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BOG Petitions Due

Students interested in running for Board of Governors Representative must submit completed petitions to the Student Senate Office (E-210, above Book Nook) by 5 p.m. on Tuesday, May 19. Petitions are available in E-210. Students must be enrolled in an accredited course during the spring term to be eligible to run. The election will take place on Tuesday, June 2 and Wednesday, June 3 from 9 a.m. to 7 p.m. both days in Village Square and at the Center for Inner City Studies and El Centro. The winning candidate will serve as Northeastern's student representative to the BOG for a one-year term that will begin on Monday, June 29.

Committee Vacancies

- *PUBLIC RELATIONS COMMITTEE (7)
- *CHARTER COMMITTEE (7)
- *FEES COMMITTEE (7)

Students interested in serving on any of these committees should attend the Student Senate meeting on Monday, June 1 at 6:30 p.m. in CC-216. Students will be appointed to terms that begin on July 1, 1987 and end on March 31, 1988. Students must be enrolled in an accredited course during the spring term to be eligible for appointment. Students are also reminded that they cannot serve on both the Fees and Charter Committees at the same time.

THE
UNI

PRINT

Volume 7, Number 26

Friday, May 15, 1987

Serving Northeastern and the surrounding community.

"Committed to excellence, integrity, and objectivity."

UNI Library dedicated to former President Ron Williams

By Dayna-Blythe Chasan

The official name of the UNI Library marks the first time that a building on Northeastern's campus has been named after a person. The ceremony marking the change took place on May 8.

Former UNI president Ronald Williams passed away last December from a brain tumor. Williams was deeply committed to maintaining access to higher education for minority and disadvantaged students. He had a Ph.D. in phonetics and psycholinguistics and was a highly respected academioian with over 20 years experience in higher education. His dedication to his colleagues was so sincere that he led them in a demonstration against Apartheid in front of the South African Consulate on a cold afternoon from a wheelchair.

When asked why, in his weakened condition, he made the effort to lead the demonstration of 200 people, Williams responded, "We have a responsibility to bear witness and speak out against evil wherever it occurs. But it is not for the people in South Africa that I speak out. I am really speaking out

for myself, for my own sense of morality. Because I want to be able to rest peacefully with myself, to know that maybe I can't do much, but I can do a little."

Maybe Harold Washington had proclaimed that day "Ronald Williams Day in Chicago."

Williams also wrote plays and short stories in addition to publishing in the areas of speech pathology, social linguistics and higher education. A play he wrote, "The Barbecue," was presented at Northwestern University in the spring of 1984.

Most of Williams' career had been in higher education, much of that time in public higher education. He served on the faculties of Ohio University, Oberlin College, Western Washington University, University of Pittsburgh and the University of the District of Columbia. Prior to assuming the presidency at Northeastern, he served as provost of the University of the District of Columbia. His many accomplishments at Northeastern include establishing the College of Business and Management and the Center for the Study of Metropolitan Chicago and strengthening the University's ties with

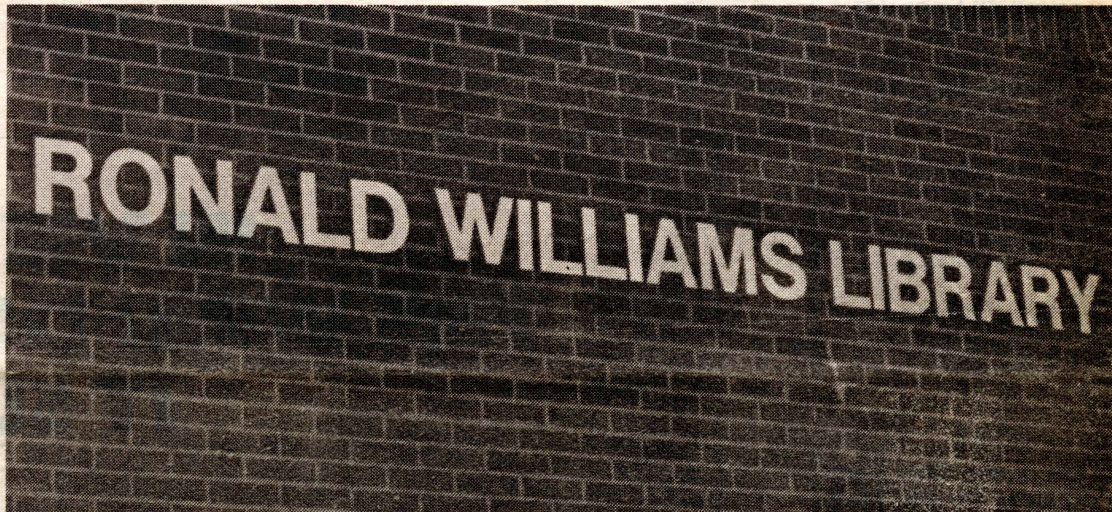


Photo by Kevin Morrow

The library and its new name honoring Ronald Williams.

comments. The Campus Planning Committee concurred that the name change would be fitting and forwarded its recommendation to University President Gordon H. surrounding school systems.

Recently, the University's Office of Administrative Affairs sent the library name change proposal to the chairman of the Campus Planning Committee which then provided emmbers of the university community with an opportunity for Lamb who made the name change

decision final.

The RONald Williams Library Functions as a tool for educating students and supporting faculty study and research. It is known on a regional basis for the quality of its holdings, computer capabilities and services.

The library development parallels with the growth of the University itself. In 1961, the library opened as part of the new Chicago Teachers College North with 30,000 books. In 1967, just two

years after Northeastern became a state college, the collection of the library had grown to 74,000 volumes. When the new library building opened its doors in 1977, its holdings included over 300,000 volumes and a half-million other items including recordings, microfilms, maps, documents, filmstrips, pamphlets, pictures and other materials. Today, the Ronald Williams Library contains half a million volumes and over one million other helpful items.



Photo by Kevin Morrow

President Gordon Lamb speaking at the ceremony in which the library was dedicated in the name of former UNI President Ronald Williams. From right to left is former president Ronald Williams mother and wife.

President Lamb opens ceremony

By Kevin Morrow

On Friday May 8th a ceremony took place in which the library was dedicated to the memory of the late UNI president Ronald Williams. President Lamb had the honors of opening the ceremony. He introduced the Williams family and other special guest and welcomed everyone attending the fitting as well." Other speakers that were present at the program were Senator Howard Carroll, Mrs. Nancy Froelich, Chairperson of the Board of Governors, Ms. Sophie Black Associate University Lib-

rarian, and Mrs. Arlene Williams who accepted a commemorative plaque on behalf of the Ronald Williams family. After the ceremony a reception followed. 45 minute ceremony.

President Lamb stated that, "Dr. Williams set a standard of educational excellence and a national leadership we are working to uphold, and that it is fitting that there be a tangible reminder of his impact on the University and on public higher education nationally. "That the reminder is in the form of this fine library hearing his name is

Student Senate Meetings

The Student Senate will meet on Monday, May 18 at 6:30 p.m. in the Golden Eagles Room; Monday, June 1 at 6:30 p.m. in CC-216; Monday, June 15 at 6:30 p.m. in the Golden Eagles Room; Monday, July 6 at 6:30 p.m. in CC-216; and Monday, August 3 at 6:30 p.m. in CC-216. For more information, contact Tom Gouliamos, Galen McGee, Ted Gryfinski, or Shirley Guignard at extension 3860.

