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Fee costs to increase for fall

IUPUI students will be paying more for their education next fall, it was decided by the Indiana University trustees at their monthly meeting held last Saturday. All IU campuses are affected by the tuition changes.

With few exceptions, the rates for in-state residents are between eight and nine percent higher than the current fees. One exception covers in-state resident, undergraduate stu-

dents enrolled at IUPUI. The new fee will be \$29 per credit hour. This is an 11.5 percent increase over the current \$26 fee.

The undergraduate, nonresident fee for IUPUI will be \$68 per credit hour, up \$9, an increase of 15.3 percent. These changes are in line with a decision which the Trustees made two years ago in order to gradually bring the instructional fees at IUPUI in line with those

charged at IU-Bloomington.

(Bloomington resident fees will be \$33.50 per credit hour for the fall semester. The undergraduate non-resident fee will be \$87.50, an increase of 15.1 percent over the current fee of \$76.)

IUPUI's resident graduate fees will increase from \$40 to \$43.25. Non-resident graduate fees will increase by \$14.50, totalling \$110.40 per credit hour.

Course reservation set

A "layaway plan for learners" describes the course reservation plan available to students attending IUPUI next fall. At IUPUI, students can avoid the pressures of last-minute decisions associated with walk-in registration by reserving courses early.

Course reservation is April 14-25, and there are no fees due until Aug. 19-21.

"Course reservation provides a distinct advantage for students who can plan that far ahead," says Richard Slocum, IUPUI registrar. "It's just like airline ticket reservations," explains assistant registrar Stephen Browne. "There's

no commitment by the student, but by reserving courses now, students assure themselves of a seat in their preferred classes. They have an advantage over students registering in August in that there is wider selection from which to choose class meeting days, times and locations.

"Also, many administrative procedures found at walk-in registration are performed for the students behind the scenes by our staff," Browne added.

To reserve courses a student must complete the registration card and have it approved and signed by a counselor in his school of study. To aid students in selecting a schedule, most IUPUI counselors will be

readily available before and during course reservation.

Slocum advises students to pay special attention to course scheduling, as some courses require special approval by deans or others and some have prerequisite study requirements.

For students who need more time to decide, another course reservation week is set for July 7-11.

Course reservation will be held in Cavanaugh Hall, Room 301. Hours are from 9 a.m. to 6 p.m. Monday through Thursday and from 9 a.m. to 5 p.m. on Friday. For more information, call the IUPUI Registrar's Office at 264-5916.

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International dinner planned

Students in traditional national dress, an international menu and a discussion of world issues by a United Nations official will set the tone for the Seventh Annual IUPUI International Dinner this month.

Ambassador Richard W. Petree, deputy United States representative to the U.N. for Security Council affairs, will be the featured speaker at the April 14 (Monday) event in the Union Building. His topic will be "The Role of the United Nations in Global Crisis Management."

Petree joined the State Department in 1950 as a researcher

on Korea. After assignments in Japan and Ethiopia, he was appointed to the U.N. mission in 1976. His first responsibility with the mission was as counselor for political and security affairs.

Later he was appointed minister-counselor in the same position. Petree was named alternate U.S. representative for special political affairs with the rank of ambassador in 1978 and was named to his present position last September.

Preceded by hors d'oeuvres at 6:15 p.m. the dinner is scheduled to begin at 6:30 p.m. Tickets are

\$7.50 (\$5 for IUPUI students with valid I.D. cards). Tickets are available by mailing a check and a stamped, self-addressed envelope to: International Dinner, Union Building Director, 1300 West Michigan Street, Indianapolis, Indiana 46202. Visa and Master Charge will be accepted.

The dinner is sponsored by the IUPUI Office of International Programs and Services, the International Affairs Steering Committee, and the IUPUI Lectures and Convocations Committee.

Mailbag

To the Editor:

We would like to thank everyone who helped arrange the Daytona Beach trip over spring break, especially Tim Sullivan and John Gorman.

