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Whatever happened to Edward R. Carroll?

# The Northeastern PRINT

Vol. 6, No. 9

Wednesday, June 24, 1970

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PRESIDENTS of

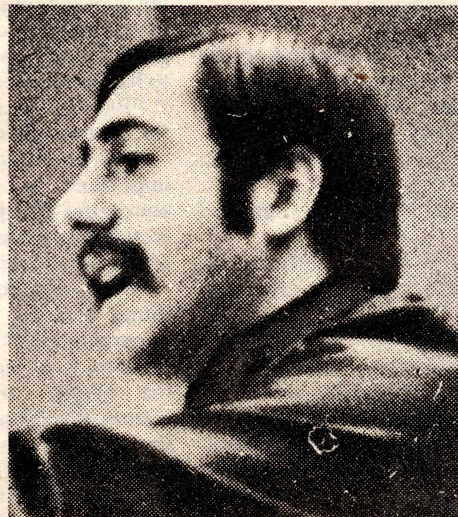
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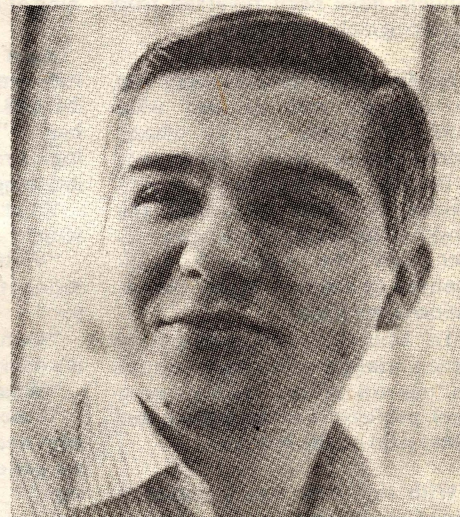
NORTHEASTERN



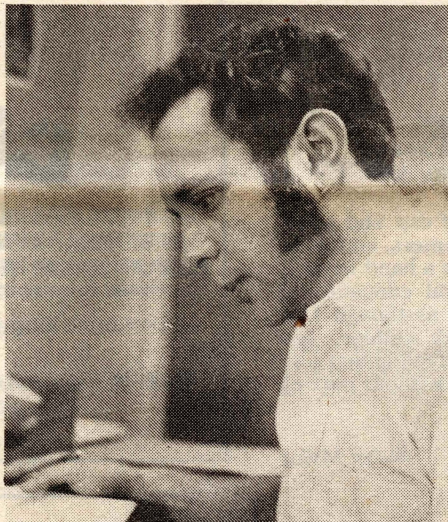
**JOHN M. PODRAZA**  
Sept. 22, 1967 - Jan. 26, 1968



**BRIAN A. REICH**  
Jan. 26, 1968 - Feb. 26, 1969



**ANTHONY G. WISZOWATY**  
Feb. 26, 1969 - Dec. 5, 1969



**CHARLES A. GREENBERG**  
Dec. 5, 1969 - June 9, 1970



**JAY P. BYRON**  
June 1, 1970 - June 11, 1970



**EUGENE KUBE**  
June 11, 1970 - ?

On June 11, 1970 members of the concerned student body elected a new President of the N.I.S.C. student government. Being immediately recognized by the Dean of Students (representative of the administration), and the students present, I have as President, been given the responsibility of developing an effective student government. Due to the fact that previous administrations have allowed themselves to fall into a state of decay, it is now my intent to reverse the present standing situation. Perhaps the most fundamental question in your mind, at this time, is one which asks why should there be an effective student government? The answer naturally lies in the fact that all of our students need a representative, responsible voice in the affairs of Northeastern.

It is now my responsibility, as President, to develop a strong government whose decisions will be respected by all. At this time I want to assure all of you that by October, my plan for this government will be in effect. Furthermore, I look forward to your suggestions and comments and welcome your support.

Please feel free to meet with me at any time to discuss matters which you feel to be important. Please remember, they are the matters which concern all of us.

Gene Kube  
President of Student Government

STOCKMANN

**The Print**  
**FORUM**  
*the opinion of our Readers*

**SOCRATES WRITES**

The purpose of this letter is to raise certain questions about the role of students at Northeastern, or any other college. It seems to me that the role of the college and student have been reversed from their original positions.

Medieval universities were run by students who decided what would be taught and by whom. Administrators were present only in the role of "secretary" to professors. Students controlled the power of the purse. Instructors either met the students' qualifications or starved. Today the situation is reversed.

In Marxian terminology we have a triangle with administrators on top (in power—salary—prestige), professors in the middle, and guess who on the bottom.

With this new configuration it seems reasonable to ask whether the goals of the college are still what they once were. The college

that was once originally student oriented no longer exists. Colleges no longer exist for the good of the student. It is the student who is now a replaceable cog in the running of the college.

As a result of this situation the following conversation between 347698 and 482173 was overheard. "Why are you always griping? Aren't you ever satisfied with anything?"

"Just what should I be satisfied with?"

"Well, look at all the course offerings that are out for next trimester."

"Don't you ever wonder how it's decided what's offered?"

"What are you talking about?"

"I mean aren't you curious as to who decides and by what method we get our choice of course offerings?"

"Yea, so how did we get them?"

"We get them by credit hour production. It's a method that of-

fers courses that can get as many students squeezed in as possible."

"Isn't that good?"

"It's great, providing you don't believe that the best way of learning is based on individualization of instruction, because credit hour production says it's uneconomical to have small seminar classes."

"But isn't it important to have the best education possible?"

"No, not if you believe that it's important to save money by squeezing 500 people into an art lecture or cwc lecture or any other of those auditorium farces."

"Well, shouldn't we do something? I mean, isn't that diluting our education?"

"Yes, it is, but after all, it's not the quality of education that counts, it's the number of students that can be called off the assembly line to take their places as cogs in a machine. That's important—isn't it?"

Socrates  
(Name withheld)

**FOR THE CONCERNED GRADUATE...**

I would think that for those of us who are truly interested in a free and open education, we would not devote so much time and money in preparation for a hundred year-old ceremony of graduation.

It seems hardly a fitting finale to the free and open education we desire to sit through any stuffy, unnatural, and extremely ritual, whether it be in a gymnasium or in

Orchestra Hall.

The relevance of "On the Street Where You Live" seems almost as fitting as wasting the money to make yourself up like some 18th century magistrate after having spent four years sweating and complaining over the cost of tuition.

The idea of graduation is fine for the family, but it shouldn't have to

pad the pockets of cap and gown rentals, florists, printers, and whoever else may have a hand in closing out your liberal education. I would like to feel as though I've progressed through college, and not finish with the feeling that I've fallen right in step without making a single spark.

Steve Miller

**SILVERSTEIN SPEAKS**

One of the "latest" really important types of mass activity and self-losing rituals in America is the rock festival. It is therefore fitting that what started out as an attempt to involve Northeastern students in such trivial problems as peace in Indo-China should be "elevated" into such a ritual in the hope that

attendance would reflect well on the student body's non-aggressive but constitutional tendencies. After all shouldn't peace be celebrated?