Letter to the Editor

Dear Editor,

As president of Northeastern Illinois University, (and the Northeastern Alumni Association) I am of course, very deeply involved in and concerned about the issue we call education reform. That's a phrase which has become quite common in our business of education at all levels in the last few years. And while there are varying definitions of it, and even more theories on how to achieve it, we all agree on two things. One, we need to continue to improve the quality of education for Illinois residents

and to do a better job of meeting society's ever-changing social and economic demands. Two, higher education must remain accessible to any individual willing to make the effort to obtain a college degree.

But we—all of us who live and work in Illinois—are in a dilemma. The pressing demand for better and more accessible public higher education comes at a time when the resources even for maintaining current standards are less and less available because of changes in our economic and political climate.

The issues of educational and economic development are inseparable—two sides of the same coin—because more funds for public universities are necessary to create an educated workforce and to fully utilize the intellectual and creative resources of our institutions of higher learning.

The Illinois General Assembly is in the process of determining the state revenue allocations for fiscal year 1988, which begins July 1, 1987. We, the State of Illinois, need a budget which acknowledges the critical, long-term relationship between the health of our educational institutions and our economic, cultural and social progress.

The budget process must result in a plan which gives Illinoisans value for the price, balancing the way revenues are generated with how they are allocated. It must take into account essential gains in high-priority programs such as education reform as well as awareness of what will be lost if new revenues for public education at all levels are not made available.

Social needs and the demands of the public and the world marketplace dictate that we, as a public university, continue to assess our effectiveness. We will continue to review our budget and reallocate existing resources to help meet our goals. But that won't be sufficient to meet all our goals. If universities such as Northeastern are to fulfill our missions of providing affordable, high-quality education, we must build on the best of what we are already doing; we must serve a broader range of students; we must act as a resource for businesses and our communities.

Northeastern's plans to successfully implement new degree programs, to provide tools for economic growth, to assess and improve our curricula, to further our off-campus outreach and to offer education to more returning adults, academically advanced and under-prepared students, de-



UNI President Gordon Lamb

pend on our obtaining additional funding. If education reform is to go beyond talk and take shape in creative changes in the way we develop and deliver education, we must see an increase in state revenues for education. So I am asking all of you who support public higher education to contact your state senator and state representative.

Tell them that the issue deserves their thoughtful consideration and support. The question we must ask

ourselves is not, "Can we afford a change in the state's level of allocation for education?" The question is, "How much more will it cost us if we don't act now?"

Our University Relations Department will be happy to answer your questions or hear your ideas and opinions on this vital matter. Thank you.

Sincerely,
Gordon H. Lamb
President

NORTHEASTERN ILLINOIS UNIVERSITY

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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.

The PRINT NEWSPAPER OFFICE can be reached anytime, and any day, at 794-2812. On-campus, dial ext. 3811, 3812, or 2812.

DEADLINE for submissions (editorial, advertising, art, letters) is Monday, 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.

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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.

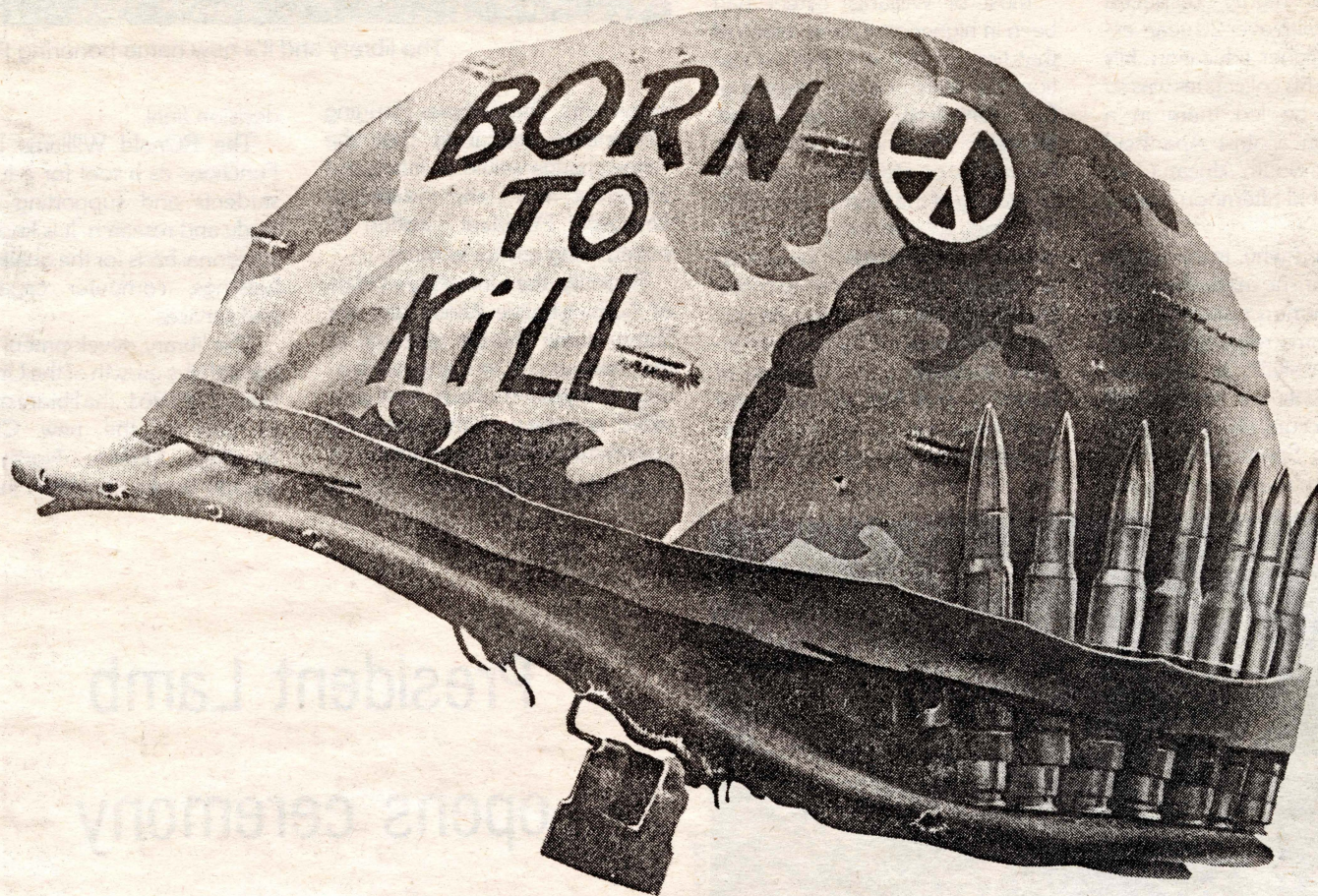
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DIRECT ALL CORRESPONDENCE "To the Editor," in care of this newspaper.

