

# SUPU Sagamore

Volume 3, Number 9

October 15, 1973

## Inside-out

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Photo by Jane Russell

Years have passed  
beneath these boughs  
Babies cried, and died  
old men.

# editorials

## Turn-out larger than responsibility

Two amazing things have come from the recent Student Association elections. One would have to be the emergence of the party system. For the first time students have worked as a unit to accomplish set goals. This would have to be taken as a healthy sign that there is some interest in student politics.

And this interest was probably the reason for the second amazing fact, the turn-out at the polls. It was quite good for IUPUI. More people voted on the first two days than in the entire spring election. The Downtown Campus, usually the hot-bed of student apathy, shocked most people with an excellent turn-out at the polls in both CA and Nursing. The voting at 38th street was not nearly as heavy as in recent elections.

However, now the party has ended and the Student Association is faced with a number of problems to contend with. The image of the Association is probably the most important. Most students do not know what the Student Association is, or what purpose they ultimately serve. It should be the first duty of the new "administration" to inform the students of the SA's duties...and powers.

## Time to think about next year

Although results of last week's Student Association elections are not known at the time of this writing, behavior at the polls has indeed been noted, and changes in electioneering are in order. Candidates are actively soliciting votes right at the polls, and excessive amounts of political badgering is exhibited, notably in the Cavanaugh Hall lobby. This activism is not limited to student politics we admit, for the CA lobby seems to be a catch-all for any militant cause.

Poll operation hours seem to be far longer than needed. In the CA lobby, the polls were open earlier than students seemed interested in voting, and remained open after activity dropped off. Perhaps a better solution would be to open only after 12 noon, and close at 6:00, since most students attending 5:30 classes have arrived, and none tend to vote after class on their way home.

Polling places also seem to be spread out too thin, for the response gathered in relation to the time open. Cutting back the number of hours at these locations would save in time and manpower.

Vote fraud is not a pretty term, yet this term is being mentioned at the time Sagamore goes to press on Thursday afternoon (before the vote is counted). Perhaps a reassessment of election procedures is in order, and a strengthening of non-partisan controls, for without these the whole idea of student elections becomes an even bigger sham than in the past.



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# LETTERS

## Pump jock and T.H.E. "strike back" themselves

Dear Editor,

In regards to the "Strike Back" editorial which appeared in the October 1, 1973 issue of the Sag; I feel obligated to express my opinion based on the facts of this "fishing trip." The Sag staff has, in the past, investigated the problem fully before stating editorial views about the problem. However, the Sag staff has this time sat on their butts and made false claims just as our bureaucratic government sometimes does.

I must ask you a few pertinent questions. 1) Would you have written a letter to your Congressman if you had not been slightly inconvenienced? Many consumers, during the strike finally wrote the government. 2) Were you able to obtain gas during the strike? Most all independent dealers were open for business during the strike. 3) Was it better for you to be inconvenienced for three days

rather than having your neighborhood dealer go in debt and be forced to close.

The consumer also has obligations. When the consumer sees free enterprise being destroyed, then the consumer should tell their representatives in government. The consumers failed in their obligations.

One other idea I would like to pass your way: when your car needs the oil changed, tires changed, inspections or other minor repairs, who do you rely upon, the independent stations who have no overhead or a major brand dealer who rents a garage with the two cents per gallon profit on gasoline sales? Who gives the more complete services? SUPPORT YOUR LOCAL SMALL BUSINESSMAN, be represents free enterprise in America today.

A pump jock,  
Richard McClure

Letter to Captain Asparagus and Terry Westfield:

Sittin here again trying to decide whether to address this to Kaptain Pollyanna an Teddy Rightwing, or follow the guidelines of your last column, and completely ignore any attempt at "humor" while writing "opinion." Fortunately I can still recognize that the letter I wrote in this paper a couple weeks ago was pure shit and not intended to be carved in stone, like any copy of this paper you can still use it to wipe yourself where you sit. You may remember last issue, that proved once again you dont have to have short hair to have a red neck. Thanks for the invitation to come to the office and be insulted, but the office (hereinafter referred to as the Dew Drop Inn) doesn't interest me as much as when I considered writing for this paper. I

More letters on page 3

"Opportunity is right! There must be a million chicks around here!"



# Letters and Malone continued from p. 2

that for a while to take your ill-concealed advice and ignore you, and that may have turned out to be a better insult than I could think up to put into print.

