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Confusion and dissent mark Senate meetings

By Tom Ryan

Most of the items on the Student Senate agenda for its July 14 and 21 meetings were "placed on next week's agenda" for a variety of reasons, so little legislation was adopted.

Whatever action was taken was marked by confusion, lack of communication and outright dissension. At the July 14 meeting the Senate spent 45 minutes debating Senate Bill Finance number 35 — "A bill for an act to authorize the expenditure of funds for the purchase of a coffee maker for Senate meetings."

Sen. Rick Powers stated his opposition to the bill, calling the \$50 to be spent unnecessary. He then polled the Senate and announced that a majority of the Senate did not even drink coffee regularly.

In spite of Powers' opposition, the bill passed.

Also, various Senators and SG employees were named as delegates and representatives to the Organization of Community College Students (OCCS), the National Student Association (NSA) and the Student Advisory Council to the Illinois Board of Higher Education (SAC).

At the July 21 meeting, a few surprises were sprung. SG President Joe Bates introduced five bills appointing Sen. David Starrett, Student Trustee John Kuttenberg, Book Exchange Director Valerie Prohammer, former Sen. Russ Prince and Powers to his Presidential Cabinet.

None of the appointees had been informed of Bates' intentions beforehand. Kuttenberg said that he had not known about his appointment until he read the agenda just before the meeting.

Starrett said he was also surprised at his appointment. "I really would have liked the opportunity to discuss this with the president before it reached the Senate table, but he hasn't been here." Starrett said he would like the appointment to be tabled, but that he'd "take it if the Senate wants to confirm it."

Also discussed were possible conflicts-of-interest, with current Senators serving on a Cabinet whose function it is, in part, to advise the president on action before the Senate. Kuttenberg and Starrett both questioned the advisability of such appointments.

Starrett's appointment passed the Senate by a 2-1 vote, Starrett and John Marconnet abstaining. All the other bills were tabled until the July 28 meeting.

The Senate then considered SB Appointment number 37, the appointment of Virginia Emmel to the Senate

representing Kappa students. Emmel was confirmed unanimously, a move which surprised both her and observers at the meeting, as she had asked that her appointment be tabled so she would have time to consider it and see if she could find the time to serve on the Senate.

A resolution to expell Sen. Syed Farook for failure to appear at three consecutive meetings was tabled until Farook could be contacted to appear and explain his absences.



In other SG-related matters, Bates told the Courier that not only has he yet to receive any money for serving as president, but that he may not be allowed to register for the fall quarter.

"They say I have 24 hours of non-passing grades," Bates said, "where actually they are incompletes that I've received through independent study courses."

Bates was told to see a counselor before registering, which he was to do this week. "Then, I'm going to raise enough money to register for one quarter-hour, which will make me eligible for financial aid until my BEOG grant comes in."

He said that it was not clear, according to SG and college policies, whether he could serve as president even if he were not allowed to register for the fall.

Orchestra, new band here in fall

A full symphony orchestra will join a new band as additions to the DuPage music program this fall.

The orchestra will be designed for the benefit of residents of the county, featuring offerings in symphony, opera and dance. The band is open to anyone who has had previous experience with a brass, woodwind or percussion instrument, and will be known as the College of DuPage Community Band.

Directed by Robert Marshall, the college's band director, the band will rehearse Mondays from 8 p.m. to 10 p.m. in Room 1, Bldg. N-5. The repertoire will include original works, suites, marches and transcription.

Harold Bauer will conduct DuPage's New Philharmonic. Previously, he had served as music director for the Lake Forest, Peoria and Quincy Symphonies, and the Erie Philharmonic.

Membership in the New Philharmonic will be by audition only and is open to anyone. Auditions will be held in N Bldg., Room 5, as follows:

Monday-Thursday, Aug. 29-Sept. 1, 3 p.m. and 6 p.m.; Wednesday-Friday, Sept. 7-9, 3 p.m. and 6 p.m.; Saturday, Sept. 10, 10 a.m.

Other audition times may be arranged if necessary.

Two band concerts have been scheduled for next year: Jan. 30 and May 1, 1978. Those interested in joining the band should register for Music 181.