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Stanley Kubrick's FULL METAL JACKET

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COMING
IN JUNE

George Kougas
George Kougas is a UNI columnist

When will the washroom stalls be fixed?

Returning from the Spring break I was impressed to see the changes that have taken place around the campus. Flowers have been planted as well as trees to beautify the campus, lights have been installed in order to increase the safety of the student population and the construction work at the Physical Science building is progressing "satisfactorily." All these changes will help make the University a better place to study as well as a more

enjoyable place to spend our free time during the summer.

However, even though the beautification of the exterior spaces of the University is advancing there are problems inside the buildings that are demanding a solution. For example, is there a reason why the stalls at the men's bathroom in the first floor of the Science Building are without doors? Somehow every time I find myself in the washroom I expect to

see my High School principal running in and catching me for smoking in the boys' room. The fact is that we are not kids anymore and we would like some privacy when we have to use the facilities. This situation is not something new either, it has been like that since at least the winter of 1986.

Luckily the situation for us in the Science Building is nothing compared to what people have to face when they have to use the men's

washroom at the fourth floor of the Library. There, the stalls do not even have any siding. Obviously no one uses the washrooms. The situation there has prevailed for at least two quarters.

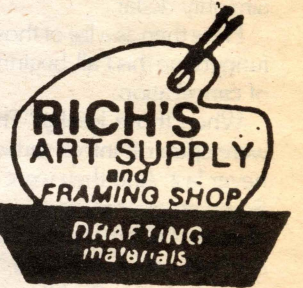
I wonder, if the President had to use these facilities every day would they be in such a shape? Isn't it time they were fixed? The student staff and professors of the Science Building would really appreciate it.



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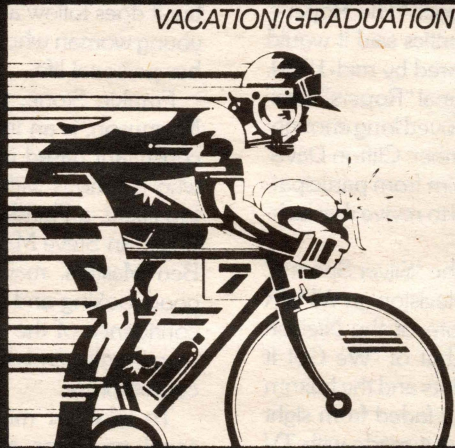
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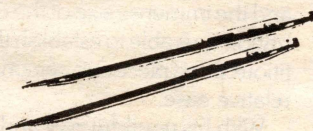
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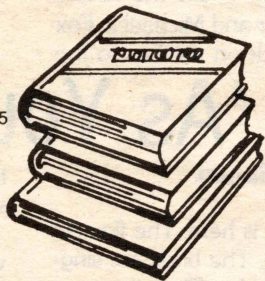
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*CALL TO RESERVE YOUR SEAT

All the news that's fit to PRINT

By Anthony Letrich

A few weeks back, the third and final installment of our series previewing the off-network, syndicated programs that may debut this Fall was somehow misplaced in the offices of "The Print." This incident was indeed unfortunate and prompted a series of ugly riots to erupt throughout the Northeastern community. Therefore, in order to prevent any further disturbances, here is that missing third part focusing on the various syndicated comedies possibly heading our way in autumn 1987:

This Fall, the ugly trend of reviving such prime-time network bombs as "Mama's Family," "What's Happening!", and "9 to 5" will continue. The reasoning is fairly simple: when "Mama's Family," for example, was yanked off the air after less than a year on network television, its producers didn't have nearly enough episodes to sell to a Channel 9 or 66 for rerunning over and over like "Bewitched" or "Leave It To Beaver." However, if new episodes were produced, then enough would eventually exist to broadcast every day. So if you thought a TV executive was just satisfying a creative urge by putting such programs back on the air, think again; as usual, their inspiration is the almighty dollar.

Here then, is a list of those shows that will be attempting to tickle our funnybone this Fall, beginning with those plucked from the scrap heap of cancellation:

When those kooky "Three's Company" neighbors "The Ropers" were spun off into a series of their own in 1979, critics said it would never last. And they were right: the show disappeared by mid-1980. Some programming genius, however, decided original "Ropers" stars Norman Fell and Audra Lindley have been unemployed long enough: catch all-new episodes of "The Ropers" this September. Clifton Davis' commitment to the hit series "Amen" will prevent him from participating in a new version of "That's My Mama," but plans to revive that lack-luster comedy from 1974-75 continue anyway.

The very bratty Ricky Schroeder and the rest of the "Silver Spoons" gang will be making an unfortunate comeback to television on WPWR Channel 50, after consistently scraping the bottom of the Nielson ratings on WMAQ Channel 5. 1981 saw the debut of "We Got It Made," the whacky escapades of 2 swinging bachelors and the buxom woman who upkeaped their apartment. The show faded from sight quickly, proving that "We Got It Made" didn't have it made with TV audiences. Producers are hoping 1987 audiences will be more receptive to a revitalized "Made," but if the show maintains its juvenile manner, I doubt it.

And here are those comedies tentatively set to debut this Fall completely new to television:

"Eight is Enough" star Dick Van Patten is back in "Rock Candy," the story of a father and his rock-and-roll singing daughters, played by Judy and Audrey Landers; "Groucho and Me" is definitely a candidate for the "Bad Taste of the Year" Award: in it, the Marx Brothers' Groucho Marx—actually played by a look-alike actor—returns to Earth after a year stay in Heaven.

Richard Pryor either had too many commitments or just didn't want to do the TV version of his 1981 "Bustin' Loose" movie, so producers hired Jimmy "Dyno-Mite!" Walker instead; veteran actor Harry Morgan of "Dragnet" and "MASH" fame is about to resurface again, this time in "You Can't Take It With You"; and finally, "The Dom DeLuise Show" will feature the rotund comedian as the owner of a barber shop located next to a Hollywood studio. This will give such celebrities as Dean Martin and Burt Reynolds an excuse to drop in on DeLuise for a cream rinse or perm.

CENTRE

Dan Pearson's 'Buttered Popcorn' 'Making Mr. Right' just alright

"Making Mr. Right" is the latest film from director Susan Seidelman, whose last work was the ram-bunctious little comedy "Desperately Seeking Susan."

The story here doesn't involve amnesia or stolen Egyptian jewelry but it does follow another modern young woman who is not happy in her personal life.

Frankie Stone, played by Ann Magnuson, is an influential image consultant based in Miami Beach who is furious with her lover and top client, a Florida congressman. Politician Steve Marcus, played by Ben Masters, may be charming, good looking and able to win the confidence of the voters but as a man Frankie finds him shallow and contemptible.

To take her mind off her personal problems she takes on a challenging assignment from the Chemtech Corporation which needs to boost the national image of a multi-million dollar project that deals with the marketing of artificial

humans.

These androids are designed for deep space travel and combatting earthbound emergencies like fighting fires, bomb disposal, and other hazardous tasks. The prototype, named Ulysses, is fully programmed for a prolonged trip into space but he is devoid of acceptable social graces.

