

Sagamore

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Indiana University-Purdue University at Indianapolis

March 3, 1980



Campus destruction...

The once familiar house south of the Lecture Hall saw its final days last week as bulldozers reduced it to kindling. It stood on the future site of the gymnasium building which will be connected to Classroom Building II by an overhead pedestrian walkway across New York Street. (Photo by Susan J. Ferrer)

Classroom Building II ground breaking set

IUPUI NEWS BUREAU

University and city officials will man the shovels Tuesday (March 4) to break ground for the first phase of a construction project that eventually will reduce from five to three the sites of IUPUI.

The ceremony will start at noon at the southeast corner of the Lecture Hall for the Education-Social Work Building which will house those two schools. The total project also includes a second phase, that of a gymnasium complex south of New York Street that will house the School of Physical Education. The two construction phases will be linked by an overhead pedestrian walkway across New York Street.

John W. Ryan, president of Indiana University, will direct the ceremonies which will include remarks from Dr. Glenn W. Irwin, Jr., IU vice president (Indianapolis); Richard P. Gousha, dean of the IU School of Education; P. Nicholas Kellum, dean of the IU School of Physical Education, and Leonard Schneiderman, dean of the IU School of Social Work. Mayor William H. Hudnut will be among city officials on hand at the program. A reception in the Lecture Hall will follow the ceremony.

The total construction plan will allow the School of Education to move from its cramped quarters in the Marott Building at 902 North Meridian St., where it has been since 1971. It

will also mean that the School of Physical Education will move from its current leased quarters on West 64th St. (The School of Social Work now is housed in Cavanaugh Hall.)

When the entire project is completed, IUPUI will be reduced to three sites: the main campus on West Michigan Street, the 38th Street Campus and the Herron School of Art at 16th and Pennsylvania streets.

This first phase of the construction, the Education-Social Work Building, will connect with the Schools of Business-Public and Environmental Affairs Building and continue the second-level pedestrian spine which permits indoor access from building to building. The 95,400-square-foot structure will have a four-story wing and a two-story wing and will include classrooms, seminar rooms, faculty and administrative offices, counseling centers, laboratories and methods rooms for social work and the Curriculum Resources Center for education. It should be completed some time in 1982.

The School of Education has more than 1,400 full- and part-time students working toward undergraduate and graduate degrees and since 1973 has graduated more than 4,500 teachers. The School of Social Work has had an 18.6 percent increase in enrollment over the past two years, plus a 756 percent increase over the last two-year (continued on page 2)

Varsity ballclub should have slept in

by Brian Clouse

IUPUI's varsity baseball squad had a tough time last Saturday (Feb. 23) morning at the Marrott Building on Meridian Street, where everything from a flat tire, an assault by a derelict, and the team being inadvertently locked into the building made the practice seem like "Saturday Morning Live."

IUPUI Coach Bob Bunnell struck out early a week ago to a nine o'clock baseball practice session. On the way, however, Bunnell was stalled five miles from his destination by a flat tire. Little did Bunnell know what was yet to come.

After securing a ride from baseballer Terry York, Bunnell arrived downtown only to find that there had been a breakdown in communications between IUPUI security and the team. The front door was supposed to be unlocked precisely at nine, but when Bunnell and the rest of the team arrived, the door was locked, and no security guard was in sight.

When Metros Ron Carter and Ralph Skaggs went to the rear of the building to place some

baseball equipment on the rear steps, Skaggs noticed an inebriated fellow trying to break into York's car. Alarmed, Skaggs went to the front of the building to inform York. Meanwhile, the drunken fellow was making some not-so-kind compliments to Carter who remained with the car.

As the drunken fellow got nastier, he took a swing at Carter, connecting with a between-the-eyes shot. In a natural baseball reaction, Carter took the ball bag he was carrying and swung it in self-defense, sending the destitute person back to his natural state.

