

CREATIVE PARANOIA

DEC 2 1992
S. A. I. C

Dear G. I. Joe Club Member:

Here's your brand new G. I. Joe Club "yearbook," COMMAND POST "YEARBOOK" written just for members of the G. I. Joe Club. It's packed with lots of exciting stories about our country's history—true-life adventures that we know you'll enjoy.

There's a story on the military careers of our Presidents, and one on the history of flight. You'll learn all about submarines, and share the adventures of our Medal of Honor winners.

What we've done is to try and make your G. I. Joe equipment more fun by telling you real stories about some of our real heroes.

Well, not all real. The story about a trip to the Moon isn't real—yet. But we're sure that some of it turns out to be true in a few years when our astronauts first land on the Moon.

We think this "yearbook" is something special; something you'll want to keep for a long, long time. Because, the stories are mostly about young Americans, the kind of men that you'll be when you grow up.

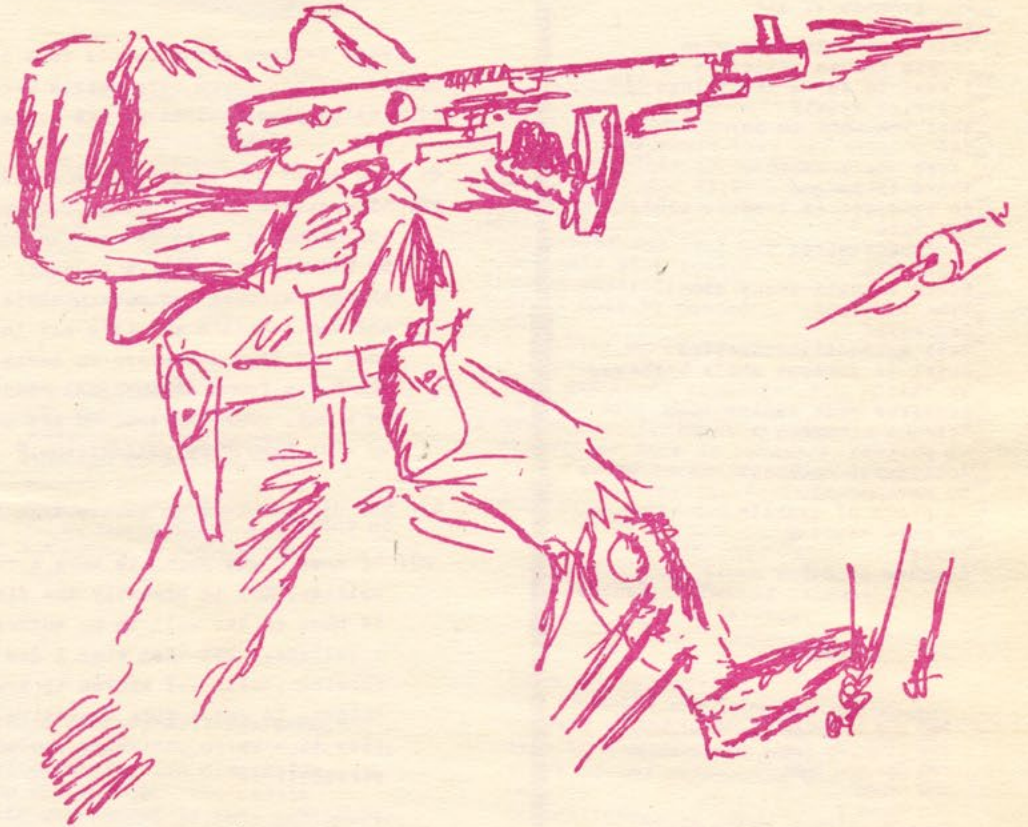
Don't miss the great assortment of new G.I. Joe equipment on pages 15 through 18 and the inside front and back covers. This is a great chance to build up your collection. You will find all the new and exciting G.I. Joe equipment at your favorite Toy Store.

And something very special is available on page 31. Now you can help your friends get their very own G. I. Joe COMMAND POST "YEARBOOK" and a membership in the G. I. Joe Club. It's a chance to let them get in on all the fun, too!

We hope that when you've finished reading these G. I. Joe stories, you'll have a much better idea about America's past, and much more fun with your G. I. Joes and their equipment.

Carry on,

COL. PAT LAWRENCE,
Commanding
G. I. JOE CLUB H.Q.



This weapon is a symbol of

- a. Self-defense.
- b. Attack.
- c. Liberation.