For more information about either program, call 858-2800, ext. 2369 or 2036.



No, you're not seeing things — there really is a white rabbit living in the east light court of A building. Snowy belongs to the Parent Co-op and is temporarily out of a home while a new hutch is being built for him. Obviously, he isn't too concerned about the change in his surroundings as long as there is plenty of grass to nibble on. — Photo by Maureen Murrin.

Financial aid is there if you make the effort

College of DuPage operates on the principle that no qualified student should be denied an education because of limited financial resources, according to Ron Schiesz, director of the Financial Aids Office.

Three types of financial aid are available to such students: non-repayable grants, loans and on-campus employment. These financial aid monies are made available to eligible students to cover tuition, books, transportation costs and living expenses.

A student who wishes to apply for financial assistance must currently be enrolled or have applied for admission to CD. The majority of state and federal financial aid programs available through the Student Financial Aid Office may be restricted to half-time students, those who are taking a minimum of six credit hours.

Because various sources of funds are limited, it is usually necessary to meet a student's financial need by combining several forms of aid in a manner most beneficial and convenient to him. For this reason, all aid applicants are encouraged to apply for other state and federal programs for which they may be eligible. An applicant should indicate all types of financial assistance that he will accept to assure that he receives maximum aid.

Copies of the CD financial aid ap-

Service award to Laudicina

CD instructor Paul Laudicina recently received the "Distinguished Service Award" from District 2 of the Illinois Society of Radiologic Technologists.

Laudicina, coordinator of the CD radiologic technology program, is a strong advocate of education for radiologic technologists, and has served as president of District 2 and of the state society.

Miller Jones, an executive with DuPont, presented the award, praising Laudicina's years of service to the profession, the society and students.

Three of Laudicina's former students were installed as student officers of the society. President John Arvo, vice-president Marcia Blomquist and secretary Christina Horn are all former students in the College of DuPage radiologic technology program.

plication and the ACT family financial statement may be obtained at the Student Financial Aids Office in K126.

The office also has financial aid counselors available to assist students in completing these applications and to provide general counseling about money management.

Office hours are from 8:30 a.m. to 5 p.m. Monday through Friday. The office is also open from 6 p.m. to 8:30 p.m. Monday through Thursday during the first week of school each quarter and during the week of open registration.

For further information or to make an appointment, call 858-2800, ext. 2251.



Construction between J and K buildings which is currently in progress, will eventually include new entrances, resurfaced walkways, and a permanent wall. The process should be completed by early October. Deliveries will have to be made with motorized carts, as no vehicles will be allowed on the walkways. — Photo by Maureen Murrin.



The Summer Courier will appear every two weeks. Editorial staff includes Jolene Westendorf, Tom Ryan, JoAnn Westrate, John Meader, Nancy Jenkins and Barbara Ladner. Faculty adviser is Ruth Hallenstein. Offices are in the white barn east of J Bldg. Telephone 858-2800, ext. 2379 or 2113. The college is located at Lambert Road and 22nd Street, Glen Ellyn, Ill. 60137.

Commentary does not necessarily reflect the opinion of the staff or the College of DuPage.

Something for everyone

CD courses on 44

Through what one C/D administrator describes as "a terribly attractive study program which offers enormous flexibility for the student and significant growth potential for the college," some College of DuPage students will be able to stay home and take courses beginning August 22.

The space in front of the TV set will become a classroom as four courses are broadcast over Channel 44: Accounting, Child Care, Earth Science, and Humanities. Each course will be offered twice, at an early morning time weekly and at a Saturday morning time weekly.

Some dozen C/D faculty members have busied themselves this summer examining, designing and recasting the course materials that have been prepared elsewhere to support these broadcast courses, as well as a series planned to follow them.

For those students whose families preempt them on the tube—or who simply oversleep and miss the program—each of these courses will also be available on campus on videotape with supporting materials in the DLL.

Fall sports clinic

All area athletes are expected to sign up for the fall sports pre-conditioning clinic if they wish to participate in any fall sport. The clinic will be held from August 1 to August 12.

