

# The Courier

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The Courier, College of DuPage

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## Okay new budget for \$10,114,300

By Carol Geske

A proposed budget of \$10,114,300 for the 1973-74 fiscal year was unanimously approved Aug. 8 by the Board of Trustees.

The proposed figure represents a \$974,500 increase over the 1972-73 budget, which was \$9,139,800 and unaudited as yet.

Two basic tax funds, education and building, constitute the junior college operating fund. The main sources of operating receipts are local support, tuition and fees, state and federal aid, and others. For 73-74, local support will be about 30 per cent, tuition and fees will also be 30 per cent, and the state should appropriate around 40 per cent. Local support has decreased over the last five years, and the ratio of state support has increased for this year.

Dr. Rodney Berg, president of C/D, also said in his report that functions of the junior college funds include instruction, learning resources center, student services, operation and maintenance, and general administration. About 57.4 per cent will go directly to instruction, 7 per cent to the LRC, 7 per cent to student services, and

9.4 per cent to general administration.

A 3.4 per cent increase in funds for maintenance and approximately a 3 per cent increase in general administration are expected. However, instruction costs will decrease, and President Berg is "delighted at the downturn of the cost of instruction."

General expenditures are expected to reach \$10,124,200. The cost per student, which will be \$1534 for 73-74, has risen slightly over the 72-73 figure, due to higher salaries and the expense of the new building. The average faculty salary will be \$16,600, which is comparable to salaries of similar institutions.

Dr. Henry Hoekstra mentioned that the budget seemed to be a "bare bones" and "conservative" one. President Berg later commented that the budget represents a "strictly operating day-to-day budget."

Hoekstra also stated that the proposed figure for utilities may be low. President Berg agreed, but added that the administration is attempting controls on utility usage.



Tranquil campus scene finds geese swimming in the pond. For other shots showing the tapering down of campus activities, see Page 4. — Photo by Barbara Kiley

## Veterans affairs office to open

A Veteran's Affairs Office will be in operation by the fall quarter. "A coordinator will be selected by Sept. 1 with board approval," stated Paul Harrington, dean of student services.

### Farmhouse to be razed by Sept. 15

By the beginning of the fall quarter the Lambert Road Farmhouse, former home of the Courier and the campus construction office, will have been torn down.

The C/D Board of Trustees approved Aug. 8 the bid of Auer's Excavating and Wrecking Co., 1615 N. Stoddard, Wheaton, to demolish the structure.

The Wheaton wrecking firm's bid of \$945 was the lowest of six submitted. Demolition will begin immediately following a certificate of insurance and proof of workman's compensation insurance.

Though several inquiries were made about purchasing the building no actual offers ever came through.

The Courier office will be moved to the Art Barn. The campus construction coordinator will move to Instructional Unit One.

The Board of Trustees approved \$45,783 for the Veterans-Cost-of-Instruction (VCOI) funding for the fiscal year July 1, 1973 to June 30, 1974.

There are good grounds for starting the V.A. office on campus. Currently more than one million veterans are enrolled in higher education institutions with veterans comprising one-sixth of the enrollment in community and junior colleges. At C/D, spring quarter research data estimated that more than 17 per cent of recent student enrolled are veterans.

The VCOI budget will reflect the 17 per cent (\$53 per full-time vet) campus figure plus an initial year addition toward the purchase of office supplies and equipment, printing and books. Under the law, 50 per cent of allocated funding is spent for general institutional support of the instructional program.

The office will contact and communicate with recently discharged veterans encouraging and informing them about educational opportunities and benefits available. It will also act as liaison between C/D and the Illinois Veterans Commission and federal and state veterans groups. Counseling veterans in their transition from military or civilian to academic life, and working within the college with offices and personnel whose functions affect

the veterans will be two primary tasks.

Personnel funding will include a coordinator, three part-time outreach workers and a secretary. The college is looking for an interested, Vietnam-era veteran with a master's degree or student personnel experience who has administrative abilities. His year round employment will continue as long as VCOI funds are available.

Veterans Outreach Workers, working on a 20-hour week schedule, will assist the coordinator in contacting and counseling campus area veterans.

Veterans Affairs offices will be located in the new permanent "A" Building (Instructional Unit One) numbers 2025 A, B and C.