John Baldessari
The Two Question Interview
By Brendan de Vallance
RdeV: Whats your favorite
Question?
JR: How tall are you?
RdeV: How tall are you?
JR: 6'6 1/2"

Excerpts from a Philosophy
Lecture-11/23/81

Your house is on fire
I don't believe that
That's not rational
Confront reality
What I need to be true
That's not the way
You need it
Satisfied
Any grounds at all
Abnormally
That's what happens when
people become religious
I want to say a few things
Restrict myself
What you want to say
344
free man's worship
There is no god
An agnostic is someone who's
not sure."
Thermodynamics
Depressed."
Every thing's gonna stop
Time involved
Depressed
Best scientific theories
Rusel is someone who's bothered
by that
Preserve your aspirations
Science presents a world
No purpose
Accidental collocations of atoms
No more power
"A piece of granite
No more meaning
Energy
Somehow or other

Paul E. Santori

Red, Green

Red rug in front of the sink
red floor in front of the stove
red one and then
the other
Who Cares?
Never mention it to the pigmies.
The pigmies never lie
unless you ask them.

Red rug in front of the sink
reed floor instead of the stove
reed one willow warmth
the other
Why Try?
The masters taught the truth
before they knew it.
You never learn
if they tell you to.

Resun, reason, reedson
haven't wondered enough
but relied on other matters
to recompense the loss.
Who could blame any fool
for taking the next step?

Green rug wound on the spool.
Green rug, green spool.
Green green looking for one.

The masters taught the truth
before they knew it.
You never learn
if they tell you, too.

Flanagan MacKinzie

KOENIG

("Rubber", an interior installation with sound. Room by Michael
Piazza. Sound by Jim Koehline and Scott Marshall. Through Dec. 19
at NAB Gallery, 331 S. Peoria, Chicago. Tuesdays and Saturdays
11am-4pm.)

This is definitely not Huron St. salon material. "Rubber", a room
environment created by Michael Piazza is a "vast array of left over
stuff" transformed into an elevator of the sub-conscious and pre-
conscious.

The interior consists of impressions of objects moulded in rubber,
collage, and sculpted rubber. The work requires that one enter, and with
the door closed, the viewer must abandon all aloofness and submit to
dealing with the effect.

Considering the amount of predictable exercises that predominate
the "art scene" these days, works such as Rubber deserve all the more
attention.

What follows are excerpts from a conversation held with the
artist and composers responsible for the piece, now showing as part
of a collective exhibit at NAB Gallery.

Q: How would you explain your motive for this interior?

MP: "I wanted a lot of things...hieroglyphs that go back to my
childhood, a cross between an Egyptian tomb and my bedroom...
an LSD experience of a crucifix taking off like a rocket...
things representing modern society, like nuclear holocaust
and war...that's why it's all internal, an inward look thing to
look out from...there's an aerial view of the Zion nuclear power
plant...a fourth dimensional shadow...a sphinx...it's a museum
in a way, some impressions are sold, some on loan...so you end
up with temporary collections."

Q: How did you come to choose this form, collage, impressions made
in rubber...

MP: "I knew I was going to make a collage...this picture (part of one
collage, KC) is probably the first picture I remember ever in my life,
it hung on the wall in my mother's room...I knew I was going to make
a collage...but then when I did that, the rest just started
forming itself...I wanted to break down the linear progression of
things, to get a more objective view...to allow you to step out to
view it more objectively...to put this time now in logical
perspective."

SM: "What about superstition?"

MP: "The superstitious part is that I'm not sure what this society
has set up as the new superstitions...I try not to discard
things prematurely."

Q: Why the sound?

MP: "It's like that contest, even in the brain...that inward view
you have from TV, as much as the media let's you..."

SM: "It's sensory overload...it's reinventing sound by sound...it's
stream of consciousness...we took 25 tapes, the oldest from 1970,
that was the catalyst...we assembled random noises and sounds,
phone calls, television..."

JK: "I thought it needed sound to separate it from the outside..."
Three hours of sound composition culled from 12 years worth of...
done as amusement really...but as sound documentation it works
pretty well."

In conclusion

SM: "It's like going down a forest trail and coming across a marker
of some kind...you have to stop and read it. If you pass it up
you stop later on and say "what did that say"?...the most
insignificant spontaneous act is a world more complex than any
metaphysical system'..."

MOVIE REVIEW
by R. Mutt

It is rare to see a Hollywood produced
movie that defies conventional comic book
guidelines. The general wisdom there seems
to be Bucks and Cheap Thrills. The big
movie studios, unlike the Pope, however,
are not infallible--sometimes an example
of cinema as art sneaks through.