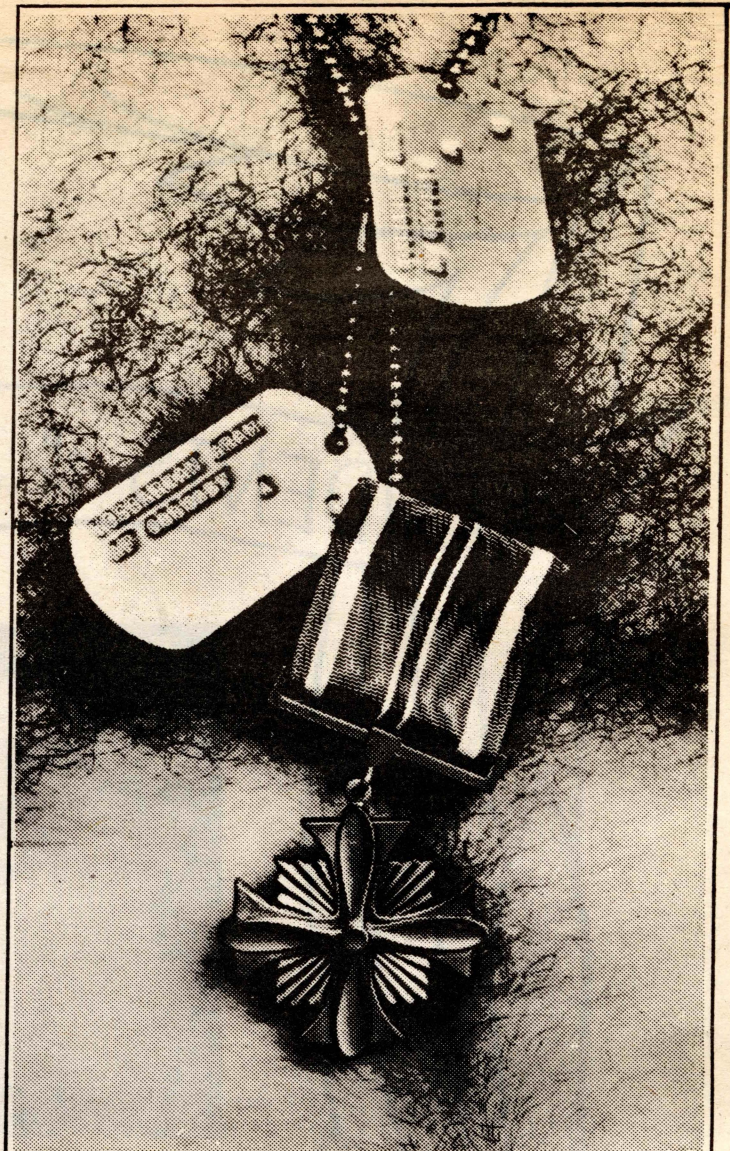
It strikes us as also fitting that the students that attended the recent sit-down at NISC were prop-

erly absorbed in the festivities to the point that few noticed as of about three-thirty to four p.m. the boys from the Chicago "Parental" School who were clutching the fence which locked them in and effectively did part of the job of separating them from their freedom loving college student superiors. After all we groove to the point of accepting arrangements that affect our fellow man by saying "they have a pretty good deal considering," or "they must have done something wrong to deserve it" or "they would spoil the scene if they came over." Some male students were too busy shaping

their eyebrows in their "girls" compact mirrors to notice. Who can be surprised by this when an attempt by a sociologist-outside observer to get the "men" on the stage who were emitting the ritualistic vibrations to get a "song" dedicated to the boys behind the fence, since they would have been AWOL (an army term that means absent without leave) and punished if they left, failed because the groovy guy was so hung up on the sound of his voice and amplifier?

Dr. Sanford S. Silverstein  
Associate Professor  
Sociology

*Bring your opinions and comments down to the PRINT office E-45.*



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The Northeastern **PRINT**

As the end of the first eight weeks comes up on us we find the Northeastern PRINT once again coming forth with one of its smallest issues in recent PRINT history. We know how this shortage of heavy material to read is placing a burden on some of you in your futile attempts to keep busy. However an end to this newsprint drought fortunately is in sight. When September rolls around the PRINT staff will shift into high gear and return in full force. For you second-eight-weekers though, you will have to suffer with a sort of PRINT-INTRIM (How many of you remember Interim-Intrim) and only read eight pages.

The Northeastern PRINT is published at Northeastern Illinois State College, 5500 N. St. Louis Ave. Chicago, Illinois 60625. Opinions expressed herein do not necessarily reflect the views of the NISC administration and need be those of the individual contributor solely.

Address letters and comments to the PRINT office, E-45.

Roger Bader  
Hal Bluethman  
Del Breckenfelc  
Noreen Ciesielczyk  
Susan Concordet  
Gene Corey  
Monika Czehak  
Ken Davis  
Cindy Dubas  
Marnie Fournier  
Ellen Friedman  
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Dave Green  
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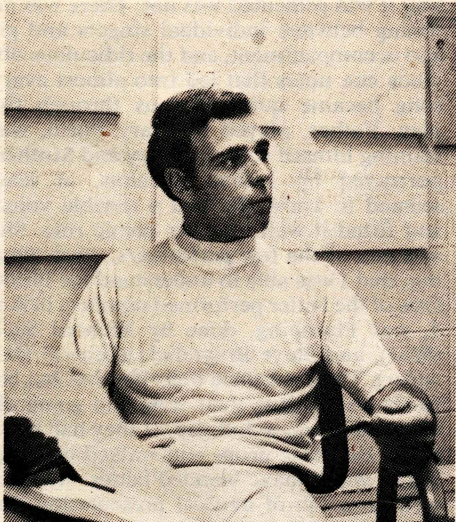
# GENE KUBE NEW PRESIDENT - TELLS PRINT HIS FUTURE PLANS

by Glen Jurmann

I guess the one question you keep asking yourself as you talk to Gene Kube, Northeastern's new student government president, is, "Would I buy a used car off of him?" The answer is, "Yes, but only after I kicked the tires a few times."

Gene Kube, a twenty-two year old Army veteran who holds the distinction of being president in only his third trimester, didn't actually plan to accomplish this feat when he walked into the auditorium June 11th. Apparently all he wanted to do was make his voice heard in what he thought was to be a mass meeting of the student body. However, only thirty-two students showed up, with sixteen walking out before the actual elections were held. Gene spoke his mind, resulting in his nomination for president. He won, twelve votes to eight. "My first reaction," Gene says, "was great surprise." "I couldn't turn it down, though, because I knew the dilemma student government was in. The students had no voice."

