

10-1-1974

## Focus 8

Southern Illinois University Edwardsville

Follow this and additional works at: <http://spark.siu.edu/focus>

---

### Recommended Citation

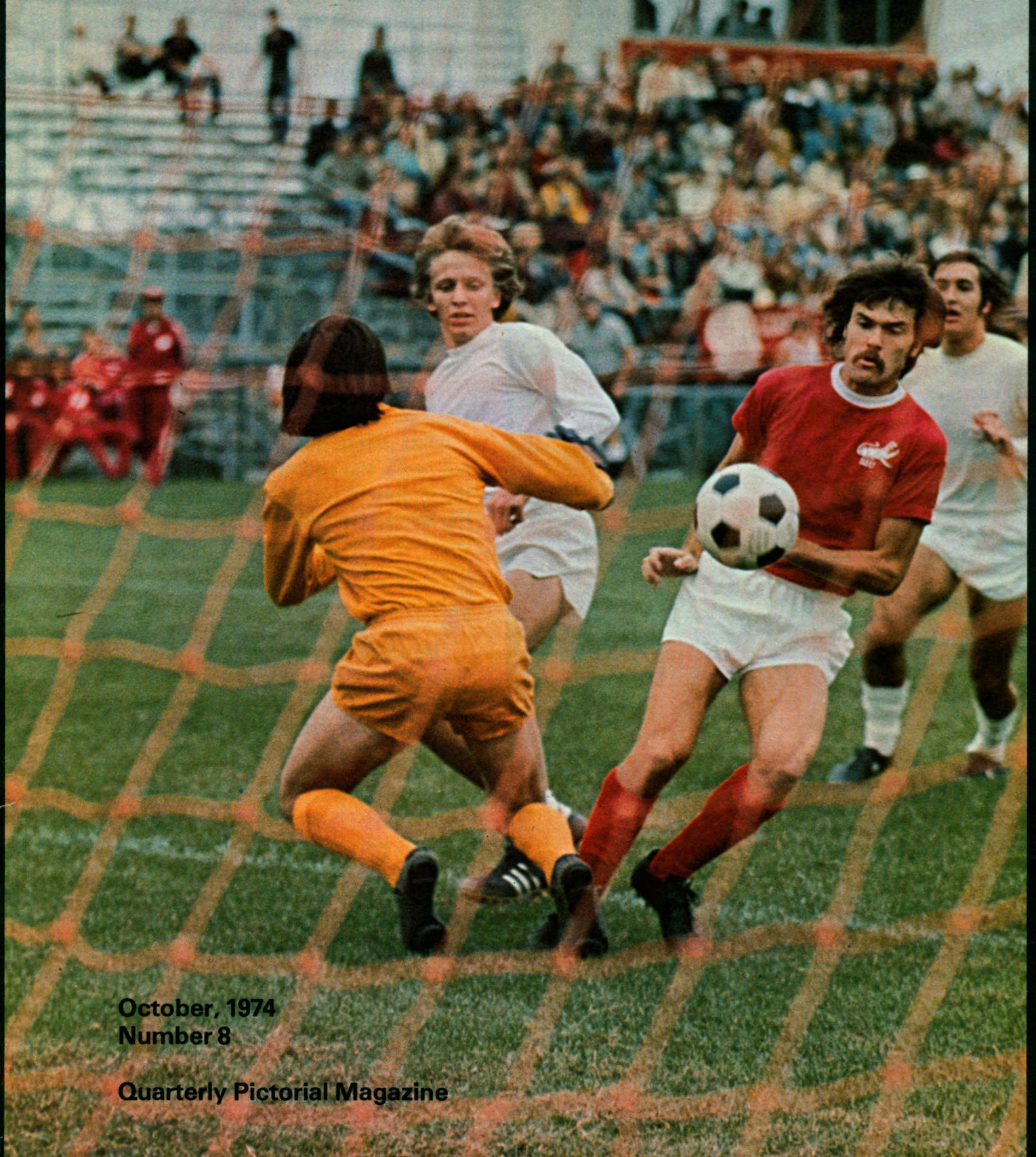
Southern Illinois University Edwardsville, "Focus 8" (1974). *Focus Magazine*. 8.  
<http://spark.siu.edu/focus/8>

This Book is brought to you for free and open access by the University Archives and Special Collections at SPARK. It has been accepted for inclusion in Focus Magazine by an authorized administrator of SPARK. For more information, please contact [gpark@siue.edu](mailto:gpark@siue.edu).



# FOCUS

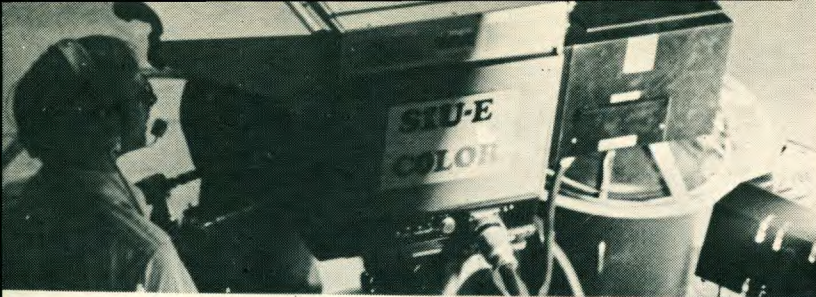
Southern Illinois University at Edwardsville



October, 1974  
Number 8

Quarterly Pictorial Magazine





# FOCUS

October, 1974 Number 8

## *Color Photos*

Four special pages of color photographs. Cougar soccer action on the front cover shows striker John Stremlau about to score. Photo by Jill Uetz. On the back cover is a photo of the Who taken at the St. Louis Arena by Joni Perrin. Other color photos on pages four and 60.

Sha Na Na photo on page four by Carl Uetz.

## *Vicki Conely*

Vicki Conely graduated from SIUE at the June commencement exercises. Her stay at SIUE was a little more difficult for Vicki because she spent her time trying to get around in a wheel chair. Take a look at the life of disabled students on campus with Ed Noble and John Harizal on page 5.

## *MRF Sound Check*

One part of the MRF concerts that viewers do not see is the sound check. Testing the sound is the important part of the performers' job because the levels must be right before the sound is good. Guitarist Joe Walsh and his sound crew put together their concert. Page 14.

## *Dancing At PATC*

Ife Ollan danced her way from the ghetto of New York City to the Performing Arts Training Center. Don Crabb photographed the dancer who worked under the direction of renowned dancer Katherine Dunham. Page 16.

## **Editor: Carl Uetz**

**Photographers:** Jill Uetz, Ed Noble, Don Crabb, Dennis Calhoun, Ishmael Lateef, Bill Enyart, Lois Hock, Ron Hempel, Gary Suhl, Gail Purkey, Donna Lingle, Noel Dyer, Mark Skaer, Jim Bequette, Chuck Ratermann and Joni Perrin.

**Writers:** Ed Noble, John Harizal, Don Crabb, Nora Baker, Mark Skaer, Lynn Taylor, Jill Uetz and Jim Bequette.



### Alton's SIU Center

A visit to the SIU Dental School in Alton. Page 24.

### Car Thefts

If you think your day has really been bad take a look at this day-in-the-life of a student. A look at what it may be like to be the victim of a car theft appears on page 26.

### Playwright Buford

Lorenzo Buford is a freshman at SIUE and a veteran playwright. Buford talks with Nora Baker about his life. Page 28.

### Portfolio

This issue's portfolio of photography includes a look at Spring Fest, SIUE from the air, children and more. The portfolio begins on page 32.

### Pro Soccer After SIUE

SIUE has long been a national soccer power and some graduates have continued into the pro ranks. They talk about the life of professional athletics and soccer on page 48.

### Pictorial Look At History

A pictorial look back into SIUE's history. Page 54.

*Focus magazine is a quarterly pictorial magazine produced by journalism students of Southern Illinois University at Edwardsville.*

*This is the fourth year of publication for Focus magazine.*

*The magazine is designed to be mainly pictorial. Focus is dedicated to the purpose of providing in-depth, investigative coverage of the campus community.*

*Funds for the publication are provided through the School of Fine Arts and the Department of Mass Communications.*

*The next issues of Focus are planned for February 1 and May 1, 1975.*









# Disabled students want obstacles lowered and put into their reach

*By John Harizal  
and Ed Noble*



**Vicki Conely**









One day last June an elevator broke down in the Peck building. It is a malfunction that regularly occurs, but generally goes unnoticed by most students who frequent the stairwell when getting from one floor to another.

For Vicki Conely, however, it was a real setback that day. Vicki, who is confined to a wheel chair, was forced to have two students carry her to the second floor.

"Sometimes it's degrading," she said. "Other times I can laugh it off."

For Vicki and the hundred or so disabled students on campus it is really no laughing matter.

The problem of the elevator is only one of many obstacles a disabled student faces daily. According to Vicki the water fountains are too high, telephones are out of reach, as are the elevator buttons, and for the blind students none of the doors are marked in braille.

All of these barriers for the disabled are generally taken for granted by the normal student. Consequently, the barriers are not removed.











Solutions to the problems can be reached only by making people in the university hierarchy aware of them. Vicki accepted the challenge, and with some assistance from Maureen Sampson, former director of the Community Involvement Project, the Disabled Students Association on campus was born in the Winter, 1974.

Vicki's decision to begin the organization was the result of an accumulation of daily setbacks she faced. Not only was she forced to deal with physical obstacles, but she was confronted by ignorant people in the university who were unreceptive to the idea of teaching a disabled student.

She first came to SIU as an art student. Her first day in class was also one of her first setbacks. As Vicki relates the story, she was wheeled into the class by a friend. When the friend parked her wheel chair at the art table she could barely see the top. "The top of the table hit me in the nose," Vicki said, laughing mildly.