I had the same feelings of 'if I ignore this shit maybe it'll go away. Maybe that should be referred to as the Silenced Majority Syndrome 'cause lately that's the way people are becoming. It's not part of my style to write words like 'pig an oppression an revolution' cause that's too easy to fart off as 'just another clown wantin his name in the paper.' How much space do I get to tell you Pollyannas always get fucked?

If I had the space I'd tell you what it means to graduates from a non-accredited university. Or what it means to become disillusioned with the police force, or how hard it is to find a good job after returning from thirty months overseas. Or congratulate your paper for such a well written tribute to Jim Croce. Or put you on the back and put your ego where it was before I told you the paper you engineer can be used to accomplish something besides making the next deadline. It's hard to shout in print.

Don't really care if anyone knows who signs his name this way, an dont care if youre activist or pacifist or right or left or wrong. That's just labels. Happiness is a warm puppy, hit by a truck, but his times is still running, an you lift it, an get back in the truck. Is that Chipurcell's face in the p? Will a person who finds happiness in sitting on the toilet, having his picture taken reading a soggy copy of a sagging paper find true

happiness and be elected president? Will ninety-seven percent of the accident body again refuse to vote for powerless people into powerless offices? The next time a police car jumps the curb between Cavanaugh and the lecture hall at a high rate of speed, without a siren, will one of our blind or wheel-chair borne brothers be struck? Would that be too "political" to print? Didn't anybody defend my first letter? Does anybody really care?  
T.H.E. Malone

**Editor's Note:** How easy it is for you to sit in your home and type letters to the rightwing student newspaper you somehow think is run by administrative fall guys. You no doubt think that we have somehow slighted you by not running all the stirring letters of defense we received after printing a reply to your original letter. Well, to tell you the truth Mr. Malone, we received none. Repeat...not a one!

We have even offered you a chance to write as a regular SAGAMORE staff writer, but you have yet to show your face. Apparently Captain Asparagus' challenge to put up or shut up fell upon deaf ears, or more likely a closed mind.

As far as content goes, what is important? Would you like to re-read the things that appear in the STAR every morning? Would you like to read boring press releases from organizations that have no importance on the typical IUPUI student's life?

As far as Jim Croce goes, why does anyone wait until someone dies to praise him? And last of all, did you pass freshman composition?

**Election coverage will appear in next week's Sagamore, due to the polls remaining open until after our deadline. At the time of this writing, turnout was regarded to be far heavier than in previous semesters, and the emergence of actual political parties was noted. For complete results, read the next issue of the Sagamore.**

# Veterans office can help

**Bill Hawk**  
Mike Hamilton the new Coordinator of Veterans Affairs at IUPUI outlined the services available through the new office which is designed to help veterans here at IUPUI. In addition to Mr. Hamilton there are three professional counselors working in the new office. Mr. Charles Clark, Veterans Financial Aids Officer in the Financial Aids Office, Mr. Norman Brown, Veterans Admissions Officer in the Admissions Office in the A Building at 30th Street and Mr. Paul Sechrist, Veterans Counselor for University Division in the University Division Office downtown. This staff will be augmented by a fourth staff member as soon as possible.

In the area of Financial Aids office located in CA 306, Charles Clark can supply the veteran with information on grants, loans and scholarships which are available. Grants are available from the branch of service in which the veteran served in addition to the VA benefits. Disabled vets can receive special benefits in the form of \$4.00 per credit hour for 120 hours. Each hour of this 120 hours will cost the disabled vet \$4.00. The Financial Aids Office is open from 8 to 5 on a walk-in basis.

Paul Sechrist in University Division can assist the veteran in special services such as tutoring, counseling and assistance on a referral basis.

Cont. p. 9



# Chipurcell

There stood the poor people slugging and plugging their money into the machines hoping to get the big nickle prize. The prize they got was a coke. Sometimes a Sprite rolles out, maybe a Tab. On rare occasions the other machines are played, but the big "hit" (that's jargon) machine is the coke. The second most popular hit machine is the coffee machine. There is an interesting correlation between the coffee machine popularity and the time of day. Maybe the Burger Chef Psychology dept. can plot and slot it.

So there we sat with our fingers up our holes trying to find just what was causing the back-up. The plumber said that somebody had dropped a pair of pants down them, but we couldn't figure out why. Maybe a murder suspect had discovered blood on his clothing, and in a fit of panic, found it necessary to relieve himself, of his clothes, in our johns. Why do they always pick ours? We charge a dime like anyone else. Why ours?