Gene seems to be a sincere person although he sometimes sounds like the rhetoric of a politician. "Student government must be a strong, respectable, responsible



Gene Kube

institution. It must carry voice and opinion of the students, having negotiable powers both with the students and the administration." However, he kept trying to get across one point: The students need a voice

and don't have one. To accomplish this we must have unity.

What are some of the things he'd like to see? First, a strong student government. Then, involvement. He supports the idea of a student or state operated bookstore. He would also like to see student government involved in preventing further state tuition hikes. Class and faculty procedures should be changed with students having a larger voice in these matters.

As a person, Gene somewhat resembles Ken Berry of Mayberry, R.F.D. He speaks slowly, thinking out everything he says. When asked to name his three favorite heroes he named John Kennedy, Martin Luther King, and Benjamin Franklin. An aide remarked that Benjamin Franklin was a dirty old man but Gene laughed.

Gene is a political science major who would like to go into politics after he finishes school, although he is considering graduate school. He attended Lake Park High School in Medinah and is currently single. He classifies himself as, "being with the people against the war," saying that wars should not be fought politically but militarily. "If you fight a war, there's no substitute for victory. We just shouldn't be there." He

favors student strikes because it makes people listen to student views. At this point no one respects their views. "If current conditions continue," he states, "non-violence will turn to violence." "That would be a tragedy. There is nothing worse than Americans fighting Americans." Gene also favors the alternate university concept because it benefits both the school and the community.

What can the students expect from S.G. in the near future? "First of all," says Gene, "is more action, less talk." "There will be quite a few committee changes and a bigger budget for more development." Gene claims that S.G. will be in full operation by the first of October. "I plan to inform students of my actions as they occur. A well informed student body appreciates student government."

Whether Gene Kube can overcome the problems that have plagued student government through four presidents remains to be seen. Commuter colleges have historically had poor student governments. But Gene Kube, Northeastern's freshman S.G. president, is going to try like hell. Maybe that's what student government has been waiting for.

## NISC CALENDAR OF EVENTS

### Wednesday, June 24.

Psychology Film. Two sessions With Fritz Perls and Gestalt Therapy. 6:30 - 9:30 p.m. Discussion with Dr. Marindale will follow. Bugg House Square. Discussion with Gilbert, Sochen, Kane, Mueller, and Poorman pertaining to new curriculum. 2-4 p.m.

### Thursday, June 25.

Student Council for Exceptional Children will sponsor speaker Vivian Fenchel. Topic of concern. A Philosophy for Teachers of Sex Education by a teacher of pregnant adolescents. 8:00 p.m. North Dining Hall.

### Tuesday, June 30.

Free Film Series. The Mouse That Roared. 7:30. Auditorium.

### Wednesday, July 1.

Bugg House Square and the Sociology Dept. will sponsor speaker George Peters from LSD Rescue (Naturalism Inc.) 2-4 p.m.

### Thursday, July 2.

Fun Night. 6:30-9:30 p.m. Gym.

### Tuesday, July 7.

Free Film Series. Monica. 7:30. Auditorium.

### Wednesday, July 8.

Interpreters Theatre Readings will be presented in the Little Theatre at 1:00. Bugg House Square will sponsor a discussion with fired instructors Palm and Pildes from Niles. 2-4 p.m.

## SPECIAL CURRICULUM PROGRAM TOMORROW

### I. NATURAL SCIENCES AND MATHEMATICS

Biological Sciences  
Physical Science  
Mathematics

9 credit hours

### II. BEHAVIORAL & SOCIAL SCIENCES

Anthropology  
Economics  
Geography  
History  
Political Science  
Psychology  
Sociology

9 credit hours

### III. HUMANITIES

Art  
English  
Foreign Language  
Linguistics  
Music  
Philosophy  
Speech

12 credit hours

### IV. PHYSICAL EDUCATION

3 credit hours

Students must take a minimum of three courses in each of the nine credit hours categories and a minimum of four courses in the 12 hours category.

In each of the categories, however, students may not take more than two courses in any one discipline to meet the basic program requirements.

Since the announcement of NISC's new curriculum several weeks ago, there has been a great deal of confusion regarding its implementation.

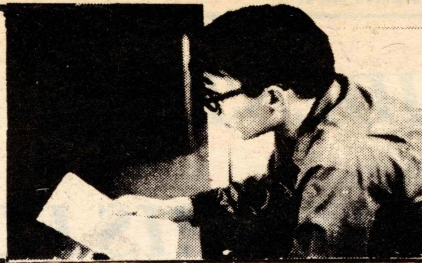
A special Bugg House will be held tomorrow afternoon in the North Dining Hall for discussion

of the curriculum. Any student or faculty member with questions about the new requirements is urged to attend.

For your reference, the new 33-hour curriculum is reprinted here.

# INSIGHT

from Ken Davis



## TWO CRITICS REVIEW PEACE

### WARREN SANDLER

I think in criticizing this production, I would be only fair to take the technical aspects first, and leave the more appetizing comments for last.

Since this was a musical I thought the choice of music material was good, but the way it was presented was not. There was no timing between individual singers and piano accompaniment, and the ridiculous obvious cue notes that led into almost every song became quite obvious through the play. Father, played by Gary Porto, was staining himself to sing on key and Mother, portrayed by Lillian Monkus, at least seemed to know she had a terrible voice, and fitted it well into her comic role. She was one of the few performers, when singing, that I was able to understand the lyrics. One of the better performed numbers in Act 1, was Plumbing, done by Richard Sack (War), and Steve Brayndick (General Disorder). Their entrance was effective, but between concluding their song and going off stage there was a dull gap. If they had picked up the stage props and walked off singing, it would have blended better. Another well done job of musical presentation was by Hermes, (Tad Hryniewicz).

The voice of Abundance, (Barbara Smolin), didn't seem to carry past the first row of the Auditorium, and that was later confirmed upon my inquiry to people who couldn't even hear her audibly sitting in the third row. When Prosperity, (Diane Langridge), sang in the lower octaves her voice also didn't carry, but when she got into the higher notes she did manage to make some noise.

All of this criticism about voice tone and projection could somewhat have been eliminated if that piano player (Ronald Jones) had learned to play the ivory keys a bit more conservatively. By conservative I mean this: Music can be played in volume from the quiet of double pianissimo to the blast of triple fortissimo. Mr. Jones apparently never took lessons in accompaniment, because he was playing full forte throughout the whole production, drowning out any possibility for the weak voices to be heard. The two most pleasant voices, that had definite musical tone quality, that had definite musical blending and harmonies effect were the Daughters done by Pat Adante and Jordyce Fisher. The worst job done on the dancing level was by Peace (Thelma Bobrowicz). To her goes the fickle finger of fate award. I didn't quite understand if her number was to be comical or sincere. She danced on the borderline between humor and seriousness and gave little

### DAN KAHN

The role of the critic is to criticize - criticize constructively. In viewing the Stageplayers' production of Peace it is often difficult to keep this in mind. It can be said that without Lillian Monkus, Jordyce Fisher, and Ben Spillman, the production would have qualified to receive aid as a disaster area.

