadian parentage, and I was always taught that this country wasn't really my home," she said.

She stated that she would be teaching a new course at the University of New York, Hunter College, using the literature of lesbians of color.

"I'm using the literature of lesbians of color to trace how the outsider aesthetic is developed in this society," Lorde said.

Asked what she thought younger poets should concern themselves with, and how they should go about their writing, Lorde answered seriously and poetically.

"Unless we put all of our energy in the service to what we believe, we will be lost. The only way we can do this is to climb across our differences—get outside of them. I don't have to be you in order to work together with you," she said.

Along with the definite African influences, mostly Dahomey, according to Lorde, she was also influenced in her work by writers like Edna St. Vincent Millay and other New York poets.

"I was influenced by the renegade poets, young ones who fell between the cracks and are never mentioned. I had to write of the warrior women. I found Dahomey and held it to me."

Lorde is the author of several books of poetry and the "Cancer Journals," a series of writings on her battle with cancer.

Muslim students celebrate holy month at UNI

By Adriane Saylor-Vetter
Associate Editor

A small group of students from the Muslim Students Association observed a part of their holy ritual in the Golden Eagles Room Wednesday, May 29, as part of their observance of Ramadan, the month Muslims observe each year during which they fast during daylight hours for the entire ninth month of the lunar year, a practice begun by the religious group's prophet, Mohammed, that has been observed each year since the 15th century.

The presiding speaker, present to officiate over the prayers, urged fasting students to keep the "intention" of their fasts in mind.

He explained that, according to the Koran, they should "seek to control hunger and the urge for sex."

"These are the two important forces in the body: hunger and sex. It is hoped that, by controlling these forces, one will be able to control other forces in the body," the speaker explained.

He told the students that they should see the fast as "a benefit, and not

punishment—something good" for them.

Following the abbreviated lecture, students joined in a shared feast, breaking their fasts for the day, followed by prayer.

While Ramadan concludes June 21, UNI's Muslim Student Association meets and offers prayer each Friday in room S-211.

The group regularly sponsors speakers, both from outside the University and from within the UNI community. For further information on the association, call UNI ext. 8270.

Inside:

The person behind Ensemble Espanol

UNI Profiles, pg. 2

CENTERSTAGE

Andrea Jung's

UNI

Profiles

Name: Libby Komaiko Fleming, founder and director of Ensemble Espanol; lecturer, dance program/department of Music.

Born: Chicago.

High School attended: Evanston High School.

Degrees held: B.A. in Hispanic dance, Performance and management; attended Butler University and UNI.

First job: Performing and teaching dance for special and minority children and low-income families in special programs sponsored by the City of Chicago.

Special abilities: Working with people and helping them to realize their full potential.

Special honors, awards: Recipient of the Lazo de Dama medal for activities in spreading the cultural values of the Spanish tradition, especially in the field of music and dance; UNI Alumni Merit Award; Choreography fellowships from the National Endowment for the Arts, 1980-1982; and the Illinois Arts Council, 1985; recipient of numerous civic honors and national awards.

Years spent teaching at Northeastern: Since 1975.

In addition to teaching at Northeastern, I am also: On the board of directors of the Chicago Dance Arts Coalition; creator and producer of the "American Dance Festival."

Years spent teaching prior to Northeastern: Since age 18 at various dance schools, community centers, and colleges.

I would describe myself as: A pioneer and an artist.

If I've learned one thing in life, it is: Today is exciting, but tomorrow is even more exciting, and there are never any guarantees.

I enjoy: Working at my art.

Greatest accomplishment: Creating and sustaining the Ensemble Espanol and still being thrilled about it; the Lazo de Dama medal, which is awarded by Don Juan Carlos I of Spain—the highest honor his nation bestows upon foreign nationals.

Individuals whom I find irritating are: People who have a romance with obscurity, who are totally self-involved and have no commitment to life in general.

My goal as a teacher is: To give my students as much as is humanly possible and imbue them with an appreciation, love and respect for the arts, dance, Spanish culture, and international spirit. Also, I hope they will develop into independent, intelligent, and sensitive human beings.

