

# The Courier

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The Courier, College of DuPage

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Romantic leads in "Guys and Dolls," Susan Hoyt and Mark Paulsen, in a singing, swinging lovable play, one of four being presented by College of DuPage summer repertory theatre, now through Aug. 13. Two full pages of reviews and pictures are inside. Our reviewer says the student stars sparkle like professionals.

# Board sees library film

By Kay Divine

The Learning Resources Center (LRC) premiered a new film it has produced on media facilities at a workshop meeting July 26 for the Board of Trustees.

The Board also heard a pitch for more physical education facilities and got into a discussion of the College's philosophy of "comprehensiveness."

Richard Ducote, dean, Learning Resources, showed a film on the LRC dramatizing the College's challenge to inform not only students and faculty but the community and nearby facilities as well.

"A Place to Learn," filmed by LRD personnel, focusses on media facilities at LRC. "The film will be shown for faculty and student orientation and for purposes of the community as well," said Ducote.

He added that the lack of material on new library facilities may provide a nation-wide market for the film at public and high school libraries. He and his staff were commended on the excellence of the production.

Questions directed Ducote's attention to the new building being planned for the library.

"We have been working since 1967 on the structure for the LRC. It will be a year, or two, or more, before completion," said the director. The flexibility of the building will be the key asset, said Ducote.

His main concern is "How to relate space to people. About 80 to 85 percent of the space in the LRC will be without permanent walls. This, said the director, will provide flexibility.

Asked how he responded to clusters, Ducote said, "The clusters have enabled us to communicate better. They make us more viable in working with faculty in the structuring of LRC. Personally, I feel it is one of the greatest things that has happened to us."

Dr. Joseph Palmieri, director of athletics, told the board he remembers taking a physical education course where "the most I got out of the course was a shower." He said he sees his mission as educating students to use their bodies throughout their lives.

"By the time they are 25 most Americans begin to show signs of middle age," said Palmieri. He sees physical education as preventive medicine. "Education through the physical develops the mental, social, emotional and physical person," he said.

Palmieri used slides to list the areas that physical education covers. "We had weight-lifting and no one signed into the course, so we changed it to weight-training and the courses were flooded. We had physical fitness for women. It didn't appeal. We called it slim-nastics and students flocked to it."

Palmieri tried to sell physical education courses to board members who were more intent on fiscal problems. Twice Palmieri was asked, "If you had to cut your budget what would you drop from your program?"

As many of the trustees drifted from the meeting room, Dr. Berg, College president, began a discussion of the philosophy of comprehensiveness as it applies to CD.

"We have taken terms associated with community colleges and have expanded them for our college."

"Comprehensiveness means diversity," said Dr. John Anthony, vice-president programs. He pointed out diversity in faculty, diversity in opinions, in backgrounds, in teaching strategies.

Discussion drifted as the group associated "comprehensiveness" to "all-inclusiveness." Any group of 12 to 15 students may start a class in an area not covered by either agencies under the philosophy of comprehensiveness.

"Comprehensiveness means going to the community and asking them what they want and providing the course. One of the prime functions of a community college is community education," said Dr. Henry R. Hoekstra, a trustee.

But Austin Fleming, another trustee, who calls himself "one of the anti's," disagreed.

"I think comprehensiveness was a concept for the 60's. Many of these things could be better done at a YMCA. I hate to see us dilute and dissipate our energy, resources and time when we ought to be concerned with developing the areas where we can do things well.

"My observation is that we are spreading ourselves too thin. We will run into troubles if we continue raiding the state treasury."

Fleming prefers that CD concentrate on technical and four-year college prep training.

"Comprehensiveness is not necessarily a yard stick for programs," said Dr. Anthony, whose definition had been buried beneath discussion of its specific application.

## COURIER

Summer Issue Aug. 3, 1972

### Mrs. Wheeler to visit Russia

Adade Wheeler, history teacher, will travel to Eastern Europe and the Soviet Union this summer with the Citizens Exchange Corps.

Mrs. Wheeler leaves on a trip Aug. 24 that covers the cities of Helsinki, Leningrad, Kiev, Moscow, Amsterdam, Copenhagen, Stockholm, and possibly the Lapland area.