Aside from a condemnation for most of the participants of this farce, a more serious condemnation must be leveled at the director. In short, embarking on a musical production with a paucity of vocalists is not unlike skydiving without a parachute. Indeed, the cacophony that assaulted the audience was not as much a fault of the per-

## STRIKE HALTS SCIENCE BUILDING

Northeastern's Science building, under construction for a mere two days, was stopped dead the day after groundbreaking because of the many strikes now plaguing construction jobs around Chicago.

At the time the shutdown occurred, workers were just beginning to remove the topsoil and grass, which was to be replaced with clay fill. There will be no excavation on this site, since the science building will have no basement. After the filling operation was complete, drilling was to have begun for the caissons, long, concrete columns that support the building beneath the grade.

indication which way she meant it to be. Whatever it was, it was definitely too long and became quite boring. The Mortals did a fair job in the production although their singing was out of key most of the time, and their dancing movements were not timed. But that only added to the humor of the play and therefore it fit quite well. Hermes was the best comic of them all. His facial expressions, his timing of his movements with dialogue, and his gracefulness gave me a lasting impression of a well performed artist.

Costuming and scenery I thought were excellent. Both complimented each other in regards to color and lines. I did not understand what period of the play was in and the costumes did not convey that message. I think that is what the costume designer wanted as it was meant to be that way in the play. An excellent job of make-up was done on War, and emphasized his part clearly. The lighting was very good with the exception of the blinking white lights looking vaguely like strobe. They would have been more effective pointing stageward instead of toward the audience. I did not understand the slides at all and they did not add any comprehensive effect to the play. The use of the constructive set was good and fit the play well.

Now that the major technicalities are all over with I'll get down to the real nitty gritty of the play. Over all Peace is a failure. A failure that can be pin pointed to one certain segment of the production. That was almost the whole entire second act. (It was a two act play). At the conclusion of act one, I felt that the whole performance, excluding my constructive criticism I've mentioned before, was enjoyable, a bit vague, entertaining, and amusing. What brought the play into one big boring drag was the second act. Roughly thirty minutes of song and dance interspersed with dialogue that did not accumulate to more than a paragraph of five to six sentences. Since the plot was vague to start with I surely thought that Act 2 would clarify it or develop it more somewhat. Perhaps the director of the play, Mr. David Unumb, goes back to the days of vaudeville and couldn't seem to drag himself out of it in his direction of the play from these types of former old productions. If they would have added more plot dialogue into the tail end of Act 1, including some of the few good numbers from Act 11, and made it into a one act play, PEACE would have been a notable performance for NISC. As it was presented I wonder how the super saturated publicity of PEACE can ever come down to the super saturated bomb of its own production.

formers as the director.

The movement of the chorus during "dance" was not unlike a centipede with a co-ordination problem. Again, this demonstrates an inadequate amount of instruction. It is truly unfortunate that this musical (?) had all the preparation usually associated with a Mighty Carson Art Players production.

I realize that this will not be a popular review, and in all honesty, I wish I could have offered praise for this endeavor, but in good conscience I cannot. All I can say is thank you, Lillian, Jordyce, and Ben. The rest of you will have to be praised by other "critics and relatives."

Whenever anybody presents a play, a couple of critics feverishly pick apart all the little things they didn't like, write "reviews," and newspapers like this one rush to print them.

But somewhere between the enthusiastic publicists for the production, who turn out all the compliments, and the critics, who derive sadistic pleasure from naming the "worst performer," there lies a vast silent majority, as the man would say, of ordinary audience people who are never heard from.

Such a person, I figure, is me. Unlike our critics in this issue who have already told you what a stinking play Stageplayers' Peace was, I am no expert on dramatics. I'm just an average spectator, and I get ticked off when this small fraternity of newsmen, to borrow another phrase, pretends to tell us what a play was like.

With apologies to Warren and Dan, here is an unofficial, unprofessional, untechnical review of a play I saw and enjoyed three times.

It may just be that I have a very simple mind, and I am really amused by simple things, but I'd cast my vote for that "Don't do it, Mr. Hermes" number as the best thing Stageplayers have ever done. And a couple of others, such as "Plumbing" and "Oh, Daddy, Daddy" were at least the second best.

Insofar as individual performances are concerned, even the critical critics had to agree that Lillian Monkus was spectacular. Her "Bunch of Woman" number was one of the shortest in the show, and it got applause almost every time.

Ben Spillman carried a very heavy role with ease, and he was great. Tad Hryniewicz just can't be described. He made the "Don't do it..." number the success it was, and he was just as great throughout.

Then there was Thelma. She was Peace. I think I read in one of the reviews that he wasn't sure whether that number was done seriously or not. I disagree. I think it was about as serious as getting to the heavens on a beetle - lethal at both ends. Her dance number was one of the five or six really great things about the presentation.

The sets and the costuming were superior, and the lighting must have been good, because after three performances I still hadn't noticed when lights were coming up or down. In fact, just about everybody in the show turned in a fine performance.

There were problems, to be sure, but I'll leave those to the critics and friends. I thought it dragged severely on some numbers. They were hard to hear at times, and there should not have been an intermission.

The biggest problem is publicity. The show played to good houses, but not as large as it really deserved. I don't know whose fault this is, but putting up posters is not enough. There isn't enough publicity in local papers, and our presentations never make it onto any of the radio stations' public service announcements.

Many students don't go, and I'm not sure why. Taking in Peace would have been a better Saturday night last weekend than any movie that happened to be playing outside of downtown. Well, we'll leave that one to the publicity department.

Peace was the first musical attempted by our stageplayers. To my way of thinking, it was quite successful. I think they should play it again in September when enrollment is back up.

**NORTHEASTERN ILLINOIS STATE COLLEGE**  
Bryn Mawr at St. Louis Ave. Chicago, Illinois 60625 Phone JU-3-4050

ACADEMIC VICE-PRESIDENT

June 16, 1970

Dr. Daniel Stern  
3017 West Leland Avenue  
Chicago, Illinois 60657

Dear Dr. Stern:

The tenure committee for the Department of Sociology has concluded its review of your candidacy for tenure following the completion of the requisite number of years of service at the college. Inasmuch as you have at least four years of service in other institutions and have completed two years at Northeastern Illinois State College, a decision on tenure is necessary at this point.

It is my responsibility to forward the decision of the committee that tenure is not to be recommended for you upon the completion of the three years of service to the college. Consequently, in the spirit of AAUP guidelines a faculty member completing two years of service must receive a year's notice that his next contract is terminal. This letter therefore notifies you that your forthcoming contract for 1970-71 is non-renewable.