The teacher told Vicki that she could not remain in the class referring first to the problem with the table top and then added that Vicki's hands would be a problem for her. Because of her disability, Vicki's hands are smaller than most persons.

Vicki wanted to burst into tears. The problem was eventually worked out and she successfully completed the class.

When Vicki neared graduation, she could not leave without first solving some of the problems she was confronted with.

The first meeting last winter with about 20 disabled students on campus started rather

*Vicki Conely must use the kitchen of the University Center as a hallway (left). In order to eat Vicki must pass through the cooking area because of the location of the building elevator.*

*Vicki and student Mick Tidwell pleaded the case of disabled students to SIUE President John S. Rendleman (photo at top of page).*









quietly with Vicki doing most of the talking, but with time other disabled students became more comfortable and began relating their experiences.

Disabled students no longer felt alone with their problems. They could speak freely about problems with people who could best understand them — their fellow disabled students.

Vicki on her own initiative took the problems from one administrative office to another. She met with President John S. Rendleman, Vice President for Business Affairs B. D. Hudgens and Vice President for Student Affairs Ramon Williamson. All were generally receptive and some even attended meetings of the disabled students to offer solutions.

They talked about the phones and elevators. They talked about the blind students and the complexities of the problems facing them. As Ms. Sampson related, "I can just imagine being blind-folded and pushed around campus all day."

They also talked about the reactions of physically able students to the disabled members of the campus. Vicki generally understands reactions to students in wheel chairs. They want to help, but they don't want to offend the person in the chair.

"It is always a big help when a student opens a door for me. Students should not be afraid to offer this type of help. If a person in a wheel chair doesn't want help, they'll tell you."

Vicki and the association made a list of problems they call barriers and presented them to the administration.

Vicki was graduated in June majoring in Spanish and minoring in art. She now intends to attend graduate school and become a counselor.

Eventually Vicki would like to have an office on this campus. She hopes someday to see the

*Linda Bozorth, a graduate in special education and Vickie's roommate, helps Vickie out of the car and into her Tower Lake apartment.*





*On graduation day, Vicki called on a friend to help her participate in the commencement exercises.*

Disabled Students Association become chartered as an official campus organization.

"I also want to have a counselling service to work with industries and businesses to make them aware of the barriers for the disabled. I hope someday disabled people will be accepted by society as easily as they accept other minorities.

"But for you to accept me, I must accept myself first. That's the first thing to do — show people we are just like they are. America is wasting a valuable resource.

"We want to be recognized as human beings. Not as something to be pitied."





# EAGLES

One of the nation's top rock groups, Eagles, made their second visit to SIUE in July as a part of the 1974 Mississippi River Festival. The group is led by songwriters Don Henley and Glen Frey (left). The photos above and left were taken on Eagles' 1974 visit by Carl Uetz. John Milazzo photographed the group (below) during the afternoon preceding their 1973 visit as part of Spring Fest.





# JOE WALSH WROTE FOR SOUND

By Carl Uetz

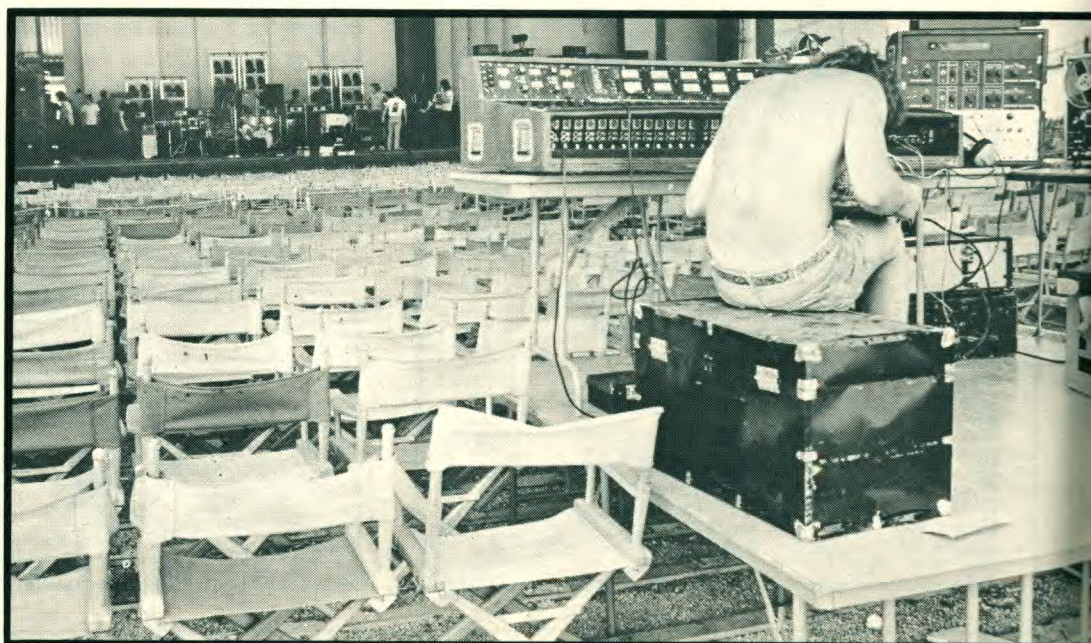
Joe Walsh (below) as a performer spent a great deal of time getting wired for sound for this year's MRF. Walsh and his group Barnstorm (above right) were on stage for over an hour as workers (below right and facing page) made final adjustments for the evening's concert.

The job of a professional entertainer is looked at as a glamorous occupation. Much more glamorous than it actually is. The job has disadvantages, too.

Before performers come out to do their polished set, they must prepare.

In rock and roll the most important part of the work is the sound check. The music played is pretty well established. It varies little from night to night. But setting the sound levels and setting up the massive equipment is the challenge.

Once levels are set the artists step forward and check everything out. They perform briefly, casually, without an audience.















# **IFE OLLAN Dancing her way**

*Photos and text  
by Don Crabb*

Ife Ollan (Saundra Barnes) has danced her way from the ghetto of New York's lower Manhattan east to the Performing Arts Training Center (PATC) and Southern Illinois University. Her days are difficult as she is kept busy with her lessons at the East St. Louis Center but Ife seems to enjoy being under the direction of "the Queen of Dance" Katherine Dunham.

Ife is a sophomore at SIUE and is a foreign language major. She has been

*Ife Ollan (in white) practices dance on the concrete floors of the Performing Arts Training Center in East St. Louis. Ife is a student at the center, under the direction of Katherine Dunham.*



## From New York ghetto to East Side's PATC

dancing most of her life and has moved from center to center to perfect her art. Before making it to East St. Louis, she danced with the Henry Street Playhouse for dance, the Mary Anthony Dance Studio, Pearl Reynolds Studio, Henry Street Settlement, Clark Center for Performing Arts, Emile Faustin Studio and Zena Rommett.

All of these centers are in New York and the people running them all have been members of the Dunham Dance Troupe. They are considered to be the best in the field and Ife and other students often attend their centers before moving onto the PATC.

*Below, Ife relaxes with a cup of coffee before returning to practice at the center (right).*









Students come from as far away as Peru to study under Dunham. Most already have developed body control before coming to East St. Louis to learn the cultural variations of primitive rhythms and dance.

The day starts early for Ife. She attends four hours of dance classes each day, six days a week. The classes are hard and demanding. Ife says, "I have learned more about primitive dance in nine months at SIU, than all the time I spent at all the other schools put together."

The lessons alone draw attention in the PATC. It is not unusual to see 25 to 30 people lining the walls to watch the

## Under direction of Katherine Dunham





*The walk from Ife's East St. Louis home to the dance school is nine blocks. The SIUE student returns home after almost every class before making the journey back, for more dancing.*





## With hopes for a school of her own

dancers sway and jump to the Conga drums.

The good opportunity for Ife is also accompanied by some "not-so-good" things. She lives in one of the houses provided to PATC in a rundown section of East St. Louis. Many of the buildings in the area are vacant and the crime rate is high.

The walk to classes is nine blocks and Ife spends a great deal of time beating a path to and from the center. She returns home after every class because the shower facilities at the center aren't very good, she says.

Ife also suggests that the dance classrooms should be improved because of the hard concrete floors. With the many jumps the dancers have to practice, she says the students take a beating.

"It is terrible to dance on that floor. It feels as if you are being torn in half. A floor should be made to give. I'm used to dancing on wooden floors."

But these complications are minor in Ife's overall view of her life as a dance student. She is learning about the black culture and wants to restore part of this black heritage someday by opening a school of her own.

"Dance is my first love. Since I have been at SIU I have been learning about rhythms that are a part of my cultural background. I don't know of any other school that has as much to offer in ethnic dance as this one does," she said.











# a visit to siu's alton center... the dental school

The Alton center of Southern Illinois University at Edwardsville is the home of the SIU Dental School.

The School opened in September of 1972 with a class of 24 students and is currently readying students for graduation in August, 1975.

Before becoming the dental school, the Alton Center was an extension of SIUE. In the early 1960s the campus housed SIUE activities as construction of the Edwardsville campus was being completed. Before becoming property of SIU, the complex belonged to a Baptist College called Shurtleff.

The main attraction of the Alton center is the Dental Clinic. This is where students of dentistry practice on patients and prepare for their professional practice. The clinic opened in September 1973.









# CAR THIEFS

It was Monday. The first day of the week. That one day between Sunday night and Tuesday morning that you would like to skip, sometimes. Start the week on Tuesday instead. That would be great.

But then Tuesday would be the first day of the week, wouldn't it? Oh well.....there's no getting around it.