The most adventurous thing I've ever done was: Embark on a career in Spanish dance.

My alternative career would have been: A cultural advocate.

I believe strongly in: Commitment and living life to the fullest.

In my opinion, a good student is one who: Is spiritually and mentally free, and can really commit to the class.

One thing I would like my students to understand is: The universality of the arts; that art touches all human beings and has no boundaries.

Something I've always wanted to do is: Travel around the world.

My friends would describe me as: "Vivacious, bubbly, and a person who does a million things at once, who is always moving; incurably optimistic, never-say-die attitude or 'I'll kill you!'" (I couldn't think of what to say, so I called a few friends.)

Personal heroes: Mahatma Gandhi, Martin Luther King Jr., Margret Mead, and Florence Nightingale.

Artists who have influenced me: Isadora Duncan, Agnes DeMille, La Argentina, Vicente Escudero, Martha Graham, Carmen Amaya, Francisco de Goya, Pablo Neruda, Manuel de Falla, Enrique Granados, Isaac Albeniz, and Frederick Chopin.

During the time spent at Northeastern I've been responsible for: Developing and directing the Spanish dance program and American Spanish dance festivals; incorporating UNI students and the community in the introduction of the dances and music of Spain.

I dislike: Working on grants, but do them anyway because I know they are essential to our artistic existence.

The thing I like best about Northeastern is: The people.

If I could change one thing about Northeastern, I would: Make the lines of communications more direct.

Things I have produced: Over 40 choreographic works; at least 30 dancers prepared for the concert stage and who have worked with the company.



Dan Pearson's Buttered Popcorn

'Rambo: First Blood Pt. II': body count going up

"Rambo: First Blood Part II" is an action-packed continuation of the saga of John Rambo, the decorated Vietnam vet who has difficulty in adjusting to peacetime activities.

In "First Blood," a taunt, well-directed action picture with a message, Rambo destroys a small town in the Northwest when the local law enforcer refuses to let him stop for a meal.

At first they don't know of Rambo's sterling war record; they assume he was just another "dirty hippie" interfering with their "keep America beautiful" campaign.

Sure, Rambo destroys thousands of dollars worth of real estate and household items, and puts more than a dozen police officers out of commission—but they are all breathing when he leaves them.

In the novel by David Morrell, Rambo is not as careful with preserving human life. So, too, in "First Blood Part II": the character no longer feels the need for such restraint. The body count in this picture needs someone armed with a high-speed calculator to come reasonably close.

Of course, the opposing side in this picture is the "commies" and bureaucrats. They are so much easier, and far more satisfying, to remove from the land of the living than your average redneck cop.

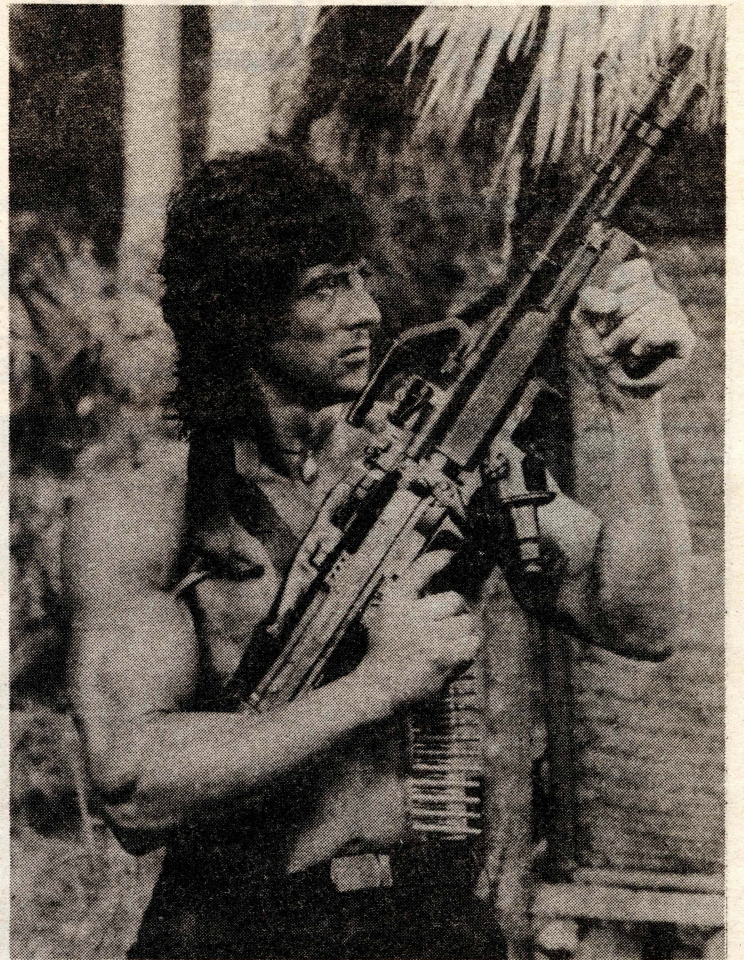
Sylvester Stallone, as Rambo, armed with a variety of weapons, goes hog-wild and takes on the soulless North Vietnamese, their sadistic Soviet advisors, and slimy American covert government types. Against impossible odds Rambo never seems to miss or run out of explosive arrows.