Sincerely,

*Richard O. Poorman*

Richard O. Poorman  
Acting Vice President for Academic Affairs

ROP:dh  
cc: Dean Hudson  
Dr. McCall

### NO TENURE FOR STERN

Dr. Daniel J. Stern, controversial member of the Sociology department, who underwent hearings last summer and was retained when the committee returned a favorable recommendation, came up recently for tenure in his department. The department recommended no tenure be granted, and the letter shown above was sent to him from Vice President Richard O. Poorman.

Stern has planned to appeal the action, and has called upon students and faculty members who have been favorably impressed with his teaching methods to help support him in this latest battle.



Cinema  
James  
Martin

“Fidel” and “Getting Straight”

Playing a brief engagement at the Three Penny Cinema is a new, color documentary about Fidel Castro, his Cuba of today, and revolution - what it means, what it is. (Revolution, says Castro, is not a fact until the people understand it).

Without narration, and with little direct comment, film makers Saul Landau and Irving Saraf have put together an absorbing, fascinating film about one of today's legends and his works, called “Fidel”. Spending nearly a month with Castro himself, and four months shooting in Cuba, the film makers were able to obtain an insight into Fidel the man, and Cuba the country, which has heretofore not been put on film for viewing in this country.

Obviously, a film of this nature, done with Castro's cooperation could lend itself easily to propaganda. However, the film is to be lauded for not coming off as strictly propaganda for one viewpoint or another. Rather it presents scenes and situations pretty much for what they (seemingly) are. Unquestionably, one has a tendency to come away from the film with a positive feeling about Fidel; but that's not to say that the negative aspects of Cuba and the Revolution are not shown. They are. If you tend to like Castro, and believe in his cause and revolution as a viable social force, you can, and will find material in the film to bolster your beliefs.

However, if you are opposed to Castro's regime, or a dubious believer, you can point to the extremely poor living conditions in Cuba today (as shown in the film), along with obvious disenchantment voiced by numerous people in the film, as points for that side.

What it all boils down to is that Castro's government, like all others, has its good points and its weak points, its successes and its failures. You cannot dispute, however, the terrific amount of charisma that Fidel has for his people, and for the world. And you cannot dispute the fact that he does care about his people. The film brings this out in many ways.

Most notable is the fact that he so easily mingles with the people, seeking answers and listening to them. At a time when our government seems to grow farther and more remote from the people, Castro, like Diogenes, goes amongst the people without apparent fear and listens. Whether or not he can, or is able to act on their suggestions is of less importance; the fact is that he at least listens, and the people appear to have faith in him.

These facts appear to be reality in “Fidel”. There are times (as when Castro is so obviously aware of the cameras) that one could question his sincerity, but on the whole, he comes across as a sincere, dedicated revolutionary who wants betterment for his people.

The film crew, in an attempt to capture Castro and Cuba on celluloid, followed him on jeep trips through his country, to baseball games in the mountains, to construction sites, and to his old school house which has not changed since 1931 when he first attended. In one instance while viewing a pineapple plantation, Fidel holds up a pineapple in each hand and remarks jovially to the camera; “Here's a little propaganda. I've turned the bruised part away from the camera.”

It would have been easy for the film makers to have done the same thing. They could easily have left out many of the still bruised parts of Cuban society; but with the exception of necessary editing, I don't believe they have. We apparently, in the 96 minutes the film allows us, to see a relatively realistic view of Cuba today - the good and the bad. Cuba to be sure does have many inadequacies, but no one is more aware of them (and openly discusses them), than Fidel Castro, and in that sense, he realizes that the revolution goes on.

Most of the action of the film is of today, as it is first of all a film about Fidel. But Fidel's life is inexorably linked with the history, the present, and the future of Cuba, and in bits and pieces, the authors of the film have filled us in on what has taken place in the past. Using still pictures and old Cuban films, Landau and Saraf tie in many of Castro's statements of the present with actions of the past, supplying us with a historical perspective.

Newsreels, not unlike those used by Dos Passos in *The Big Money*, also help to bring things into perspective. We are shown for instance what happened in 1952 through 1959 when Fidel, struggling to capture his country from the clutches of Batista, moved from student revolutionary to jailed revolutionary, to mountain-based guerrilla leader, to finally the popular victor over the fleeing Batista. We are also shown the Bay of Pigs incident in 1961, and other actions during the revolution.

Most of all, however, we are shown a profile of Fidel, his actions, his thoughts. “Fidel” the movie in the end is only a mirror of Fidel the man, and think what you may about him, any serious student today owes it to himself to see “Fidel” and absorb what he can of it. I think you will find the film well-done, socially important, and worthwhile.

There's a lot of talk these days about gaps. There's the credibility gap, the generation gap, the gap between the establishment and youth in general, and the gap between students and the administrators of student life in particular. Generally speaking, these gaps infer that certain people are firmly entrenched, irrevocably, miles apart on either side of a yawning abyss.

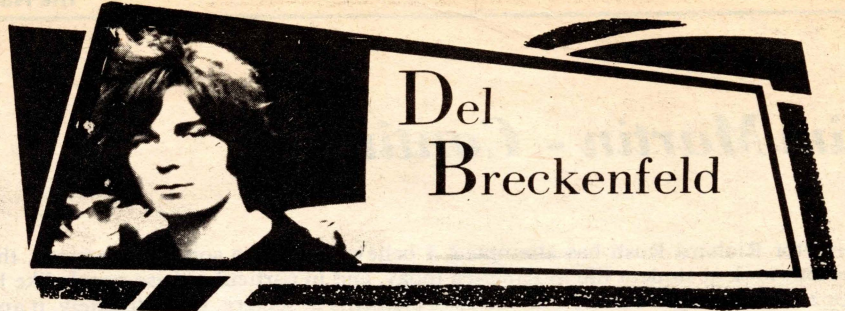
But what about those people who are caught right in the middle of all gaps; caught mid-gap, so to speak. These are the people (often within the age group of 25 to 30 roughly), who are torn between two life styles, two sets of values, two sets of tradition - one established, one arising.

Such a man is Harry Bailey in a new Columbia release called “Getting Straight.” Elliott Gould as Bailey, age 28, Viet Nam Veteran, Masters degree candidate, liberated thinker, and man in the middle, is having trouble getting straight about a lot of things. At 28, and a veteran of earlier student battles, he is too old to be highly enthused about many of the current student causes which appear to him sophomoric, and too young to be a member in good standing of the establishment - which he has no desire to be anyway.

The trouble is that no one wants to leave Harry alone to find his identity. The faculty woos him, and wants him to conform to their standard of a “good” teacher; and the students, who look up to him for leadership, want him to conform to their idea of a “good” revolutionary. Harry isn't really quite certain what he wants (being a mid-gapper), except to be a good teacher - by his standards.

What happens is that Harry ends up wandering through the film much like a dazed seeker of truth in a land of absurdity where there is no truth. Reality begins to crumble. Harry takes his Masters oral, determined to pass, in the midst of a campus gone mad with riot, police, and guardsmen, and in the process all logic and rationality breaks down, ending like the campus turmoil - unfinished and chaotic. Harry never passes his oral, but in failing it, he seems to discover some truth, if only that he doesn't give a damn anymore.