Athletes must have had a physical examination since June 1 to participate. On Wednesday, August 31, at 3:30 p.m. physicals for fall sports will be given. Contact Val Burke ext. 2155 for an appointment.

Football practice starts August 15 with coach Bob MacDougall, and will open its season September 10 with a home game against Joliet Junior College.

Soccer practice begins August 29 with coach Bill Pehrson. Cross Country and Golf practices both begin September 6 with coaches Ron Ottoson and Herb Salberg respectively.

CLEP exams

The CLEP general examinations will be offered at CD during special evening sessions at 6 p.m. on August 9 and 10.

Registration materials may be picked up at the Testing Office in J131 and further information is available at ext. 2400 or 2401. Pre-registration is required for the exams.

The CLEP examinations are used at CD as part of the Credit by Demonstrated Competence Program through which college credit may be gained by an individual who can demonstrate the knowledge he has gained through work, life experiences and personal reading.

The CDC program allows credit to be earned toward general education areas and for many advanced classes.

Orientation set

An orientation program for incoming students will begin August 8 and continue through September 2. New students can stop in K127 anytime for the 30-minute program.

According to Chuck Erikson, Director of Registration, this program contains a "wealth of information concerning the College of DuPage." After the slide tape presentation, there will be time to ask general questions.

For any personal scheduling problems, students should contact their advisor or seek a counselor for help.

'Music Man' opens

"The Music Man" is coming to Elmhurst City — 76 Trombones, Trouble, the Grecian Dance, and all.

Elmhurst Community Theater will present Meredith Wilson's best loved musical on July 29 and 30, and August 5 and 6, at Bryan Jr. High School, 111 West Butterfield in Elmhurst. Curtain is at 8 p.m.

Reserved seats are available by mail only. Orders will be filled upon receipt of the check — \$2.50 for adults and \$1.00 for children under 12. All tickets sold at the door will be \$3.00.

Make check payable to Elmhurst Park District, and mail to Elmhurst Community Theater, c/o Elmhurst Park District, 225 Prospect, Elmhurst, IL 60126.

Workshop offered

Robert E. Stoffels, director of training for GTE Automatic Electric, will be the speaker at the first of four management workshops being conducted by Extension Division of College of DuPage.

This first Management in Action workshop will be offered in two sessions, from 7 p.m. to 10:30 p.m. on August 8 and August 11 at the Holiday Inn in Glen Ellyn.

For further information, about the workshop contact Bob Peters, director of Extension's northwest region, at 495-3010.

Sail the keys

If getting credit for a "Windjammer Cruise in the Florida Keys" sounds almost too good to be true, check into the two trips offered next month through Alpha college.

The cruises will take place August 3 through 12 and August 16 through 25 and will offer credit in Marine Biology, snorkeling and sailing.

Students will sail aboard a 38-foot trimaran and will explore coral reefs and mangrove islands.

Cost of the trip is \$325 per person for food and lodging, and tuition and transportation costs are extra.

For further information, call the Alpha office, ext. 2356.

Work World

Herb Rinehart



"Get involved" was a phrase many of us remember very well from the 60's and 70's. The drive to "get involved" is as important today, if not more so, than it was then.

You might consider it strange for the Work World column to be expounding the well worn phrases of years past. But no, any activity in which we as human beings participate can easily be considered relative.

Getting involved is of particular importance in your career/life decision making process. I think that we can safely assume that most decisions we make are based on the knowledge we've gained through experiences we've had.

I would not go so far as to say that "there is no such thing as a bad experience," but you can be sure major catastrophes have been avoided in your life because of an early age negative experience. But this is not what I wanted to write about this week.

What I wanted to say is that making decisions, correct decisions, may be easier if you have experienced (gotten involved) in situations as they present themselves. You have to have the ingredients if you want to make a cake.

I recently had the opportunity to talk with a new member of the student activities staff. In our conversation the importance of student involvement in campus activities came up. This really rang true to me.

For this time let's forget about all the culturally enriching activities the school produces — theater, ballet, art shows, etc. There are many other things out there to be learned, outside of the classroom.