### LRC losses cut dramatically ---

## Tattle Tape to be permanent

By Carol Geske

A dramatic decrease in the loss of materials from the LRC has prompted a recommendation that C/D purchase the tattle tape security system. The Board of Trustees approved the LRC recommendation.

An inventory of certain areas of the book collection subject to high

losses in 1972 showed a total of 5,814 remaining volumes, with a loss of \$561 books. For 1973, 5,457 books remain, with a loss of 257 books before tattle tape was installed, and a loss of only 19 volumes after it was in operation.

In addition, 30 tapes were lost in 1972 according to the inventory, while only 10 were lost in 1973. Two phonodiscs were lost in '72; none were lost in '73.

The initial cost of the system was \$11,720, but 60 per cent of the first year's rental (\$2,145) will be applied to this figure. The remaining cost for its purchase is \$9,575.

During winter and spring quarters of this year, the LRC issued a questionnaire to its patrons. Of 1,609 responses concerning tattle tape, 55 per cent were in favor of it, 34 per cent were neutral, 6 per cent were unfavorable, and 5 per cent did not respond.

The tattle tape security system has been in operation since September, 1972. In the opinion of the LRC staff, the system has worked well mechanically since the solving of initial flaws, and few patrons seem to be intimidated or inconvenienced by the system.

Tattle tape has other advantages in addition to cutting losses. Before its installation, many patrons were unable to locate what they wanted, and so reference librarians often searched in vain for these missing titles. Mrs. Lucille Edwards,

reference librarian, stated that "Since the installation of the Tattle Tape, materials can be located much more readily. I find this especially true in the periodical collection, which previously had little or no control. The Tattle Tape system has greatly improved our service to the college community."

Robert Geyer, also a reference librarian, added: "In assisting patrons of the LRC this past year, I have found that materials, especially books and periodicals, are easier to locate either on the shelves or through our circulation records. We have not had the problem of, after searching, having to say, 'I'm sorry, but apparently we no longer have the materials you are seeking.' The acceptance of the system by the faculty and student body has been very positive which is an indication that they recognize that the system is necessary."

Twelve areas of the book collection which showed high losses in last year's inventory were inventoried this year. The breakdowns within these classifications illustrate the vast reduction in lost volumes. For example, in the BF section, 899 books were inventoried in '72, with a loss of 283 volumes. In 1973, 857 books were inventoried, with a loss of 55 books before tattle tape. After tattle tape was installed, only three volumes were lost.



FARMHOUSE TO BE DEMOLISHED BY SEPT. 15.

# Croce signs for concert here

Jim Croce, 30, famous for his hits, "You Can't Mess Around With Jim", "Operator", and the current smash "Bad Leroy Brown," will appear at 8 p.m., Sept. 28 in a concert at C/D.

Croce has made appearances recently on television on the Tonight Show, The Helen Reddy Show, American Bandstand, Rollin', In Concert and has hosted the Midnight Special. Tickets for his appearance here go on sale Sept. 17 at Student Activities Office — \$2.50 in advance, \$3 at the door. Priority will be given to C/D students who should be prepared to show either their I.D. card or registration slip.

If the world of popular music is looking for the real whole-man hero, it will find it in Jim Croce. In an industry glutted with the satanically sweet-faced, the gimmicky freak acts, liquid-eyed long hairs, flashily dressed stage magicians and competent, but unelectric folkies, Jim Croce is a welcome, and much needed change. Croce is an honest man, not trendy, a man who's lived a full and diverse extra-musical life, not someone who learned it all in a recording studio.

Croce's interest in music blossomed at Villanova University. He formed various bands and delighted college crowds with "anything they wanted to hear; blues, rock, railroad music . . . anything!" He was chosen, in his junior year, to do a U.S. Embassy tour of non-Western countries: the Baltic states, the Middle East, the African nations. That experience was extraordinarily rewarding for Jim. He began to grasp the true power of music as an international language. "I started thinking about the kind of music that might get all these diverse people together in the same cafe to listen."

After graduation from college in 1965, Jim took the first of his soul-stretching odd jobs: selling spots for a soul and jazz black radio station. "I'd sell airtime to Bronco's Poolroom," he remembers with a smile, "then write the spot; 'You wanna be cool, you wanna shoot pool . . . !'" Jim soon decided that such jive hustling wasn't really for him and from there somehow found himself in the National Guard, where he

did his time as a telephone lineman. It was after Jim's stint with the Guard that he married Ingrid and finally began playing little bars at night.