Carter then returned to the front of the building, where his fellow baseballers were playing "Nanook of the North," waiting for the security guard to arrive. As Carter told of his encounter, the inebriated fellow reappeared around the corner and started shouting obscenities at the players.

The drunken person then challenged the baseball team to a fifteen-against-one fight, and made his way to the middle of a busy Meridian Street, playing dodge-

em with the early morning traffic. The drunken fellow finally disappeared around a far corner, and Bunnell thought the worst was over.

More was still in store for the IUPUIers, though, as the security guard finally arrived. The door was finally opened, and with a mad rush, the team made their way through the unlit building to the gym. Leading the way in fearless leadership fashion was Coach Bunnell. Running down the unlit stairway, he ran smack into a padlocked security screen at the bottom of the stairwell.

The players then groped their way through the darkened passageway, finally ending up at their final destination. Again, a small break down in communications arose when the security guard asked Bunnell if he wanted the front door locked. The security guard then left, locking the door behind him. Practice finally began, only one hour and 15 minutes later than scheduled.

From that point on, practice went perfectly. As the noon hour approached, the team called it

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etc.

Life is an unanswered question,
but let's still believe in the dignity
and importance of the question.

-Tennessee Williams

Shorts

Mexican ballet...

The National Theatre of Performing Arts is sponsoring Graciela Tatia's Mexican Ballet. This performance will be held at the Tindell Armory on March 17 at 10:30 a.m. For reservations and ticket payment, contact 264-8226 before March 11.

Jazz Festival...

The Student Assembly is planning to sponsor an Invitational Jazz Festival to be held April 26 on the Union Building grounds. Performing groups will receive free food and drink and limited promotion. Stage and amplification equipment (if needed) will be provided. For further information, contact the SA at 264-3907.

Oratoricals...

The IUPUI Oratoricals will be held on Monday, March 10 at 11:15 a.m. in Cavanaugh Hall, Room 235. All students interested in participating must be entered officially by Wednesday, March 5, at 5 p.m. Leave your name with Dr. Robert C. Dick, CA, Room 401B, or Dr. David G. Burns, CA, Room 502A.

MBA meeting...

An informational meeting on the masters of business administration program will be held Wednesday, March 5, in Cavanaugh Hall, Room 207, from 11:30 a.m.-1 p.m. Interested students are urged to attend. For further information, call Marie Miller, MBA student counselor, 264-4895.

Great Decisions...

The Great Decisions series sponsored by the Student Political Science Association (POLSA) will continue with a discussion of "The Mideast and the Gulf" on Tuesday, March 4, in Cavanaugh Hall, Room 227, at 12:30 p.m. For further information, contact Dr. Kirch of the political science department at 264-7547 or Mike Winger at 422-9137.

Sanity of Jesus...

Was Jesus Christ insane? Was he a liar? Or was he the Messiah? An informal New Testament study on the personality of the man who claimed to be God will be conducted for five more weeks. All students interested are invited to attend. The classes are held every Tuesday from 11:30 a.m.-12:30 p.m. in Cavanaugh Hall, Room 128. The study is sponsored by Inter-Varsity Christian Fellowship. For further information, contact Jeff at 632-1229.

POLSA roundtable...

The Student Political Science Association (POLSA) announces the fourth in a series of roundtable discussions with department faculty, students and guests.

For Wednesday, March 5, the topic will be "Importance of New Hampshire Presidential Primary?" presented by Prof. Robert V. Kirch of the political science department.

The Roundtable will be at 11:30 a.m. in Cavanaugh Hall. Guests are welcomed and may bring a sack lunch. For further information, contact the political science department at 264-7387.

Park auditions...

Audition dates for musical, folk and traditional performing groups interested in performing at Indiana's State Parks this coming summer have been announced by the Parks Division of the Indiana Department of Natural Resources.

On Saturday, March 8, from a.m. to 5 p.m., auditions will be held in Cavanaugh Hall, Room 207. Times will be scheduled on the half-hour and must be scheduled in advance by calling Sue Rafalco, Cultural Arts Specialist with the Division of State Parks, 232-4143. Appointments will be filled on a first-come, first-served basis.