Tim didn't rest until he knew everyone had their room. Then whenever questions arose, Tim knew the answers or at least he made us think he did. Although

we were disappointed when we didn't win the Belly Flop Contest, he helped lift our spirits by having a party later in the week. Then comes John, who at the last minute was literally drafted into being the "chaperon" for bus number 1. He made sure that everyone was happy by having periodic attitude checks and sharing his type of "poetry" with us on the bus. When we

reached Daytona, we could hear John yelling by the pool at 3 a.m. or tapping at the doors announcing the arrival of the Land Shark with a CandyGram.

We thought these two deserved a special thanks for adding to our fun in Florida. We hope that we can all go again next spring.

Sincerely,
Girls in Room 401

Sagamore

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Managing Editor: K.L. Wagner
Associate Editor: David Edy
Graphics Editor: D.A. Weiser
Advertising Manager: John Emley

Business Manager: Matt Strahl
Staff Writers: Brian Clouse,
Shirley Couta, Greg Day,
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Contributors: William A. Barton,
S.J. Cooper, D. Grant Lukenbill,
Shirley Smith, Kevin Strunk
Photographers: Tom Strattman,
Jay Wiley

Business: Diane Adams,
Paul Ragan

Production: Mary Anderson,
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The Sagamore is a weekly magazine, 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. The editor in chief is the final authority on Sagamore content, and cannot be censored.

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The Sagamore is published at IUPUI Cavanaugh Hall, Room 001G, 925 W. Michigan St., Indianapolis, IN 46202. Editorial phone, 264-4008; advertising phone, 264-3456; business phone, 264-2539.

The Sagamore recognizes its responsibility to provide a forum for readership commentary beyond the scope of letters to the editor. Comments on current issues should be limited to 500 words, be to the point and include the phone number and address of the writer. No commentary will be printed unless it is signed. Only the name will appear unless the writer requests anonymity. The editors reserve the right to delete irrelevant or inflammatory material, but no commentary will be rejected because it is controversial. Comments should be typed and addressed to the Editor, Cavanaugh Hall, Room 001G.

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 appear 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.

Cover Photograph Courtesy of U.S. Department of Commerce, ESSA Weather Bureau

Notices

IUPUI'S LISTENER'S THEATER will present the Sherlock Holmes novel, *The Sign of the Four*, Friday and Saturday, April 18 and 19, in Lecture Hall Room 101. The presentation will be open to students as well as the general public, and there will be a \$1 admission fee.

INTERNATIONAL BUSINESS SCHOLARSHIP applications are being accepted by the World Trade Club of Indiana. Eligibility includes having a "B" or better GPA, having completed at least half the required hours for graduation, and having indicated an interest in a career in international business. Students who are interested and eligible may obtain an application from the political science department office, Cavanaugh Hall, Room 504K. The deadline is April 30.

SOCIAL COMPETENCE will be the topic of discussion Friday, April 11, by Richard M. McFall of IU-Bloomington, at 3 p.m., Krannert Building, Room KB031. Questions to be explored are: What is social competence? How can it be measured? What are the best methods of training? Is training beneficial? This colloquium is sponsored by the Department of Psychology, Purdue University School of Science at Indianapolis, the Department of Psychiatry and the Indiana University School of Medicine.

IUPUI'S BLACK STUDENT UNION will present its first Dinner Theater Friday, May 2, from 6 p.m. to 9 p.m. in the cafeteria of the Union Building. Andrea Perry and the Roots of the Afrikan American Jazz Class will perform "A Creative Adventure in Black: The Pathways of Songs, Dances, and Drama that Lead to the Wonderful World of Jazz." Tickets are now on sale for \$8.50. Special prices will be available to children 12 years and under. Further information, contact Alfreda Carter or Ramona Hayes at 264-2279, or stop by the BSU office in Cavanaugh Hall, Room 001B.

THE IUPUI UNIVERSITY THEATER will present *Hatful of Rain* over two weekends beginning April 18. Set in the mid-fifties, the poignant drama explores adult drug addiction and decaying family relationships. Six performances will be given in the University Theater "M" Building, 902 N. Meridian St. Tickets are available at the "M" Building box office Monday through Friday from 9 a.m. to 5 p.m. For mail reservations, write: University Theatre, 902 N. Meridian St., Indianapolis, IN 46202. For further information regarding show times, call 264-7659.