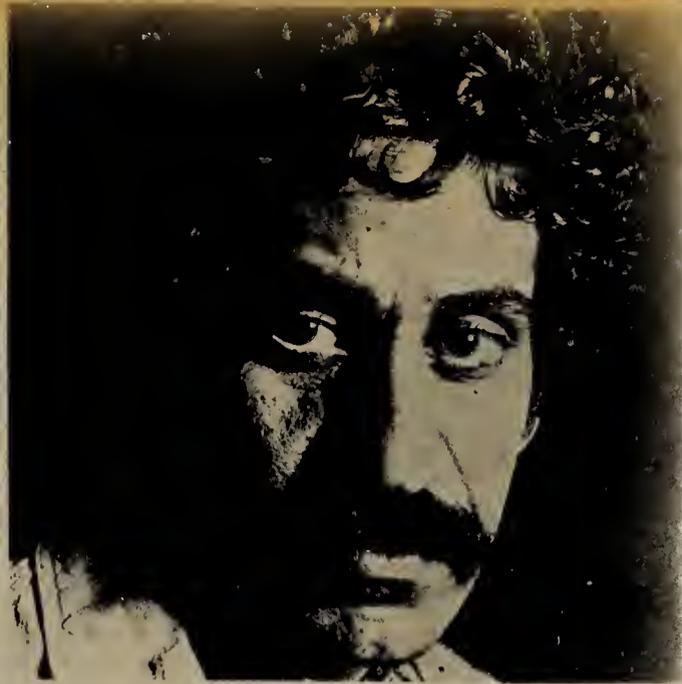
He and Ingrid spent the summer of '66 working at a music and arts camp: she teaching ceramics and he, guitar, and after that summer Jim continued to work with kids this time as a teacher of disturbed children with a disciplinary problem. Jim soon found, however, that it wasn't the kids who had the problem, but rather the school administration. It seems Croce didn't stop at teaching the kids history. He taught them music as well, thus tapping the hitherto neglected fun aspect of education, and causing the status quo to shake a bit. "The principal used to say this was unorthodox teaching practice and that was unheard of," so that ended that.

Croce on the road again, in 1969, this time in Mexico, where Ingrid had a fellowship to study traditional pottery making. When the Mexican idyll was over, Jim

called up an old college chum and fellow musician, Tommy West, who was then in New York City, and he encouraged Jim and Ingrid to come and try N.Y.'s coffee house circuit. There, Croce played the celebrated folk cafes around Bleecker and MacDougal streets. That led to a tour of the country, playing colleges, then into some studio session work and eventually to an album Croce made for Capitol, called "Approaching".

More coffee houses and college gigs followed after which Jim and Ingrid again settled in New York and Jim took a back-breaking job with an excavating contractor, hauling dirt and moving rocks. Then he became a truck driver. College education, middle-class background or not, Jim Croce has collected a wealth of hard experience; and that experience shows in his music.

Jim Croce is too real a man and too whole an artist for the gaudy ephemerality of superstardom. Croce's success is instead destined to be of the lasting deeply-earned kind.



Jim Croce

## Credits possible by CLEP exams

By Carol Lockwood

Did you know that you can receive college credit for information that you have acquired "on your own"?

The College Level Examination Program (CLEP) has given thousands of persons from all financial and educational backgrounds an opportunity to prove that they have college-level knowledge even if they have never been in a college classroom.

C/D is a national test center for CLEP and offers five General Examinations and 33 more specific Subject Examinations. The purpose of the tests is to compare a person's knowledge with that of a regularly enrolled student. The General Exams will be given at 8:30 a.m. on Sept. 13, Oct. 18, Nov. 15, and Dec. 13 of this year. Subject Exams will be given at 1 p.m. on Sept. 10, Oct. 15, Nov. 12, and Dec. 10.

CLEP General Exams can be taken singly or in any combination. The fee for one test is \$15, \$25 for two or more. There is a \$15 fee for each Subject Exam.