Pre-law school presentation set

A special program for all undergraduate college and university students who are thinking of entering law school has been scheduled for 7 p.m. on Sunday, March 9, in the parish hall of St. Paul's Episcopal Church, 61st and Meridian. The event will feature presentations by three local attorneys concerning what students might expect in law school and later in practice. Members of the panel include Prof. Henry Karlson of the faculty of Indiana University School of Law at Indianapolis; Mrs. Sandra Fournet of the firm of Dutton, Kappis and Overman; and Mr. Wayne Ponader of Bose and Evans. Mrs. Fournet will speak on life in law school; Mr. Ponader will speak about working with a large law firm, and Prof. Karlson will talk about trial work as well as work as a judge and law professor. After the presentations by the panelists, students will have the opportunity to ask questions, and later to chat informally with the attorneys over refreshments.

The program is being given under the sponsorship of Metropolitan Indianapolis Campus Ministry. Its intended purpose is to give students an opportunity to explore various human dimensions of possible careers with those who are already practitioners. Any interested persons are invited to attend the program. Admission is free.

For additional information, please contact Dr. Michael Gemignani at 923-1321, ext. 210 or 545-8372.

More Classroom II

(continued from page 1)

period in external support for programs in teaching, research and service. The school has plans for a doctoral program and already is engaged in larger programs of continuing studies and graduate education for social workers.

The cost for Phase One is \$7,307,845; total project cost (including the gymnasium complex and walkway) is \$16,666,340. Bonding authority for the project was granted by the 1979 Indiana General Assembly. Architects are Edward

L. Barnes of New York and James Associates of Indianapolis. The Glenroy Construction Co. is directing general construction; mechanical contractor is the Frank E. Irish Co., and the electrical contractor is Ernie Electric Co.

More Baseball

(continued from page 1)

quits and went for the doors. Skaggs was the first to find out, however, that the entrances had been locked tight, and the baseball team was now trapped in the Marrott Building confines.

Skaggs returned to the gym, and informed the team of the situation, calling it another "Iran Crisis": Baseballers held hostage, day one. In true crisis fashion, a representative ayatollah

was named, and unwitting bystanders were dubbed militants. The team looked for possible escape routes, and one IUPUIer did manage to escape as Cliff Kelly found an unlocked window in the men's bathroom and jumped 15 feet to freedom. The others assessed their hostage situation, and promptly waited for help from the outside. Finally, a group of basketballers found their way inside the building, setting off a joyous celebration from the released baseball team.

As IUPUI approaches their first regular season game against Butler, Bunnell hopes things are looking up, and these will be the only major problems to hit IUPUI's newest varsity sport.

calendar central

March 3
IM Power Volleyball Entry Deadline
Power Volleyball Managers Meeting

March 4
Management in Action Seminar "Business Minicomputers"
Sutton, Hilton Hotel

March 5
Campus Advisory Board Meeting

March 6
Student Activity Board Coffee House, 8:15 p.m., Union Building
Student Activity Board Film "Small Change," 8:15 p.m., Union Building
Combined Faculty Staff Meeting and Reception, 4:30-5:30 p.m., Champions Room, Tennis Complex

March 7
Midterm
Last Day for Automatic Withdrawal and Credit Audit
Herron Gallery Sound and Light Installation Ends
Student Activity Board Film "Small Change," 8:15 p.m., Lecture Hall 101

March 8
All Campus Dance, 9 p.m., Union Building
IM Power Volleyball Begins

March 12
Black Arts Film Festival (through March 15)
IUPUI Deans Meeting

March 14
MBA Policy Committee Meeting IV, 2 p.m., Conference Room, Mezzanine Floor, Union Building
African-American Conference (through March 16)
Herron Student Show (through April 11), Herron Gallery

March 15
Student Assembly Elections (through March 21)
Black Arts Film Festival Ends

March 16
African-American Conference Ends
Yeats: The Public Man and W.B. Yeats and His Family. Two lectures by Michael and Graine Yeats (March 16 and 17) sponsored by the English Dept.