Beyond that, though, Reds exists as a
superior work, not just an anti-movie.
The treatment of the subject (actually
several subjects and sub-plots) reflects
that not only did Warren Beatty have a
clear idea of what needed to be said,
but that it was worth saying in the first
place.

Equally impressive is the cinematography,
which enables this piece to assume its
epic dimensions. It is equally capable in
isolating the drunken cynicism of Eugene
O'Neill and the NYC literary scene of 1918
or in surrounding us with the sweep and
depth of a battle against white guard
soldiers on the Georgian Steppes.

This movie is about John Reed, the author
of Ten Days That Shook The World, but it
is not about writing a book. It is a fairly
realistic portrayal of the conflicts and
struggle every individual must undergo if
they wish to make a contribution to chang-
ing the world. There were then, as there
are now, two views on this subject. In
opposition to the self-indulgent cynicism
(sometimes born of dogma) of some, Reed
chose the woof and warf and chaos of be-
ing part of the most important event of
that period.

Beatty, Keaton, Nicholson, et al., give
fine performances throughout this work.
If Gene Siskel cannot appreciate the
character Louise Bryant because Keaton
reminds him of Annie Hall, it is the way
he is looking at it, not what actually
appears. Indeed Keaton's performance is
possibly the strongest in the film.

But enough of that, considering the
developments in the world lately, esp-
ecially the preparations for world war,
the appearance of Reds is even more
significant. The Russian Revolution grew
out of the conjuncture of World War I.
Already both the US and the new czars
are having serious problems rallying
public opinion (much less cannon fod-
der) for Edition III; with massive
demonstrations and riots throughout
Europe and various degrees of armed
fighting in Latin America. In this sense
Reds is an allegory for our time.

The questions and conflicts that Reed
had to deal with and overcome were not
his alone, they were shared by millions.
His persistence in dealing with them
along side these millions is a story
worth telling.

IDEAS

HISTORY

Given the Ben Hur Chariot race and the parting of the Red Sea as
10 and 1, I'd give the 1960 ala soapbox raucous in the cafeteria a two.
But did all this hullabaloo really accomplish anything? We only had a
couple of hundred people at the "big meeting" and even then nothing was
accomplished, other than we got a chance to bitch a little and vote. Or
what? We want 4 hours credit for studio. So? What were the extenuating
circumstances? Why weren't they presented at the meeting? Simply, the
ringleader didn't know what was going on.

The information itself had it been handidd realistically could
have been handed to every man, woman, and child in this school within
seven days. It would have involved no more difficulty than putting the
information on paper and distributing it--not laying it on a counter
top, but actually taking it to the rooms. I suggested this at a Student
Union meeting and was shot down. I would imagine after the information
was sent out a ballot box could, no, should be provided to take the
votes in. Was this considered by the S.U. leader? Maybe, but it was
taken upon one individual to bellow the news out. Bravo, great show.
They instead decided all interested parties would show up at the meet-
ings to vote. This is one of the biggest problems in why we haven't
really been getting results i.e. newspapers, proposals. They assume or
hope that people won't show up. This is how they got elected, this is
how motions pass, this is how the S.U. President was illegally impeached.
So what? So hows all the money being handled? Think 2000 students ten
dollars a piece. There was a great debate about the function of the
school paper. It was decided that the paper should be funded by the S.U.
provided they provide information pertinent to the student body, now it
may be deemed from the glaze on many student eyes that nothing was per-
tinent ofcourse except their art which might deal with pertinent issues.
Oh, oh, If the material is deemed impertinent we might lose the word
search! Gasp! Ofcourse the infinitely wise Student Union officers would
know what was or wasn't pertinent and money would be either allocated or
withheld accordingly. Censorship? "No, vee don'tk like zyous zat vord."

There was another motion - I'm awed at the seriousness with which
this was suggested - that no S.U. official be allowed to take more
than nine hours of classes and have three hours credit for S.U. It had
been decided that S.U. be minimal functioning. Was this motioned out of
concern for strain on official persons? No, not so noble, it was sugges-
ted by an aspiring board member who couldn't take more than twelve hours
anyway, but wanted compensation.

There was another motion following a dicker with the newspaper.
It would provide funding for an alternate information publication. Now
for a hint - It was proposed by a couple of people inclined towards de-
sign. Tick, tick, Bzzzz! Times up! If you said a design publication, go
straight to the S.U. office and ask for your presidents hat, because
now you see how it works! So what kind of people are we allowing to handle
our money? Hey don't worry, the entertainment value is worth it alone.
Just think you don't have to miss Bozo's Circus anymore. All the games
and childish pratfalls happen right here every Tuesday at noon.
Every week, fifteen weeks, thats less than a dollar show, and it's live,
you may even get a proposal picked for funding by the tips (and the tips

only) of the magic arrows! If enough of us voted, we could get them to
do tricks and dance and sing, maybe even sing choruses of Kumbayah! Or
we could let them fight for the chair and really have some laughs. I
propose something like a weekly contest to see who could come up with
the most blatant personal motive, disguised as an idea to help the stu-
dent body. It should be great entertainment. Mr McCawber step aside.
Bravo S.U. P.T. Barnum would be proud!