The CEC states its purpose as "to bring the citizen face to face with his counterpart in the communist world." Translators are provided by the CEC for its

travelers to aid in the exchange of ideas with the Soviet people.

"I hope it will offer comparisons for the women's movement here when I get to view the Russian women movement," she said. She explained that although women in Russia have more job opportunities than American women, Russian women are still more burdened with household work.

Mrs. Wheeler will travel armed with books and information on the American Indian "because Russians are really interested in the Indian."

This fall she, along with DuPage teachers Dona Wilkes, literature, and Sharon Bradwish, sociology, are offering a humanities course called Woman in Our Society, course number 111.

"Together we will try to relate the women to American literature, sociology, and history, and try to tie the three fields together," she said.

The course will be offered Wednesday nights on campus and on weekday afternoons in Carol Stream.

### NW to offer courses here

Persons wishing to take any of the courses offered by Northwestern University at College of DuPage this fall must be interviewed in advance by a Northwestern University counselor. According to the Evening Division of Northwestern, a counselor will be on campus from 8:30 a.m. to 11:30 a.m. on the Saturdays of August 5, 12, 19 and 26. In addition, counselors will be available from 6 p.m. to 8 p.m. on Thursday, Sept. 7; and from 6 to 8 p.m. on Monday, Sept. 11.

Four evening courses will be offered by Northwestern as part of an extension program being coordinated by College of DuPage

and involving Illinois State University, Northwestern Illinois University, Northern Illinois University, and Northwestern. A total of 15 courses will be offered by the four universities, some for graduate school credit.

Courses to be offered by Northwestern are:

**Journalism - Magazine Production** - This three-credit course stresses publication format, printing processes, presswork, and paper. A previous journalism production course or satisfactory experience is required. Course instructor will be Victor A. DeBoer, a Northwestern faculty member for 13 years. In addition, he is an executive of McGraw-Hill Institutional Publications and Chairman of the Production Committee of the American Business Press.

**Journalism-Feature Writing** This is a study of the sources of feature articles, fact gathering, and possible markets. Writing local news features and special features for Sunday supplements or magazine sections will be stressed. Mrs. Sandra Pesman, a feature writer for the Chicago Daily News, is the instructor. Mrs. Pesman has had extensive experience as a feature writer, reporter, and wire service editor. She holds numerous journalism awards, including the Golden Key Award and the National Editorial Association Award.

**Political Science-Global Society** - This three-credit course

is a survey of global human problems such as population, poverty, human rights, utilization of sea resources, pollution, outer space, and war. Evaluation of existing institutions and a consideration of alternative forms of global organization will be included as well as a survey of relevant social science theory. A course in social science is a prerequisite. The instructor will be James S. Thomason, a Northwestern Ph.D. candidate, who was the Methodologist for the "Evanston Project" and is an Urban Affairs Center Research Fellow at Northwestern.

**Political Science-Community Political Processes** - Emphasis will be placed on selected problems of mobilizing and exercising political power in local and regional jurisdiction units. Relationships between political structures and community demands will be included. A sophomore-level course in social science is a required prerequisite for this three-credit course. Mark Iris, a Northwestern teacher who has taught American Government, Community Politics, and International Relations, will be the instructor.

According to William P. Treloar, College of DuPage Associate Dean of Continuing Education, each university involved will handle its own enrollment and registration. College of DuPage is coordinating the extension program as a public service.

### Baseball field to get fencing

Construction of a fence along CD's lagoon and Lambert Road is the first sign of a new baseball field planned for the interim campus.

The field will be for P.E. and athletic programs and should be ready for use in the fall, according to Theodore Zuck, Campus Services Director. Stands are not planned but are under consideration, Zuck said.

In the past DuPage's baseball team played its home games at nearby campuses.

### Math, physics majors campaign for night class

Delta College has added evening sections of Physics 251 and Math 251 at the request of several engineering students, Roger Liska, Co-Provost announced.