March 19
IUPUI Staff Council, 1:30 p.m., University Hospital

March 20
Student Activity Board Film "An Unmarried Woman," 8:15 p.m., Union Building

March 21
Student Assembly Elections End
Alpha Phi Alpha Dinner and Ball, Union Building
Student Activity Board Film "An Unmarried Woman," 8:15 p.m., Lecture Hall 101

March 22
Student Activities Ski Trip, Breckenridge, Colorado (March 22-29)

March 24
Spring Recess Begins (through March 30)

March 25
IUPUI Staff Council Executive Committee, 1 p.m., University Hospital

March 27
"Facilitating The Discharge-Planning Process" (March 27-28) 9 a.m.-4:30 p.m., Nursing Building

March 28
"Current Perspectives in Diabetes Mellitus" (March 28-29) 8:30 a.m.-1:30 p.m., Winona Memorial Hospital Co., sponsored School of Nursing, Continuing Ed

March 29
Alpha Kappa Alpha All Campus Dance, 9 p.m., Union Building

March 31
Spring Recess Ends. Classes Resume
Fall Class Schedules Available

Opinion

our view

School crime

It would appear that an organized approach to dealing with the problems of crime in Indianapolis' public schools is finally being made, and it is a movement that is worthy of a second look.

Prompted by a shooting incident at Tech High School, Sharon Hoke invited some 150 concerned parents and school and law enforcement officials to a meeting last Tuesday night. A Tech parent and the wife of an Indianapolis policeman, Ms. Hoke apparently felt that it was time to increase communication toward recognizing and dealing with such growing problems as drugs, violence and truancy.

This communication was, of course, not very easy to get started. Angry and frustrated parents found it too easy to label the crime problem as just another failure of the educational system. And Superintendent Karl Kalp took the stance that until something was done to eliminate the problems in society, "we'll have that problem within our schools." Law enforcement officials demonstrated an awareness of the problem, but seemed largely without workable solutions.

Once the blame-laying and "ostrich approach" tactics were laid to rest, however, the meeting was able to produce some worthwhile ideas and meaningful cooperation between parents and administrators. Prosecutor Stephen Goldsmith and Ms. Hoke are now organizing monitoring groups to insure that school crime problems will receive the needed attention from education and law enforcement officials in the future.

We feel it is a frightening statement that it took one student shooting another a point-blank range to shock parents and officials into the knowledge that something must be done. We also consider it a shame that a parent was forced to take the situation into her own hands by organizing such a meeting, while school officials seemed to be closing their eyes and waiting for the problem to dissolve.

The efforts of Ms. Hoke and the many other concerned individuals who attended the meeting are commendable. These people are prepared to recognize the seriousness of adult crime in city schools, and to realize that each one of us, rather than some vague notion of society, must work toward a solution. The anticrime plan deserves all of our commitment and support.

The Sagamore welcomes letters to the editor. Letters should be limited to 300 words, be to the point and include the phone number and address of the writer. No letter will be printed unless it is signed. Only the name will be published unless the writer requests anonymity. The editors reserve the right to delete irrelevant or inflammatory material and to reject those letters they feel are objectionable. All letters should be typed and addressed to the Editor, Cavanaugh Hall, Room 001G.

letters

Reader disagrees with review

To the Editor:

In the Feb. 27 issue of the *Sagamore*, David Edy reviewed Linda Ronstadt's new album *Mad Love*. I really think you did a poor job of it; how much did she pay you? It sounded as if you liked this "trashy" offering of Ronstadt's.

I have been a fan of Linda since *Hasten Down The Wind* and thought that nothing could change my opinion of her singing. This latest effort is disastrous. It is not the "New Wave" sound that offends me, it is Linda's voice.