For instance, let's say the Guitar Club. There have been evenings when I've been on campus late and have seen the club members coming together to play their guitars. One of the many things I noticed was the broad diversity of people in the club. Young, old, men, women, all coming together to experience a similar interest.

The picking of strings and the strumming of chords is not the only thing happening in that group. People are learning from other people.

The 19-year old freshman during break learns how much the 35-year old bank trust officer enjoys his job and the people he works with. The 45-year old account executive is intently concentrating as the guys teach him the quick and difficult chords of McCartney's new song.

There's a lot of learning going on, a lot more information being stored that may someday be useful.

There's a group of people leaving to spend three weeks in the Rockies. There is a group of people studying the Bible. There's a group of people who feel they can represent your needs in the senate. There's a group of peer helpers making someone's day more pleasant. There's even a group of people roasting a pig outside my window.

These people are all there because they decided they wanted to be there—and they're having fun. They are also learning, learning from each other. They are expanding their knowledge about themselves and others, and gaining the life experiences they may need in order to make a future decision. They're "Involved".

Letter of thanks

Dear Editor,

On behalf of the Mental Health Association in DuPage, I wish to thank the College of DuPage for the valuable community service you have performed in printing free of charge 10,000 copies of a Directory of Mental Health Services available to the residents of DuPage County.

The MHAD is making this directory available free of charge to anyone who requests it. In addition, copies have been sent to area lawyers, police departments, new residents via Welcome Wagon hostesses, area physicians, libraries and churches, etc.

We salute CD for the help we have

received from its Human Services Program in making this knowledge available to DuPage residents.

James Rys
President, MHAD

Student Activities announces CUBS AND SOX TICKETS AVAILABLE

Cubs vs. Baltimore, September 4
Cubs vs. California, September 18
Sox vs. New York, September 11
Sox vs. Pittsburgh, September 25

Lower deck box seat tickets are available on a first-come, first-served basis. Limit of four tickets per person. Student with ID, \$4.00. Faculty and staff, \$5.00. Tickets on sale at box office in Campus Center.

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Dario's Drift

DARIO

Superb Pirandello play strips away all our masks

By JoAnn Westrate

If you like a mystery — not a who-dunnit, but a true mystery, a conundrum — you're in for a treat.

Luigi Pirandello's "Right You Are! (If You Think You Are)" was premiered in Milan, Italy, in 1917, and originally called "Thus It Is (If It Seems So to You)." It has been updated to the 1950's, and suffers nothing in the translation.

Pirandello's observations are as pointed, evocative, and provocative in the nuclear age as they were 60 years ago. He is timeless.

"Throughout his writing," Dr. Renate Matthaei wrote in her book on the sometimes controversial, always stimulating writer of Six Characters in Search of an Author, "Pirandello was concerned with the nature of illusion and reality, and the constant assembling and dismantling of the personality in life's struggle."

Pirandello wrote 50 plays, plus novels, short stories, essays, and poems. In 1934 he won the Nobel Prize for Literature. He wrote of the masks people wear, masks within masks — the stripping away of one revealing a differing mask beneath. He called his collected works "naked masks."

in a devastating earthquake four years before, and he cannot bear to share his wife, his one object of love, with anyone, not even her mother. Their love must go through him to each other. The two women make this sacrifice and go through the fiction of the mother's madness because of the terrible loss he has suffered. They hope eventually he will feel secure enough to allow them a normal relationship.

Then, later on, it develops . . . ah, but that would be telling.

And this is only the first act.

The rest of the play intensifies the riddle. Both Ponza and the Signora seem plausible, yet both cannot be telling the truth. Who to believe?

The ending is a shocker. Pure Pirandellian logic.

Throughout the play, Agazzi's brother-in-law Lamberto Laudisi keeps pointing out the family and their gossipy friends (delicious characterizations) have no right to interfere. And he points out the fallacies in their contentions.

He strides through scenes playing devil's advocate — first taking one view, then another, offering advice never taken — the calm rational core of the play. He is Pirandello's spokesman.



"La Ronde" will be presented the evenings of July 30, August 2, 5 and 11. Pictured above are Laura Kubiak and Patrick Able.