Signed
Dorley T.
SAIC

NOTICE!
A NEW WORK in the
Museum Collection!

In the 20th Century
wing!

A SMALL UNTITLED
SCULPTURE, now in-
stalled, next to
"analogy" and the
10ft clothspin....

from 12pm to 1:30pm
December 9, 1981



The Administration is quick to brush off the financial realities of student living. Lets use a lot of imagination to view how they would manage. This week.

TED SPIEGEL IS... LIVING ON \$12.50 A WEEK



Remember kids - we've got a spendthrift Running a starving student cafe.

NEXT WEEK: Don't forget to leave on 12.50 a week!

Please print in the Student Newspaper:

WATERDRINKERS 2 & 3: are artists' publications which offer visual artists and writers a format within which to exhibit their work. This small format magazine (4" by 4") is published monthly and solicits photo-ready art and prose from the artistic community. Interested contributors should deliver their work with \$7 per page (\$10 for an advertisement) to 419 South Van Ness Avenue near 15th Street. Deadline is the tenth of each month.

The Alumni Association will hold it's Procion Dye Seminar January 4th, 5th, 6th, 7th, & 8th, Monday through Friday, 6 to 9 P.M., and one student will be awarded the opportunity to attend for free.

The many uses of procion dye will be explored; the preparation of chemical water, thickening agents, and the use of the dyes for the following:

Fold and dye, direct application, batik, screen printing, painting on canvas, and the methods of processing the finished product so that it is sun-fast and washable. These dyes may also be used as an under-painting preparation for the use of acrylics.

A basic dye kit will be provided. (Paying participants will be charged \$50.00 per person for course including kit.)

If you are interested in attending this workshop seminar free, please enter your name and a number where you may be reached, at the alumni office. One name will be selected by lottery and the winner will be notified before the first of January.

Shop Hours-Christmas Break

Dec. 23 shops close at 4:00 p.m.
Dec. 24 thru Dec. 27-closed
Dec. 31 thru Jan. 3-closed
Jan. 9 & 10-closed

shops will remain open from 9:00 a.m. until 4:00 p.m. for remaining days until classes resume Jan. 18.

Dec. 10, '81
Dearest Professors of the Profound, Instructors of the Intellect and Mentors of the Masses,
Due to our incredible desire to be together for one parting shot before heading in different directions for the holidays, we of the school store staff are having a private Last Supper together on the 23rd of Dec. We are going to close the store at 2pm on that day regardless of your needs or desires. We will not re-open for business until 10am on the morning of Dec. 28. We are letting you know this reality now, so that you and your following can plan ahead.
PEACE NO VIOLENCE
LA STAFF DE ECOLE BOUTIQUE

blevig---BLEVIG...
Concerning...one thing or other, (things) evil is life spelled another way...got it/...kittens cute and a hum...A...well a cat move is more effective than a ART collective just kiddens.....

CONCERNING
BLEVIGS
there are only what... three 3...veh...this thing that is...this thing I am talking of...the b...BLEVIG BROTHERS???? will make the grande um...a...not it...I BET YOU'RE NOT EVEN LISTENING TO ME!!!!!!!!!!!!!!!!!!!!

BARBARA HERTEL
INSTALLATIONS
JANUARY 2 - JANUARY 30
RECEPTION JANUARY 8th 5-8 P.M.
GALLERY HOURS: TUESDAY 10
SATURDAY 11 A.M. - 5 P.M.

ARC RAWSPACE
ARC GALLERY
6 WEST HUBBARD
CHICAGO, ILLINOIS 60610
312/266-7607

This project is funded in part by a grant from the Illinois Arts Council, a State Agency, the National Endowment for the Arts, a Federal Agency, and ARC Educational Foundation.

FILTER CIGARETTES

Attention all students interested in receiving financial aid for 1982-83.

There will be financial aid forms workshops held from 12:00 noon until 1:00 p.m. in room 148 on December 15th, 16th, and 18th. We will give you financial aid applications for 1982-83 and answer any questions you might have about filling them out. Please come, you will have the best possible chance to receive an award by filling out the forms correctly and on time. See you there.