It was stated that Ronstadt is always reaching for new ground and that her voice doesn't break under the strain. Were you

asleep during the title cut itself? Her voice not only breaks, it shatters. It is clearly evident that Linda needs a rest or a new voice instructor to teach her how to handle these raucous notes without destroying her valuable voice.

Ronstadt has lost all emotion on this album. She appears to whiz through most of the songs without a care. Since she has found "love," Linda has become complacent. Oh, what a torch she lit to many a song in the past. That flame is but a flicker on this album.

She has two potentially moving songs on *Mad Love*. They beg for that Ronstadt "touch," but it is as if she was just in the

room when they were recorded. I'm speaking specifically of the old song "Hurt So Bad" and "Look Out For My Love." These qualify for a gut-rending rendition and Linda just hums a few bars.

By far, the best cuts are, "I Can't Let Go" and "Girls Talk." These seem to be the only two cuts that Linda really masters. Linda has been steadily going downhill for the past few albums. I feel as if she's hit rock bottom with this one. I only hope Ronstadt realizes that she is letting a lot of us down out here and comes up with something better next time.

Suzanne Israel
Herron School of Art



featuring the
lovable first daughter

by Edy & Wagner



Afghanistan: Kyber Pass

To Be Continued

Sagamore

The *Sagamore* is published by students of Indiana University-Purdue University at Indianapolis. Views expressed are those of the editorial staff or of the individual whose name appears in the byline. Those views do not necessarily reflect those of the student body, administration or faculty of IUPUI. The

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The Leisure Times

Roadmaster to bring roof down

"The Local Scene"

Roadmaster On Tour
by Matt Strahl

The wilds of suburban Indy, those spawning grounds affectionately known as Broad Ripple, have yielded a top-notch band: Roadmaster. A couple of weeks ago, the *Sagamore* was given an exclusive interview with two of its members. Toby Meyers, on bass and back-up vocals and Stephan MacNally, lead singer were nearly euphoric pending their upcoming national tour. Their portfolio turns back the pages about six years to the meager beginnings of five neopunks. Now, transformed like the butterfly, they control and command an audience without appearing so. All you meek, submissive types will get your chance to witness the "masters" at work Saturday night March 8th in the Convention Center.

They have promised that "the roof is coming down" approximately the same time that they open with their new tune "Too Long, Too Long" from their new album, *Fortress*. Toby also promised "This will be a non-stop exhibition of first-rate rock and roll." Mac and Toby guarantee that the hall will be "alive and kicking." They both agree that "you can go find your own band to play with, if you're too out of it."

As of now, they are on a partial leg of their tour that takes them out west, to that mystical land of Dorothy and Toto. They are opening for the group Rush and things are getting better all the time.



Roadmaster—'not a copy'

Roadmaster is a band of diverse taste: "we love all types of music as long as it's not a reasonable facsimile of a copy. Get the idea?" The whole concept of their creating music is to get the "right" mixture of additives. They should know, they've paid their dues while they sang the blues.

"With the comedic engineering of that zany team, Flo and Eddie, we have created a masterpiece." Mac and Toby claim that they have nothing but praise for them. What do you know, the perfect relationship gone to heaven. Sweet music for certain.

Flo and Eddie kept the boys on their toes by injecting all sorts of "strange" substances into them. They had ways of making them "cooperate." Realistically though, "everyone had an excellent time putting the album together, there were no distraught refugees in the midst." Toby and Mac firmly agreed.

Roadmaster is definitely a band of perfectionists in every facet of that word. Amiability and personality are close seconds. It's refreshing to find people that actually thrive on others, a seldom seen trait in the world of heavy entertainment.

'Saturn 3' fails

Saturn 3
(ITC Entertainment)
by D.A. Weiser

Why do they keep making films that deal with people in white knuckled life and death situations? You're not safe anywhere, be it a plane, boat, train, skyscraper, and even the far reaches of outer space. The filmmakers of the '70s have amassed enough of these films to fill three volumes of the World Book.