Audience can take a look at itself during 'La Ronde'

By Jolene Westendorf

Ten people in a show where each has two scenes where they are presented with the possibility of doing whatever they please with that person is "LaRonde", another of this year's summer theatre's plays. The play is directed by Jack Weisman with assistants Susan Krabbe and Kathy Long.

Getting to that certain point in the relationship is the fun or the work of the characters in each scene.

Each person almost has two entirely different people to play, but must be the same person. In one scene, the person is very ill at ease with the other person he is with. They do not know how to approach, or once approached, how to move further. Yet in the other scene, the character is very comfortable in his atmosphere, and knows just how to handle all of the situation.

It makes for very interesting encounters.

The play opens with the Whore and the Soldier, moves to the Soldier and the Parlor Maid, who then meets the Young Gentleman, and the play continues in such a manner.

Almost every character is played up to its potential, and therefore makes an interesting evening of clothes on-clothes off.

Everyone in the audience will see parts of themselves in some of the characters sooner or later. When they find themselves

laughing at how silly that character looks is when the meaning of the play begins to sink in.

The social games, the tricks, and plays suddenly aren't as funny when they see themselves participating on the stage.

In that way, the play is to make the audience as uncomfortable as possible as they strip themselves and the rest of the audience laughs. The play meets this goal.

The set is very versatile as it revolves to reveal a new room for each scene. The rooms are furnished simply, but a definite mood is set with each one when the characters enter ready for anything.

Each character is dressed to fit his role, whether the clothes stay on for very long or not is another story.

Since each scene concerns roughly the same goal, but with different people, the play could easily be dull to watch. These characters, though, keep it alive in almost every way. Sometimes there is no movement as both characters sit or lay in bed, and the audience depends on only the people's lines to hold their attention.

Someone coming to see the play probably be warned that they should blush once or twice, be simply embarrassed at other parts, and will find some parts downright funny. But maybe a warning really isn't needed, if their mind is open and they are ready to take a good look at themselves.



Carol Davis, surrounded by cast members Sandra Podolak, Larry Capps and Mark Danielczyk, plays Dina Agazzi in the production, "Right You Are." The play will be shown the nights of July 29, August 4, 8 and 10.

So director Jim Collie and his cast were presented with quite a challenge. I feel they met it well. The play is beautifully cast. The characterizations are thoroughly worked out and zestfully done. It is fast paced, energetic and fun.

When characters must remain seated or standing in one place for long periods of time, it is difficult to keep the scene from becoming static. Collie prevents this by keeping his actors listening and responsive, with natural moves and gestures. And you are caught up in the dialogue.

The convoluted "Right You Are!" concerns the attempts of the Agazzi family and their nosy, gossipy friends to find the "truth with a capital T" regarding Signora Frolo (Debbie Lucey) and her son-in-law Ponza (Mark Danielczyk).

It appears the Signor, while providing luxurious living quarters for his mother-in-law and exhibiting warmth and affection for her, lives with his wife on the fifth floor of a five-floor tenement, and never permits the mother to see the daughter. The mother has to stand below and shout up to her daughter on the balcony above, exchanging letters in a basket raised and lowered by a rope. Scandalous!

And then Ponza, an underling in Commendatore Agazzi's (Larry Capps) office, refuses to allow the Agazzi women to call on his mother-in-law. Such effrontery!

When Ponza is compelled by the Prefect (Bill Milton) to apologize to the family, he explains his poor mother-in-law is quite insane. She believes his second wife to be her daughter, dead over four years. Apologies accepted and sympathy received, Ponza leaves.

Now the Signora pays an unexpected call. She explains Ponza lost all his family

"You are in the extraordinary fix of having before you, on the one hand, a world of fancy, and on the other, a world of reality, and you, for the life of you, are not able to distinguish one from the other."

Without an effective Laudisi, the play simply wouldn't work. And Timothy Brown as Laudisi is superb. He can totally dominate a scene. He can fade into the background until you forget he's there. Then, in an instant, he again can take command. He is gently sardonic, his timing is exact, and he never drops character, nor overacts.