Eugene Hallongren, a college counselor, says that C/D will accept both the General and the

Subject Exams for college credit. CLEP credits are transferable to a majority of colleges throughout the United States.

## New work study open to veterans

Chuck Shanholtzer, placement assistant here, has announced that applications are available for veterans to apply for work study allowances. Veterans under this program may work up to 100 hours at \$2.50 an hour and may earn \$250.00 for the 1973-74 year.

Veterans applying for this program must be enrolled at the College as full time students carrying a minimum of 12 hours. The brief application required for participation in this program is available in the Financial Aid and Student Employment Office, K149.

This program will enable veterans to fit in two or three hours of work a day between their class time to earn extra money to augment their VA benefits. Over the year the College will have work for about 80 veterans through this program.

## 11 returning players spark grid hopes

By Carol Lockwood

Players returning from last year's football team are backing up Coach Dick Miller's optimism about this season.

Miller, C/D's head football coach, is already enthusiastic about what could promise to be an outstanding season with virtually the entire offensive line and defensive backfield returning.

Miller said, "Football is a numbers game; the teams that are consistent winners are the teams that have enough talent to be two-deep at most positions." He said that every team suffers injuries during the season but if there is a replacement ready, the team's play won't be drastically affected.

Returning players for the offensive line will be Tom Dingle, Clarendon Hills, tight end; Tom Mackey, LaGrange, tackle; Walt Erdmanis, Addison, guard; Doug Christy, Metamora, center; and Henry Kramer, Downers Grove, split end.

The linebacking and secondary positions also look good with returning players Greg Collins, Downers Grove; Tom Zimmerman, St. Charles; and Dave Buddingh, Villa Park; along with Ray Severino, Villa Park, half-back; and Pat Feulner, Villa Park, at safety.

The defensive line doesn't look quite as good with only Doug Wickline of Glen Ellyn returning. As of yet there are no proven regulars returning to the offensive backfield.

Miller said, "One of my main jobs in the three weeks of practice we get before our first game will be to find a backfield combination. However, there are a number of freshmen who are coming in this fall who could do an excellent job for us. But, we'll have to wait until practice starts before we can sort out just what type of talent we have."

## Back to school 20 years later---

# Student earns supermarket degree on the side

(Reprinted from FLASHES, the weekly newsmagazine of Jewel Food Stores.)

After almost three years of continuous study, James Guzzaldo has graduated from the Supermarket Management program at the College of DuPage.

He maintained a rigorous schedule in earning his degree. While working his regular full-time job for Jewel, he enrolled in every quarter at the College, often starting as early as 7 a.m., to get a class in before he began his day's work. He would attend classes all day on his day off, and went to night school, from 6 to 10 p.m., three days a week, including summer sessions, over the three-year period. And now, twenty-six years after his graduation from Austin High School, James Guzzaldo has earned his Associate degree in Supermarket Management.

It has been a rewarding experience for him, he told us. "I have always wanted to go to school — any kind of school. When I finally began at the College of

DuPage in 1970, I went at it real hard, to complete my degree as quickly as I could while still working full time."

We asked why he'd decided to go back to school just then. He told us he'd been encouraged by another Jewel man. "I was working as a Chef's Kitchen Manager at Store 7201 in North Riverside," he said, "and Ed Rheingrover first suggested the idea to me. He was the one who 'planted the seed' — with his encouragement, I went ahead and enrolled." Ed Rheingrover is Sales Manager, Chef's Kitchen Operations.

Chef's Kitchen was Jim's introduction to Jewel. He started with us seven years ago, having run his own restaurant previous to that. The knowledge and experience he gained in prepared foods there was an excellent background for the Chef's Kitchen. Earlier in his career, he also spent several years in sales, gaining knowledge of the retail world which has been helpful to him in his selling roles at Jewel.

From 7201, he was appointed to manage the Chef's Kitchen of the

brand new Elmhurst Family Center, 1042, in 1971. His next move represented a diversion, and a promotion, as he was named Co-Manager of the General Merchandise Department at 3945 in Stickney. In February of 1973, he progressed back to 1042 — as Co-Manager, with Ron Provenzano, of that store's fine General Merchandise department, where he serves today. Through all these changes, he attended school steadily. We asked how this heavy schedule had affected his family life, and the time he had available to spend with his wife and three children. "Well, it was rough," he said, "and at times, my wife thought I was nuts. They understood what it meant to me, though." Jim had a goal, and a timetable, set for himself, and he was determined to meet both.