What then, did Stanley Dohen expect to accomplish by making *Saturn 3*? Or better still, why should it succeed in entertaining on such a common plot?

Saturn 3 is an experimental hydroponics station run by Adam (Kirk Douglas), a perpetual earth hater who will have nothing further to do with the mother planet's corruption and stupidity. His only companion is the "space born" Alex (Farrah Fawcett), some thirty years younger and definitely better looking.

For the pair, *Saturn 3* is a haven from the dark world that surrounds them. The pair have come to enjoy their utopia so much that their work is beginning to slip into unimportance.

Captain James (Harvey Keitel), is sent with materials for "improvement." Those materials are used to create Hector, a huge robot designed to render one of the station's current residents obsolete. Hector's actions are controlled via a transmitter implanted into the back of James' neck. Any will from the captain's brain is also fed into Hector's hanks.

You may have guessed by now that the captain has quite a powerful lust for the young Alex and that lust is passed over to Hector. Captain James and Hector are not quite kosher, and have evil plans in store for the innocent couple. Ah, now that's what

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Vogue

Aarress is close to 'the' sound

Aarress
(The Vogue)

by Greg Day

The Vogue stepped beyond their adequateness last Tuesday night by featuring the superb sound of Aarress. Aarress, a band comprised of young, talented musical innovators, appeared to be as polished and as commanding as any of the other rock progenies seen about town. Their rudimentary pith, bass, drums and guitar (nice guitar!) served as a backdrop (nice backdrop!) to the efforts of the singer/acoustic guitarist, and violin/singer/keyboardsist.

Onstage, their appearance mimicked the likes of mainstream space-Yes and, for those who can recall, the completely outrageous Curved Air. In fact, the

immediate impression received, after gaining entrance from the doorguard and allowing myself through the Gilded Passage, was that of listening to a matured and more confident fusion of Yes/Curved Air/Wolff.

As a cold Heineken warmed my hands, the decision was made that my own highly revered opinion wouldn't suffice, so I watched the audience's response. Music is the one entertainment the folks of this town allow to get the best of their fundamental doctrine of prudence, viewing it as an aesthetic ritual. The notes emitted from the Vogue's stage Tuesday were obviously fulfilling.

The band's music, and this is not negative criticism, lacked the penchant for egotistical exchanges and interruptions that a

majority of the local artists seem to have. The drummer and bassist had no trouble supplying percussive support to the tangential harmonies and melodies of other members' duets and solos, as well as adding a flair themselves.

The musicianship was good, if not almost, just about, pretty close to, even barely verging on being, excellent. The musical personalities were comfortable in a given-another-chance-I-care-just-don't-get-me-close-to-the-heat-next-time sort of way. A uniqueness must be allowed to emerge from this band—a quality of difference. Don't get me wrong, they are very good and extremely colorful. Given a couple of years, their sound will be "the" sound.

'Awful Green Things' attack

The Awful Green Things From Outer Space
(TSR Games; \$8.00)

by William A. Barton

You are Captain Vid of the interstellar exploration ship *Zhuntar*. On last planetfall one of your crew carried on board what appeared to be a small green stone. Now a crewman has disappeared. The ship has been invaded by a hoard of strange green creatures which grow and multiply at an alarming rate. You and your crew must grab every available weapon and do battle to save your ship and your lives against the onslaught of the *Awful Green Things from Outer Space*!

So begins the newest game from TSR (Tactical Studies Rules) Games, the folks who brought *Dungeons and Dragons* to the world. As with many of their games, they have their tongues firmly in check with their newest offering. *The Awful Green Things from Outer Space* is designed for those who have a fondness for the old B-grade science fiction movies in which the hurried crew of a space ship fight creeping, growing menace in order to survive—and in this case to win the game.