People jokingly talk about blue Mondays. Everything goes wrong on those days. It's never really bad——except for some people——who screw up big——I mean reeeaaaally big.

Most people (on a bad day), lose money, forget books, flag a test, pittily crap. Then there are the people who lose cars. Or other people who get their cars stolen. Baaaaad dream.

The day starts off on the wrong foot. Set the alarm for 7:30 a.m. to make an 8:30 class. At 7:30 the buzzer starts screaming, does its job. RIGHT ON TIME. Good job buzzer.

Just catch ten more minutes. **Everybody does.** Got plenty of time. Press the little button in the back and the buzzing stops. Then back for ten more minutes---ZZZZZZZZZZZZZZZZZZZZ.

Sheeeeeeeet, 8:20 a.m., overslept. Only ten minutes to get to Edwardsville. Better late than never.

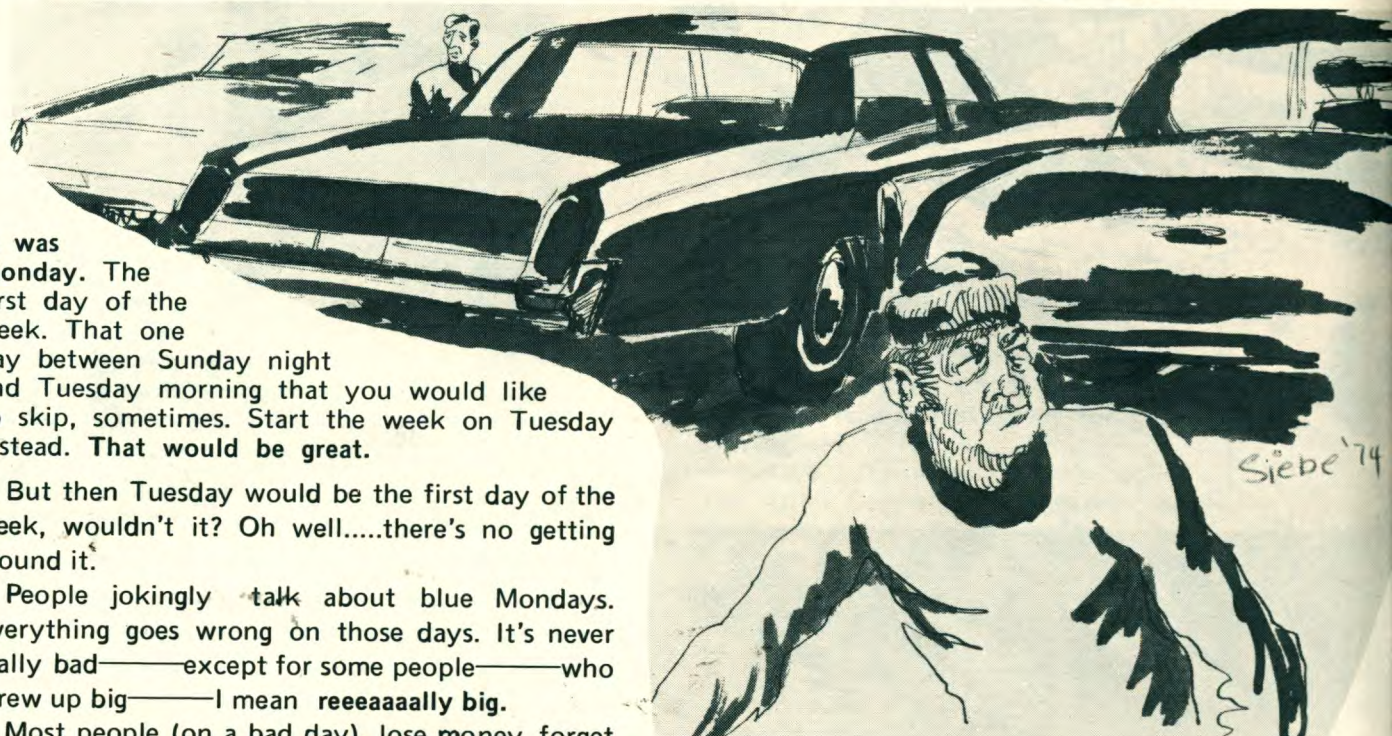
You get the picture. **EVERYTHING** will go wrong today, it's one of those days.

Get to school, miss the first class, teacher is sick for the second, screw up a test in the third. Time to just get the hell out.

But first I'll mess around a bit before I split. Do a number of things, and good stuff I might add.

It's time to go.

Head for the shuttle bus. It's SO cold. Couldn't make it to the lots without the service of the



shuttle. It's really windy, the HAWK is back in town.

Brrrrroooooommmmm. The bus slowly pulls away, without you of course.

"Hey! Hey! Wait a minute man, give me a break," as he rounds the hairpin, off into the sunset.

I know he saw me coming. He did that on purpose.

Well, have to walk. No, too cold, I'll run. The HAWK is really picking up, it's blowing right through you. No gloves of course. Can't put your hands into your pockets either. Too many books to carry.

Boy, that wind hurts. Right through you.

Parked in lot six. At least it's not in East Indiana like lot 13. ALWAYS park in six, that way you can ALWAYS find your car.

You have to run faster because it's so cold. You hyperventilate——and really get off.

Then you see it. A little orange VW parked four rows back, next to the second light post. You've got a red and black Camaro. Awww Christ!



Think, think, think. Go back to this morning, retrace your steps. No getting around it. That is where you parked.....**POSITIVE**.....Better check the other lots just in case. If the car is gone you'll have to call Security and report it. You don't want to face Security if you don't have to, especially now.

Uuuuuup the hill, doooooowwwwn the other side, feel like a real idiot. You gotta face the facts. It ain't there. Stolen? Nah, it can't happen, not to me.

Security is called. The plan is to make a rendezvous way out there in lot six next to the little orange VW. By now the shuttle bus has retired for the evening. It has gone to wherever a shuttle bus heads in the evening. So it is another sprint to lot six.

A commuter campus with the parking so far away. Everybody around here has wondered about that from time to time. The planners didn't win any awards for this design did they?

What a mistake. Head is still spinning. There's Security. Christ he's got his cherries flashing. What's the big production? Jesus, who ever took the car is gone! And they used my car for the getaway. **Why the red lights?**

Boy, I hate facing him.

"What's your name?" he wants to know.

You tell him. More questions follow. Then the cold really gets to you. You start shivering.

"What are your plate numbers?"

"Huh?"

"Your license plates. What's the number?" he's getting irritated and my eyes are crossing.

"Uh.....leessee.....hmmmm.....I'm sorry, but I can't remember."

He gets a little disgusted. Well shit! How many people know the number on their plates. The only person that I know who can remember that is my dad--but he gets those little tags from the disabled veterans every year. The kind that looks just like real license plates, only smaller. My father is so efficient. He'll love it when I tell him my car has been stolen.

"Are you sure your car was stolen?" Security asks.

What kind of question is that? I'm sure I didn't lose it. It's too damn big to lose.

"Yes sir, it **appears** that someone has removed my car from this lot. The parking space it was **previously occupying** is now occupied by an orange car which was made in Germany. I have carefully **perused** the surrounding lots and as far as I can determine, it is not in the **immediate** area. Which brings me to the **conclusion** sir, that someone has **illegally** removed it from this lot."

A real smart ass!

I could tell he wasn't too crazy about me.

"OK son we'll let you know. Don't call us.....we'll call you."

He **FINALLY** turned off his flashing lights and sped away into the darkness. Didn't even offer me a ride

Well, that's that. I go through all of the formalities.

**EVERYBODY** has advice.

"You should have never bought a Camaro. That's the type of car everybody steals." **Thanks.**

"You should have never parked in the same place twice." **Thanks.**

"Make sure you tell the insurance company." **Thanks.**

"When you turn it in to the insurance people, don't tell them that the car was unlocked, they'll never pay up." **Thanks.**

"I guess you'll have to hitchhike." **Thanks.**

You find that you have a lot of friends when a situation like this creeps up.

Two weeks later and the car turns up.

You go down to pick it up. You can't drive it of course. No hub caps no wheels, no battery, no windshield wipers, no mirrors, no radio, no eight track (won't have to tell the insurance people that you never had a tape player, they won't find out), no seat covers, they even took the graduation tassel when they removed the mirror.

Maybe the metal can be sold for scrap.

Can't really complain. I guess I should have never bought a Camaro, or parked in the same place twice, or left the door unlocked, or.....

**By John Harizal**





# Buford

*By Nora Baker*

Lorenzo Buford is talented, articulate and proud. He is filled with curiosity about the world around him and its people. Sensitive and determined, he is a young man in a hurry.

Buford is a freshman at SIUE who has written and produced two acclaimed plays in the past year: "We're Just People," and "Amanda: Seven Years After." He is currently working on a new play, tentatively entitled "There Is No Drinking After Death."

The new show deals with brothers and sisters and their relationships with each other. Buford said he likes to develop stories around characters, and build from their motivations and interactions.

"I like the audience to get to know the person, their happy moments, their sad moments," he said. "I try to make the situations as realistic as possible."

A native of Alton, Buford began writing in junior high school, comprising funny poems just to kill time.

From funny poems, he progressed to short stories. Buford said that his favorite was called "The Puddle." It was about a girl who drowned in a puddle two feet wide and three inches deep.

Buford gave up the short story in high school and returned to poetry. He said most of his teachers did not appreciate him constantly bringing them his work.

"I was always taking my writing up to them, trying to get their approval. I finally got one teacher's approval on a poem, the only one she said was real poetry. I wasn't discouraged. I was pleased, because I had finally pleased her with that one poem. I felt if I could do it one time, I could do it again."