LAW WIVES CLUB of the Indiana University School of Law at Indianapolis will meet Monday, April 14, 7:30 p.m., to elect officers and dance aerobics with Jo Milharcie. The meeting will be held at the Scarborough Square Apartment Clubhouse. For further information, contact Debbie Molin, public relations, at 545-5445.

SIGMA PI ALPHA'S annual recognition banquet will be held at the Sheraton West (2544 Executive Dr.) Sunday, April 27. Check in will begin at 5:30 and dinner will be served at 6 p.m. The cost for members and their guests will be \$8 per person. Checks should be made payable to Sigma Pi Alpha and mailed to: Rick Turner, Treasurer, 3699 Wingate Court, Indianapolis, IN 46236. For further information, call 897-2544.

UPPERCLASS OUTSTANDING SCHOLARSHIP applications are now available to students who have completed at least 26 credit hours and have a cumulative GPA of 3.5. The applicant, who could receive \$1,000 renewable for a maximum of three years, must also submit three letters of recommendation from faculty members and submit a copy of his or her academic transcript. Interested students should contact the dean or director of their school or division.

ALEXANDER GINZBURG, who was released from a Soviet labor camp and delivered to the United States in a prisoner exchange, will appear at the IU-Bloomington Auditorium, Wednesday, April 16, at 8 p.m. He will speak on "The Human Rights Struggle in the USSR." The presentation is open to the public, free of charge, with a reception immediately following in the Indiana Memorial Union Federal Room. For more information, contact Jim Wark at 812-337-IMUB.

THE STUDENT ACTIVITIES AND HONORS Banquet will take place Friday, April 18, at 6 p.m. in the Champions Room of the Indianapolis Sports Center. As always, the banquet will honor graduates and undergraduates as well as faculty and administrators. Such awards as the William L. Garrett Award, the Lola L. Lohse Award, the Outstanding Educator Award and the Top Administrator Award will be presented. Guest speaker will be State Senator Larry Borst, chairman of the Senate Finance Committee.

Tickets may be purchased before Monday, April 14, from the Student Assembly office. They are priced at \$6 for students and \$7 for non-students, and all students, administrators, faculty and staff may attend.

Observations

What's this? A new look for the old *Sagamore*? Exactly! In order to provide more feature-oriented material for our readership, to better inform the IUPUI community, and to keep our collective head above financial water, the *Sagamore* has taken on a new format. We are now your weekly IUPUI magazine, and we hope you enjoy the new product.

We also hope you will continue to feel free to provide us with your opinions, ideas and suggestions. Though we will only editorialize occasionally in the new format, we are nonetheless

committed to keeping an open forum for commentary.

Additionally, we hope that when you hear of a program or event that may be of interest to others, you will help us to expand our resources by dropping us a note about it or stopping by our office in the basement of Cavanaugh Hall. The deadline for "Notices" is 1 p.m. Mondays for Wednesday insertion.

On the road to a better publication, increased readership and financial solvency, we could always use a little help from our friends.

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Nuclear power to be discussed

by Susan J. Ferrer

Dr. Kristin S. Shrader-Frechette, associate professor of philosophy at the University of Louisville, will be on campus next week for a series of lectures on the environment. Shrader-Frechette, a former "Outstanding Young Woman" of Kentucky, holds degrees in physics, mathematics and philosophy.

Besides writing over 25 articles for scholarly journals on topics ranging from cybernetics to a critique on Freud's philosophy of religion, Shrader-Frechette has written two books, *nuclear Power and Public Policy: Social and Ethical Problems with Fission Technology and Environmental Ethics*.

This philosopher-scientist is a former Democratic Party

Committeewoman and advisor for the National Consortium for Black Professional Development. She has been invited to give public lectures over 40 times.

Dr. Shrader-Frechette will speak on "Does Philosophy Apply to Anything?" Tuesday, April 16, at 11:30 a.m. in Cavanaugh Hall (CA), Room 201.

At 8:30 p.m. Tuesday in Lecture Hall, Room 100, she will discuss "Nuclear Power Plants: How Do We Decide If They're Safe?" A discussion panel will include a representative of Paddlewheel Alliance, a local physicist and possibly a representative from Public Service Indiana.