Cont. on Pg. 6



“Short Subjects” or “The Name of the Fame is Georgie”

Georgie Fame. The name brings around thoughts of early English pop hits like “Yeah Yeah” and the fadish top-40 single “The Ballad of Bonnie and Clyde.” But last week my brother brought home an album entitled “Shorty” (Epic BN 26563) featuring the same Fame and this one's a whole different trip. The record was done live during one of Georgies' recent club dates. It turns out that he's actually been a club performer in England for quite some time now; and the experience is evident throughout the whole LP. Fame slips through a set comprised of the old and the new (some tunes written by him) which has the loose blues-jazz feeling prominent in the intimate environment of the English club scene.

And that voice: It's like rubber - it doesn't exactly hit the note squarely, but it more or less sings around it. Georgie's strong backup group (with himself on organ) goes through different time changes (like a 7/8 version of W. Dixons Seventh Son) and his vocals weave in and out with incredible elasticity. The instrumental passages are very good and his sidemen are featured enough to add the variety a club set needs to stay interesting. One thing though, you may not like this style of singing so if I were you I'd try to hear the album before you shell out your hard earned \$3.79.

\*\*\*\*\*

OLDIE BUT...“Emergency” (Vol. I Polydod 24-4017 and Vol. II 24-4018) by the Tony Williams Lifetime was actually released a year ago, but like most great albums it hasn't lost any quality or freshness since then. From 1963 on, when he was only 17, Tony Williams was learning his trade as the drummer for Miles Davis, which is enough credentials in itself. Then he split from Davis and got together with organist Larry Young and British guitarist John McLaughlin who had previously worked with Brian Auger. Thus was born the Lifetime which, due to it's stress on musical freedom, became one of the most advanced groups in all of progressive jazz and rock. Audiences at the Fillmore West and other similar places were knocked out by the trio. (Each member being regarded among the best on his respective instrument didn't hurt the publicity.) Jazz & Pop magazine voted the title cut from “Emergency” one of the top Jazz pieces of the year.

When first listening to the Tony Williams Lifetime, one cannot deny the dynamic talent and power of the group; but to many ears the sound is almost alien. The quality of the sound, like many Jazz LPs, is not very good due to the fact that it was recorded “live” at the studio, at a very loud volume. However, not only does this insure a certain amount of tightness where the group is concerned, but it also creates unmatched spontaneity. Therefore after a few listenings one is able to get into the music and what once was alien becomes a unique experience. To get a better idea of their format, I'll let Tony Williams tell you about the group.

“My idea was to create my own audience where I didn't have to compete with any musicians concepts; not let rock, not let jazz or any other musical form dictate my musical development. To me (the Emergency album) is the best of everything, like a combination of the last 15 years of everything I've learned about western harmony and eastern harmony. I don't think of it as one thing or another. I think of it as the best of everything. I don't care what people call it. If you like something, do it.” Long live the Lifetime!

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## Jim Martin - Continued

Director Richard Rush has attempted, I believe, to take a somewhat serious, though humorous look at student life in America today, and in particular these people like Harry Bailey who are caught between the derisive elements in society. Unfortunately, it appears that he has not taken any particular stand himself in the process. As a result, the film has a tendency to suffer from the same symptoms that Bailey has, and to be somewhat sophomoric where it should be at the graduate level. It puts down one side, then the other, and never really makes any profound statements about either, nor does it solidify at the end.

However, to be fair, it should be emphasized that Rush's film, with a screenplay by Robert Kaufman, is essentially a light comedy rather than a penetrating socio-drama such as "Medium Cool", or a heavy black comedy such as M A S H; and it is, in its light-comedic way, very enjoyable.

Much of the dialogue is candid and sharp, and many of Gould's scenes are very funny. There is a scene for instance, where Bailey and his girl, Jan (Candice Bergen), join an older faculty friend for dinner in Suburbia. What takes place during the dinner in the resplendent suburban setting is a masterpiece of controlled understatement - mostly by Gould, and Rush as director.

The film's largest asset however, is Elliott Gould. Few young actors around have learned their craft as skillfully as has he. Time and again Gould delivers his line at just the right moment, or gives us that astonished look at precisely the right place, so that the film maintains an overall rhythm throughout. Without Gould as Harry Bailey, I suspect the film would have been just another film, but with Gould, it becomes a good film; not deep, nor even very serious really, but extremely funny and enjoyable.

Even Candice Bergen, who has always managed to look beautiful in the most atrocious films, turns in a remarkably good performance as Harry's man-eating girl friend, Jan, and gives indications that perhaps she really can act.

The two of them bring to the film a kind of vitality that creates interesting screen relationships; and if in the film, they never really manage to get much straight, they at least manage to evoke a few emotions and in the process grab a good many laughs.

## INTERPRETERS' PRESENTS CHAMBER THEATER

A new theatre experience comes to Northeastern on June 25 and 26 at 8:00 p.m. in the Little Theatre. Judy Yordon, sponsor of Interpreters Theatre has adapted and directed a Chamber Theatre production of three short stories by Henri Rene Albert Guy de Maupassant. Chamber Theatre has originally referred to a type of intimate theatre where "closet dramas" could be performed. But the originator of Chamber Theatre, Robert Breen of Northwestern University, redefines it in this way:

Chamber Theatre may be defined simply as a method of preparing and presenting undramatized fiction for the stage, as written...What an audience sees in a Chamber Theatre production bears some resemblance to a traditional play - there are characters speaking dialogue, expressing emotions in a plotted action, and giving all the evidence of vital immediacy. What distinguishes the pro-

duction from a conventional play, however, is the use of the author's narrator to create setting and atmosphere and, more important, to explore the motivations of the characters at the moment of action."

The concept of Chamber Theatre is almost as exciting as the life Monsieur de Maupassant led. He was born in France in 1850. After serving in the Franco-Prussian War, he began to publish verse and short stories which were characterized by a deep pessimism and a lack of moral sense. In 1890 De Maupassant began to show symptoms of mental derangement and two years later became completely insane. He died in an asylum in Paris, July 6, 1893.

The cast for all three shows includes: Cathi Cutinelli, Kathi Saferstein, Tad Hryniewicz, Tom Brandilino, Carolyn Nielson, and Dorothy Goldberg. The societal similarities and differences make this an evening worth seeing.

## FOLK DANCERS HOLD PARTY

The north dining hall rang with the sounds of laughter, stamping feet, clapping hands, and occasional joyous yells as folk dance enthusiasts danced to music from Israel, Greece, Germany, Serbia, Bulgaria, and Denmark (to mention a few), at the folk dance party on Thursday, June 18.

An estimated hundred people attended during the course of the evening, including NISC students, neighborhood folks, Mrs.

Berneice Zimmermann, Mrs. Dolores Petty, Dean Howenstine, Mrs. Bettye Erlich, Mrs. Victoria Bestock, and members of various city folk dance groups.