Buford began writing plays at SIUE. Most of his ideas have to be carefully built upon character in order to develop the situations.

The exception to this, he said, was parts of



# starts at top as writer

"Amanda." Dialogue for scenes he hadn't even created, would start coming to him. He wrote it all down. Later, he was able to develop these fragments into scenes.

Buford re-writes constantly, even during rehearsals when the script is theoretically finished. He feels the impact of a live performance helps to re-assess the written script, its interpretation and emphasis.

He is grateful to the people who have helped and encouraged him. He has learned that it is the people you least expect who will help you the most.

*Buford (below) is shown with musician Bernadette Randle who performed the music for his play "We're Just People." (Photo by Ishmael Lateef)*





"It's the little people we always overlook. It has taken a school teacher, a school principal, a little reporter on a little paper, and a few words from some people I've known that have helped me more than anything. I won't forget it, because there may come a time when I can do something for them."

Buford feels the theater department at SIU does not give everybody the opportunity they should get. He thinks there should be more practical experience.

"There's just so much in life you can get out of a book. I would like the experience of doing more shows, because I want to be a better playwright. I'm not going to be a better playwright until I write and keep producing shows and see where my mistakes are."

"They tell me I have to start from the bottom. I don't. That was twenty years ago. I'll start at the top or start in the middle. I don't deal with potatoes; I want the steak."

Buford feels stereotyped because he is not allowed to perform a role in a theater production unless it is a black part. He said he would like to do "The Odd Couple" someday. Possibilities are unlimited, he continued, but people have to open their minds.

His latest project, along with the new play, is the formation of a band. The music performed will be contemporary, ballads, and some rhythm and blues. He plans to write some original music for the group.

Buford's philosophy is two-fold. The first part is summed up in a quote from one of his favorite writers, Nikki Giovanni:

"I am the revolution, and the revolution is me."

"That says a lot about the things I'm going to do," he said. "I want to do things for the cause, to help people. I don't care about their color, just the people."

The second part involves his definition of success and what it means to be successful.

"I'm starting to learn more about myself and where I'm headed. If I've accomplished something each day, then I'm successful. Every time I accomplish something, I feel I'm successful, no matter how trivial some people may think it is. To me, it's important because I did it."



*Buford is also active as a member of SIUE's Black Student Association. The above picture was taken at a meeting held at Lewis and Clark Community College in Alton. The SIUE and LCCC groups got together to talk about common goals and problems. (Photo by Don Crabb)*







# PORTFOLIO







*Photo by Bill Enyart*





## Spring fest

The carnival atmosphere of Spring Fest pervades the grounds of SIUE annually with the week-long festival celebrating the coming of warm weather.

Various organizations on campus sponsor events, or booths in the midway, as the eventful week provides recreation for students.

The most famous of the con-





tests is the annual tricycle race around the hairpin near the central campus core. Racers run to their trikes (above) and fight their way through various obstacles. (Photo by Lois Hock).

The toad and frog jumping contest is a humorous affair. 1974 champion in the frog division, Carla Vessel sends her frog "Bright Eyes" off and hopping (above right). (Photo by Lois Hock.)

And finally there is your chance to win that Teddy Bear, beer stein or whatever at the gaming booths. (photo at right by Don Crabb)





# PORTFOLIO

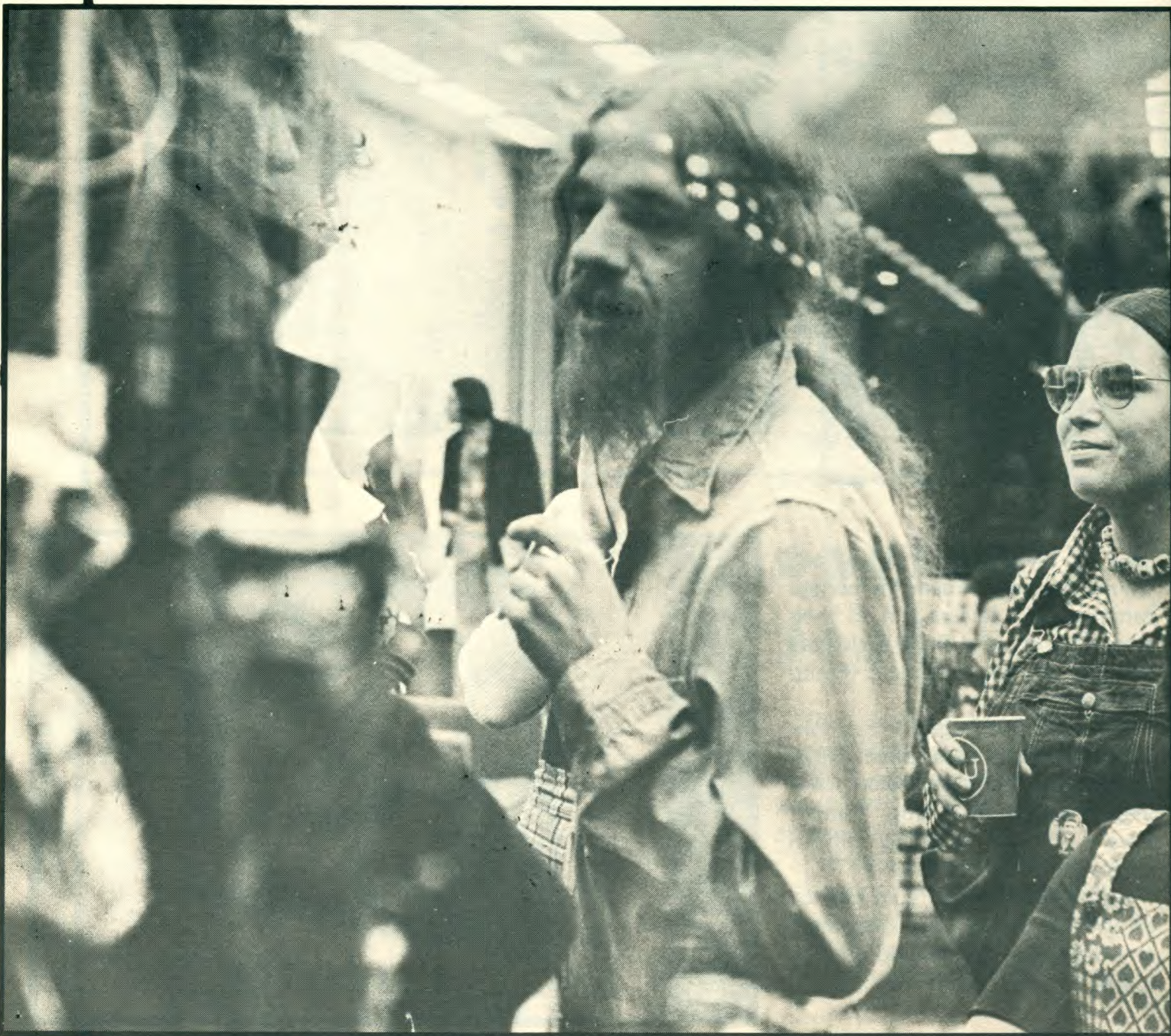
## Opapi

*Photos by Donna Lingle*

*The fall of 1973 brought with it a new look for one of the rooms in the University Center. The Governor's Lounge was renovated into the Opapi.*

*In one year the Opapi has turned into one of the most popular areas in the center. It has housed art exhibits, ranging from the Coco-Cola and hamburger art of Dan Anderson to the video art of J.D. Jarvis.*

*The photos on these pages were taken by Donna Lingle at the opening of a show given by artist Notley Maddox (below) in April.*









# PORTFOLIO

*For one week during the summer quarter SIUE was the site of a workshop for young musicians. The workshop was called "String Development" and was based on the teachings of Japanese musician Shinichi Suzuki.*

*The Suzuki method was put to use with 70 children from the St. Louis area with ages ranging from four to 17 years.*





Photos by Jill Uetz





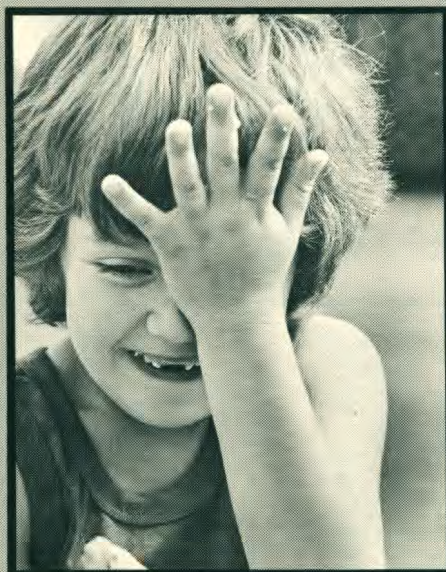






# KIDS

Photos at far left, from top to bottom, by Gail Purkey, Bill Enyart and David Miles. Above photo by Donna Lingle. Photos at left and far right by Noel Dyer.





# PORTFOLIO







Photos by Gail Purkey, Donna Lingle and Bill Enyart.



# PORTFOLIO

Being in the air with the ability to look down on our environment is one position we are rarely in.