It is Frankie's job to make Ulysses capable of being presented to the public at press conferences, talk shows and eventually super-market openings.

John Malkovich plays Ulysses the android and Dr. Jeff Peters, his creator and a noted people hater. The scientist particularly dislikes those he thinks are interfering with his life's work.

Malkovich is a founder of the Steppenwolf Theatre Company here in Chicago and is joined in this film by two other members of that ensemble. Glenn Headly, as the ditzy Trish, and Laurie Metcalf, as Sandy, play the first women that

Ulysses meets in an unsupervised situation. Headly is also known as the wife of John Malkovich which does add a certain undercurrent to the role.

As Ulysses, Malkovich is a likeable curious little puppy with a very bad wig. He is eager to please and capable of responding with unqualified warmth and affection. Which just so happens is exactly what the harried image consultant needs.

Ann Magnuson, as Frankie, reminds one of a young Shirley MacLaine in both looks and delivery. She appeared briefly in "Seeking Susan" as the cigarette girl in the sleazy Magic Club and apparently the director was impressed enough to give her the lead in her next film.

"Making Mr. Right" does not have the charm or the sustained humor of Seidelman's last film. The oddball characters in this film disrupt the rhythms of the story rather than contribute. And as the

'The Secret of My Success' is a

"The Secret of My Success" is a successful comedy about making it in big business. It stars Michael J. Fox of "Family Ties" as Brantley Foster, a bright and enthusiastic young man from Kansas who has landed a job with a conglomerate in New York City.

The good news is that he isn't mugged his first day in the Big Apple, only shot at, after his job is taken for a ride when his new employers fall victim to a hostile corporate takeover. Luckily for Brantley, and luckily seems to be the operative word for this character, he remembers a distant relative who just happens to be the head honcho at another New York City conglomerate.

Uncle Howard, played by Richard Jordan, didn't get to the top by being a nice guy, but somehow he can't resist the employment pleas of his farm raised nephew. If he could the movie would be over and Michael J. Fox would be back on the bus to the

Midwest.

Young Brantley is hired for a position in the mail room where he soon finds he has access to all the company memos and directives. Being the bright, upscale achiever that he is, he hatches an ambitious plan to work two jobs in the same building at the same time.

His relative freedom during the mail delivery rounds allows him just enough time to stock and staff an empty executive office and impersonate a junior executive. Due to the current mismanagement and the immense size of the organization he is able to establish this fictitious three piece suit persona with relative ease.

With his youthful zeal and good business sense he is positive he can turn the company around if he can only avoid his suspicious boss in the mailroom and his unaware uncle in the top executive offices.

In his spare time he has notions of romance with the only female member of the executive board, a glowing blonde achiever played by

ex-"Supergirl" Helen Slater. He must also fend off the advances of Margaret Whitton, who plays his uncle's love starved wife.

"The Secret of My Success" is a slick, smartly photographed yuppie fantasy. A sort of "How to Succeed in Business Without Really Trying" for the eighties. Herbert Ross is the director and Carlo DiPalma, the director of photography.

One should mention that the part of Brantley's buddy in the mailroom is wisely observed by John Pankow, a graduate of Northeastern, who also co-starred in "To Live and Die in L.A."

The secret of the success of this film is obviously the charm and talent of Canadian born Michael J. Fox. From his film debut in "Midnight Madness," his stock continues to grow in the industry. His next project, the lead in "Bright Lights, Big City," based on the Jay McInerney novel, will keep him promoting the virtues of yuppiehood.

Play 'As You Like It' at UNI

By Helene Simon

Ah! Spring is here. The flowers are blooming. The birds are singing. The sky is blue. There is something in the air. You can't touch it, see it, smell it, or taste it. But, you can feel it. This invisible force that I'm referring to is love. The dictionary defines love as an intense affectionate concern for another person. But you and I both know it's not as simple as that. Love can be many things to different people. Shakespeare knew that, and used it as his theme in his play "As You Like It." As the title reflects, the play looks at different viewpoints and approaches to love. But it does more

than that. This is a play that has something for everyone.

The basic story is a folk tale involving a handsome young hero named Orlando and a fir princess named Rosalind. Rosalind and Orlando fall in love at first sight. However, Rosalind's uncle, Duke Frederick dislikes Rosalind and orders her banished from the court. Celia, who is Frederick's daughter, cannot bear to be apart from Rosalind. They are as close as sisters. Celia suggests they go to live in the Forest of Arden and seek out Rosalind's father Duke Senior, who has also been banished. The two princesses decide to dawn disguises. Rosalind becomes a shep-

herd and names herself Ganymede. Celia decides to pose as Ganymede's sister and calls herself Aliena. In the meantime Orlando decides to leave because of animosity caused by Duke Frederick. Inevitably, Orlando meets Rosalind, who is disguised as a man. Of course, this is where the fun begins.

"As You Like It" looks at love in many forms. It examines love between a man and a woman (there are other couples who become involved in the forest), the love of two friends for one another, the love of a faithful servant for his master, and the love of a daughter for a father.