Attractively, if unusually, packaged, *Green Things* features a wrap-around shiny cardboard map (which doubles for an outside box) showing the inside of the *Zhuntar*; a sheet of thick laminated (on both sides) cardboard counters of crew, Green Things, weapons and weapon-effect chips, five dice and a gratifyingly brief, but complete, rule booklet.

The game is relatively simple to learn. It isn't overly complicated and is really quite fun to play. The game begins with the crew player placing the crew at a number of predetermined stations on the *Zhuntar*. The Green Thing player then rolls a die to determine how many creatures he has to start with and where to place them. Once a crew member discovers a Green Thing, the game is on.

In order to keep the ship from

being overrun, the crew must attempt to kill the Green Things either in hand-to-hand combat, or with the various items that may serve as weapons around the ship. In hand-to-hand combat each crew member may use one, two or three dice to attempt to match the endurance level number of the Green Things under attack. If the number rolled is a match, or higher, the Green Thing is dead.

Weapons are another matter altogether. Until used the first time, the effect of any weapon on the Green Things is unknown. As may enable the crew to roll five dice to kill against a Green Thing, cause it to grow from a baby to an adult, or cause it to burst into fragments, each of which will grow into a new Green Thing. To determine a weapon's effect, a chip is drawn the first time the weapon is used. Whatever effect it says is the effect that weapon has the rest of the game.

In fact, without a good area weapon, the crew's chances to win are limited. Each turn the Green Things grow or multiply (eggs and fragments become babies, babies become adults, adults lay eggs, etc.), and as adult Things can always throw four dice to kill against any crew member (more if they gang up). The crew must find a way to stop them before they spread throughout the ship. Otherwise, the only recourse is to man the lifeboats and abandon ship.

The only flaw in the game is that it is too easy for the Green Things to overrun the crew. Unless an effective area weapon chip is drawn early, the Green Things are going to win. In fact, I have yet to play a game in which the crew hasn't been nearly wiped out. The fact that each Green Thing that kills a crewman gets to eat him and thus gain a free grow doesn't help the crew either. Even the presence of Leadfoot the Robot on board (four dice to kill, endurance level of 44 against the Things) doesn't help as he has a movement allowance of only one crew per turn, and is easily

outrun by the Things.

That doesn't mean the game isn't fun for the crew to play, though. Even if they have to abandon ship, leaving the Green Things the winner technically, the crew then must pilot their escape boats through the "Epi-lyogue," a list of alternate hazards they must overcome by decision or die throw in order to reach Snudi-1, their home planet. If they survive and aren't, for instance, swallowed by a black hole, then the crew player "wins" as well.

But, win or lose, *The Awful Green Things from Outer Space* is a fun game, along the same lines as SPI's *Creature that Ate Shelbygan*. I'd recommend it as an alternate to the light "beer and pretzels" wargames on the market. *Awful Green Things* is currently available in Indianapolis at the Boardroom. Try it. I think you'll find it's fun, honest!

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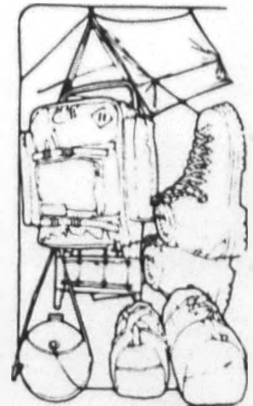
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Cockburn not mediocre genius

Dancing in the Dragon's Jaw
Bruce Cockburn
(Millennium BXL1-7747)

by Greg Day

The term "genius," tends to evoke an impression, due to its overuse, of the artist merely performing up to the standards of those who call themselves rock critics. Thus, instead of praising the merit of the small percentage of talent that exists solely for their own aesthetical reasons, masses of pseudo-musicians think they belong to that elitist group.

Well today, in this review, the word "genius" will not denote mediocre sameness, convulsive nothingness or whatever else comes to mind. No...genius here will be defined as Bruce Cockburn.