The Laudisi role is a tour de force. His mental machinations as he confuses the busybodies, his insight into their compulsions to learn the "truth," his amusement at their perplexity, his concern over the pain inflicted on Ponza and the Signora — all must be handled with a subtlety and grace that is demanding.

Laudisi's insight is shown when he says, "They all want the truth — a truth, that is: Something specific; something concrete! They don't care what it is. All they want is something categorical, something that speaks plainly! Then they'll quiet down."

Brown has an authority, a likability, and an insight into the character that prevents Laudisi from being an obnoxious, manipulative know-it-all. He becomes someone you would like to know.

Brooks Atkinson, former critic for the New York Times, wrote in 1927 that to see this play "is to spend a pleasantly mad afternoon in the theater with no further reward."

Right you are. If you think you are. I found the whole experience — and this play is an experience — very rewarding. See it!

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'Canterbury Tales' glows with beauty and intelligence

By William Barry

I must confess that when I was first asked to review Craig Berger's production of "Canterbury Tales," I was surrounded by limitations.

The first limitation was the fact that I had to review this play after watching the first technical rehearsal, which has the tendency to have pacing which is far from production quality.

However, I knew I could overlook this since I am involved in this year's summer repertory theater. I understood the problems.

It was the second limitation that I perceived as being the most troublesome and the hardest to overlook. That is my inherent dislike of musicals.

There are very few musicals that I like. The reasons behind my lack of love are as numerous as the number of musicals which have received this backwards affection. Yet, I think the major reason is that while I've been entertained by musicals, I usually leave the theater with a feeling of emptiness because of the apparent disregard for intelligent scripts.

I find groups of people bursting into song for no discernable reason utterly repulsive and inane. It was under this shroud of pessimism that I agreed to review "Canterbury Tales."

Imagine my surprise when this umbrella of doom slowly closed up and was replaced by the brightest rays of intelligence and beauty.

The beauty came from the music and the literature from which it was adapted. The

intelligence grew out of the story, Craig Berger's direction and the cast's enthusiasm.

For those of you who are confused or who have been away for the past 2,000 years, allow me to explain a little of the story of "Canterbury Tales."

Written between 1387 and 1400, Geoffrey Chaucer's "Canterbury Tales" tells of meeting a company of people at an inn who are about to embark on a pilgrimage to Thomas Becket's shrine at Canterbury.

The host of the inn suggests that each one tell a story with the best storyteller to receive a dinner at the others' expense. Most of the stories are ribald in nature. Yet, what overshadows the obscenity is the quest of their journey — spiritual enlightenment.

Chaucer's work is satirical towards the morality of his day which set forth that promiscuity, if done in the name of God, is moral.

This adaptation holds all the satire, with four tales being told, and presented with enthusiasm, beauty and intelligence.

A word of caution: there will be some playgoers who may be offended by the materials in the tales. However, listen to the words of the character Chaucer, who explains the purpose of each tale.

To say any more would reveal the ending, which I found fulfilling rather than facetious and superficial as with most musicals.

So let me say, "kudos" to Craig Berger and his cast for providing intelligent entertainment instead of mindless music.

Scares, loves and dances make up 'Sleepy Hollow'

By Jolene Westendorf

Sleepy Hollow. The legend. The children's story intended to scare the little ones. The play is being presented here in the summer theatre round-up during the next few weeks. It is directed by Craig Berger with assistant Steve Best.

The play centers around Ichabod Crane, who has a lot of problems that are always

on his mind. His problems, though, create the main portion of the plot. He loves to eat, is still single, and claims to everyone that he is not at all scared of the headless horseman tale that is circulating around town.

Because he is single and loves food, he falls for a girl named Katrina (Debbie Lucey), who sings a love song or two.

Ichabod is frightened at the very mention of the headless horseman. The pupils in the school he teaches at are aware of that fact and use it to scare Ichabod as often as possible.

The character of Ichabod is played by Brian Daly, who does an outstanding job from word one. He plays the confused, frightened schoolmaster at every moment. He is quick to respond to all that happens around him. He lives up to the Ichabod Crane we all know from the story.