ACROSS

1 Vessels

6 Beg

11 Chinese skill

12 Free from binding

14 Allowance for waste

15 Collect

17 River in Italy

18 Sin

19 Suppose

20 Torrid

21 French article

22 Fruit

23 Center

24 Chosen

26 Narrow, flat boards

27 Lean-to

28 Mast

29 Performed

31 Calumny

34 Man's name

35 Narrow openings

36 Concerning

37 Sailor; colloq.

38 Incline

39 Type of pension: Init.

40 Latin conjunction

41 Precipitous

42 Tiny particle

43 Harvested

45 Goes in

47 Junctions

48 Wanders

DOWN

1 Container

2 Hebrew measure

3 Likely

4 Symbol for tantalum

5 Broke suddenly

6 Woodworker's tool

7 Be defeated

8 Dawn goddess

9 Equally

10 Expel from country

11 Gravestone

13 Memoranda

16 Gentle in nature

19 Chose

20 Hidden supply

22 Pained

23 Social groups

25 Chemical compound

26 Freshet

28 Footwear

29 Later

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32 Mistakes

33 Paper measure: pl.

35 Winter vehicles

38 Stalk

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42 Indonesian

44 Diphthong

46 Negative

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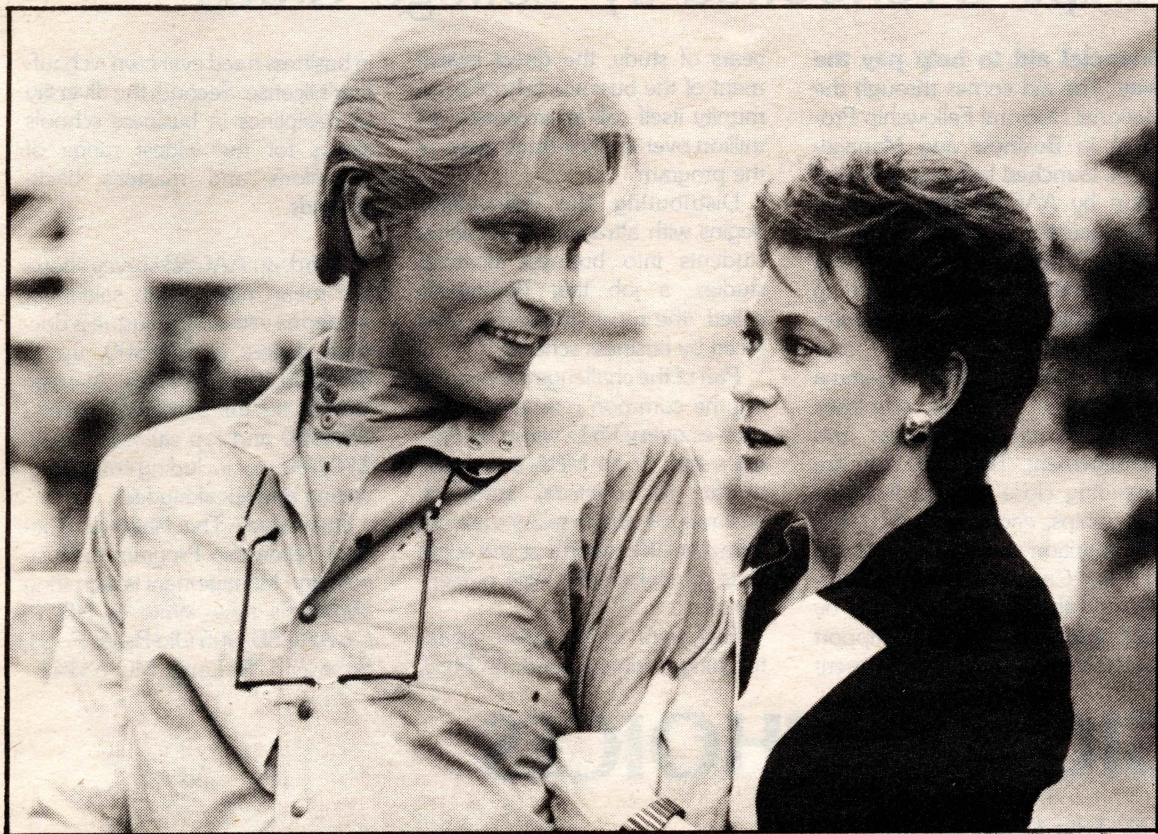
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STAGE



John Malkovich and Ann Magnuson

course of the story it is entirely too predictable.

In saying that the best man for the woman of the eighties is

mechanical, should the man of the eighties be looking for an android Barbie Doll with working sexual parts, as well? Seidelman's hostility in the battle of the sexes doesn't

make much headway in the area or sexual politics or cinema.

The rating for this Orion Pictures release is two stars.

Successful comedy



Mailroom buddy John Pankow (an UNI alumni) joins Michael J. Fox in a talk with their suspicious boss.

"The Secret of My Success" combines the lust for power and the power of lust as Brantley Foster scrambles in and out of his three piece suit to prove to the world that

farm boys from Kansas can certainly play hardball when they have to.

The rating for this Universal Pictures release is three stars.

The play also compares life in the court with life in the country. There is definite evidence that once nature takes over, things seem to automatically fall into place. By comparison, a man-made environment seems to constrict the natural flow of things and creates obstacles and interference.

This play is a play to please all tastes. It has romance, beauty, conflict, humor, music, and dance. There are a variety of characters ranging from a court gossip named Le Beau to the cynic philosopher in the forest named Jaques. This Shakespearean comedy is full of fun, twists and turns.

The director, Richard Hesler, of the Speech and Performing Arts Department, is going against the usual Shakespearean grain and is doing the play in a 1950's interpretation. This should bring additional interest and frivolity to the play.

Performance dates for "As You Like It" are May 14-16 and May 19-23 in the UNI Stage Center. Curtain is 7:30 p.m. General admission is \$5.00 and \$2.50 for seniors, alumni and students. Admission for UNI students, faculty and staff is free. Box office hours are weekdays 12:00-4:00 p.m. For additional information call UNI, ext. 3750.

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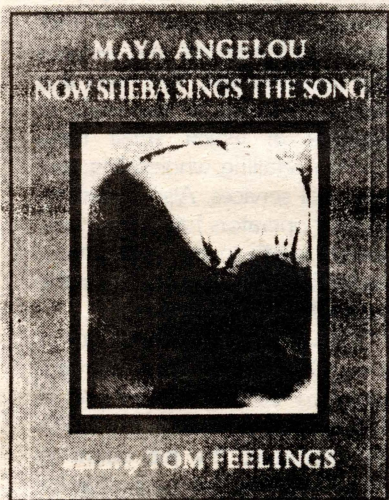
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Business Beat

High Paying Professorships Overlooked By College Grads

One of the best-kept secrets in the U.S. job market today comes with a starting salary ranging from \$40,000 to \$50,000 and a virtual guarantee of multiple offers for every qualified prospect.

The job site is in almost any collegiate school of business; the title is professor. And if your field is economics, statistics, computer science, accounting, mathematics, psychology, sociology, political science, industrial engineering, physics or business administration, there are, right now, hundreds of business school deans hoping you will read on.

"Faculty positions are so plentiful that there are almost four openings for every doctoral student who graduates," said Jack R. Wentworth, dean of the School of

Business at Indiana University.

Business schools' popularity has put a strain on their capacity to supply enough doctoral-level faculty to teach all of the bachelor's—and master's—level students. The result is that many b-schools are being forced to limit enrollments, and students are being denied access to the schools of their choice because of a critical shortage of faculty to fill the prestigious, high-paying professorships.

The American Assembly of Collegiate Schools of Business (AACSB), the professional organization and sole accrediting agency for collegiate schools of business in the United States, is putting out the word to prospective business doctoral students: **There is a future in academia, and there is also**

financial aid to help pay the way. The aid comes through the National Doctoral Fellowship Program in Business and Management, launched last year in a joint effort by AACSB, the Graduate Management Admission Council (GMAC), 80 business schools and a group of corporations, including The John Hancock Companies and Enron Corp., and other organizations, such as Beta Gamma Sigma, the national scholastic honor society in business and management. Together, they are providing close to 100 first-year fellowships, each worth \$10,000 and a tuition waiver, to qualifying U.S. and Canadian students. Combined with funding put forth by participating institutions to support fellowship recipients in subsequent

years of study, the direct investment of the business school community itself will approximate \$8 million over the first three years of the program.

Distributing the fellowships begins with attracting high-caliber students into business doctoral studies, a job that Wentworth called "the most challenging ever faced by business schools."

Part of the challenge is overturning the common misconceptions, such as **every** Ph.D. winds up driving a taxi; or an MBA is a prerequisite for doctoral study in business; or faculty salaries are not attractive. Wentworth issued some facts to replace the false perceptions.

First, with some 3,000 vacant teaching positions open, no Ph.D.

in business need ever own a chauffeur's license. Second, the diversity of disciplines in business schools allows for the widest range of bachelor's and master's backgrounds.