While listening to his tenth and most recently completed project for Millennium, *Dancing in the Dragon's Jaw*, I realized a thirst was being quenched. I had either no knowledge that it existed or simply associated it with some subconscious, kinky sexual urge. The melody, sound and poetry flowed over me with

surprising, yet refreshing, strength.

At first, out of sheer disbelief, I tried analyzing the music in order to locate an adequate category to place it in. Once I labeled it, the criticism would have been easy. But no, Cockburn, with a capturing amount of finesse, isn't pop, rock, disco, minimalist, funk or reggae. He is an individual entity in himself and his efforts on this album are unequalled in their genius.

The amalgamation of his style on both acoustic guitar and voice as well as chimes, synthesizers and dulcimer result in a sound that is singular in its execution and universal in its appeal. His lyrics, the poetry, are a surrealistic description of desire, want and curiosity hidden in the inhibitions of the speaker's intellect.

The listener floats with the minds eye, in the loneliness of a strangers dream. "Huge orange flying boat rises off a lake, thousand-year old petroglyphs doing a double take, pointing a finger at eternity/I'm sitting in the middle of this ecstasy." Cock-

burn delves even further into his thoughts, as if submerged in a catatonic trance, revealing to whoever happens to be within earshot the symbolism and parallels that constitutes his "secret."

In describing his music and writing, Cockburn said in a *Rolling Stone* interview last year, that his work comprises a "journal of an inward, spiritual search." A search that is told in a pure, almost childlike sincerity.

Cockburn is a veteran in the music business, not only from the number of albums he has had pressed, but also in the fact that he has won Canada's coveted Juno award for best vocalist of the year three times in a row. He has also received a BMI Award for his film score, *Goin' Down The Road*.

Whether your taste favors sincere, honest storytelling, simple, catchy hooks, soft guitar picking or cool jazz rhythms, your interest will be more than amply rewarded with Bruce Cockburn's *Dancing in the Dragon's Jaw*.



Bruce Cockburn



Classifieds

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\$365 Weekly. Work 2 hours daily at home (178.00 one hour daily). Free brochure. RLS P.O. Box 29127-J Indpls. IN 46229

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Students needed to supervise student body elections March 13 thru 19. Work-study students preferred—others acceptable. Apply in person at the Student Assembly office. CAK11C. Ask for Frank Brinkman.

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For further information or application write to:

Chairman
Department of Mathematical Sciences
IUPUI
1201 E. 38th Street
Indianapolis, IN 46205

More 'Saturn 3'

(continued from page 4)

I call original entertainment.

Actually, the film has a few pluses. The late John Barry's interior set designs combine the organic underground stone walls of Saturn with a maze of wires, tubes, and machinery to form a twisted, colorful fantasy world of technology, while some of the costume design conveys basic insect forms. However, the spaceships seen at the beginning and end of the film look too "toy".

Harvey Keitel's rendition of James is well done. He is an un-

emotional, pill-popping snake silently coiled at the ankles of Adam and Alex. Kirk Douglas has been better, but for what he had to work with he did an acceptable job. Fawcett is there simply for her looks. The girl has yet to find out the definition of actress.

One high point of the film is Hector. Much of the pre-production time was spent on his initial construction. He is a twisted menagerie of tubing, hydraulic rams, and wire—certainly different than other cinema robots, and much more aggressive. He

may not have a magnetic (no pun intended) personality, but he certainly commands attention.

Saturn 3 has all the makings of a typical Hollywood horror, with a villain, hero, female in distress, exotic setting, suspense, sex, a touch of comedy, and of course a love triangle.

If you must see *Saturn 3*, see it with your tongue firmly planted in your cheek, or better still, wait till it comes to television next year. I promise you won't miss that much.

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* not be under any academic or disciplinary probation

* solicit the number of signatures from the student body for the position they are seeking before March 3rd. (539 signatures for President & Vice President, 108 for Senators) Petitions must include written name, printed last name & student identification number

For more information contact
Frank Brinkman at 264-3907

All petitions are due by March 7th