The president of the Folk Dance Club extends her thanks to the many helpful and generous people who gave their time and efforts to making the party the success that it was.

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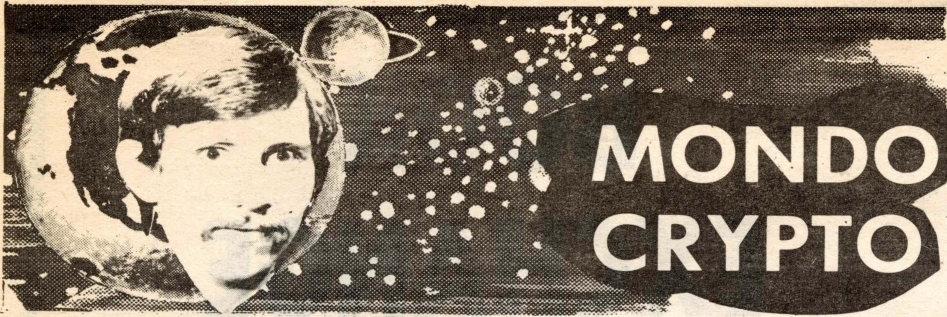


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Hi gang, well I bet you jerks never expected to here from me again. I suppose that your expecting now some of the same old wit charm and misspelled words. Well not on your kazootie. Now that mondo is out in the big real world he frankly dosent give a long pier about the goings on in this educational Disneyland. Mondo does however, as a matter of policy, still love you all et.al. All I can say in true grit, is where its at ain't here. Don't get me wrong, this is a good place to sit and belch and think about sat. night and look at liberated women and girls and things, but frankly it doesn't relate much more than a third cousin. For those of you who didn't get the Gist of the old Mondo or those of you who had the good sense never to read it in the first palce, there is, make no mistake about this, more than one

opinion to every coin, as well as several ways to skin the cat out of the bag. Forgo this idle persuit of financially oppertune education. Give it all up. Get out and screw Dig in the ground. Walk around Leave this place. maybe never come back. You people in here for the summer, At the upcoming "senate" elections, vote to suspend school for the duration of the year. Get out and live, feel, choke, anything but sit in this place. Mutiny Quit. Breathe. The end may be Very Near. Is this the way to spend Armageddon? I ask you! Maybe next September I'll write about my trip to Canada and my cats and my radio if they give me another pencil. bye. And a special hello to Chuck Greenberg (Since my name's in the staff box I figured I better write something).

## IN UPTOWN THIS SUMMER...

Do you have unwanted but usable clothing around the house? If you do, please bring the clothing to school to the boxes outside the cafeteria. The articles will be given to the Chicago Southern Center in Uptown where there's a real need - **especially for children's and toddler's clothing.** The center works with the southern whites in the area and according to Jim Grisham, the director, these people seek help only when they desperately need it. The majority show their face once and after that, they make it or break it on their own.

The drive is being run by some of us from Newman Club and begins **Thursday, June 25** and ends **Friday, July 3.** If you have clothing and would like someone to come with a car to pick it up, call 583-6109 and leave a message.

In checking with some people in Uptown the past few weeks, we've found some beautiful opportunities for volunteer work in the area.

The first project we discovered through Jim Grisham at the Southern Center on Wilson Avenue. He could use teams (ideally one guy and one girl) to visit specific families in the community. He'll give a few seminar sessions first and names of families. The rest will be up to the volunteers. Perhaps the most that can be given is a hospitable greeting and show of caring - perhaps

lots more (working with the children, etc.) The second discovery was made through Glenn Bremer of the North Shore Baptist Church in Uptown. Mr. Bremer, who is a social worker and not a minister, runs two youth programs. The first program, called "On the Street," runs on Tuesdays, Wednesdays, and Thursdays. In this program, kids between the ages of 6 and 12 are met on their own grounds right in the streets. The streets are blocked off and activities take place there. Just about anything can be done - games, crafts, music, storytelling, etc.

Mr. Bremer's second program involves the teens in the area. This program meets in the evenings in churches of all denominations in Uptown. The programs are usually informal get-togethers and a place where teens can meet - for music, games, discussions, anything relevant at the moment. Volunteers are crucial to both programs, which begin the second week of July.

If you've got some time, interest and effort to spare, leave your name, address, and phone number on a slip of paper in Newman Club's mailbox above the cafeteria. If you've no time to spare working, think a minute about what's being done - it's encouraging in our world today.

Cathy Weidman

## FREE CLASSIFIEDS

WIG! Beautiful hand-made human hair worn twice Bought \$125.00 Must sell at \$25.00, or best offer. 656-2673.

Wanted to sublet -- Apt. or house for 1,2, or 10 months, for young Israeli Doctor, wife, and child who is on fellowship at Cook County Hospital. Call R. Brandzel, Ext. 522.

Mr. & Mrs. Bob Wilbois of the Park Ridge area have a 21 month old son with cerebral palsey. His parents need volunteers to come once or twice a week to help "pattern", by exercising the limbs, the healthy portion of his brain to take over for the damaged area. There can be hope for Little Eric if his brain can be patterned to work. If you would like to help, phone: 774-7386.

Sublet -- 3 rm. basement apartment by July 1st. 1/2 block from school. Call Sue 539-0811 after 7:00 p.m. on weekdays.

Musicians wanted: Two Sax players. For more info, contact Larry Streicher 261-1587 or Del in the Print office.

Del who?

What is the Sax business

Tutors for Math Concepts in fall will be paid on work-study. See Mr. Becker. Louis Becker C623 Ext. 328

Male roommate wanted. Don't have place yet. Call 675-9132, ask for Rick.

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Free City Exchange -- 281-7197

Call This number if you need help with places to crash temporarily or with drug problems or most any problem you would need assistance with.

The exchange is a telephone service directed at helping people. They need interested volunteers to help in their office at 2261 N. Lincoln.

## JOSE FELICIANO AT MILL RUN

The Mill Run Theater in the Golf Mill Shopping Center, Niles, Illinois hails **JOSE FELICIANO**—the happy one!—on **Tuesday, June 30 through Sunday, July 5.** Who can match the speed of Jose's fingers strumming the guitar faster than an electrical current can travel? Who else can evoke yesteryear by singing "On the Street Where You Live" and then shift to a popular pulse with "Light My Fire"? Who else can record songs in Italian, Spanish, Portuguese, and English? **JOSE FELICIANO, that's who!**

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Performances are Tuesday through Thursday at 8:30 P.M., Friday and Saturday at 7:30 P.M. and 10:30 P.M., Sunday matinee at 4:30 P.M. and Sunday evening at 8:00 P.M.

Music aficionados of Jose Feliciano may arrange for tickets to his performance by contacting the Box Office or any of the Ticketron locations, including all Wards, Marshall Fields and Crawford stores.