Can you answer the questions of this baffled plumber? Can you baffle this plumber with questions? Can you question the plumber with baffling answers? To the meanings to these questions, and the answers to your own, don't ask me. I'm just a lineman for the county. I drive the main road.

Have you ever tried to fix a clogged drain with one of those "snakes" (jargon)? The stink is enough to start a fire. In fact The stinks was so bad that \_\_\_\_\_ + You fill in the blank and send it to your mother. Will she understand? Of course she will understand. She's your mother. She gave you life. The mothers in this state need more respect and fewer children. Hear! Hear!



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## Study abroad possible thru IU system program

The Indiana University system maintains several programs affording qualified students an opportunity to do part of their academic work abroad. Students of IUPUI are encouraged to take advantage of these programs. The University's full-year academic programs are located in: Sao Paulo, Brazil; Strasbourg, France; Hamburg, Germany; Bologna, Italy; Jerusalem, Israel; Madrid, Spain; and Lima, Peru.

Participating students in all of the above programs receive IUPUI credit, not transfer credit; thirty to thirty-six hours credit are customary in the academic year programs.

For these year-long programs, each group is accompanied by a faculty member from Indiana University or from a cooperating university who serves as a resident director during the group's stay at the host university. These groups leave the United States shortly before the six-week intensive language-culture programs that precede the normal university programs, and they remain for two additional semesters at the host university. The schedule for Europe and the Middle East is September to June or July. For Peru it is February to December; for Brazil, June to June. Regular courses and tutorials in the language of the country constitute the remainder of the academic-year work.

Living and transportation arrangements vary from year to year and from program to program, but as a rule, students in the European programs proceed to Paris by air and then by train to their host university, and they return at the close of the year by plane when they desire. Students are housed in university facilities, in private homes, or in apartments. Travel to and from Peru, Brazil, and Spain is by direct plane; students live with families and in dormitories. Travel, housing, insurance, and other arrangements (exclusive of passport and other personal matters) are made by the Indiana University Overseas Study Office.

These programs are not limited to language majors. A student on any IU campus is eligible if he has: 1) attained a satisfactory GPA; 2) at least second-semester sophomore standing at the time the program participation begins; 3) completed at least second-year level courses in the appropriate language (less is required for Brazil and Israel); 4) satisfactorily passed an interview and language competency test.

Costs of individual programs vary, but IUPUI students who are accepted receive automatically a tuition scholarship of \$300. Since the programs award IUPUI credit and since participating students enjoy full resident status, any

financial aid which the student may apply toward his IUPUI fees may be applied toward the Overseas Study fees.

The deadline for applications for full-year programs is November 1, 1973.

IUPUI students may also participate in summer programs in Dijon, France, and Mexico City, Mexico. Six to eight hours of academic credit are customary in the student programs. A resident director accompanies participating students.

The deadline for applications for summer programs is April 1, 1973.

Dean Walter Nugent, Director of the All-University Overseas Study Office, will be at IUPUI on Monday, October 29, 1973, at 3 p.m. to meet with interested students.

Students desiring further information should contact the following professors:

Sao Paulo, Brazil: Prof. Carlos Goldberg (923-1321, ex. 356)

Dijon, France: Prof. Leon Bourke (264-3902)

Strasbourg, France: Prof. Tod Luethans (264-6246)

Hamburg, Germany: Prof. Harry Reichelt (264-3943)

Bologna, Italy: Prof. Tod Luethans (264-6246)

Jerusalem, Israel: Prof. Tod Luethans (264-6246)

Mexico City, Mex.: Prof. Nancy Newton (264-7342)

Lima, Peru: Prof. Peter J. Schlinger (264-8160)

Madrid, Spain: Prof. Nancy Newton (264-7342)

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### AAUW sponsor writing workshop

The American Association of University Women will sponsor a writing workshop on October 27th, at the Garden Pavilion, Indianapolis Museum of Art. This workshop, supported by the National Endowment for the Arts, and the Indiana Arts Commission, will feature Dr. Robert Canzoneri, a novelist, poet and short story writer. Dr. Canzoneri will be speaker and workshop leader. Registration is at 9:30 a.m., with a morning and afternoon session, plus luncheon. Fees for the workshops only are \$2.50, for the workshops and luncheon the cost will run \$6.00. Phone Mrs. Lynn Arbogast at 283-7970 for information about reservations.