Here is a look at the Ed-





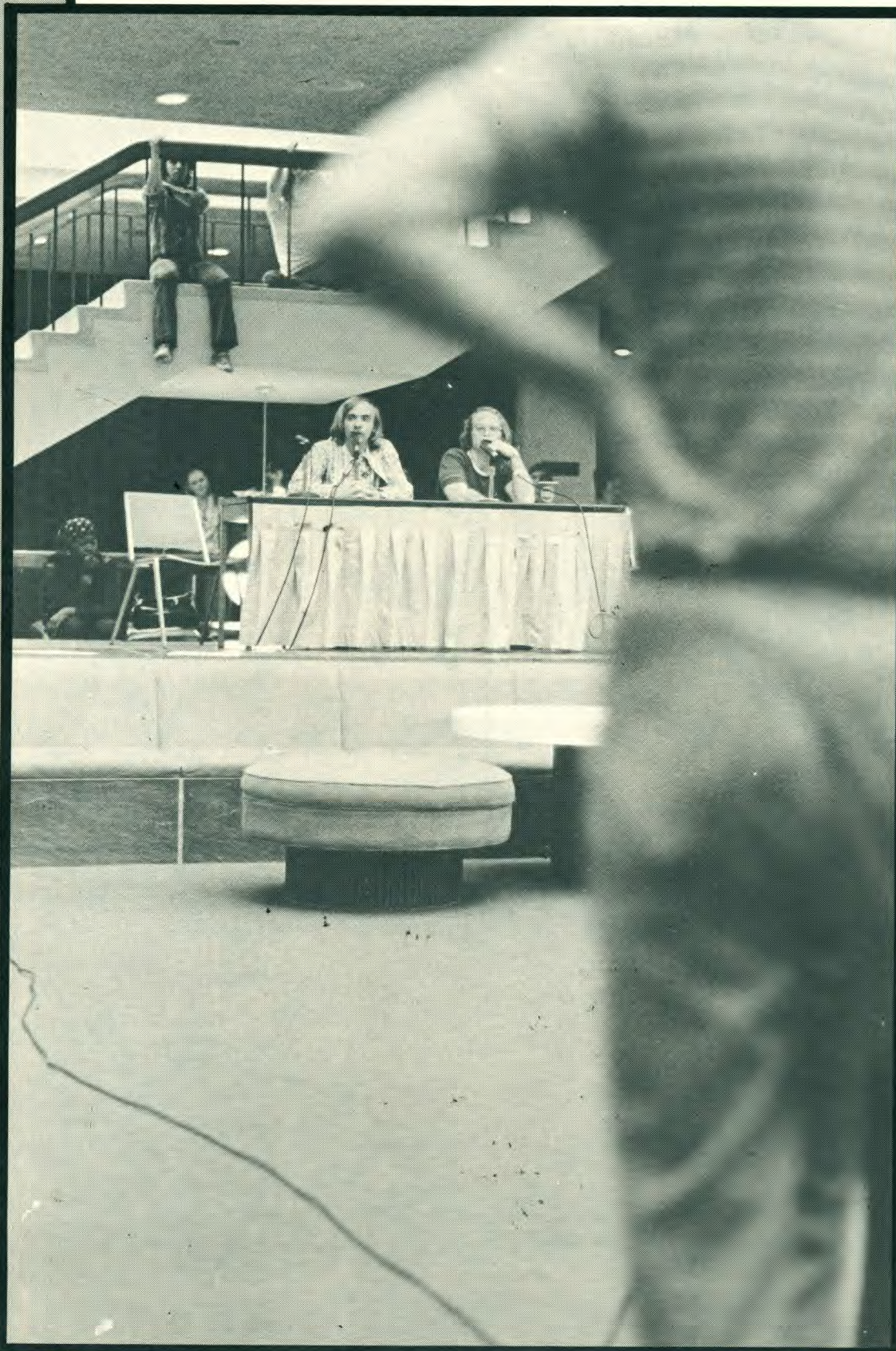
wardsville campus from above. Ron Hempel photographed the Religious Center (below), the central

core (Middle right), the campus core and fan lots (top right), and the supporting services complex.





# PORTFOLIO



The most controversial of all programs sponsored at SIUE last year was the gay liberation dialogue in the Goshen Lounge of the University Center during the first week of May. Leaders of the Students for Gay Liberation (SGL) on campus participated on a panel with prominent national speakers.

The group said they wanted to make the people on campus aware of the problems of the gays, but much of the exchange between panel members and participants from the audience involved heated exchanges.

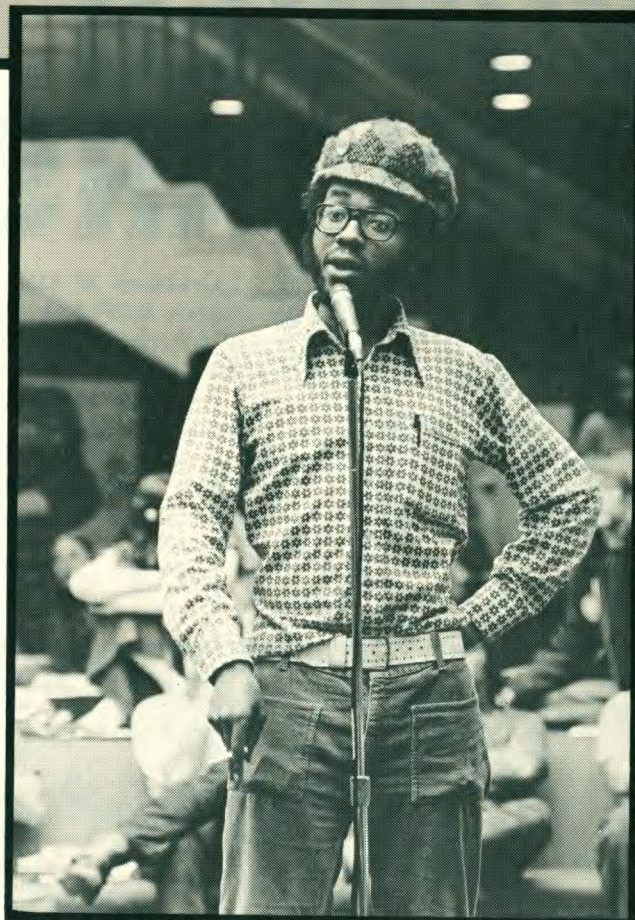
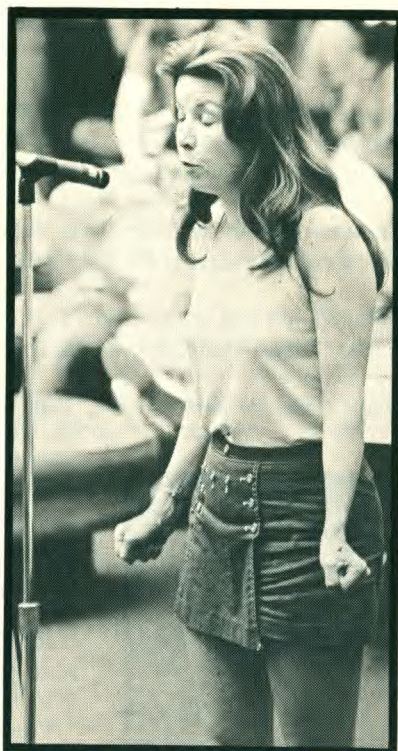
The lounge was filled to near capacity for three



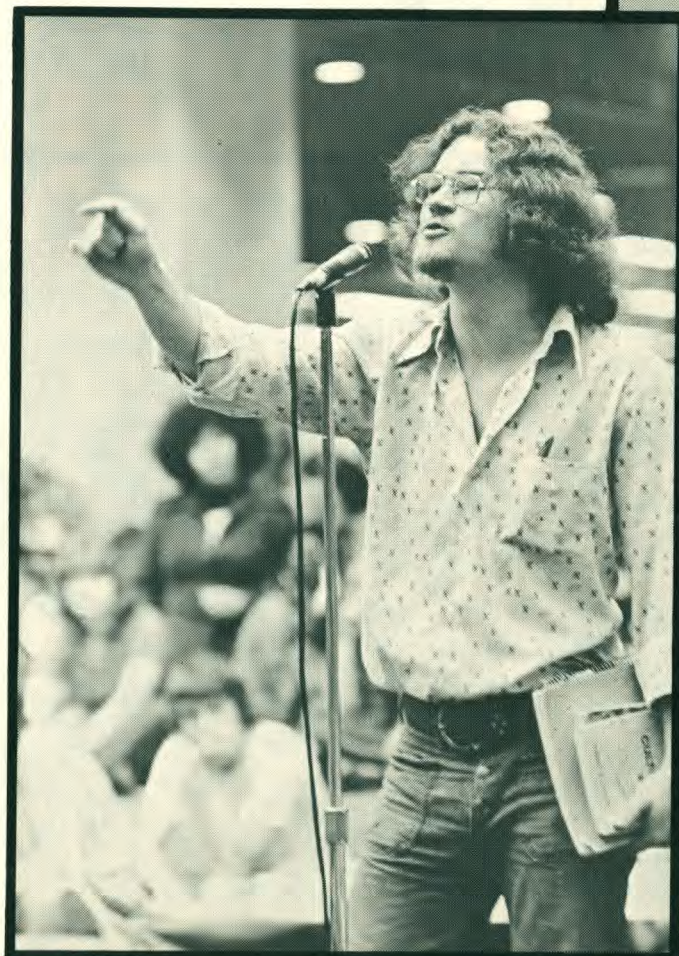


days of dialogue and the gays on the platform were met by strong, vocal opposition from the audience. Some students did voice support for the SGL movement but the reaction was overwhelmingly against the movement.

On these pages are a few of the scenes as people made their way to the microphone to voice their opinions or ask questions of the panel (photo at the left).



## gay lib CONTROVERSY





# SOCCER COUGARS TURN PRO

By Jim Bequette

Graduates of SIUE are scattered throughout the United States. Some have gone from the campus into classrooms as teachers, others have gone into offices as business people or into laboratories as scientists. But just recently SIUE graduates have entered into a new field. Or should one say "onto" a new field.

Although they are a select few at the present time, these students are graduates, who besides doing their academic work here, were best known for their actions on the soccer field and now they are professional athletes.