Dr. Shrader-Frechette will speak on "Standard Setting in

Environmental Matters: Low-level Radiation and Equal Justice" at 8:30 a.m. Wednesday, April 16, in CA, Room 113. At 11:30 a.m. Wednesday in CA, Room 440, she will talk on "Pesticide Toxicity and Carcinogenic Thresholds: Methodological Problems in Assessing Risks and Benefits."

Dr. Shrader-Frechette will round out her series of talks Wednesday at 2:30 p.m. in CA, Room 115 with "Problems of Logic and Scientific Methodology in Technology Assessment."

This special series is funded through grant money and sponsored by the IUPUI Department of Philosophy, the Council of Philosophical Studies and the IUPUI Lectures and Convocation Committee. For further information, call 264-8698 or 8926.

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Barefoot in the Park
Neil Simon
(Beef 'n' Boards Dinner
Theatre)
by Susan J. Ferrer

Theatre patrons shouldn't miss Beef 'n' Boards Dinner Theatre's latest entree—Neil Simon's *Barefoot in the Park*. A quality cast and Simon wit give rise to a completely entertaining evening.

The play revolves around newlyweds who move into a one-room apartment on the top floor of a five-story brownstone in New York City. The action takes place in chilly February.

During the course of a week, their bliss hits several snags, including too many flights of stairs, a hole in the skylight, the groom's pragmatism versus the bride's unending energy, her mother from New Jersey, and an elderly charmer who lives in the attic.

An unusual mix of personalities tear at the couple's happiness as they begin to question

what they have in common, and if love is enough. Words fly; misunderstanding runs amuck, and only Neil Simon can resolve the problems and create a "happily-ever-after" ending.

Headlining a fine cast are stage and film veterans John Carradine and Selma Diamond. Carradine portrays the spry Victor Velasco, the peculiar attic neighbor who serves to accentuate the differences between the happy couple.

Carradine waltzes through his role as if it were second nature. The sparkle in his eyes and the spring in his walk are a delight to watch.

His counterpart is Selma Diamond as Mrs. Banks, the mother of the bride. Content to live in New Jersey, sleep on a board and pop pills for nausea, Diamond's matron is the perfect opposite of Carradine's Velasco. Her eastern nasal delivery is humorously true-to-form, and her dogged expression completes an excellent characterization.

The younger twosome are believable and skillfully command a great deal of the dialogue. Jane Hutchison is delightful as the eager-to-please wife Corie Bratter. Her energy is unmatched as she runs around the small apartment, missing nothing and causing mischief by her very demeanor.

Paul Bratter, the lawyer who "has a case in the morning," is smartly played by Tom Schreier. His delivery is quick, yet thoughtful.

William Schwarber as the telephone repairman is a scene stealer, gasping for breath after ascending the multitude of stairs. Carter Lewis also deserves credit for maintaining an even pace in his direction.

Barefoot in the Park (which is literally a challenge to Paul Bratter to walk thusly in the dead of winter in order to prove he is not a fuddy-duddy) is typical Simon—typically good through May 11 at the Beef 'n' Boards Dinner Theatre.

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Tornado season—April 'key month'

by Shirley Smith

Skies darken as thunderstorms continue to sweep across the city. Warnings of possible tornadoes are transmitted across the radio and television broadcasting stations throughout the evening. Suddenly, through a yellowish south-western skyline, the frightening reality of a tornado's black swirling winds hurls across the sky in your direction. Suppose you're at home, or at work, or in one your classes. Would you know what to do or where to go?

Tornadoes are defined as "local storms in short duration formed of winds rotating at very high speeds, usually in a counter-clockwise direction." Often termed "funnels" or "twisters," they are cloud formations composed of condensed water vapor. Although the severe variety are usually connected with the gulf states and states such as Kansas, statistics reveal that Indiana has the third highest number of tornadoes per square mile than any other state in the U.S.

ROBERT BUNTING, IUPUI professor and lead forecaster for the National Weather Service in Indianapolis, advises that tornadoes are more frequent in Indiana during April than any other month of the year. "Tornadoes form when

air masses of different densities, usually warm air verses cold, meet at fronts. This confrontation provides an energy source which is high enough to support the needs of a tornado. Because April is the key month in Indiana for the change from winter to spring, these specific conditions occur often and therefore cause more tornadoes."