Another character well done is that of the Widow Winetraub, portrayed by Kim Hammond. She is always pushing her daughter for marriage, and has a cute scene where she is pulled off of a bridge.

The bridge and a large dead tree are the set for this play. The set may sound small but actually fills up the entire stage, with only walking room in front of the bridge.

However, this does not stop the townspeople from dancing at a masquerade party they have. Either because of the amount of room, or the wooden set, or just general heavy-footedness of the cast, the dance turns from what could be a light-hearted affair into just one massive footstep after another.

The townspeople who play the schoolmaster's pupils and the gremlins, each have his own well-developed character, but when in a group, each lacks the general enthusiasm needed in a children's show. The singing is fine, but is lacking just a little something. Just the general unity of the townspeople seems a little down.

The costumes are bright enough, yet fit into the general scary theme of the play.

Children who come to see this 45-minute musical will surely enjoy it. Some of the plot will go over their heads, but the costumes, dances, songs, and Ichabod Crane will hold their attention.



Brian Daly and Kim Hammond, shown here in a scene from "Canterbury Tales," will be performing the nights of August 1, 3, 7 and 13.

'Thieves' rip off laughter in an up-dated 'Carnival'

By Nancy Jenkins

Don't let the title fool you. The summer repertory theatre's "Thieves' Carnival" will not rob you of anything except stored-up laughter.

"Thieves' Carnival" is one of five plays put on by the repertory students this summer. "Thieves," originally a French 1890's play, has been updated for the 1930's, and is well-directed by John Meader.

"Thieves" is a very enjoyable play on the whole, providing comedy, a lively plot, a little nostalgia for 30's buffs, plenty of action, suitable and character-enhancing costumes, and equally well-suited sets.

The story is colorful with a plot full of twists, from Juliet (Maureen Nelligan) and Gus (Dale Janda) second chance meeting to realizing who knows the truth about the thieves. The humor is hopping throughout with some of the best easing from the thief Harry, played by Gordon Boos.

Boos' lines are easily heard and come across effortlessly and hilariously, partially because of his apparent ease in the role. The other two thieves' roles are well played with Gus' more serious role giving depth to the play. Although Bill Milton, acting as the lead thief Peter, played his part relatively well, parts of his dialog lagged and lost some of their enthusiasm.

One of the low points of the play was Dupont-Dufort Jr. as performed by Allan Van Note. Van Note was one of the few characters I could not become involved with due to his obvious insecurity.

Juliet did a convincing job of her little sister act and was hilarious in expressing herself through her gagged mouth and bound body.

One of the best qualities I found in "Thieves" was the background action superbly shown in the first act. The play's background actors have mastered the art of being seen and understood enough to add to the performance of the actors without detracting, and the total scene can be viewed easily, knowing that while watching the main characters, the customers will still be comfortably chatting, the "nurse" will still be strolling, the "baby", and the hooker will still be hooking, or working on it.

Fine work has been done between acts to make the spirit of the 30's prevail. The play opens with an excerpt from Roosevelt's "we have nothing to fear but fear itself," speech and continues with a comedy routine from George Burns and Gracie Allen and musical breaks featuring Scott Joplin's music from the movie soundtrack of "The Sting."

The play is easy to follow and doesn't falter, but improves with the audience's knowledge. Lord Edgard, played by Bill Barry, was very convincing and his movements were perfect.

Lady Hurf (Donna Schultz) faltered here and there in realization of a 60-year old woman, and was less bouncy and not as full of character at times, but played the part very well when at her best.

Eva (Charlotte Holland) was a good back-up role, performed well. The role of Dupont-Dufort Sr. was played, probably better than realized by Larry Capps, but was dragged down by his close work with Dupont-Dufort Jr.



"The Legend of Sleepy Hollow," this year's children's show, will be presented the afternoons of July 30, 31, August 6 and 7. Cast member Debbie Lucey, is pictured above.



Members of the cast of "Thieves' Carnival" include Donna Schultz, Dale Janda and Charlotte Holland. The play will be presented the evenings of July 31, August 6, 9 and 12.