# Set schedule for UN Day

Here is the schedule for the U.N. Day program on the campus of the School of Liberal Arts, 925 W. Michigan Street (old Downtown Campus), IUPUI—U.N. Day is Wednesday, October 24th. Interested persons inside and outside the University are cordially invited to attend any or all of these meetings.

At 10:00 a.m. in the Faculty Lounge (Room 507) of the CA Building (5-story classroom building) Dr. Walter H.C. Laves will give an informal talk on "The Role, Responsibilities, and Challenges of the United Nations." Dr. Laves is the Wendell H. Willkie Professor Emeritus of Political Science at the Bloomington Campus of Indiana University. He has been associated with the U.N. since its formation in San Francisco in 1945 in various capacities including a three-year term as Deputy Director General of the United Nations Education, Scientific, and Cultural Organization (1947-50). Dr. Laves is currently Vice-Chairman of the United States Commission for UNESCO.

At 11:00 a.m. Dr. Pathe Diagne, a Senegalese scholar, will speak on the disastrous drought and famine which threatens millions of people in

West Africa (Senegal, Mauritania, Mali, Upper Volta, Niger, and Chad). Dr. Diagne is currently a special African consultant to the African Studies Center of DePauw University. He will comment on some of the problems surrounding the relief efforts of the U.N. and the U.S.

At Noon in Room 106 of the Lecture Hall a special documentary film will be shown entitled "Sahel, the Border of Hell." A Washington D.C. television station (WTOP-TV) recently sent a crew to Africa to report on the drought that has threatened famine for 6 million people living in the Sahel, the lower edge of the Sahara desert. This 51 minute film, narrated by Carl Rowan, was shot in Niger and Mali during the course of several days. The film will be shown a second time at approximately 1:00 p.m.

The Dean of the School of Liberal Arts will host a Reception for Dr. Laves and Dr. Diagne in the Faculty Lounge (CA Bldg., Rm. 507) from 2-3:00 p.m. Students, staff, and faculty of IUPUI as well as other interested persons are invited. Coffee and tea will be served along with some cookies made from a standard relief food product, C.S.M. which is a mixture of corn meal, non-fat dry milk, and soya flour.

# Dates available for student dances

The following dates are to be made available for student dances in either the Library Cafeteria (Hideaway), Student Union or M Building. Students may request dates in accordance with the regulations provided in the accompanying proposal. Requests for one date per semester will be accepted for coordinating, beginning at 9:30 a.m., October 8, 1973.

In order to implement this plan an exception will be made in the regulations for the first date only. A student (representing a registered student organization) who requests space for a dance on October 13 (only) may submit the completed form on Monday, October 8 provided he/she is ready for the interview with the Student Activity Officer by 4:00 p.m. that afternoon. This list is subject to change pending the approval of the space managers on, or by October 8.

Deadline for filing first-round requests is October 20, 1973, 11:00 a.m. The extension of time for organizations who have not made a request for space is up to November 5, 1973 at 5:00 p.m. Dates for second-round choices will be published and available for further selection at 9:00 a.m., November 12. At that time any organization may request one more date. After November 26, 11:00 a.m., no requests for dates for the fall semester will be considered.

- October 19, 1973
- October 20, 1973
- October 26, 1973
- October 27, 1973
- November 2, 1973
- November 3, 1973
- November 9, 1973
- November 10, 1973
- November 16, 1973
- November 17, 1973
- November 21, 1973
- November 30, 1973
- December 1, 1973
- December 7, 1973
- December 8, 1973
- December 19, 1973

# A number of openings for Caucus interns

A number of positions as interns to the Majority Caucus of the Indiana House of Representatives will be open this session.

**REQUIREMENTS:** College junior or senior, college graduate, or graduate student.

**SALARY:** \$50.00 per week.  
**DESCRIPTION:** Full time position during the 1974 legislative session. Each intern will staff one or more House committees and will assist the committee chairmen, the majority committee members, and the existing House committee staff in the daily committee business.

**DURATION:** Immediately prior to and through the 1974 legislative session. Tentative dates: January 7, 1974-March 15, 1974.

Please address letter of interest to:

The Honorable Kermit O. Burrous  
Speaker of the House  
Indiana House of Representatives  
State House  
Indianapolis, Indiana 46204  
These letters should be dropped off at the Student Association to be forwarded.