Bunting referred to the Midwestern states where these rotating winds occur most commonly as "Tornado Alley."

Knowing and understanding the characteristics of a tornado makes easier the process of detecting a tornado's approach and taking preventive measures against its damage. Statistically, 85 percent of the funnels occur between the hours of 3 and 9 p.m., according to Bob McLain, meteorologist for WRTV.

ACCORDING TO BUNTING, funnels always form in thunderstorms, most commonly in the southwest during the quiet spell following the rain. "Normally, in tornado conditions, the skyline to the north is dark shades of black and to the south is light, even possibly a yellowish color."

Composition of the tornado plays a major part in its visibility. "Many tornadoes are invisible until they near ground," explained Bunting. "It is then that they darken, picking up dust and debris." Destruction is caused by the high, violent winds surrounding the tornado and the increased suction of the vacuum inside, known as the vortex.

According to statistics, the average tornado follows a path approximately one-fourth of a mile wide and no more than 15 miles long. They move at about 30 miles per hour, but often the



(Photo Courtesy of ESSA Weather Bureau)

longer-lived tornadoes move at 40 mph or more. From 1953-1976, Indiana saw 553 tornadoes which resulted in 198 deaths.

MCLAIN FURTHER DETAILED one of the strange characteristics of the much-feared twister. "Seemingly, tornadoes tend to veer away from large cities." Although this is only a theory, McLain explained that this tendency may be caused by two factors: the "heat-island" and "frictional" effects. These effects within cities are combinations of warmth and friction which break up the motion of the air which originally supports tornadoes.

This hypothesis tends to be supported by history. "Downtown Indianapolis has not had a tornado in many years, and Chicago has not had a tornado in over 20 years," explained McLain.

and the public is alerted to watch for threatening weather and to listen to the radio and television for more information. It is in this period that SKYWARN attempts take effect. According to Bunting, "SKYWARN is a group of people who volunteer their knowledge of weather conditions, time, and equipment to keep an eye out for approaching tornadoes from various points throughout the city."

"Tornado warnings" are issued at the sighting of a tornado. McLain explained the process of issuing a warning. "In case of a tornado warning, programs presently on television at Channel 6 are busted immediately from the air and are replaced by the live broadcast from the Weather Service. Afterwards, the station expands the information to further detail the location, size, direction, and speed of the tornado." Sirens, controlled and annually tested throughout the city by the Civil Defense, may also be set off as an extra warning device.

LEARNING AND FOLLOWING safety rules is probably the only true preventive measure in battling a twister. "Although they are not a guarantee, safety rules do work," stated McLain. "Because of people's tendency to panic in such a crisis situation, it might be advisable to write down the rules before the danger of an oncoming tornado occurs. They should also post these in a place where they can easily be read and found, such as on a refrigerator door. That way, if the time comes, it will be only necessary to read them and take action."

Several of these rules are issued by the National Weather Service:

1. Stay away from windows, doors, and outside walls. Protect your head.

2. In homes and small buildings, go to the basement or to an interior part of the lowest level—closets, bathrooms, or interior halls. Get under something sturdy.

3. In schools, nursing homes, hospitals, factories, and shopping centers, go to designated shelter areas. Interior hallways on the lowest floor are usually best.

4. In high-rise buildings, go to interior small rooms or hallways.

5. In mobile homes or vehicles, leave them and go to a substantial structure. If there is no shelter nearby, lie flat in the nearest ditch, ravine, or culvert with your hands shielding your head.

McLain added that the south and west walls of a structure usually get the most wind. "A person should stay away from these areas and try to cover himself with something that could act as a [cushion] from flying objects, such as blankets or a mattress. They shouldn't get under their beds," he observed, since "if the bed legs should collapse under the pressure of falling walls and support beams, the person beneath could be crushed or pinned down."

"Getting the public to protect themselves in the proper manner is the hardest of all jobs," stated McLain.

"When a tornado occurs, people tend to panic," said McLain. "This is the worst thing they could do. Their minds don't function properly and they can't think clearly enough to take the necessary actions to protect themselves."

PREVENTIVE MEASURES ARE the only protection against the disastrous forces of a tornado. They begin with the efforts of the National Weather Service and the Civil Defense, but are not complete until the basic rules of safety are carried out by potential victims of the winds.