The program he's just completed in Supermarket Management is one of the unique offerings at College of DuPage, the progressive junior college where so many of our people from the western suburbs are enrolled. A variety of traditional academic

courses are required in the Supermarket curriculum, as in others; English, Speech, Philosophy, Psychology, and Political Science were all parts of Jim's education. These courses are complemented by the more pragmatic and experiential subjects that apply directly to our business: Marketing, Accounting, Data Processing, Sanitation, and a core of specially-designed classes in other specifics of Supermarket Management. Mr. Ed Giermak heads the Supermarketing program at DuPage, and Jim was long in his praise of this innovative educator. "Giermak is an outstanding instructor, especially in areas like Personnel Management," Jim stated. "He is particularly good at demonstrating there are always at least two sides to any question, inspiring his students to always think a problem through from several angles before he starts announcing his conclusions. One of the best things I think I learned from him was this kind of control — not to shoot my mouth off before I know what I'm talking about."

"He also has a great library of case studies at his fingertips, and is able to provide real-life illustrations for just about everything we discuss." In short, it seems the program does not profess to offer short-cut or easy answers, but rather a method of analysis, an approach to problem-solving itself which will prove valid in a wide range of retail situations.

Another aspect which Jim found exciting was the presence of students from competing chains in his classes. "We never really 'exchange experiences' — we understand, from the start, that's not what we're there for. But you observe the different approaches that seem to characterize the other companies, and it's an exciting experience. Oh, yes — I want to point out that Jewel people far outnumber those from any other company, in the Supermarket Management program."

Jim's son Mark also works for Jewel, on a night crew in Downers Grove, Store 6215. He will be graduating from DuPage next year.

'You Can't Take It with You'---

## Outstanding acting prompts spontaneous applause

By R. S. Drechsler  
They tell me in the title I can't take it with me. But after seeing the Hart-Kaufman comedy revived at C/D I certainly wish I could . . . I wish I could take the entire cast. They were beautiful. The responsive week night audience thought so too. For when the house lights flickered on and curtains parted the departing audience glimpsed the cast once more. Although the cast was only straightening up and final bows had been taken, the audience turned and broke into spontaneous applause.

It was that kind of warm, fresh impression the college-community actors had left with the audience. The audience had been welcomed into that fictional family on stage. Summer Theatre '73 had turned the 1930's prize-winning play into an hour of indirect audience participation — sharing the joy, disappointment and wacky antics of the Vanderhof-Sycamore family.

The play focuses on the snake-rearing, ballet dancing, xylophone-playing, fireworks-making, play writing household of idealists living in the Martin

Vanderhof home. Alice, one of the daughters in the house, is in love with her boss's son. When the practical business household meets the highly impractical family, bang! Everything figuratively and literally explodes. However, the third act rescues the lovers and lightly puts the families back together.

The largest role to the smallest bit part was handled truly imaginatively by the cast. Directional skill and individual talent displayed professional finesse without stunting enthusiasm. The directors and the cast had created a real give-and-take relationship on that stage. Each character actually followed what his fellow actors were saying and doing. They each placed themselves into the situation, moving with an easy, mundane grace. There was an air of relaxed assurance that confounded nervousness.

The unity of the actors and their timing gave a great impression of

credibility. You could watch the actors reflect their own individual characters in feelings and response to family situations. And yet just as surely as they became an individual they were also members of that family, that crazy, sensitive brood of dreamers. Just as the essence of the whole is in each of its distinctive parts; the personality of the family was in each character's portrayal.

One can only talk about individual acting performances in superlatives. Florence DiTraglia dropped her lines with such off-handed naturalness it was uncanny. She "was" a slightly scatterbrained Penny. Sandy Bonde's (Essie) madcap muggings and youthful naivete were bright and bouncy. Mary Gallagher as Alice was delicious. Her perplexed frustration at the strange family situation was finely perceptive. Miss Gallagher's romantic scenes with Mark Paulsen (who played Tony Kirby)

were honest creations from what could have been overdramatized and hokey.