LET'S GO TO THE MOVIES
"Let's go to the Movies," spunky seven year old Jenny Miller said to her mom one day.
"Why darling, that's a wonderful idea," her mother said, pulling fresh cookies from the oven.
"Now what should we see," her father said stuffing a pipe into his mouth that would eventually give him cancer and make him die. Mr. Miller was head of a huge corporation so he was naturally used to taking charge in difficult situations. "We could see APOCALYPSE NOW."
Both Jenny and her mother started giggling. "What's so funny," demanded Mr. Miller.
"Well," Jenny said, "First off, you spelled it wrong, second who would want to see that overblown, pretentious piece of twaddle that confirms that Copolla is a hack, a lucky and grandiose hack, but certainly Skolimovski could direct a commercial better than Copolla."
"Well then," said Jenny's father, folding up his newspaper, "What about the latest French movie, LA CAGE AUX FOLLES?"
Again Jennie burst out laughing and explained, "Well if you like Vapid boring manure be my guest, but everyone knows that once the French got money they started churning out potboilers.. Anything else you want to see Dad? There's nothing you could suggest that could be stupider than what you've already said so give it a shot." Mr. Miller said nothing and opened up the newspaper again. "Come on dad, maybe Godzilla, that should have enough violence in it for you."
Mom chimed in, "Or maybe a snuff film, if you can follow it."
Dad turned the page of the newspaper and accidentally ripped it in half.
"Passolini's SALO is playing downtown," Jenny said, "You'd like that, huh dad. That's your type of movie."
"What is that," her father said trying to breathe evenly.
"You don't know," both Mom and Jenny said, falling to the floor laughing at the ignorance of Dad, who apparently was a real cretin.
"It's bad enough that you're impotent," Mom said, "but now I find out you're an imbecile."
"LOOK, LET'S NOT GO TO THE MOVIES!" Dad said, "I'M GOING TO READ THE GODDAMN NEWSPAPER."
"The Manchester Evening Guardian?" Jenny and Mom said in stupefied amazement, "You are a clamhead."

Boil an egg: Kill for sure what is already dead. Soft-boil it --do not honor it by cooking it to the full. After boiling, hold it in your hands; It's hot. But dead. Run cold water over your hands. The egg is soon cool. Stop the water. The egg feels warm again. Repeat this over and over. Till the egg is permanently cold. Now crush the egg with your hands; and feel the scum stick to your palms. Hopefully, you'll bleed from a fragment of the fragile shell. Above all, don't eat the egg--its high cholesterol content isn't very good for you: You might die. Josef Mendez

Notices:
You can participate in the Hjørring Annual Film Festival '82. 8mm-16mm-35mm-70mm; no fee-no jury, everything will be shown. Every possible subject matter desired, there will be prizes in 16 different categories. Deadlines: For catalog Feb. 1, '82, for film entrance March 1, '82. (ask us for address)

There is an exhibit of work by artist, Utkan Salman at Two Illinois Center through Jan. 8. His works are ceramics and pottery. Also showing there is paintings by Richard Willenbrick. One IL Center is showing paintings of R. Agass Baumgartner. Three IL Center has work by painter, Liz Langer.

The Field Museum has just opened a rare book library for its guests.

Memo from Dean of Student Services; bills for students who advance registered will be mailed in early Dec and MUST be paid by Jan. 15. Please contact the Bursar's office if you think you're an exception.

Credit checking is no longer done in the DOSS office, it's now done at the Registrar's Office. No appointment is necessary.



I CALL UPON ALL ARTISTS WHO BELIEVE THAT SERIOUS ART IS THE LINCHPIN OF CIVILIZATION AS WE KNOW IT, TO BOYCOTT THIS SHOW

FLUID MEASURE PRESENTS
JEAN-PAUL CURTAY
Body Music
a sound performance
SAT. DEC. 19TH \$3
N.A.M.E. GALLERY 8pm

STRIKE ON BACK COVER

POST-MODERN AS PHA-LET

Rock fly in Puerto Rico

(In the best tradition of "concerned, objective journalism," there has not been one word reported in the established media concerning the events at the University of Puerto Rico at Rio Piedras. The information for the following report is taken from the Revolutionary Worker newspaper.)

For nearly two months, the 22,000 students at the University of Puerto Rico have effectively shut down the Piedras campus with a mass student strike. On November 26, the confrontation exploded into a full scale battle between students and Puerto Rico's notorious Fuerga del Choerue (Riot Police).