Radar detection devices initialize efforts by the National Weather service to warn communities of favorable conditions for a tornado or an actual sighting. Once conditions have been proved favorable, a "tornado watch" is issued

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therfu
Turley Richards
(Atlantic SD-19260)

by K.L. Wagner

Turley Richards' first LP, *therfu*, is one of those efforts which leaves the listener more impressed with the performer than with the product. Though most of the songs sound as though you've heard them before, the bright spots which occur throughout the album manage to catch—and hold—the listener's attention.

Richards' pleasant voice is well-suited to the pop rock material; it's just rough enough around the edges. The lyrics, while not particularly original, are nonetheless quite listenable. Several of the songs seem to have a social consciousness reminiscent of the "protest" flavor in Chicago's early tunes. The

love lyrics, for the most part, are rather trite.

The musical style of *therfu* seems to traverse the pop genre from Doobies rock to Chicago (jazz, with a healthy dose of R & B thrown in. One of the album's highlights, "Climb Up The Steeple," has a distinct hint of Elton John's early work.

Other highlights include "There's Something Wrong," a nice rocker with some surprising touches, "All Over The World," an upbeat tune with some nice vocal blends and pleasing guitar work, and "I'm Coming Back Home (With A Little Bit of Luck)," a mellow R&B piece that makes good use of the synthesizer for an orchestrated effect.

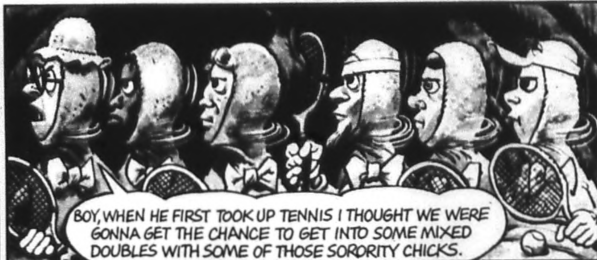
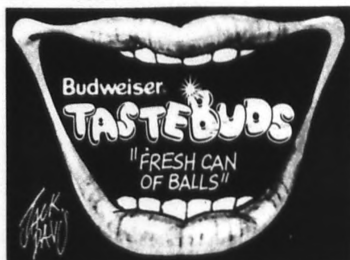
While *therfu* is far from a classic, the LP (produced by Mick Fleetwood) displays a viable talent. Turley Richards is a performer with potential.

Make Your Move
Captain and Tennille
(Casablanca NBLP 7186)
by Susan J. Fetter

Daryl Dragon and Toni Tennille have come a long way since their hit single "Love Will Keep Us Together." They have finally shed their bubble-gum image. Gone are the skipper's hat, the page-boy haircut and the granny dresses. Gone are the doo-wah songs. The sap, syrup and sugar have been diminished. Captain and Tennille have grown up.

The cover of *Make Your Move* hints at their new sophistication, and the cuts reveal a sensual maturity.

The change in lyric selection and tone is evident at the outset. "Love on a Shoestring" comments realistically on the precariousness of love and commitment; "No Love in the Morning" details the contemporary social condition of cruising



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nightspots for temporary satisfaction.

"Deep in the Dark," written by Tennille, is powerfully haunting and poignant. The ballad is well-suited for its composer's melodious voice. Keyboards, synthesizers and alto sax evoke the perfect mood.

Other compositions by Tennille include "How Can You Be So Cold"—a piece which suffers from trying to be too sexy, and "Baby You Still Got It"—a so-so ballad which stretches out over five minutes and 28 seconds.

Tennille has experienced commercial success with her "Do That To Me One More Time." While its lazy tropical beat is easy listening, it does not compare to the intensity of the album's sleeper "Deep in the Dark."

The 1966 hit tune "Happy Together" has been dusted off, rearranged and given a Central Asian feel. Purists who remember the original version will not be pleased with this camel-trotting interpretation, but the song is not dismissable. In fact, it is rather interesting with its interlude of chants and chimes.

The final cut, "Never Make a Move Too Soon," rounds out a fairly good collection of numbers save a few over-indulgences.

This cut begins with Tennille talking to a congregation of the Baptist persuasion. As she relates a story about an unfaithful man, a church organ whines in and a heavy bass guitar accentuates the congregational responses.