Paulsen himself treaded a thin line between sincerity and corn in which he succeeded excellently. He didn't allow his romantic character sketch to become too heavy and wooden. Wes Diener's philosophical Grandpa Vanderhof easily came through in all its deep-throated certainty and concern.

The smaller women's roles featuring Karen Pauli, Sandy Jovanovich, Barb Rowe and Jean Wilder were tour-de-force character sketches filled with humor and sharp wit.

The men as well, Kit Stanich, Barry Sims, Don Bingle, Larry Bast, Steve Mason and Frank Iuro created memorable and comic visualizations in their pointed roles. The undertoned playing of these male cast members mingled excellently in the family situations.

Director James Collie, his staff and cast have put together a unique feeling of togetherness.

'Take Me Along'---

## And our man goes willingly-- here's why

You needn't live in Kansas to be corny in August. C/D's Performing Arts Department is reaping its own home-grown kernels of zest in its production of "Take Me Along." The turn-of-the-century musical was based on Eugene O'Neill's "Ah, Wilderness."

Set in the rural haven of Centerville, Conn., the musical follows the simple love affairs of uncle and aunt, nephew and neighbor during the town's Independence Day celebration. The wistful idealism of youth and the more earthy temperance, or lack of it, of middle age are contrasted in the relationships of Richard Miller and Muriel Macomber, and Uncle Sid and Aunt Lily.

More than a dozen scenes are wheeled on and off the stage in this most ambitious display of scenic design. Carefully shifted lighting helped focus in each particular scene.

The production takes the form of a country patchwork quilt with bits and pieces here and bits and pieces there. This "quilt" effect gives the audience a broad, multi-happening perspective on small town life.

The bubbly choreography presented in energetic dance numbers is filled with whooping vigor. Musical numbers, or more rightly snatches, dominate acting segments in keeping with the whimsical nature of the production. Burlesqued exaggeration and enthusiasm well suited the tone of the performance.

Strong, resonant male voices overshadowed the clear and vibrant ones despite the underplaying orchestra. The band infused as much rousing affability as possible without drowning out the individual soloists. Cue lines and musical accompaniment are quite well attuned.

Bill Nicholson as Richard and Alison Wilkins as Muriel complemented each other in refreshing solo as well as duet highlights. Nicholson especially displayed a fine, youthful comedic stage presence as the naive, uncertain teen-age lover.

Richard Schmid projected clearly with gusto as the solid Nat Miller, and Barry McAvoy as Uncle Sid careened through a freewheeling, jocularly robust performance.

The frothy musical certainly could make "hokum" a habit with the college-community playgoer. The meshing of the choreographical, vocal and musical elements accented with individual performances certainly seemed to take the audience along. — RSD



Amid the airy tatters of "Roar," chief costumer Sue Bonde contemplates the next stage change in Summer Theatre '73.

'A Doll's House'---

## Stoic style in somber drama

By R. S. Drechsler

Director Jack Weiseman's cast carried off their parts in Summer Theatre '73's "A Doll's House" in stoic Ibsen style. The intense domestic tragedy laid heavy demands on the actors. Cast members had the longest, most involved lines of any of the repertory productions. Yet the cast, led by Abby Augsburger, delivered their lines with notable precision.

"A Doll's House" like all Ibsen's dramas has something to say. Ibsen, the modern master of morality, is untiring in his probing of man's sins, past and present. Man's hypocrisy and society's injustice combine in the oppressive, confining atmosphere of the Torvald Helmer household in the play.

The plot centers on a young wife, Nora Helmer, who in the past has borrowed money and forged a signature to help her then sickly husband. Years later, the lender, a disreputable lawyer, threatens to disclose her crime to the village

and her now prosperous husband Torvald. Unwittingly, Torvald has made plans to dismiss the lawyer from his job. Frantically, Nora pleads for Torvald to reinstate the man, thus concealing her secret scandal. When Torvald discovers the situation he threatens Nora with divorce. In the concluding scene Nora, the "doll," finally sees the impossible living conditions of her home.

Throughout the production, familiar Ibsen themes arise of destructive heredity, immoral excess, social prejudice and injustice under the guise of morality. Dr. Rank, Torvald and Nora's closest friend, succumbs to spinal TB due to the sexual excesses of his father. Nora's nefarious actions are attributed to her father, a politician. Torvald's ramrod pomposity puts him in an uncompromising, helpless position. Nils Krogstad, the despicable lawyer, can never regain his former reputable post on account of past sins. And so it goes.