Third, an AACSB survey shows the mean nine-month salary for someone with a new business doctoral degree is \$38,500, up to \$50,000 in some fields. Average salaries for full professors exceed \$50,000 and top salaries exceed \$70,000, not including consulting, writing and speaking fees.

Interested? The National Doctoral Fellowship Program in Business and Management is recruiting applicants now. Write to NDFP, c/o AACSB, 605 Old Ballas Road, Suite 220, St. Louis, MO 63141.

STRATEGIC JOB CHOICES

By John Stodden, Ph.D.

Think small, not big! That's the surprising new wisdom being offered aspirants to professional careers by college placement officials, government leaders, and other experts in the field of career development.

In practically every key employment sector, entry-level career opportunities are proliferating in small business. The giant corporations that once dominated the career development landscape offer fewer and fewer openings.

Colleges and universities from coast to coast report that small companies are showing up in droves to recruit on campus in numbers that defy all previous experience. Meanwhile, the recruiters from our nation's largest corporations are in retreat.

General Motors recently announced it was suspending its on-campus activities for the season. IBM has quietly scaled back its campus recruiting activities as well. The reasons behind the diminished demand for new graduates by the country's biggest companies lie in structural change sweeping our economy.

In the aftermath of the 1979-82 recessionary cycle, America's largest corporations have focused more on cost control than unbridled expansion. Fierce competition from foreign producers, the result of a 60% overvaluation of the U.S. dollar in foreign exchange markets over six years, has stymied our great manufacturing sector.

Likewise, the worldwide bust in oil prices, down from \$45 per barrel to less than \$10 at one point, torpedoed our previously booming oil and natural gas belt. Rock bottom prices for agricultural products have plowed under too many of America's proud farmers, burying agribusiness suppliers and service companies as well.

Not surprisingly, business spending on new plant and equipment fell in 1986 and is projected for another drop in 1987. As long as corporate America is not investing in new or improved operations, the demand for new employees, especially professionals, has to suffer.

The general effect of these negative developments shows up as a pattern of business failures in data collected by Dun & Bradstreet, a leading processor of commercial credit information. In 1985, more than 57,000 businesses failed, listing liabilities of \$33.4 billion. That represented a 9.6% increase from total failures the year before.

While failures actually decreased in the economically strong states of the Middle Atlantic and Pacific regions, they jumped by 49.7% in the agricultural West North Central region and by 47.5% in the energy-dependent West South Central states. Failure rates categorized by industry also show the damage done to businesses that are reliant on agriculture and energy.

Fortunately for the new job seeker, while America's heavy industry has foundered, consumer spending for goods and services has mushroomed. The result is a rapid expansion in the kinds of markets in which small firms flourish: retailing, wholesaling, and personal services. Also benefiting smaller operators has been handsome growth in the government sector, business services, and in the technology niche markets.

These trends are borne out in the official employment statistics gathered by the Department of Labor. Since the end of the 1979-82 recession, the job count in manufacturing and mining has essentially stagnated, going from 19.2 million to 19.9 million, a rise of only 3.6%, or less than 1% a year. At the same time, employment in wholesale and retail distribution is up by 3.4 million, or 16.5%. Jobs in finance, insurance, and real estate are up by 20.5%, with another 4.9% in government. And employment has risen by an impressive 48.5% in business services, which includes accounting, advertising, architecture, and computer systems analysis.

Data gathered by Dun & Bradstreet indicate that business starts will total about 250,000 in 1986, up about 1.5% from the previous year. About 95% of these new enterprises will employ fewer than 20 people. All told, new

businesses will employ about three million people in 1986, according to Dun & Bradstreet Corporation.

In order to evaluate the emerging presence of small companies on campus, BUSINESS WEEK CAREERS surveyed a representative sample of 35 colleges and universities. The almost universal response was that small businesses were a sudden new force in campus recruiting, one without an established track record. While the largest companies have longstanding programs and have tended to cooperate closely with placement offices, these small newcomers were more casual about filing reports. As a result, placement office officials have sometimes provided observations and anecdotal evidence rather than hard data.

Trudy Steinfeld, assistant director of career planning and placement at New York University, notes the rapid rise of small retailers. While consolidations have thinned the ranks of the large department stores and retail chains, many specialty stores serving niche markets have grown to attain that critical mass where they need to recruit their own managerial trainees off the campus.

Dr. Jack Rayman, director of the career development and placement center at Penn State, also acknowledges a surprising number of smaller enterprises new to recruiting on his campus. Especially prominent are small companies specializing in computer services for business, such as support to architects, lawyers, doctors, or new car dealers. These consultants write software, design systems, and trouble-shoot for the client. Hiring prospects with these firms are significantly better than with the giant computer companies, he notes.

William Kolodinsky, associate director of career development and placement services at Rutgers University's New Brunswick, New Jersey, campus, also sees small computer service companies scouring his school. These may exploit niche markets serving local hospitals, manufacturing plants, and accounting houses. Likewise, high-

ly successful small retailers selling toys, consumer electronics, and clothes for working women are recruiting for sales, purchasing, accounting, and office administration staff. Also prominent are a number of small trucking companies looking for assistant managers to train.

Maurice Mayberry is director of the career resource center at the University of Florida, in Gainesville. He adds smaller accounting houses to the list. These are prospering because they closely serve the needs of the booming small business sector. Moreover, computerization and the confusion of tax reform have swelled the demand for graduating accountants strong in computer auditing systems and taxation. In addition, Mayberry detects a healthy demand by small construction companies for students with both construction and business coursework who can be trained as construction business managers. And, surprisingly, he sees small agribusiness companies coming to campus in search of business managers for purchasing and logistics.

Charles Sundberg, director of the placement and career planning center at UCLA, identifies an outpouring of smaller financial services companies around Southern California in search of accounting, business, and finance majors. Other respondents singled out a healthy appetite for graduating mechanical engineers among small consulting firms that set up automated factories and robotics.

Also mentioned were smaller operators of hotels and restaurants in need of business managers. And small manufacturers in the Midwest are seeking transportation managers, purchasing agents, and financial analysts.

School placement officers generally feel that the extra research required of the graduate to learn about small, lesser known businesses is well worth the effort. First comes the simple task of identifying the smaller employer, which may well not have a large, efficient recruiting operation to find the student. Next comes research into the

company's operations to see if they fit the student's interests.

In particular, the student must ascertain the quality of training he or she will get on the job. One one hand, the small business tends to use its people for all sorts of operations and problem-solving, thus enabling them to gain excellent experience without waiting for the slow progression typical of giant corporations. On the other hand, small operators don't have lavish resources for specialized training and education. There's the danger of the graduate's getting stuck in a deadend assignment without another department or division to transfer to.

Skillful interviewing by the graduate becomes essential for uncovering facts not offered in slick company brochures or available from friends or public sources. It's absolutely vital to know as much as possible about the bosses. Owner-operators have absolute authority, so questions of personality and professionalism must be looked into most seriously.