In *Make Your Move*, a maturity is shown which I suspect was aching to reveal itself for a long time. Mr. and Mrs. Dragon seem much more comfortable with their "new" sound, and the listening public can reap the benefits of their growth.

Christopher Cross
(Warner Bros. BSK-3383)
by David Eddy

Christopher Cross appeared out of nowhere this year with his bouncy hit "Ride Like the Wind." No one really knew who he was and Warner Bros. had deliberately kept quiet. It was obvious, however, that a lot of people were interested in him, as the album contains vocal or instrumental appearances by several major artists.

Although the "major stars" help Cross out, he does have a considerable amount of talent himself. His voice is strong and clear. He doesn't make attempts for notes he can't reach, but he smoothly glides up to those he can.

Most of the material is typical of the Southern California style. It is mellow and light, much like the older songs of James Taylor, Carly Simon and the white album period of Fleetwood Mac. The songs make great radio fare, as they never offend.

Cross' debut solo album is strong and well conceived. The music is quite likeable and should find a huge audience.



The Cretones—'energetic'

Thin Red Line
The Cretones
(Planet P-5)
by David Eddy

New Wave groups pop up like weeds these days. The record companies will sign anyone that even remotely resembles punk—which may be why The Cretones were signed to Planet.

This group is a long way from the punk movement. They are closer to pop/rock than anything else. The Cretones came to the forefront most recently because Ronstadt recorded three of their songs for *Mad Love*. Because her album is considered by many to be New Wave, it has been generally assumed that The Cretones are also of that genre.

Their sound is too light for New Wave. It is sparse, energetic and exciting, but this is largely due to the '60s influences. The lyrics are also typical of the '60s, although The Cretones tend to disagree. Their explanations of the lyrics are implausible. The Cretones explain that their songs come from personal experience and that their music is that of "tormented weirdos in states of emotional extremity."

The Cretones aren't what their name implies. They are a polished, slick rock'n'roll group with pop overtones. Any one of the songs on *Thin Red Line* could become an AM hit. Considering the strength of the material and the talent the group possesses, it would be a shame if they were ignored.

All That Jazz
Soundtrack, assorted artists
(Casablanca, NBLP 7198)
by Susan J. Ferrer

Typically, music from a motion picture can never be fully appreciated unless the listener has seen the movie. The *All That Jazz* soundtrack is no exception. The music depends greatly upon the visuals.

That's not to say that the music isn't worth the listening. On the contrary, the music of *All That Jazz* is essential to the success of the film; but the movie must be seen before the music makes any sense.

Four fantasy production num-

bers of the film need their footage. While the vocalists lack delivery strength, they more than make up for it in their dancing.

Another cut which cannot be fully appreciated without its dance visuals is "Take Off With Us." Bob Fosse choreographed this musical number with rare sensual intensity. Music and cinema have been combined brilliantly.

Other numbers do stand by themselves a little better. George Benson's upbeat "On Broadway" is a very effective vehicle for a dance rehearsal number. The instrumental "Michelle" by Ralph Burns is fully orchestrated, smooth, moving and graceful. It backs down a touching dance sequence between the choreographer Joe Gideon (Roy Scheider) and his dancing daughter (Erzebet Foldi).

Vivaldi's crisp classical "Concerto in G" underscores Gideon's morning routine of showering, shaving and pill-popping, and "South Mt. Sinai Parade" is a jazz instrumental which carries a montage of Gideon's hospital shenanigans. Peter Allen's "Everything Old Is New Again" is a vehicle for an entertaining dance sequence between Gideon's girlfriend (Ann Reinking) and his daughter.

Gideon's swan song "Bye Bye Love" is brilliantly captured on the album. The energy is there, and the vocals benefit from magical rendition by Ben Vereen.

The greatest utility of this album is aiding the movie's fans in recapturing breath-taking moments of song and dance sequences in their mind's eye.



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Cinema

'Nijinsky' overindulgent

Nijinsky
(Paramount Pictures)
by Susan J. Ferrer

The advertisement reads, "The first ten minutes of this motion picture will shock you. Then, its beauty and human emotions will overwhelm you." Once again, the movie-going public is being teased into the theater and left to wonder—why all the hype?