There is no humor among Ibsen

characters, only the strained appearance of well-being. When his characters have fun it is in dead seriousness. Nothing is frivolous for its own sake, there is always a point to it.

Abby Augsburger creates the nervous tension in Nora. Flawlessly fluttering in her confused despair, we see Nora plunging into guilt and ultimately emerging into self-realization and self-reliance. Steve Collie's Torvald complements her bustling anxiety with aloof and haughty disdain and assurance . . . both of which crack under the emotional panic of the concluding scene. The key supporting players Don McCumber, Brenda Hindman, Fritz Valles, handled their lengthy parts in this difficult play with unshakeable, resigned stoicism.

The somber lighting and mood music added to the heavy, dramatic atmosphere, as a curtailed-in audience viewed the tragic events unfold in the properly grim Victorian sitting room.

20,000 years backstage---

## Crew creates stage magic

Much of the impetus toward the success of the Performing Arts Department's Summer Theatre '73 has been provided by a small but "top-notch", full-time stage crew. Under the technical direction of Richard Holgate these unheralded members of Theatre 199 laid the groundwork for the sparkling, lively productions that aroused audience interest.

Eight full-time backstage crew and assorted cast members have worked every night and weekends, up to last week, shifting sets and resetting lights, procedures which must be changed for each different presentation. "Ordinarily it takes about half an hour to shift from one show to another," Holgate stated. This, of course, is not counting actual performance time.

The sets which, according to Holgate "held up pretty well," were build during the first five weeks of the summer session. They had to be ready more than a

week before the initial presentations, and in operating condition even before that for rehearsals.

Behind the choreography scenes, Donna Oleson worked on three of the four productions in turning a majority of inexperienced cast members into a credible band of hoofers. Meanwhile, Margo Vlier changed ordinary faces into visions of mirth, wisdom and age, including the clown-like collage of expressions in "Roar."

More than 65 costumes under the energetic charge of Sue Bonde, who worked 12 to 16 hours a day in the beginning, were borrowed from Glenbard West, St. Francis and other local schools. In addition the very authentic, elaborate clothing for "A Doll's House" came out of Georgia Bonnell's Costume Design class, which began about the same time as the set construction.

All this backstage artistry lent

confidence to the actors themselves, and showed itself at the box office. This summer "the audience averaged about 130 plus a night," reported Holgate. "The straight plays drew as well as the musicals. Cast and crew attitude picked up rather than let down as the productions progressed."

### ABOUT OUR CRITIC

Richard S. Drechsler, journalism student, was asked to review a play during Summer Theatre '73. He ended up seeing them all. In fact he wrote all the stories on this page.

He reviewed the "Roar of Greasepaint" in an earlier issue. Oh, yes, he liked that one too.

Summer Theatre '73 had a total attendance of 2,513.

## Camper picks

### wrong tent site

An unusual case of trespassing was reported by Elmer Rosin, campus security chief.

A tent was found pitched in the hedge row of the Park Farmhouse at 5:30 p.m. July 22. Upon investigation officers found a lid of marijuana, five pipes containing marijuana residue, and a set of newly issued Illinois license plates.

The Glen Ellyn police department was notified and the evidence turned over to them.

Rosin stated that security has a good idea of whose tent it was from the license plates. Prosecution is unlikely because of inadequate proof of possession, Rosin said.

## Flower plantings

### work of student

A C/D student received on the job training from what he learned in his horticulture classes when he arranged the floral design around J and K Bldgs.

Dave Dudek used his ornamental horticulture class in his plans for the flowers that he started planting about a month ago. C/D received the 200 flowers from DuPage Horticultural School. The flowers are petunias, an annual flower, and should last until October.

James Love, coordinator, ornamental horticulture, says that about 25 students are in the horticulture program, with about 50 others just enrolled in classes. This fall courses offered are; Introduction to Soil and Fertilizer; Trees and Woody Shrubs, and Floral Design. Most classes are held at night since all the instructors are part-time. This is the fourth year of the program and the enrollment is steadily increasing.