The problem that arises in "Rambo" is that we're not sure if the movie being projected is "First Blood II" or "Superman IV." Stallone doesn't leap over any tall buildings in a single bound, but that may just be an oversight on the part of the editor.

Rambo's military accomplishments in this sequel are nothing short of fantastic. While this is sure to generate big box office returns and enshrine the project with action film fans, all claims to plausibility are jettisoned—much like the high-tech equipment he loses at the beginning of the mission.

That mission, by the way, is the reason that Rambo is removed from the rockpile at the federal pen and returned to the jungles of Vietnam.

Rambo is sent by our government to covertly scout out his former POW camp and take pictures of any MIAs he finds slaving away in rice paddies. His orders are to use only his Nikon, and not to engage the enemy in a



firefight or free any of his photographic subjects.

A second team, led by his old buddy and advisor, Col. Trautman (Richard Crenna), will move in for the dirty work. Charles Napier, the square-jawed veteran of many a Russ Meyer soft-core skin-flick, plays Murdock, the conniving bureaucrat. He ticks Rambo off by aborting the mission and abandoning the one-man army when Rambo finds and rescues a POW.

Steven Berkoff is also very good at antagonizing Stallone. He plays a Russian advisor who interrogates the captured American rather harshly. Berkoff served a similar purpose when he opposed Eddie Murphy in "Beverly Hills Cop."

Stallone, however, needs to be pushed. He is at his best when he is letting off steam. He glories in rage. As Rambo, he articulates this anger with bullets, bombs, bazookas, steel-shafted arrows, his famous all-purpose knife, and his own bare hands.

The bombastic script, by Stallone and James ("The Terminator") Cameron, does not have the steady directorial control of "First Blood."

George P. Coamatos, the veteran of such action-filled turkeys as "The Cassandra Crossing," "Escape to Athena," and "Massacre in Rome," does little more than

let the lead actor run amok through an exploding landscape.

Ted Kotchoff, director of "First Blood," went on to do the first of the MIA movies, "Uncommon Valor." This cliché-ridden, hole-filled action-fantasy made a bundle, and fed an apparent national need to—at least cinematically—release our prisoners and refight the Vietnam War to a positive conclusion.

"Rambo" is the latest film in that trend. It is also another chance for Stallone to be given the opportunity to have his body declared a national monument.

If only he had spent less time working on his muscles, he might have developed a screenplay with more depth and believability.

Stallone seems quite worked up over the very serious issue of the MIAs and the treatment of returning veterans. He pleads for love on their behalf, as well as his own.

Such concern merits more than a narcissistic comic book hero with a never-ending supply of ammunition and problem retaining his shirt.

Even though he may track me down and, as the Vietnamese did to him, toss me naked into a leech-ridden pool of human waste, the rating for this Paramount Pictures is two-and-a-half stars.

DR. ALFRED KWAN &
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Aperture is the place for you if your plans for your future include working in 16mm film or videotape. All facets of the art are included—from scriptwriting, to set-up, to camera work, to editing—even publicity and projection.