Rich Marabito, Ed Martin, and Steve Wright, evening engineering students employed days, were ready for these subjects for fall quarter and found that they were not being offered in the evening in the fall class schedule. Rather than accept a halt or a year's delay in their education, they undertook a telephone campaign to find 15 more evening students also interested in these courses, and at this time it appears they may get

them, according to Bob Harvey, engineering adviser.

Engineering and Science Physics 251 is scheduled for 7-9:50 p.m. Friday and 9-11:50 a.m. Saturday. Math 251, Calculus II, is scheduled for 7-9:20 p.m. Tuesdays and Thursdays. Math 251 is a corequisite for (must be taken with or prior to) Physics 251. All interested students are urged to register for these courses to insure sufficient registration to maintain Physics 252 and 253 through the winter and spring quarters. These sophomore courses are required for the bachelor of science or engineering degree at four-year colleges.



# Three plays hit bull's eye in repertory theatre

By Bill Irwin

Old Bill Shakespeare wrote that all the world is a stage. But nightly on this campus the College of DuPage stage is becoming not just a world but a complete universe with a galaxy of student stars sparkling like professionals.

In its first attempt at repertoire the CD theatre group is presenting four different plays on a rotating basis six nights a week until Aug. 13. The productions are *Roberta*, *The Miracle Worker*, *Guys and*

*Dolls* and *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad*. To prevent wearing out my typewriter this last play will be referred to as "Oh Dad" in the remaining lines of this review.

The four productions present a unique variety of theatrical expression that ranges from musicals, both nostalgic and Runyonesque, to a serious drama and to an example of the theatre of the absurd. There is something for everyone. Just pick the right night!

The first salute must be given to the four directors, Ned R. Turner, B. F. Johnston, Craig Berger and James Collie. They managed to open all their productions in the same week, while sharing the same troupe of actors, and retained their sanity.

However, the directors never could have done it alone. Their enthusiastic and energetic casts had to pour hours of effort into these productions. The finished products prove that it was effort well spent.

Behind the scenes, shrouded in those vast black draperies, is hidden a well

organized, hard working stage crew that must unscramble the proper setting for each particular night. I hope that they can rely upon a computer for help in building and striking the right setting. But with a computer or without it, the entire company has done an outstanding job.

How well have they done? I would say that they have a near perfect score with three hits right on the bull's eye and one show somewhat off target. The three hits are *The Miracle Worker*, *Oh Dad* and *Guys and Dolls*.



Lynn Olson, as Annie Sullivan, left, and Rachelle D'Andrea, as Helen Keller, star in "The Miracle Worker." This is a story of the blind and deaf Helen Keller and her teacher. Below, the two struggle as the teacher tries to discipline her pupil.

## 'The Miracle Worker'

*The Miracle Worker* is the story of blind and deaf Helen Keller and her devoted teacher Annie Sullivan who fights to unlock the ideas entrapped in Helen's bright mind and allow her to express them in the world of sight and hearing.

Director Johnston has given the CD theatre goers the most perfect production from a technical point of view of the entire repertoire series. Johnston and his cast provide their audience with a taste of the magic of real theatre. They have recreated the world of the Keller family of Tuscumbia, Ala., with a delicate balance of pathos and comedy. A sharp mood is sustained throughout the play with a consistent atmosphere that is orchestrated with the proper use of costumes, scenery and lighting. But most importantly, the actors become real, believable people whose accents are accurately Southern.

Lynn Olson, as Annie Sullivan, proves to be a gifted young actress with a strong physical constitution as she literally battles with the handicapped young Helen

Keller, played by Rachelle D'Andrea. Miss D'Andrea is given a dialog of only grunts and groans but her strong characterization rightfully dominates the stage whenever she is present.

Jeanette Hamilton, as Kate Keller, is beautifully agonized over her animal-like child. Richard Albright is impressive as the strong and immovable Captain Keller.

Steve Collie, as the son of Keller's first marriage, offers an interesting counterpoint as he fires his sarcastic comments on the family's problems and then disappears only to return again to express once more his jealousy toward his father's new wife. Collie is an impressive young actor.