The police attacked a rally of about 5000 students on the campus under the pretext that the student's sound truck was blocking traffic on Ponce de Leon Avenue. The student leaders were addressing the crowd from the sound truck because the university administration had banned them from setting foot on campus. When the police moved in to seize the truck hundreds of students rushed forward to form a human chain, blocking the police advance. The police drew their riot clubs and attacked. They were met with a hail of rocks and what Puerto Rican press accounts described as "home made grenades." The pitched battle that followed lasted several hours.

During the fighting, according to a report in the Puerto Rican daily El Nuevo Dia, the commanders of the police forces, Col. Gonzalez and Santiago, were trapped by a crowd of students after their driver accidentally drove up a dead end street. The officials tried to make it to the Rio Piedras police station on foot, but were surrounded by 100 students, wearing masks and "Sandinista style" scarves, who pelted them with rocks. The police commanders were rescued by police firing automatic weapons to disperse the crowd.

Twenty Shock Force troops were reported injured. The police have denied that any students were shot, but there are reports that some students were hit by gunfire. Police also deny that any students have been detained, but the next day, dozens of relatives of "missing" students had gathered for a demonstration at police headquarters.

The police attack of November 26, marks the latest and clearest evidence of the deep panic that has seized the US imperialists and their colonial puppet, Governor Romero Barcelo, in the face of the student rebellion and a rising unrest throughout Puerto Rico.

The student strike was touched off in the fall when the university suddenly announced a tripling of the tuition fee, from \$5 to \$15 per hour credit. But at the heart of the draconian measures used by the state in response to this strike, is the need to impress upon the rebellious students that they are colonial subjects with no political rights. It is widespread and bitter dissatisfaction with the state of affairs in Puerto Rico and the potential for massive eruptions against the whole colonial set-up that the government wants to suppress--which is why they have to send out the Marines in a struggle over a \$10 credit.

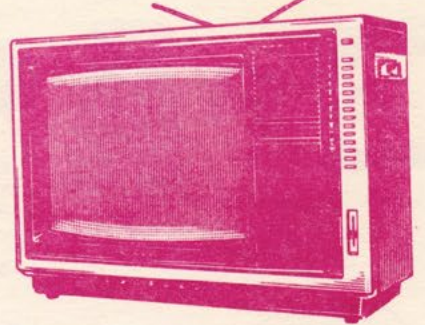
The full extent and impact of the several political trends in the strike movement is not clear. Some are trying to keep it narrowly focused on the question of tuition. But there are others raising throughout, the larger issues of the anti-colonial struggle against US imperialism. At each new stage in the struggle, the government has screamed louder and louder, that the whole strike was run by revolutionaries, that the Nov. 26 rally was a "guerilla operation from beginning to end."

Now it is quite obvious that the government has taken to denouncing the strike as "terrorist conspiracy" in order to create public opinion for crushing it. On the other hand, where there is so much smoke, some kind of fire must be burning... the rebellious students at Rio Piedras are a harbinger of the impending storm. (condensed from Revolutionary Worker, 12/4/81)



Q. What has hair like a nest of twigs, a body like coiled dirty rope and smiles like shiny steel?
A. refuse

MUSEUM AND GALLERY HAPPENINGS
Hava Raucher-paintings and Gianni Veneziano-drawings & models, at N.A.M.E. Gallery on Dec.4-Jan.2 opening Dec.4 from 5-7pm.
Merce Cunningham will be at S.A.I.C. to talk and present films and slides on Dec.8 at 8pm. \$3. with S.A.I.C. id.
Adele Friedman-films at Chicago Filmmakers, 6 W.Hubbard St., Dec.19 7pm.
Carrie Stern-"Dancing Aloud" date changed to Feb.5-7 at Dancycle
The Golden Age of Naples: Art and Civilization Under the Bourbons, at A.I.C. Jan.16-Mar.14, East Wing
Joseph Cornell, a major retrospect, at A. Montgomery Ward Gallery, Jan.30-Mar.28. continuing:
The Magician of Venice, Mariano Fortuny, A.I.C. through Jan.3
Photographs by Eichii Sakurai, Gallery 106, through Jan.10
Walter Burley Griffin- Marion Mahony Griffin, Architectural Drawings, Burnam Gallery of Architecture, through Jan.31
Printed Fabrics from permanent collection, Agnes Allerton Gallery, through Jan.31
Palladio in Chicago, Columbus Dr. Corridor Gallery, through Feb.21
Florence Waze Fink-serigraphs & Utkan Salman- raku sculpture at Rental and Sales Gallery, Jan.15-Feb.28
Beyond the Traditional/ Paper As Medium, works by grad students, S.A.I.C. Gallery, through Jan.8
Zandra Rhodes-fashions, prints, video, S.A.I.C. Gallery, Jan.22-Feb.27.