Apocalypse members explore the world of creative writing and graphics. They publish *Overtures* magazine, chapbooks containing the work of UNI resident artists and poets, and also sponsor readings by established poets from around Chicago and the world.

The **Northeastern Illinois University PRINT** is the official student newspaper. It was recently named the "Best Non-Daily College Newspaper" by the Illinois College Press Association. The *PRINT* has been ranked first class by national judges, who cited it for excellence in both writing and graphics.

Que Ondee Sola, a monthly news publication, fearlessly protects the interests of Latinos, both on-campus and on the street. The editors of *Que Ondee Sola* are noted for advocacy of the cause of Puerto Rican independence.

The **Yearbook** offers students the opportunity to show their skills in journalism, photography and design. The second-oldest publication at Northeastern, the *Yearbook* has consistently captured the spirit of UNI for over 20 years.

WZRD offers an alternative to those with tired ears. Instead of jocular DJs and the same song for the umpteenth time, WZRD marches to a different drummer (usually from an obscure group). The FM radio station broadcasts with 100 watts at 88.3 on the dial, and boasts a loyal listenership across the northern metropolitan area.

As if the above wasn't enough, media is in a process of expansion at UNI. Coming on-line next year is the **Journal of Performing Arts**, to be dedicated to coverage and commentary about the outstanding variety of student productions at Northeastern.

You don't need a lot of special skills to be in media. A willingness to learn, coupled with a minimum regular time commitment, is all that's needed to see your name in lights, in print, or on the air.

Come join us!

Watch the PRINT and campus bulletin boards for announcements about our summer series of free workshops in media

Sponsored by the Media Board

CENTERSTAGE '1918' a tour de force

CROSSWORD PUZZLE

Edited by Trude Michel Jaffe

ACROSS

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Solution appears on Page 3, Section 1

By Adriane Saylor-Vetter
Associate Editor

From the very first, when the screen comes alive with a series of stills depicting war heroes and mementos of WWI, I was prepared to dislike *1918*.

I felt it would probably be just another sappy, overly-sentimental war epic, dedicated to making us all feel good about going to war and getting killed.

I was pleasantly surprised to see a stylishly simple and elegant film emerge, which had more to do with how simple, small-town people responded to the paranoid atmosphere the war in Europe left in its wake, and how they responded to a devastation influence epidemic picking them off one by one, even as the soldiers died across the seas.

The juxtaposition is of the lives of people who march in a motley little crew of misfits each day before the town courthouse with a redneck sargent leading them, and the overblown seriousness of films at the "picture show" featuring Mary Pickford with the intent of stirring up patriotic furor.

Matthew Broderick, William Converse-Robers and Hallie Foote are the characters to watch in this film, *1918*, about such things as how the women of the town hold up their end of the patriotism, meeting in the small Red Cross office to roll bandages and gossip about who the flu has taken and what's heppening overseas, and how Broderick's character is having such a hard

time fitting in.

Broderick is the only overly emotional person at the beginning of the film, with Foote and Converse-Roberts saving themselves for the scenes when it becomes necessary to show the way people break down under stress, ignoring the events happening on the periphery of their lives—the war.

Foote is economical in her manner as the wife watching her husband be put in the place by her father, forced to answer the father's bravado statement that her husband should go ahead and enlist.

It is a wonderful moment when Foote responds to him, then later even better when she responds to her mother. Her piano playing becomes more intense as she takes her frustration out on the instrument after her mother tries to explain the father's abrupt and unthinking offer to take care of Foote and her daughter while her husband goes to war.

That is what is most magical about this film, the economy of moments, so that it does not become overly serious or overly heavy in its message—and message there

is, as we see the returned war veteran turn and look at his blind partner, himself lacking an arm, with a look of true confusion after Converse-Roberts has departed the small parade being held in their honor. Small moments, but powerful.

The film evolves, and death touches the family of Foote and Converse-Roberts, as he is taken with the flu and gets well, only to find her young daughter has been taken. The moment is a tear-jerker and one man in the audience took out a handkerchief and wiped his eyes without shame.