The voices that repeatedly threatened Miss Sullivan were unfortunately indistinct at times because of a heavy use of an echo chamber effect. The show would benefit if these voices could be re-taped.

By the end of the evening the audience was able to repeat the final lines of Annie Sullivan. "I love Helen for ever and ever and ever."

## 'Oh, Dad, Poor Dad,' etc.

The summer's most unique theatrical experience at CD is certainly the fast moving performance of *Oh Dad*. As soon as I walked into the theater and saw the season's finest stage setting, I knew that the bizarre mood of the evening was already planned.

Kopit's play is an example of the theatre of the absurd. In this genre of writing, the playwright selects a characteristic from his characters' personalities and magnifies it into absurd proportions.

In *Oh Dad*, the dramatist selected the trait of dominance in Madame Rosepettle and distorts this quality until she destroys her world. This is one of the most demanding roles in contemporary drama for any actress. Fortunately, Barb Rowe was able to tackle this part with great success and gave a performance that outranks anything that I have seen in non-professional theatre. Miss Rowe's Rosepettle is the most unpleasant woman that I have met since Lady MacBeth first encouraged her husband to kill Duncan.

Bill Vondran gave ample contrast as Johnathan, her son, with his multiple

insecurities. He remained a perpetual little boy depending upon his stamps, coins and books as a modern security blanket. Even Abby Augsburger, as Rosalie, could not jar Johnathan from his childlike ways.

However, Miss Rowe in a virtuoso display of technique completely stripped poor John Kiber, who played the Commodore, of all that he had ever hoped to be in his old age. Miss Rowe attacked, and Kiber's Commodore was destroyed. Kiber has the knack of good characterization.

The Bellboys in their minor role emerged as strong actors. From the first scene with their stylized movement and funny little steps, responding to the finger snaps of Ron Murphy, the Head Bellboy these eight actors carried out the mood originally established by the setting.

Director Collie realized the importance of detail in the little things of this play. His use of special effects, especially in the animated Venus's fly trap, was delightful.

If you want to have a good laugh at life you will certainly enjoy *Oh Dad*.

But then there is one more point. Wait until you see George Ross, all stuffed and bloated, as Dad!



Barbara Rowe, as Madame Rosepettle, and John Kiber, as the Commodore, have leading roles in "Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad." The play is an example of the theatre of the absurd.







Miss Adelaide, above, plays a comic lead in "Guys and Dolls." At right, the Broadway sinners confess their sins in a hit musical number. Below, Nathan Detroit, played by John Ley, pleads with his fiancée.

## 'Guys and Dolls' — nicely, nicely

*Guys and Dolls* is a play that I have seen before both in the professional Chicago traveling version and in the later movie version. But I do not know when I enjoyed it any more than I did this summer in the current CD production.

This Frank Loesser musical is based upon two stories by Damon Runyon. First produced in the early 50's, the play was originally set in the 50's. However, this production, according to the program notes, has returned to the earlier Runyonesque setting — 1939. This change of era allows a picture of humanity quite different than the sordidness usually associated with the gangster world of New York and Chicago. In this new approach the humor and warmth of the characters are more lovable than frightening.

From the first strains of the overture a kaleidoscope of personalities invade the stage with a humorous selection of bits and pantomime that establishes the style of production that is consistent until the final scene.

An interesting unit set serves the entire performance. I do think that some innovative effects could have been accomplished by a more effective use of the center rotating platform of scenery.

Susan Hoyt and Mark Paulsen sang the romantic leads as Sgt. Sara Brown and

gambler Sky Masterson with artistry and style. Mary Ann Maly proved superb in the comic role of Miss Adelaide as actress, dancer and singer. She was the 14-year-long fiancée of Nathan Detroit, played by John Ley. Ley, in my mind, has the finest singing voice on the boards of the CD stage this summer, and he can couple his singing talent with the ability to create characterization and comic effect.

It is impossible to cite all of the many performers adequately. However, some cannot be ignored. Chuck DeVere as a drunk made what was originally intended as a small part one of the highlights of the evening. Robert Ackerman handled the role of Nicely Nicely Johnson — very nicely. And Brian Pollard is a young man who deserves a much larger part in future CD productions. He can sing and dance like mad.