## STAN DALE BACK ON RADIO

Stan Dale, veteran of Chicago radio for many years, and recent "talkmaster" on several stations, has found still another home. He's with WLS-FM now, his new program "Confrontation" having begun Monday night.

The program began with a two-part discussion of the Black Panthers, and will continue with numerous other topics.

Tomorrow and Friday night, Dale has scheduled "open lines," for general discussion. WLS-FM is at 94.7 on the FM dial.

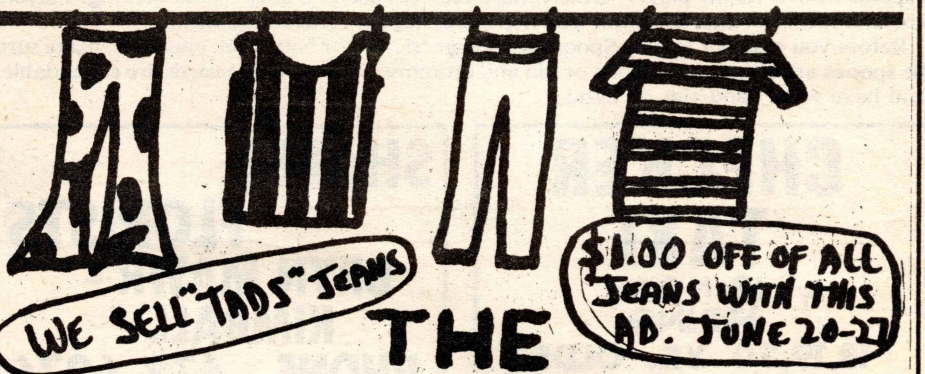
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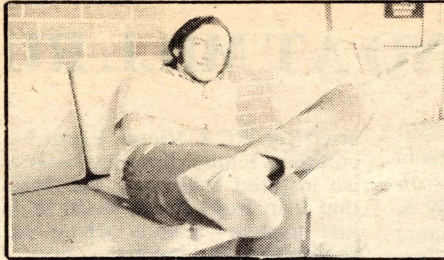
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### The Gene Corey Report

This week's sports report is again followed by extraneous reading matter---this time the rules for a card game.

Congratulations to Coach Bob Hale and third baseman Bob Jelen of the baseball team. Coach Hale, in his sophomore year as a Northeastern coach, was voted Coach of the Year for the Chicagoland College Conference, in recognition of the team's sparkling 17-5 championship season.

Jelen, a sophomore, was voted to the district 20 all-star team. Bob, from Holy Cross high school, led the Golden Eagles with a .359 batting average, with 18 RBIs.

\*\*\*\*\*

The Men's Intramural Badminton Tournament starts on July 2. To enter, sign up now on the intramural bulletin board, outside the gym offices.

\*\*\*\*\*

Men's Intramural Softball is winding up for the summer. The playoffs began yesterday, and will conclude next Tuesday. Teams who earned playoff berths are the Kolvas, Hot Dogs, All Thumbs, TKE, Old Timers, and Hooty's Heroes. The perennial Kolvas seem to be the favorite, but the Hot Dogs are confident of success.

\*\*\*\*\*

Today's Sportlight Spotlight is diverted to a fast-moving indoor sport. It's a fun contact card game called Spoons.

Playing Spoons requires little or no strategy, but good reflexes and a strong body. The game is played on the floor with a deck of cards, some spoons, and from four to twelve brave persons. A few beers, some cheap wine, or what have you usually makes a better game.

Spoons is played somewhat like Musical Chairs, the aggravating children's game. To start the action, the group sits in a circle, with the spoons in the center. But---there is one less spoon than players. The plot thickens.

Four cards are distributed to each player by the dealer. The object is to collect four of a kind---four sixes, four jacks, four Aces, etc.

Since nobody ever gets four of a kind in the deal, passing has evolved. The dealer initiates the passing and discarding action with the remainder of the deck. He looks at the top card and decides if it will help his hand. He can opt to keep it and discard one from his hand, or just pass it on to the person on his left. That player does the same thing, simply discarding it, or keeping it and passing on another. Thus, each player should have only four cards in his hand at all times.

Here's where the fun begins. As everybody is passing cards around the circle and furiously discarding, somebody will hit four of a kind. Instead of yelling "Bingo" or "Eureka!" he grabs a spoon. And after the first person grabs one, everybody can. Four of a kind is a catalyst for the resulting chaos, as there aren't enough spoons to go around.

Besides being laughed and pointed at, the spoonless player for the round gets a letter, like Horse or Ghost. The deal passes to the left, and the next round begins. In Spoons, logically enough, the eliminating letters are S-P-O-O-N. When a contestant is spoonless five times, he's a SPOON, and is laughed out of the game. A spoon from the center is also tossed out of the game, maintaining the number of spoons at players minus one. The game continues until only one player survives.

That's about it as far as formal rules go. Other disputes that often arise can be settled democratically, autocratically, or by force.

A common problem is deciding when a person has possession of a spoon. Force enters the game here. Some groups have only outlawed choking and needless kicking in wrestling a spoon from a fellow player. Other, more reckless players, only forbid kicking. Players who choke and wrestle are often frowned upon, but they frequently win.

Before you rush out to play Spoons with your friends (or better yet, enemies), make sure the spoons are either very strong or old and crummy. Make sure the cards are expendable. And have some band-aids on hand.

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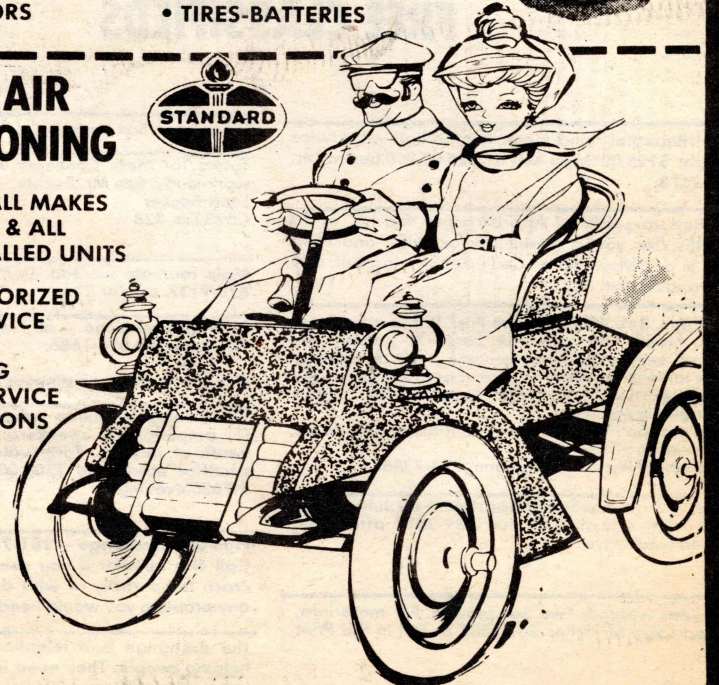
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