A note from Tam Cooke the building manager.
In the event of severe weather possible school closings will be broadcast by the following stations:
WCFL WMAQ
WCLR WMET
WFYR WTEN
WIND WBBM
WLUP THANKS.

TO: EVERYONE
FR: SANDI, MAILROOM
Please, specify the delivery dates. Tell the mailroom and securely attach a note to the package or letter. We will not be responsible if we are not notified of delivery deadlines.

Nov. 24, 1981 The Student Union

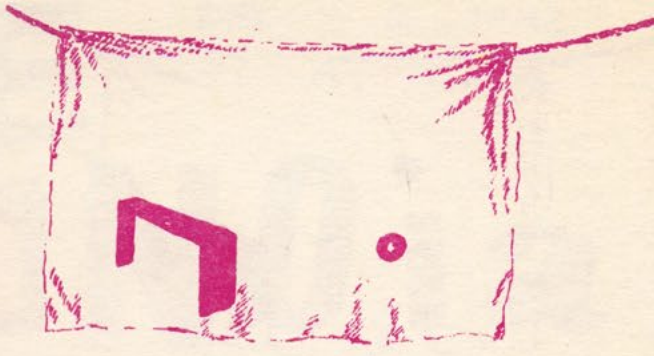
With the-resignation of former Crumb's editor, Bill Thurmond, and the subsequent demise of Crumbs, Student Union began its search for a new publication to take on the task of gathering and dispensing information and items of interest within the school. The result of our aim to foster communication within the school is this publication. While the contents of the Student Paper are not controlled or limited by the Student Union, SU has asked that the publication serve as a vehicle for disseminating information. The Paper has been given money to operate until the end of the semester, at which time the publication will be reviewed. The chairman of the Student Paper, Brenden de Vallanc told SU that due to the limitation of time, the Paper will come out bimonthly. In an effort to provide the school with the best student publication possible, SU is also giving the Design and Communication department an opportunity to produce a publication, to come out on the alternate weeks that the Student Paper is not printed. The Student Paper and the publication that Design and Communication puts out will be compared and a final decision will be made giving one of the two the money to continue printing next semester.

Vice-president Eric Steidinger's campaign to redistribute credit hours has resulted in the administration's agreement to reassess credit distribution. Eric's efforts have shown that when students are concerned enough about an issue they can effect change within the school.

Studnet Union is going through major internal reorganization. This is being done to make the Union more effective in its role as a student information and communication network as well as ~~an~~ it to dispense student activity fees in ways that meet student needs and interests.

Dori Ling, S.U. Secretary

staff:
Brendan de Vallance
Mark Canfield
Paul Santori
Nancy Martelli
Mary Lannucci
Curtis Eberhardt



All Students

From time to time we sponsor social occasions where beer and wine are served. This is to allow students, staff and faculty to meet and exchange ideas. Procedures for these are:
1. Only beer and wine may be served and only with food.
2. Noone under 21 may be served.
3. Signs must be posted to this effect.
4. A faculty or staff member must be present.
5. They may check students' I.D.'s to make sure they're 21.
6. Advance notice on Dean of Student's Activities Form is required.
7. Wine and beer must be provided by A.I.C. food service. Students may not bring their own.

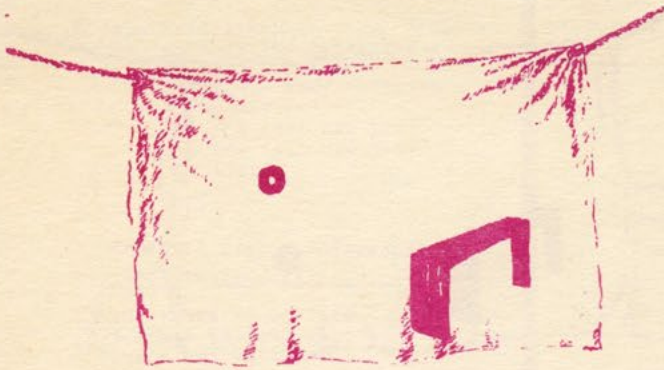
Thank you,
Glenn Stroud
Dean of Student Services

From the Bursar

Any students who have not had their current student ID validated should stop by the bursar's office to have it validated before the end of this term.
Health Insurance forms should be picked up from the bursar and filled out for semester II.
No butler loans will be disbursed between Nov. 30th and Feb. 1st.