Dr. Carl Lambert proves time and time again that he has an outstanding ability to pull the choral numbers together with great effect. "Sit Down, You're Rocking the Boat" was a favorite number with the audience.

Donna Olsen did a remarkable job as choreographer. Not only was the Cuban trio a show stopper, but the dance number for "Luck Be a Lady" was one of the best executed dance numbers for men that I have seen. It was strongly masculine, and

the dancers were certainly gambling men, not chorus boys.

The few dead spots that slipped in on opening night will certainly be tightened. This *Guys and Dolls* is a production that is enjoyed by cast and audience alike.

### Editor's Note:

The reviewer, Bill Irwin, is actually Father William F. Irwin, a Catholic priest of the Diocese of Joliet. Fr. Irwin is currently studying journalism at CD and holds an M.A. in Speech from Marquette University with a major in playwriting. He has directed more than two dozen productions, both dramas and musicals, and has written six plays that have been produced. In the fall he will be working on a communications curriculum at Providence High School, New Lenox. Father Irwin, before he entered the seminary, was fortunate to have been taught by CD's B. F. Johnston — some 21 years ago in Joliet.



## 'Roberta' needs tight directing

*Roberta* is the one show of the four that I feel missed the critic's bull's eye and landed somewhat off target. And I wonder why?

Is it that a 1933 play is outdated in 1972? No. Recent experience in theatre has shown a remarkable resurgence of interest in the hits of yesterday. No, No, Nanette has become the hit of Broadway, and *Showboat* has become a hit on the London stage during this past year. The era of nostalgia is warmly welcoming revivals at the time of a dramatic drought in the 70's.

Could it be that the music of Jerome Kern is no longer appreciated? I doubt it. Certainly the *Roberta* score is not rock'n'roll, but it contains some of Kern's most delightful melodies. The score was well sung both in solo numbers and in Lambert's again excellent choral work. However, the opening night orchestra did tend to go off pitch and occasionally did overpower the performers.

Did the actors fail to produce? No, definitely no! The individuals of the cast worked well and their effort was noticeable. Unfortunately the individual effort did not gel into an organic whole, and the production did not assume

a distinctive personality as was experienced in the other shows.

What *Roberta* needs most is a tighter sense of direction. Much of the blocking was carried out in straight lines. Visually the stage picture was often unattractive. When the scenery is cut down to the bare minimum, as it is in this production, the actors have to know at all times where they are going, and when they are going to move. At times this cast was indecisive, especially during scene changes.

But while all this is true, some creditable performances were offered. Florence DiTraglia was outstanding as Aunt Minnie, otherwise known as Roberta. It was too bad that she died in the second scene.

Rick Baker cut a sharp figure as John Kent, the college athlete turned dressmaker. Ed Schwartz and Tom Sipla backed him adequately as his school chums.

Cindy Gordon was a lovely snip, and I am glad that John did not marry her. As her mother, Kristine Brady displayed talent in one of the three character roles that she gives this season. Lord Henry added life and warmth to the stage every time that Grant

Evenson brought this gentleman before the audience.

Elaine Albright, as Scharwenka, added zest to the play throughout the evening and possesses one of the best trained voices of the company. I say that even though this reviewer was the one she accidentally hit on the head with her sleeve when she ripped it off during the second act and threw it into the audience on opening night.

Nancy Myers, as Stephanie, was a delightful Russian princess and wore one of the season's most elaborate costumes. She sang "Smoke Gets in your Eyes" so tenderly that I never want to give up smoking my pipe.

Before the season closes I do hope that the stage manager finds time to sew up those gaps in the scrim curtain and washes off some of those paint stains.

Near the finale of Act One, John asks Scharwenka what she thinks of his fiancée, Sophie Teal. Scharwenka sings back that this girl is going to be "Hard to Handle." So is this production of *Roberta*.

The four plays will be presented on various nights, Tuesdays through Sunday, at 8:15 until Aug. 13. Tickets are available.