One new graduate went to work last June for two brothers who own a food wholesaling business. She would get orders from the brother in the front office, only to have the brother in the warehouse countermand them. She didn't last a week, and she subsequently found she was just one in a long string of people dismissed for "incompetence."

But if the idea of dealing with unknown qualities is off-putting, remember that small businesses are where the jobs are nowadays. And more realistically, they can represent bonafide opportunities to get rich. The success stories about the inventor who starts in the basement, moves to the garage, and ends up with a multibillion-dollar corporation are just as real today as in the days of Edison and Ford. To get in on the ground floor, pick up some stock, and help grow that fledgling company into a huge success is in the true sense a career opportunity. By starting small, you can wind up with the biggest rewards of all, personal wealth and a fulfilling lifetime of accomplishment.

Interview with 'Last Dance' authors

By Joan McGann Morris

This is an interview with Pat Fallon and Marko Urukalo, the co-authors of **The Last Dance**, which will be shown at Northeastern tonight, on its debut.

PRINT: Could you tell us how you came to write this play?

Pat: It started out when Marko, my partner, wrote a scene for an Acting I class that didn't have anything to do with this particular story, but it was so well liked that when we got to Acting II, we had a chance to do his own material again, and he formulated a scene which is placed in the middle of our play. Now what he did was he wrote that as a one-act presentation for the end of Acting II. When it was completed, Mr. Hesler, who's been an immense help to us in advising us when we were writing this, said this is so good that you need to build a story around this, and it has the potential to be a full-length play, and at that point, Marko asked me to join him in the process and we started working on it together.

PRINT: So, initially it was Marko's scene that he wrote for the Acting class and you developed it into a whole play later on?

Pat: That's correct.

PRINT: How did you work together? How did you collaborate? Did you just throw out ideas or did you have a sort of brainstorming session?

Pat: Well, we were lucky that the scene that was written originally was so powerful, (such) a strong story base that it really was not very difficult to build a framework around it. So the first thing we did was we got together on a Saturday, and all we did was try and map out the types of scenes that we'd like to have encompass the entire play; the parts we'd like to get across, the setting, the time period, those kinds of things. Then after we agreed on exactly what the framework would be, we just went back and we started with Scene One, keeping in mind the time and the place and the characters that we wanted, and we just began doing dialogue and basically he (Marko) writes everything down. He's the writer of the group. I formulate dialogue in my head. To this day we worked on it for about a year and a half, and I have not written anything for the play itself. All the dialogue that I come up with comes off the top of my head.

PRINT: So you do a kind of an oral dictation then, kifa oral literature.

Pat: What we do is banter dialogue back and forth between us. He'd say a line and I'd come up with a line that would proceed it, and if I could, he'd take the next line, but I never physically wrote anything down because that's really not my strong point.

PRINT: Well, you're still writing though.

Pat: Yeah, in a sense, I physically wasn't writing dialogue.

PRINT: Was a lot of the play based on the truth in your estimation, or was it something that you imagined that was based on the truth?

Pat: I would say that 85% of what we've written were concrete examples of what we've seen ourselves or what we've seen happen to other people. Now, of course, perceptions and reactions of characters dealing with the situations that we put them in are based on reactions that we've seen; so in

that sense, you can't say that those are so concrete that everyone's going to react that way. These are characters. They're only reacting to situations are based on the characters.

PRINT: So the actual reactions are your imagination of what would happen in a real-life situation.

Pat: It's not imagination. What we would have done is written the character's reaction to a particular situation, and since the character is **disabled** and the **type** of person that he is, he reacts the way he does. Everything has a real strong basis in reality, but like I say, perceptions and reactions you can't measure. You can't say that a reaction is positively accurate because people react in different ways. So, in that sense everything we've written, all the anger, and all the situations, we've either physically seen it ourselves or people have told us, other disabled people. So the only things that are different and not strictly based on a strong reality is their particular reaction, because they're characters and they react the way our character would react.

PRINT: As the play developed, what was the most difficult part of taking it from just an idea to its actual finished form, for you?



Last Dance Co-authors Marko Urukalo and Patrick J. G. Fallon as stated by Marko. Due to Laziness Patrick J. G. Fleury was used for the picture. "When Fleury is on the job, the job gets done!"

Pat: Well, I think that we basically ran into two main areas—In the very beginning, there was a little bit of reluctance, particularly on my part, of doing all this work, and is it actually going to be done, because students had never done anything. It wasn't until the second draft that there was any kind of talk that it would be done on the theatre level here. In my mind it was like why are we spending so much time and energy to do something that might be put on the shelf? Then, later on into the process, when we knew that if we came up something concrete and something of good quality, that it would be put on here, the only process that became a problem was the rewrites. Rewrites are probably the worst thing that anyone has to do, especially when you're writing your own scripts, because what you're doing (is) you're taking comments from people, whose opinions you respect, and their comments. At times you have to worry, "Is this person's comment going to change my character? Is he going to turn him into a totally different person?" You have to listen to every single little comment and wonder, "What do I do about this? Is this a valid comment? Is there part of this comment that I can take? and a part of it that I have to get rid of? Do I take the whole thing or do I just forget it?" It's stupid.

PRINT: What were your intentions for the characters?

Pat: Well, I think that Anthony, who is the main male character, is an individual who has been disabled all of his life and who has trouble showing and expressing feelings of love and affection. I mean, they're there, but he's not the kind who will run to someone automatically and put his arms around them. And in the same sense he's a person who knows what's like to be disabled and has learned that there are things that he can try and make his life as good as it can be. He also doesn't have a very good home life, which is shown in the play, and there is a lot of inner anger within him based on his family life and some of the personal struggles he goes through. Randy is a little bit of the opposite, because Randy has been disabled due to an accident, and therefore he deals with the shock of being disabled, which isn't really dealt with in this play, but is a basis for his character now. And through Anthony's assistance and perseverance, he has become the kind of a guy who takes everything that Randy says. He takes all the verbal abuse, all the nasty comments because he knows that it doesn't mean anything. It's just the way they communicate and Randy has really become a happy-go-lucky

kind of a guy, who doesn't take life very seriously. Who is always there for people, but he likes to have a good time.

PRINT: The impression I got from the script was the home life situation seemed very real to me. Was that initially part of the play?

Pat: The parents were initially part of the play, but they weren't developed until the second rewrite. But the parents were important and they were always in it, but in this one they tend to be just a little bigger and they have more to say. I think we needed them to help people understand why Tony is the way he is, because we got a lot of comments from some people saying, "Tony is a jerk," and he really isn't. You have to look at his home life. You have to look at the way he deals with problems. People deal with things in different ways, as long as they're not maliciously intent on hurting someone, which I don't think Tony is. Then you can't say that is someone you hate. You might have some problem understanding why he is the way he is, but that's part of the reason the play was written—to try and make people understand things they wouldn't have been exposed to.

PRINT: My impression was that if he was too much of a saint, then I wouldn't have believed it, and it added a lot of credibility to the play.

(Marko enters the room now, and Joan and Pat fill him in on what they have been talking about. Joan said that the swearing added a lot to the characterization and credibility of the play.)

PRINT: What did you see as your intentions for the play?