Five players who wore the school's red and white colors for four years have since shedded the SIUE colors for bigger things. The "bigger thing" represents NASL, the North American Soccer League.

The five are: Tom Howe, John Carenza, Kevin Howe, Tom Galati and Chester Kowalewski.

They are presently representing three teams in the major soccer league.

The first two players to break the barrier from SIUE to the professional ranks were Tom Howe and John Carenza. After playing four years of varsity soccer under Cougar head coach Bob Guelker, the two athletes were drafted by the St. Louis Soccer Stars in 1972.

Carenza set numerous scoring records as a striker at Southern and also played for the U.S. Olympic team before he began his professional career.

Although Carenza was overshadowed by the play of St. Louis rookie Denny Vanniger this year, he still earns respect from the Stars' coach John Sewell. "Not too many people realize just how good a ballhandler John is," the English coach said. "For his size John has excellent ball control. His size gives him an extra as a striker because he can use it to his advantage effectively."

Carenza, whose brother Chris plays for the Cougars and is a pro prospect as well, sees several differences in the playing of professional and collegiate soccer.

"The game is a lot faster because of the astro turf, so you have to put your skills to better use," Carenza explained. Most university fields are grass and as a result the play is noticeably slower, the striker said.

Carenza scored one goal and had one assist for a total of three points in 1974. He feels he is scoring less

*Tom Galati (left) moved from the Cougar squad to the Philadelphia Atoms of the North American Soccer League.*





because of the offensive system employed by the St. Louis club.

"One very big difference from playing at SIUE is that here we play with only three forwards (SIUE used four). Therefore you don't have as many people to pass-off to and to adjust to this you have to learn a whole new system."

Tom Howe combines with his brother Kevin for one of the few brother combinations in the league. Tom, like his classmate Carenza has also had to learn how to adjust, not to just a new system, but also to a new position.

Howe had more playing time in 1974 than did Carenza. The SIUE grad was in the line up for most of the 1974 Stars' season and as a result had to adapt quickly to his new position of fullback. While at SIUE, Howe played midfield for four years.

"This year John (Sewell) switched me to fullback and I have had trouble," the mustachioed player said. "I would rather play midfield," he added, admitting he is more comfortable in the position he knows best.

But Sewell believes he can use Howe's defensive abilities best at fullback.

"Tom is a good defensive player who works hard and has a lot of hustle," the coach said. "In the game against Werder Bremen of West Germany (the game for the Strassenfest Cup which was won by the Stars 1-0) Tommy probably played the best game of his career."

Howe, like Carenza, believes the NASL play is faster than that of games between college teams. "The pace is quicker and so are the players," he said. "The players in the league are much better. They're also more physical," Howe added.

One of the most physical of all players in Cougar soccer history is Tom Galati. And the fullback is currently having the most success of all SIUE alumni in NASL. Galati was drafted in the first round by the NASL champion Philadelphia Atoms. Galati worked his way into the starting lineup and kept his position for the entire season.

Galati is the only SIUE player on the East Coast. He has been accepted by the fans of the city and may have the coaches out east looking west in the future. The Atoms are predominately a foreign team, as are most in the league, but Galati's success may have scouts looking at American players, especially those from the Mid-West.

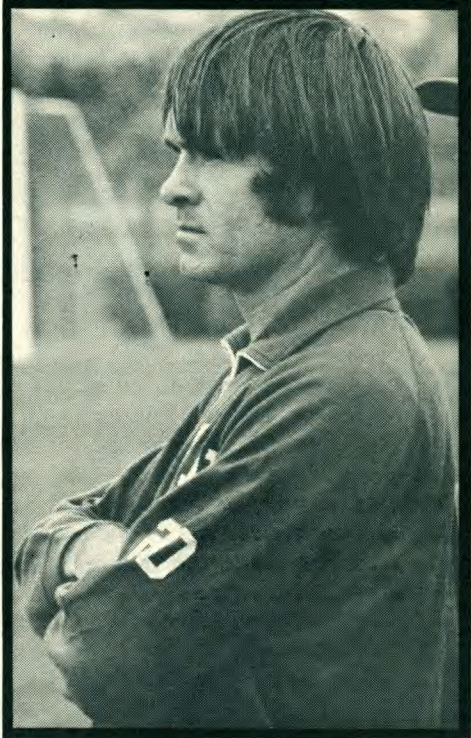
"Yes, the coaches are very aware of the big soccer schools, SIUE and St. Louis U," Galati said. "The coaches out here go scouting the battle between the two schools. That's the big game for them because they figure that's where all the talent is."

Galati has adjusted to the physical type of play employed in the pros and his physical attitude of collegiate play has helped him out. "They (the pros) play a lot rougher, but you have to learn to kick back, and I kick back pretty good."

Galati is returning to the St. Louis area in the fall but will return to Philadelphia to play in the indoor

*Pat McBride (right) was the first American to be drafted into NASL.*

*After a record-setting Cougar career, John Carenza (below), was drafted by the St. Louis Stars.*





soccer league this winter.

Not all of Galati's teammates from SIUE have enjoyed the success of the Philly fullback.

After the induction of Carenza and Howe into the league in 1972, the scouts plucked three more SIUE players the following year as the Cougars won the National College Division title. Kevin Howe, Vince Fassi and Rick Benben were all chosen in the draft but only Howe has survived in the league. The three, along with Galati, played important roles in the Cougars' first national title.

Benben was drafted by the Atlanta Apollos and Fassi by the Dallas Tornado. A standout goalie for SIUE, Benben found that Atlanta had two goalies on the team, one of them being John Forrest. Forrest is an outstanding net-minder from England and had the starting berth solidly. Benben decided against a back-up job in Atlanta.

Fassi, who received All-American recognition at SIUE, decided not to join the Dallas team. He said he did not want to move to Dallas to play.

Kevin Howe was drafted in the second round by the now defunct Atlanta team. After that soccer organization folded he was picked up by the Denver Spurs, with whom he has played ever since. The MVP of the 1972 Cougar squad has made the adjustment to professional soccer and the Denver area.

"I really like it," the CBC High School graduate said. "I'm going to keep playing on a one-year basis and will play in the winter league if they get one in Denver," he added.

"The fans are enthusiastic out there and they like to see American players on the team." At the current time the younger Howe and Kowalewski are the only Americans on the Denver squad.

Howe said his biggest thrill in soccer came in a contest between Denver and the St. Louis Stars. The game was played in Busch Stadium. "I played in that game and scored a goal," he said. "It really meant a lot to me because people at the game knew me and it felt good to score before hometown fans."

Following the draft that took the younger Howe, SIUE had three players chosen again in the draft. Galati went to Philadelphia as Denver attempted to add two Cougars to the squad with Howe as they chose Kowalewski and Renaud.

Renaud, a fullback with last year's SIUE team, failed to make the Denver squad but Kowalewski spent the year traveling with the team. Kowalewski was picked by Denver as a backup goalie. Chester, who set a national record with 10 consecutive shutouts at Southern last year, was used only sparingly by the Spurs.

"You just have to be in the right place at the right time," the netminder said. "It's really hard for me to stay up for a game when I'm on the bench."

Although Chester has not enjoyed success in his first year, and his career remains uncertain, he sees the future for American players as being very bright. "It seems that the coaches are looking more and more toward SIUE and St. Louis University players. Both schools have good reputations for breeding excellent players."

While the University of Missouri at St. Louis (UMSL) is also becoming a major soccer power, SIUE and St. Louis University have the strongest reputations. The future for American players remains in the hands of these three soccer powers.

The player who broke the ice for Americans, represents both SIUE and St. Louis U. A graduate of St. Louis University and currently assistant soccer coach here, Pat McBride was the first American to play in NASL.

McBride was drafted in 1967 after a successful collegiate career at SIUE's rival St. Louis school. Being the first American to step into the pro ranks of soccer meant a great deal of attention and as a result, pressure for McBride.

"There was a certain amount of pressure on me," McBride said. "When we traveled to other cities, they always made mention of the fact that I was an American."

Despite the pressure of being the first U.S. pro, the assistant coach was selected captain of the Stars in 1969 and has kept

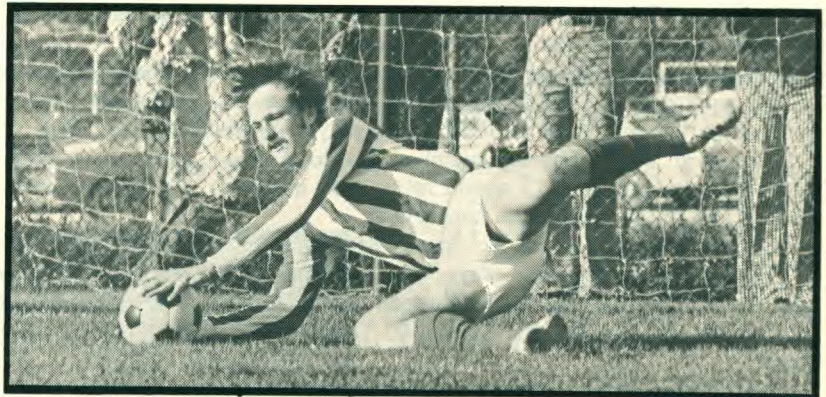


the captain's job since.

"Being captain leaves me with the responsibilities of trying to be a leader on the club and trying to motivate younger players," he said. And McBride said he thinks the number of young American players will continue to increase. All of the SIUE players who have continued into the pro ranks agree strongly with McBride on the point that the future for American soccer players looks very good.