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# No tinkerer, he

When it comes to model airplanes, Dennis Love, CD media student, is more than an occasional tinkerer.

Dennis, 20, has constructed more than 700 small scale model airplanes since he was in second grade and has become an expert. Some of his models are on display in the northwest corner of LRC.

Japanese fighter planes of World War II highlight this week's display, the sixth of perhaps 10 such displays, Dennis said. Displays for other aviation eras include the '20's, '30's, the Korean War, and the Vietnam War.

Since childhood Dennis has had a physical condition which produced 30 percent more bones in him than the normal person has. This, Dennis says, limited his activities, and he started building planes "as

a hobby . . . like someone else would do baseball."

A former West Virginia resident, Dennis moved with his family to Wilmington in March, 1971. While in West Virginia, Dennis became a member of the Civil Air Patrol. He is now a senior cadet in the CAP.

Dennis has built models of every type, from the Kitty Hawk to the Saturn Five. Dennis finds each model takes him about an hour and a half to complete.

The hardest part of model building, Dennis remarked, "is when I get impatient and I pick it up when it's all wet and get fingerprints on it."

Dennis did his first lecture in second grade as a report "where my teacher went nuts. She sent me to every class in the school, up to the sixth grade."

Lectures never ended for Dennis. He continued building models and continued giving lectures, up to a local television performance in West Virginia when he was 16.

Dennis has moved on from grade school lectures to filmed features for CD media classes. For several years he has enjoyed giving lectures for high schools, groups and organizations, and still offers free lectures for any group interested. Dennis' phone number is 312-458-2455.

Looking into the future, Dennis would like to join the NASA Spacemobile, a division of NASA employed to tour and lecture high schools. He also hopes to land an exhibit at the Museum of Science and Industry.

"Otherwise, I'm studying to be a media consultant," Dennis said.



Dennis Love

## WANTS

Student needed to paint interior of home. Call 665-7783.

# Pom-Pon clinics open Sept. 13

College of DuPage needs Pom Pon girls.

Four clinics are being held for the tryouts for the new 1972-73 Pom Pon Squad. They will be held Sept. 13, 14, 18, and 19 from 6:30 to 9:30 p.m. in the Coffee House in N4.

Experience is not necessary. A complete new Pom Pon Squad is needed, so girls come out for the tryout sessions.

More information may be obtained in the Student Activities Office, extension 241.

# Home games to be at NCC

This year all DuPage home football games except the Homecoming game will be played at North Central College in Naperville, according to Dr. Joseph Palmieri, Du Page athletic director.

The Homecoming game will be played Oct. 28 at Lyons Township High School in LaGrange against Rock Valley.

Football practice begins August 26 at North Central College.

Other home games include Thornton, Sept. 30; Kennedy-King, Oct. 14; and Northeastern Illinois University, Nov. 11.

# College annexed to Glen Ellyn

The village of Glen Ellyn Monday approved the annexation of the 270-acre campus of College of DuPage. The move had been discussed for three years.

Formal approval by the College Board of Trustees is expected at its next meeting at which time stipulations will be detailed in The Courier.

All together

# Chicago rhythm

By Bill Olsen

Rhythm is such a basic part of rock music that several big name groups have made it simply on rhythm quantity. Take Santana, for example. Certainly their all too common and sparingly-used vocals didn't launch them, nor did their pathetic lyrics. Their instrumentation is only moderately good; there are numerous guitar players better than Carlos Santana, the hub of the group.

What did launch Santana, then, is unusual amounts of rhythm. Rhythm, rhythm, rhythm. Congos, bongos, cowbells. Maracas, cymbals, timbales. Santana's music moves with the best of them, and it accelerates and deaccelerates better than the best of them. Nothing gets left behind; nothing gets caught ahead. Santana, in a true sense of the worn-out phrase, has it "all-together".

Chicago has it "all together" (to wear out the phrase a bit more) in a different sense: in a qualitative, not quantitative sense. Rhythm to Chicago is the roots of their music, that is, something to keep its horn section from blowing away. Not that the horn section is so independent it needs tying down.