Lightness and balance, however, come at the film's end when Foote, the father-in-law played to the hilt by Michael Higgins, the mother played with such quiet dignity she sparkles by Rochelle Oliver, and Converse-Roberts all engage in a pastoral scene with a new baby just born to them. The father-in-law's words echo and the scene dies.

It ends with his hope that there will be no other wars, an economical and powerfully moving ending.



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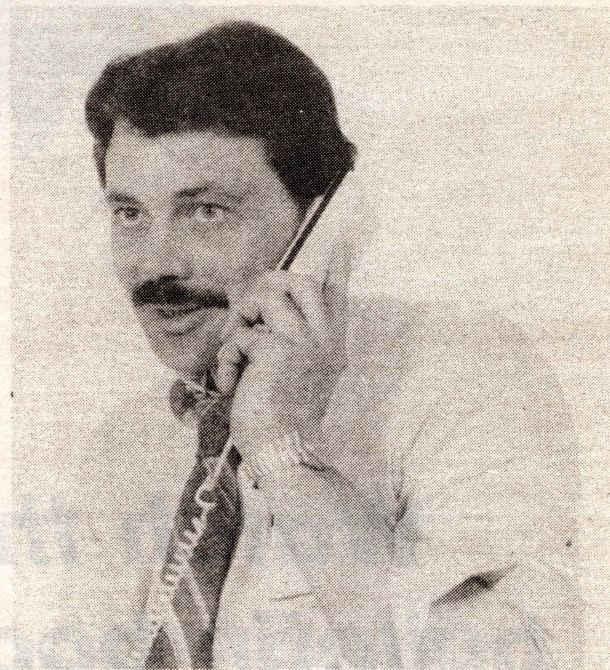
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(THE HORN)



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Chicago Police Officer

- 15 Years Public Service/Assigned Presently 017 District (UNI Located)
- Coordinator at UNI/CPD Beat Representative Program

Full Time Student (Days)

- Student Senator
- BOG student
- Majoring in Political Science

City of Chicago Elected Public Official

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Submit free personals, and all classifieds, typed, double-spaced, on single sheets of 8 1/2" x 11" typing paper, written as normal paragraphs (more than one message per sheet OK).

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My husband and I are interested in adopting an infant. If you know of anyone who is considering placing a child for adoption, please call, collect, 1-217-267-3695.

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Solution to this week's crossword

3	1	0	1	S	I	S	E	d	I	S	O	d	
3	1	8	V	T	V	d	d	V	S	d	I	W	
3	1	W	O	I	W	O	V	N	I	V	T	W	
1	N	V	C	E	S	S	I	S	I	S	N	O	J
				N	I	V	P	E	Q	U	N		
1	1	3	1	8	8	0	S	T	V	I	O	V	W
N	E	O	V	W	S	E	S	O	W	N	W	E	
3	W	O	V	V	E	N	V	C	M	O	R	I	
3	0	d	I	N	V	W	8	N	O	T	O	S	
1	C	E	S	N	I	3	N	9	0	T	V	N	V
				I	V	T	S	I	O	T	d		
3	0	H	S	M	O	N	S	Q	E	M	E	I	S
3	1	1	3	8	E	M	E	N	O	N	I	O	
9	N	V	W	V	W	E	T	N	N	V	T	W	
0	1	T	O	C	V	W	N	S	S	S	V	T	

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Notices

NEW PRINT personals policy: All personals must have submitter's name and Social Security number in upper left- or right-hand corner of message (information for editors' records only; will be kept confidential). Personals not complying with this policy will not be used. Readers' cooperation is appreciated. The editors.

Autos

CAR FOR SALE-'77 Plymouth Fury, Automatic; good engine; radio; new battery, starter water and oil pumps. Take it to the mechanic & check it out. Asking \$800. Call Sabah, Yearbook office, btwn. 11:30 a.m. and 2:30 p.m., UNI ext. 511.

COLLEGE GRADS-NEED A NEW CAR? LOW DOWN PAYMENT. Call Christopher Watson. 883-2934.