The Mid-West is strong in the nation's soccer talent with the great number of Junior College, Amateur, College and University titles coming to the St. Louis area. St. Louis University and SIUE have been watched very closely over recent years and the performance of the UMSL squad will have more people watching them and all of the area's soccer teams this season.

And there is a good chance that the players performing for and against SIUE this fall will continue with soccer and will be sporting the uniforms of professional teams in the years to come.



*Chester  
Kowalewski*





# 6,000 Mouths To Feed Daily

## *Chief Chef Kenny Lowman*

Kenny Lowman, his immediate family excluded, has roughly 6,000 mouths to feed daily.

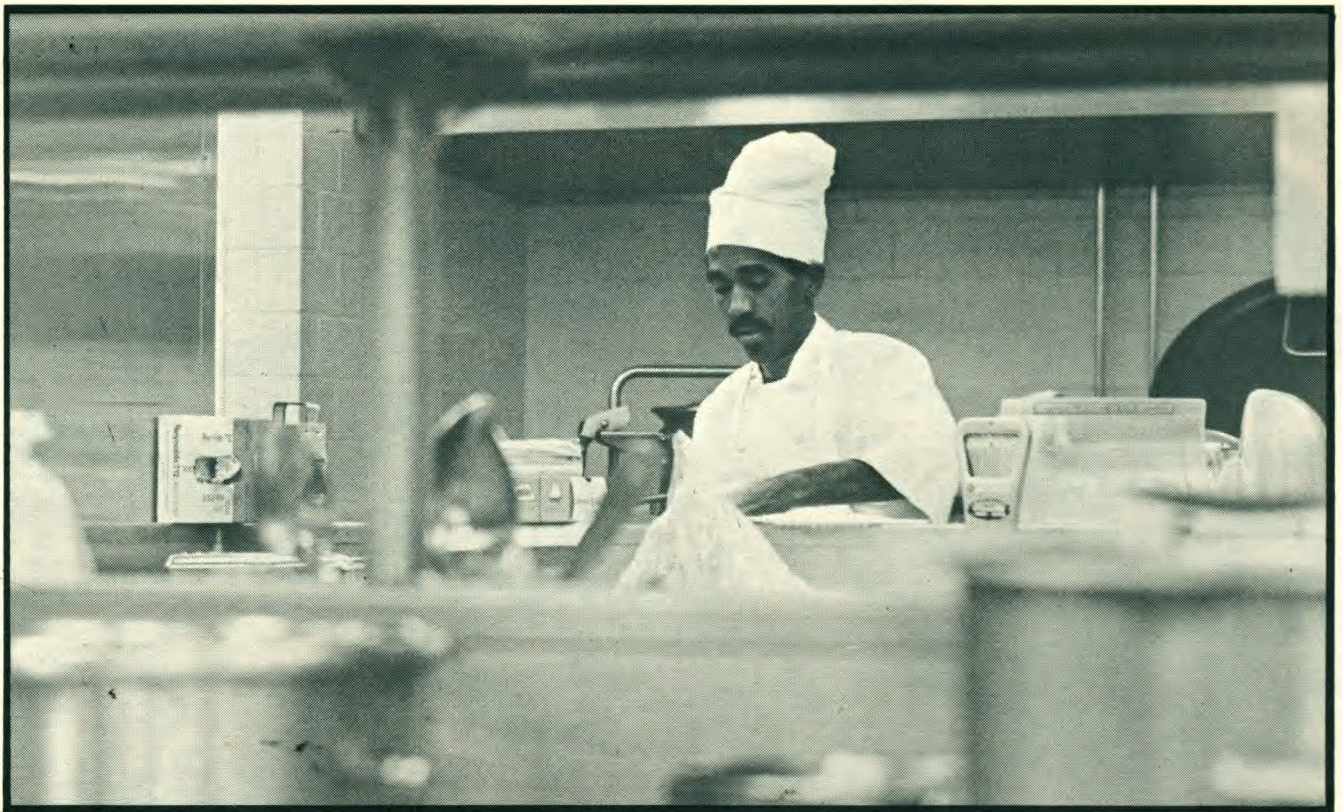
Lowman is the university's chief chef and supervisor. In effect, he is responsible for satisfying the hungry appetites of thousands of students, faculty and staff people at SIU, not a task one takes too lightly, considering customers' varying tastes and incomes.

It is a monumental task preparing food and getting it to the customer. It requires roughly 55 civil service and 150 student employees who direct, plan menus, buy food, sell food, operate vending machines and wash dirty dishes.

In the food service bureaucracy, Lowman is probably the major figure in assuring that the food gets to the customer in edible form.

Lowman is well qualified. He has had his fingers in food (don't worry he washes them) regularly for twenty years.





He began cooking while in grade school working in a cafe after classes. Since then he has worked for a variety of restaurants and private clubs. His last job before coming to SIU nearly eight years ago was cook at the officers club at Fort Benning, Georgian.

While in Georgia he met Tony Zeppetella who was SIU's first production manager for food service. Zeppetella invited Lowman to work for SIU. Lowman agreed and has worked here since.

Lowman, whose specialty is baking and cake decorating, said that a chef should be able to fill any position in food service, including cook, baker and butcher. He does too, filling in for people who are sick or are on vacation.

Other responsibilities including ordering the meat for the university and supervising the university cooks.

Lowman has much respect for the people he works for. "The people we have here are a wonderful group of workers. I know as a whole they are the best," Lowman said.

Several students who have worked for Lowman have continued in the food service industry. Lowman teaches some students personally.

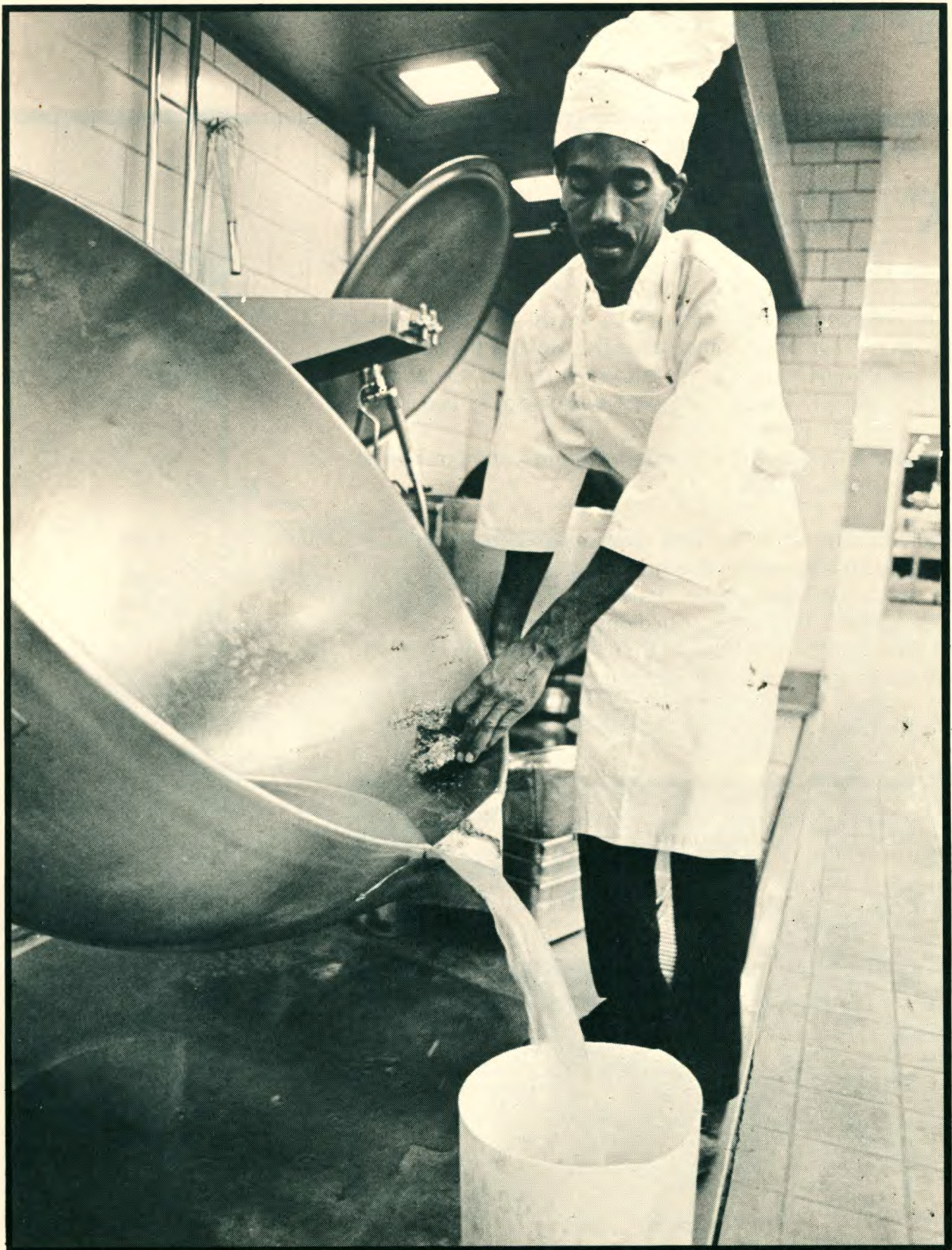
Lowman expressed great satisfaction in his work and service to people. "I've been working with people all my life. I give them my very best. My desire is to please whoever I'm serving," Lowman said.

In keeping with his policy to serve, Lowman said that he never argues with a customer. He said that a customer sees the food before him, selects what he wants, pays for it and then carries it to his table.

"If he brings it all the way back up here then we know he is upset and we try to correct the problem," Lowman said.

At home Lowman takes a break from his cooking chores. His wife runs the Lowman home kitchen and does the cooking. After feeding 6,000 people it's nice to have someone cook for you.