Which awkwardly brings me to what I intended to write about: Chicago's fifth album, accurately titled (you guessed it) Chicago Five. This time the album is a single set, and the attractive CHICAGO lettering is done on a wood base photographed on the cover. Another gigantic group poster is included for the poster nuts, and huge individual color photos for the drooling girls.

For the people who bought the album for its music, nine songs are included. This fifth and latest endeavor is much less musically experimental than previous endeavors; the group was manifestly

more interested in composing and performing some solid music.

The lyrics have definitely risen above past levels. Robert Lamm's revelation with Peter Cetera over blind acceptance in the song Dialogue provided infinitely more meaning and amusement than Lamm's hurting oration in his hour in the shower on Album three, and stands as one of Chicago's best works. Cetera's struggle with his conscience as whether or not to "tear the system down" comes off sincerely and naturally, magnified by the clutching shriekness of his voice appropriately cast for the part.

Good horn arrangement and good production adds to the album in a way it didn't in much of the third album. Here James Pankow, skillful horn arranger and probably the most powerful and fastest trombonist in rock, can take the credit.

Produced are various excitement levels, from the fast-moving windout in While the City Sleeps to the gently radiant sound of All is Well. Saxophonist Walter Parazaider has some exciting solos and seems to have improved, but trumpet player Lee Loughnane is still only as agile as a fast tuba player.

Discussing the group as individuals, though, is a futile way of examining Chicago. In album five Chicago seems to return once again as an intricate but unified machine, one that operates best when it concentrates on building listener excitement to a peak, smashing it to pieces, and cooling it down for the next song. Chicago is a self fulfilling prophecy; as expressed in the closing parts of Dialogue, if it tries to, it "can make it happen, yea, yea, yea, yea . . ."

# Letter opposes child center

The free child care center, planned here for the fall quarter, has provoked a dissenting letter to Nick Sebastian, ASB president. It is printed below.

Sebastian said he would appreciate views on the proposed child care center, either through letters addressed to him, or through phone calls to the Student Government Office, extension 450.

The center would have an administrator but mothers who leave their children there while attending class would be asked to make a time commitment of their own to help supervise.

A similar proposal two years ago did not get off the ground.

Following is the letter, prompted by a Courier article July 20:

Dear Mr. Sebastian,

I am greatly disturbed by the proposed plan to construct a free child care center. I feel your efforts could be better used to turn our school into a better place to learn rather than a haven for frustrated housewives. I feel that you owe it to the majority of students, the non-parents, to take a good look at this proposed waste.

My reasons for opposing the

center are twofold. First, I believe it is a waste of the college's space, time, and money. I'm sure that all three could find a better outlet. Secondly, I believe you are creating a very irresponsible feeling for parents. Why shouldn't people have children if the colleges are willing to babysit for free? You are adding to the already strong non-thought concept of parenthood. People don't think about having children. A lot of people become parents because it is the "normal" thing to do. They have the children and then decide they want to go to school. If that isn't bad enough they expect the school to take over their responsibilities while they play the carefree young student. However, the worst part of it is that apparently these parents have convinced you that it is your responsibility. The care of these children is not the school's, it is parental responsibility.

I believe that a person's life is sacred. We should make the most of it and that means we must think about our goals before we commit ourselves to a family. If these parents want to come back to school that is fine, but they must cope with the responsibilities that

they have already voluntarily taken on. They should not expect the school to enrich their minds and change their baby's diapers.

If we needed a greater population growth or a greater number of graduates I could see putting this program into effect. But we have a huge population and an excess of college graduates.

If you persist on putting this insane program into effect the least thing you can do for the rest of us is to spare us the cost of cookies, milk and portable potties. If you feel have to do it just give them a small room and let them take over. Let the mothers furnish the room and care for their own children.

I would greatly hope that before proceeding you will think about the following things:

1. Your responsibility to the non parents.
2. The responsibility the parents have to their children.
3. The population.
4. The excess of college graduates.
5. Alternatives to a college sponsored care center such as getting together mothers that can sit for each other while in class or letting some other students get a babysitting job for these mothers.

Thank you for listening. I hope you will give it some thought.

NAME WITHHELD

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