The Central Illinois Arts Consortium is seeking professional quality performing artists for its 5th annual Performing Artists Showcase. Application forms can be obtained from:
Central Ill. Arts Consortium
Sangamon State Univ.
Springfield, IL 62708
(217) 782-2515
Deadline: Dec. 11

Humans,
I would like to say HELLO from the student paper to the people who read it. Hello. I would also like to ask those of you who have ideas or thoughts to say, to please submit them to this paper. We are very interested in printing things that come directly from the students, faculty, & who ever else of this school. We are also interested in receiving editorial typed statements, ART WORK, and what ever else anyone would care to submit.
Be Productive!
U₅



The Stray Cats played at Tut's on Nov.19. They are three rock-a-billy fanatics from Long Island, N.Y. The show started with a local band which I had no desire to see, so I passed the time in the bar. It was almost worth the cover charge to see everyone and their brother dressed in their 50's finest. It's an amazing thing how, no matter what the show, people go dressed as the performers. The Stray Cats have been at it for years, did the audience really think they'd out dress the band. Anyway, the show started on time, something that I'm completely unused to. The Stray Cats played all their big hits, (even if you've never hear 'em, they are chart toppers in Britain), "Rumble in Brighton", "Storm the Embassy", "Stray Cat Strut", "Rock This Town", etc. The band was very fired up that evening, even though I doubt that's as good as they can be. The concert lasted a bit over an hour, but the band did come back out for three encores. All things considered, a good night out. Sorry I have no Rolling Stones, review for you, I haven't got that kind of moncy. Mary Iannucci

Regarding Tours and Visitors

- 1.No unescorted tours or visitors.
 - A.Tours should be arranged with and escorts provided by Admissions or D.O.S.
 - B.Individual visitors should be should be met at the front desk by a student, faculty, or staff member and signed in.They should be prepared to stay with the visitor until they leave.The visitor should sign out when exiting.
 - C.No tours or visitors before 9a.m. or after 5 p.m. or weekends.
- 2.Classrooms should not be entered while class is in session.
 - A,Studios and classrooms should be viewed between 12 and 1 and 4 and 5 p.m.
 - B.Grad studios are never available for tours without prior consent.

There may be some depts. unaware of these policies or their necessity.Please inform them to avoid any future misunderstandings. Any problems let me know.

Thanks,
Ed Garlinski
Asst. Building Mgr.

FREE!!
KITTEN!!
NO... LISTEN TO THIS
BETTER YET LISTEN TO YOURSELVES
THINGS ARE TIGHT AROUND HERE... THERE
DO SOMETHING YOU'VE NEVER DONE
BEFORE... DON'T BE SERIOUS... WHO'S
TO STOP, ENOUGH TIME...
WHAT IF EVERYONE IN THE WORLD
LOST THEIR MIND AT THE
SAME TIME... JUST FOR
A DAY... WOULDNT
IT BE FUN.
JUST
KIDDEN

SEARCH AND DESTROY

688 by Martin Machine

K	R	O	W	K	C	O	L	C	A	R	C	A	S	S
O	S	E	X	P	I	S	T	O	L	S	Z	C	D	R
I	U	F	G	I	S	I	R	B	E	D	K	A	N	E
N	B	E	L	A	R	A	V	E	N	I	E	R	A	B
O	W	N	O	E	M	D	G	O	L	F	R	D	L	M
T	A	I	R	L	X	I	N	L	M	A	O	B	D	U
H	Y	Z	I	V	L	I	C	E	S	R	U	O	A	N
R	R	A	A	I	K	I	D	I	H	C	A	A	B	A
A	I	G	T	S	T	R	L	I	L	O	C	R	E	V
S	D	A	N	Y	U	A	L	A	S	B	O	D	I	E
H	E	M	H	G	N	A	S	O	E	C	U	S	W	T
E	R	O	S	N	T	H	R	T	D	K	A	P	O	A
L	S	D	A	E	H	K	C	I	D	G	A	U	B	R
P	R	A	M	O	N	E	S	Q	E	U	E	L	S	Y
E	A	E	S	U	A	N	O	I	T	C	I	R	F	G

All the words listed below appear in the puzzle- horizontally, vertically, diagonally, even backwards. Find them.

Annalisa, Badlands, Bowie, Carcass, Cardboard, Clash, Clockwork, Debris, Dickheads, Drugs, Elvis, Flake, Flexidisc, Friction, Gloria Golf, Gyrate, Held, Hendrix, Kerouac, Killcity, Lice, Lodger, Magazine, Mash, Metal, Nausea, Numbers, Public image, Ramones, Raven, Sex Pistols, Subway Riders Thrash, TonioK, Visage.