# A LOOK BACK AT CAMPUS

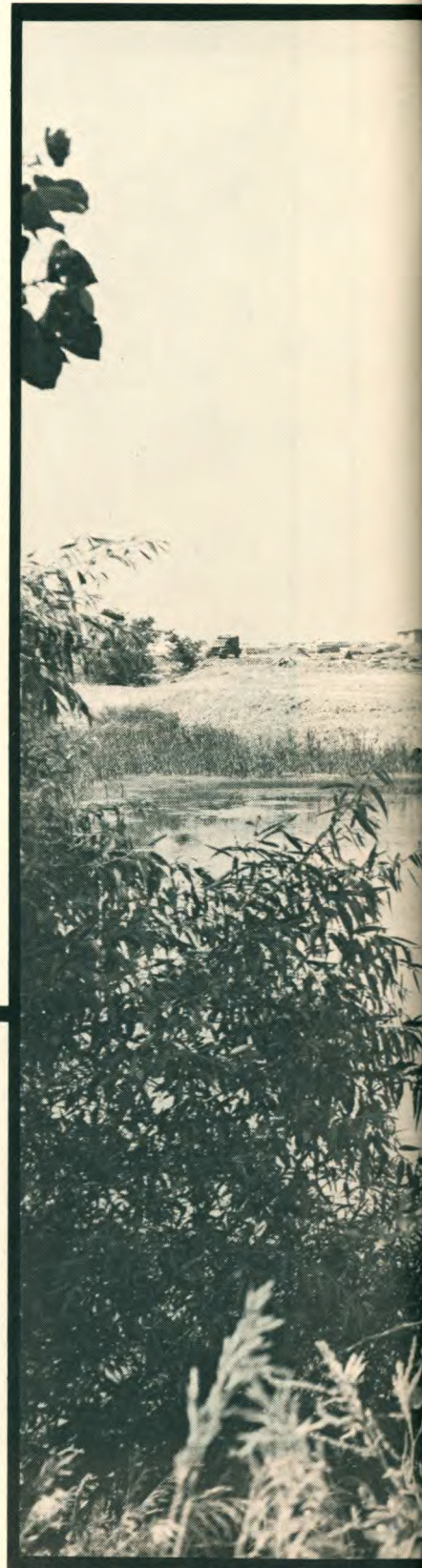
In 1964 the construction of the campus core was barely underway and SIUE was more of an idea than a reality. Most of the activities of the university were housed at the Alton Center and the land for the university site in Edwardsville was beginning to see some changes.

In this feature (which will continue to future issues of Focus) SIUE is seen as it was in 1964.

The Peck building dominated the landscape as construction of the main campus buildings began (right).

Before the completion of the General Office Building many departments were housed in tract buildings as some are today.

At that time going to the General Studies office sent you down the country road and past the barn (below).





# 1964





Social life and entertainment changes in a decade just as much as a physical appearance.

Below Bob Handy (right), the former director of the University Center, found himself observing shuffle board contests in recreation rooms at the Alton Center, while others participated in drama and dance.

The limbo was a 1964 dance and was popular for students who came to the SIU dances.

"Playboy of the Western World" was one of the play productions put on in the 64-65 academic year (photo at right). The play was given at the East St. Louis Center and had a cast which included (from left to right) Pamela Callison, Dale Thompson, Raymond Miller and Charles West.







**1964**







**All that he left sold  
at a country auction**





It was a perfect day for an auction. Especially a country auction.

During the other days of the week it had been rainy and stormy. The seventh day however, was different. The sky was blue. The sun was shining brightly. At the auction site, a gentle breeze blew through the tall, old cedar trees.

Some people came early to look at the rows of make-shift tables filled with kitchen utensils, old farm tools, machinery, and other out-of-date items.

Most of the early comers were friends and relatives of the deceased farmer. They were looking for remembrance pieces.

Other early visitors were antique dealers. Some were just sight-seers.

Everyone was interested in the items left by the deceased farmer. His items were about to be auctioned off to new owners.

Slowly a crowd of overall-clad farmers gathered. All had seen the red and orange auction sign which stood alongside the highway. All had turned down the long, winding, dusty, country road. By noon the one-time cornfield had been turned into a parking lot of old and new automobiles.

Then the auctioneer called out to the people to rally around the items for sale. His voice was clear over the portable public address system. Soon, however, his words were hard to understand. His mouth moved a mile a minute. His hands moved fast and furiously.

The first items auctioned off were the old, used farm tools. Next came the high wheel box wagon with a spring seat, followed by butchering tools,



*Photos and  
Text by  
Mark Skaer*





Siegler space heaters, a walnut bed and hutch, a spice box and other domestic utilities. Even a John Deere "D" tractor and a John Deere "B" tractor were sold.

As the sun climbed higher in the sky, the afternoon grew hotter. Some of the elder folks settled down for shade and soda. The children romped around the old barn. Everything was sold by 2:30, including the soda. All that was left to auction off was the 176 acres of beautiful, rolling, countryside and highly-productive farm land.

To start off, there were five bidders. Very shortly, the original number dwindled down to two. For more than an hour, it was a battle between an old, established farmer and a young city slicker. The latter was victorious. He said he fell in love with the place.

It was now 4:00. Most of the crowd gathered up their new belongings and went home. However, relatives lingered to take their final stroll of the farm.

*The Communications Building Theatre housed the dramatic SIUE dance concert last spring. The dancing combined with colorful sets and costumes for an entertaining visual display. Photo on facing page by Lois Hock.*







# Feedback

## From Housing

April 22, 1974

The article by Mr. Bill Enyart and Mr. Mark Hodapp entitled "Crime at Tower Lake Apartments" is the most one-sided, inaccurate and biased piece of journalism I have read in some time.

Mr. Enyart and Mr. Hodapp did not verify many of the statements which they quoted; for example, Ms. Thompson stated, "too many people have master keys to the apartment she was told." That statement is completely ridiculous. Our master keys are strictly controlled. I will be more than happy to review our key control procedure with any concerned individual.

Secondly, the statement that she was told that nothing could be done is absurd. Housing staff members have explicit procedure to follow when a resident reports a theft. The first step is to advise the resident to contact Security. We do not deviate from this procedure no matter how minor the incident appears to be.

I will be the first to admit that we have had thefts at Tower Lake Apartments. However, the statement that "a casual stroll through the third complex reveals that almost all of the apartments show signs of forced entry or attempted forced entry" is completely unfounded. I will be more than happy to accompany Mr. Enyart and Mr. Hodapp through each building at Tower Lake Apartments to inspect each and every door in an attempt to provide more accurate statistics.

I can't quite understand why Mr. Enyart and Mr. Hodapp did not contact any member of this office in an effort to solicit more factual information. Obviously, the authors based their story on hearsay and rumor.

Bill Hall  
Housing Office

## To Housing

*The intention of the Focus article "Crime at Tower Lake Apartments," (March 1974, Number 6), was to get a direct feeling from the residents of the apartment com-*

*munity. The idea was to go into the living environment, knock on doors and find out what the people living there had to say.*

*The story was written because of the controversy and conversation brought out by the public incidents concerning crime in that area.*

*The reporters got their information from the most direct source possible, the residents.*

*In addition, the reporters wrote that some residents said they were never victims of theft at Tower Lake and suggested that the problem could be solved by better cooperation among residents and listed suggestions of the SIUE Security Office.*

## From Women

May 2, 1974

I thought I'd let you know that I was disappointed in the most recent issue of FOCUS . . . not because of what it contained, but because of what it didn't contain. Specifically, there was an obvious shortage of space devoted to women and women activities.

I am reasonably certain that the omission was not intentional but nonetheless, it hurts. This particular issue (March, 1974, Number 6) contains 17 articles about men, two about women (and neither very "Heavy"), and three rather genderless features plus the "portfolio" shots (and most of the Portfolio and genderless photos had male subjects).

I wouldn't feel so bad if I thought women weren't doing much around campus, but I know better . . . and I think you do too.

In recent months the student feminist group has started; the Women's Caucus, Committee W, and the Status of Women Committee have formed; we have a new Affirmative Action Officer for Women; all hell has broken loose with Affirmative Action and discrimination charges; there are some new and enthusiastically received feminist classes being taught; the April Women's Week Program had its committee working very hard since January; and we had

a number of exciting female candidates running for political office in the March Primary . . . one of who is a grad and current employee of the university. That particular campaign was followed diligently by a sharp young lady who had hoped to have her photo essay of the candidate included in this FOCUS issue.

Now I ask you, is it any wonder that women get bitchy about being left out? It's a Women's World, Too, you know!

Sincerely,  
Lynne Kepner  
woman, alum and person.

## To Minorities

*The editors of Focus magazine have no intention of discriminating against any group. We believe a magazine should not be judged by a single issue but by the total content of all issues published.*

## From Sandoval

June 3, 1974

The recent FOCUS article titled "A Weaver of Sky Scapes" (June 1974, Number 7) is unprofessional, poorly written, and deals with concerns not related to my profession as an artist or university teacher. The insipid accounts of my movement from one room to another, my dressing attire, and my physical ailments could have been omitted. I appreciate the time and effort employed by the student in the preparation of the pictorial documentation, but his text is inadequate and ridiculous. This could have been avoided by closer perusal by the advisor or the FOCUS editor. It would have been a much appreciated courtesy to have had access to the text prior to printing.

Arthur A. Sandoval  
Assistant Professor  
Art and Design

## To Sandoval

*The short text accompanying the photo essay was essentially descriptive, on-the-spot reportage, common to journalism. Reporters check their data on-the-spot. Rarely is a story submitted for approval again before publication.*