Marko: I don't know if there was actually anything we wanted to get across. What we wanted to do is just show one example of a disabled person and their life. We weren't trying to talk for all disabled people or all male disabled people. We were just taking one specific person, and say, this is her life. And hopefully, establish why he acts the way he does. There was one (more) thing we wanted to do. We wanted to try and shatter some of the stereotypes people have of disabled people—How they can't get married, and they can't have kids, they can't swear, and they can't fight, and they can't be mean, so we did want to try and smash some of them—stereotypes.

Pat: And, of course, we want to entertain.

Marko: Yes.

Pat: They get what I call made-for-T.V. syndrome—where someone gets disabled or has been disabled, and they struggle back and forth and at the end of the movie he learns to fly an airplane.

point?

Marko: At times we disagreed.

PRINT: Who had the final say?

Marko: On writing Pat had the final say.

Pat: Because he's in the play, we decided that I would watch over the script, and he could concentrate on the acting. But as far as that, I'd see something on the stage that I didn't like, blocking wise or the way an actor delivered a line, I had no basis for comment.

PRINT: Was it difficult to act in something you had written?

Marko: It wasn't hard in the sense that I already had a good idea of the script, so my lines weren't too hard to get. It was hard in the sense that she (director) would take things at different approaches, that was kind of hard to watch because I knew how we wrote it and how we wanted it to go... But we also learned from it, and it was like, "Wow! I never thought of taking it that way!"

Pat: I'd say that 90 to 95% is exactly the way it was written.

Marko: We kind of came out with an outline we said—What do we want the first scene to be? What do we want it to accomplish? And then, how do we accomplish that? Where are the people going to be? There were a few scenes in the first script that were completely eliminated. Basically, because they didn't fit or there was too much scene changing. We had a restaurant scene in there, and it was like, "Wow! How are we going to put a restaurant in here. The actual set we got now is real mobile, real simple, because it has to be."

PRINT: There are other theatre companies, like the kind I showed you mentioned in Kaleidoscope (an Arts and Literary Magazine, written for and by the disabled) that now work with more actors and playwrights that are disabled. Are you interested in looking in that direction?

Marko: Yeah, we're game to having it go everywhere in the world. I don't think we're going to limit ourselves to just companies that are interested in the disabled.

PRINT: How do you feel about these companies?

Marko: I think it's neat. It's something that should have been around a long time ago.

Pat: I think it's neat, but I really, personally, would have wished that the theatre community as a whole would not have had a need for, specifically (these companies). Because anybody's script, regardless of whether they're disabled or not, should be given consideration. I mean it's a shame that there is only a handful of companies that someone who writes something of quality can turn to. But, anyway, they're good to have if we have to have them, but I really wish we didn't. I really wish that you could go to any company with a script, and if it's good enough, they'd put it on. And they should have the stage accessible to disabled actors and actresses, (in which Northeastern has been helpful. Marko's been in a production of **Sounds and Words** and **Broadway** here.

PRINT: In another words, there should be good scripts and good theatre, period.

Pat and Marko: Right.

PRINT: Thank you.

"The Last Dance" played at Northeastern in April to enthusiastic audiences. At present it is undergoing further rewrites for possible future productions.

Photo by Kevin Morone

Sports UNL mens baseball team ends season with 4 losses

The Northeastern Illinois University baseball team finished its 1987 season losing its last four games. The losses leave the Golden Eagles with an overall record of 13 wins and 24 losses. The Eagles' record in the Chicagoland Collegiate Athletic Conference is two wins and seven losses.

On April 27, Northeastern lost to Illinois State 12-7 in Normal. The Eagles grabbed an early lead when they scored five runs in the

second inning. Northeastern led 7-4, but Illinois State rallied for six runs in the sixth inning. Eagle pitchers yielded 11 hits and 11 walks. Northeastern also committed five errors in the game. Outfielder Dan Wagner (Holy Cross H.S.) was the hitting star for the Eagles with two hits including a home run and four RBIs. Catcher Jim Knauss (Arlington H.S.) had two hits and two RBIs.

On April 30, Northeastern lost a double-header to Chicago

State at Chicago State. The Eagles lost the first game 2-1 and managed only four hits in the contest. Although pitcher Bill Terpinas (Niles West H.S.) gave up only two hits, he gave up eight walks, and that proved to be his undoing. The Eagles' only run was scored by shortstop Orven Colon (Schurz H.S.) who doubled and scored on a Chicago State error.

In the second game, Northeastern lost 6-4. Chicago State

scored all its runs in the first four innings. The Eagles fought back scoring one run in the fifth inning and three in the sixth, but it wasn't enough. Third baseman Doug Ryan (Forest View H.S.) and designated hitter Ed Toledo (Gordon Tech. H.S.) led the Eagles offensively with two hits apiece.

On May 1, Northeastern lost to the Illinois Institute of Technology 6-4. I.I.T. scored single runs in the first, third, fourth, sixth,

seventh, and eighth innings to lead the Eagles 6-1. The Eagles rallied for three runs in the ninth and had the tying run at the plate when the rally died. Infielder Drew Keys (Glenbrook South H.S.) was the hitting star with three hits including a home run. Blake Bartnick (Mt. Prospect H.S.), the Eagles' centerfielder, had two hits and two RBIs and outfielder Pat Wagner (Holy Cross H.S.), in his final game for the Eagles, had a double.

Mens Tennis Team finishes first in conference meet at UNI

The Northeastern Illinois University men's tennis team finished first in the Chicagoland Collegiate Athletic Conference meet held May 2, at Northeastern. The final team scores were Northeastern

23, St. Francis 18, Olivet Nazarene 4, Roosevelt 2, and the Illinois Institute of Technology 0.

Northeastern's Paul Crane (Holly H.S., Michigan) defeated

Kerry Mumma of Olivet Nazarene 6-2, 6-2, to win the No. 1 singles. Mark Welsh (Bethel Park, H.S., Pennsylvania) of Northeastern won the No. 2 singles 6-4, 6-2, defeating Karl Peterson of St. Francis. The No. 3 singles was won by Tom Pitchford (Arlington H.S.) of Northeastern 6-3, 6-3, over Manuel Ribbeck of Roosevelt. The No. 5 singles was won by Northeastern's Chris Metke (St. Laurence H.S.) 6-1, 5-7, 6-2, over Chad Hoffstetter of St. Francis. In the No. 4 singles Bob Farrington (Harper J.C.) of Northeastern lost in the finals to Andy Massouras of St. Francis 6-1, 6-1. Northeastern's Alan Aquino (Civic Memorial H.S., Bethalto, IL) lost in the finals of the No. 6 singles 6-2, 6-1, to Jeff McThenia of St. Francis.

Northeastern's No. 1 doubles team of Welsh and Crane lost in the finals 7-6 (7-5) 7-6 (7-2) to St. Francis. Northeastern's No. 2 doubles team of Pitchford and Metke defeated St. Francis 7-5, 4-6, 6-2. Northeastern's No. 3 doubles team of Aquino and Farrington lost in the finals to St. Francis 6-2, 6-0.

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