A federal grant by the National Science Foundation is providing C/D with \$7,400 for a greenhouse. The location has not yet been decided. The director of the greenhouse and of all other aspects of ground care at C/D is Matt Pekel.

# Tempo slows as sessions near end



With the second summer session about to end, things are tapering off. Two cigarettes in an ash tray, a deserted Campus Center at 1 p.m., and high school students using the college film facilities. It won't be that quiet come Sept. 24 when the fall quarter opens. — Photos by Barbara Kiley.



### THEATER TRYOUTS

Tryouts for the first theater production of the year will be held the first day of fall quarter, Sept. 24, at 7:30 p.m. in the Convocation Center. Another is scheduled at 8 p.m. Sept. 26.

The production, "Jacques Brel is Alive and Well and Living in Paris," is a music revue of Brel's songs. The revue will open Oct. 31.

Further information may be obtained from Craig Berger, director, or Dr. Carl Lambert, musical director.

### WILLIAMS NAMED

James H. Williams, director of admissions, has been selected to serve on the planning committee for the annual meeting of the American Association of Collegiate Registrars and Admissions Officers which will be held in Atlanta, Ga., next spring.

## Police send

### 'Omar' home

A personal "summer wine fest" was cut short for an unidentified imbiber early on the morning of July 29.

Elmer Rosin, security chief, reported that a boy estimated to be between the ages of 16 and 18 was found drinking wine by the pond near Instructional Unit One.

Gordon Kraft, security officer who discovered the youth, told him to go home and that the wine would have to be confiscated. The youth then made a remark to the officer and threw the wine bottle at him, hitting him in the leg.

# Rhymin' Simon at his best

By Barbara Kiley

Paul Simon has come up with the best album in his career, bar none, in "There Goes Rhymin' Simon" released on Columbia Records.

Unlike his previous solo effort this new album doesn't have the long dull monotony of tunes, and is instead nine solid, individual songs all with a unique sound and style plus one song which can be skipped or not depending on how lazy you're feeling.

As usual Simon starts off the album with a hit "Kodachrome," which is refreshingly different from anything he's done before. The first reaction is usually, "That's Paul Simon?"

Beautiful, universally truthful words continue to be written by Simon as he shows in "Tenderness" and "Something So Right." The music doesn't live up to the lyrics in these but with words like these, in which everyone feels a part of, a flawless score is not necessary.

The other two songs on side one are, "Take Me To The Mardi Gras," which is a very likable song in which the beat is more important than the lyrics. Though not a song that would exactly change

your views on life, it's nice to listen to. The same cannot be said of "One Man's Ceiling is Another Man's Floor," which other than holding the dubious honor of the longest title, is not worthy of being included in this otherwise consummate record.

Side two is perfect. It truly is. "American Tune" has the best lyrics I have ever heard. Simon puts so much of himself in the song it really amazes the listener. "And I don't know a soul who's not been battered, I don't have a friend who feels at ease, I don't know a dream that's not been shattered, or driven to it's knees." Who could say it better?

"Was a Sunny Day" and "Learn How To Fall" are very listenable. "Was a Sunny Day" is in reggae sound like Simon's previous hit, "Mother and Child Reunion." The words are meaningless but it sounds happy and thus is virtuous coming after the sobering message of "American Tune." "Learn How To Fall" tries to capture both the excellent lyrics and superior melody but falls short on both, proving perhaps that Simon can do one or the other but not both at the same time.

"St. Judy's Comet" is

memorable because of the haunting chorus. The words themselves are nothing special. It's the way Simon sings them, with such feeling it almost hurts to listen to.

"Loves Me Like a Rock" finishes off the album perfectly. The most rock type song on the LP, it shows Simon could write this type of song, and well, if he wanted to. We should be glad he usually sticks to his music, because it is simply that, his music. No one else could do it. No one else could even try.

### ELECTED SECRETARY

Dr. Henry R. Hoekstra, Downers Grove, has been elected secretary of the Illinois Community College Trustees Association (ICCTA) for the 1973-74 academic year.

Dr. Hoekstra, who has been a member of the College of DuPage Board of Trustees since 1970, was elected during the association's recent annual meeting in Springfield.

As secretary of the ICCTA, Dr. Hoekstra will help steer an organization that represents all of Illinois' 38 public community colleges.



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