FOR SALE: Honda Civic 1200. Needs some work, esp. valves and tailpipe. \$400. Call Lee at 386-9197.

For sale

For sale: Olivetti Praxis Electronic Typewriter. Self-correcting w/12-char. memory. Keyboard has foreign lang. symbols. W/dust cover, carrying case. Like new. I have a computer and don't use the typewriter. Asking \$200. Call Demetria, (campus ext. 427, or 878-5153).

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Workshop for returning women

The Office of Women's Services will present a "Workshop for Returning Women: Coping with School and Family today, Tuesday, June 4, from 11:05 a.m. to 12:20 p.m. in room CC-218.

The speaker for the program

Ethnic-American history subject of films today

The Society of Military Art, Science and History (SMASH) and History Workshop will present films on ethnic-American history during two showings today, Tuesday, June 4: from 1 to 4 p.m. in the Unicorn; and from 7 to 10 p.m. in room CC-218.

The films to be previewed are "Guilty by Reason of Race,"

will by Jane Peller, from UNI's Department of Social Work. Everyone is invited to attend. For more information, contact Women's Services, room D-213, UNI ext. 375.

"Destination America: On a Clear Day You Can see Boston," and "Destination America: City of the Big Shoulders."

Admission is free to the UNI community and general public. For further information, contact the history department at UNI ext. 8360.

Yearbook still needs staff

Yearbook has announced that they are currently recruiting new members who are interested in "expressing their creativity through photography, writing, or graphics," according to organization spokesman Bill Naras.

Students interested in joining the Yearbook staff may attend regular meetings, held Tuesdays and Wednesdays at 11 a.m. in the Yearbook office, room E-043.

For more information, contact Naras or Joe Wright at UNI ext. 511.



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Active in Illinois National Guard

• Served in the U.S. Marine Corp/Decorated Combat Veteran

Chicago Police Officer

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• Coordinator at UNI/CPD Beat Representative Program

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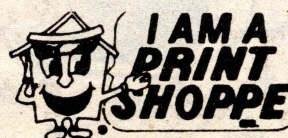
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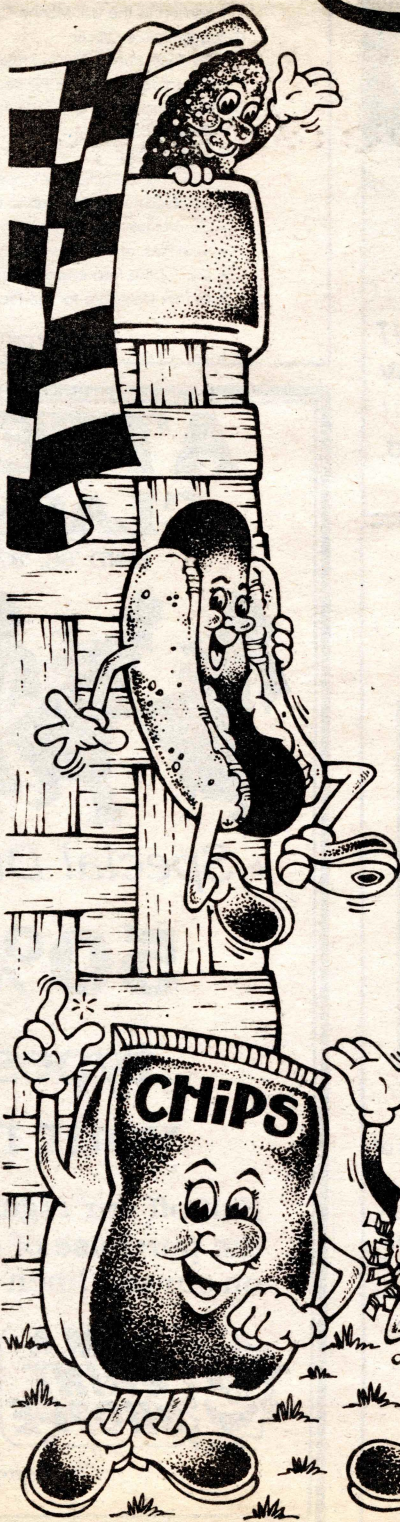
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