This play is cheap deception and an obvious flag, signalling a cinematic fiasco. From the makers of *The Turning Point*, an admirable depiction of the ballet, comes *Nijinsky*, a boring, vulgar work based on the life of a famed ballet dancer who rose to preeminence in the early 1900s and was later committed to a mental institution.

The picture had some potential, but failed miserably. The talents of Alan Bates (*An Un-*

married Woman), Leslie Browne (*The Turning Point*), and accomplished dancer George De La Pena were wasted.

Bates brings little energy to his character—Sergei Diaghilev, Russian impresario and Nijinsky's homosexual lover. Browne, who portrays Nijinsky's devoted wife, Romola, is mere decoration. Her dialogue is sparse, and much to the disappointment of the audience, she does not dance.

Romola Nijinsky was not a dancer—so why was Miss Browne's time wasted? Obviously, the producers intended to deceive the public who lauded her talents in *The Turning Point* and hoped to see her dance again.

De La Pena as Nijinsky has one shining moment early in the picture, dancing to "Spectre de la Rose," but classic ballet, which relies heavily on panto-

mine, is not an adequate vehicle for his skill. The number "L'Après-Midi D'un Faune," in which Nijinsky portrays a centaur, is unbearably indulgent.

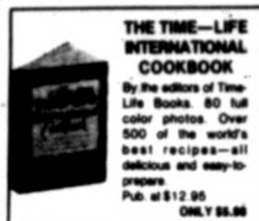
Director Herbert Ross tries vainly to unlock the mystery behind the man who was described as a "genius, madman, animal, and god." Unfortunately, the screenplay is weak.

The audience learns little about what motivated this legend of dance or why he was driven to insanity. Being estranged from his homosexual lover and buckling under the pressures of being on top are not explanation enough for his mental decline. One leaves the theater asking, "What forced him into an asylum for the last 33 years of his life?"

Why was this movie made? It's a pity that the answer was not up there on the screen.

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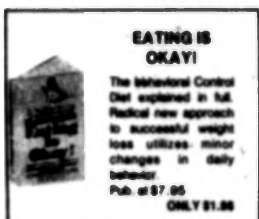
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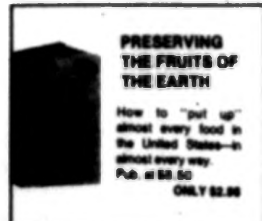
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Vogue

'Serial' satirizes sex

Serial
(Paramount)
by Matt Strahl

Our story begins one bright sunny morning. The setting is across the bay from San Francisco in affluent Marin county. Marin seems to the fad capitol of the U.S. and everybody, except Harvey (Martin Mull), is searching for their own identity. Gurus, cults, gay motorcycle gangs, suicidal maniacs and over-sexed dog groomers provide the framework for Harvey's troubled life.

Each person is bound by the quest for sex and more sex. But, *Serial* has much more than just sex on the brain. The film should

prove to be very influential in that our morals, both socially and sexually, will be affected. Harvey and his wife finally learn how to communicate with each other, teaching the audience in the process.

"Serial is an American comedy which offers new frontiers to explore and surprises abound for the audience," said Christopher Lee after the film was in the can. Everybody has a "serious" tongue-in-cheek approach to the film that enables the audience to immediately identify with the characters.

Serial was originally conceived by English teacher Cyra

McFadden for a California newspaper. With broadly defined fictional characters as well as some of her real friends, she created a weekly series of events covering a year in her own life. Interestingly, real contemporaries of some of her fictional characters frequently blatched at the content of her story, claiming invasion of privacy.

Those who live a contemporary lifestyle will fall into place with this film. The producers and actors are using the silver screen to create a previously unseen picture of real life, rather than an avant-garde satirical portrait of the United States.

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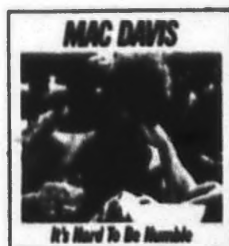
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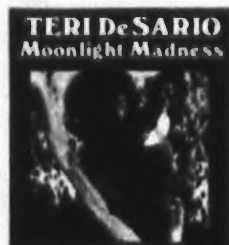
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