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6  
Off the Record

# Elton John

&  
more

# Elton John

There seems to be a Natural Law that applies to multiple record sets—that being that almost any of them would be much better as a single long player. Examples which come to mind immediately are "Exile on Main Street," the Doors "Absolutely Live" (which probably would have been better as no discs), The Band's "Rock of Ages," and "Bangla Desh" (perhaps the only record to have an 8 minute side that consisted mostly of applause and assorted caterwauling). Quite often, a perfectly acceptable single record could have been gleaned from these sets, with the added benefit of less wear and tear on millions of unwitting ears.

With every rule, of course, there are exceptions. One of these is the new Elton John double, "Goodbye Yellow Brick Road." It's all extremely listenable, friends, and I even like it a lot.

After a fast start, Elton John ran into some heavy critical abuse starting with the release of "Madman Across the Water," and a lot of it was deserved. With the release of "Honky Chateau," and the single "Rocket Man," however, John changed his style, going to a cleaner, simpler sound, scrapping the cloying orchestras and multiple overdubs for combo work and "live" studio sound. This continued through "Piano Player" (with

some minor relapses), and in "Yellow Brick Road," John has successfully melded the two styles, with an added fillup of crunchy rock'n'roll in the "Saturday Night" style.

The album starts with a two song medley reminiscent of the first album, particularly "First Incident at Hienton" and "The Cage." This 11:05 track is absolutely stunning, with tinges of Walter Carlos, and vintage Elton John (and that is quite good all by itself). Titled "Candle in the Wind-Funeral for a Friend," the subject matter runs from the end of a personal affair to the death of Marilyn Monroe.

Other good tracks are "Goodbye Yellow Brick Road" (which is the new single), concerning a boy going back to the farm (yeah, I know, but it sounds nice), "Your Sister Can't Twist, (But She Can Rock'N' Roll)," and, of course, the Summer Single, "Saturday Night's All Right for Fighting."

The problem with reviewing a record like this is that there are so many cuts, and, in this case, at least, most of them are so good that they deserve to be mentioned individually, and I just don't have the space. The solution is simple, though. This album is really worth the \$7 or so you'll have to pay for it—so buy it and listen. If you don't like it, bring it to me, and I'll trade you two Kim Fowley albums, even up. I don't think anyone will take me up on that.

Ken Conway



Caught in the act

The more than eighteen thousand rock'n roll patrons that packed Bloomington's Assembly Hall on Sunday night, October 7, were not short-changed on music and theatrics that were courtesy of Elton John.

Of course everybody in the Assembly Hall came to see the big British star Elton John, but they also saw Davey Johnstone (guitar), Dee Murray (bass), and Nigel Olsson (drums).

Starting the two hour show off with such Elton John favorites as "Madman Across The Water," "Hercules," "Your Song," "Honkey Cat," "Rocket Man," and the rock 'n roll classic "Crocodile Rock."

For his special effects, theatrical portion of the set, Elton did his lurid sounding "Funeral For A Friend," using blue smoke and lighting to create a deteriorating corpse effect. "Funeral" was one of several cuts he played from his new album Goodbye Yellow Brick Road.

However what the gathering saw was not just Elton John and sidemen, but Elton John Group; they are incredibly tight and each member is an outstanding musician, capable of creditable work.

And then there were the two times Elton John topped off his already superb performance with encores. After he finished the last number of his initial set, "Crocodile Rock," the crowd bellowed for more. The hall seemed to erupt when Elton came back with his zoom glasses on to hammer out "Saturday Night's All Right For Fighting," on his piano. After "Saturday Night," Elton and the band left again. The crowd wanted some more. For his final encore, the Michael J. Pollard look-alike returned to finish the evening with his version of "Honky-Tonk Women."

The supporting act was a mediocre fling by the Sutherland Brothers and Quiver, a group that had all the stimulus of a "Sea Hunt" rerun.

George Wilson  
Aaron Koenig

## "Killing you Softly" new Flack LP

Every now and then when Watergate, the price of beef, and the gasoline shortage are combining to form a really bad taste in your throat, I would suggest that you take the time to listen to this one. Not that it will help Ervin's committee, put meat on your table or gas in your tank. But it can sure do wonders for that dry throat you get while putting up with the other three.

Like good wine, Roberta's voice is not too sweet and by no means bitter. She doesn't belt her songs out. The power is there—you can feel it—but is a controlled power; the most expressive kind. She doesn't have to belt to convey a song's emotion.

One reviewer compared her to a doctor's needle drawing out blood. That makes for a real nice extended metaphor but I don't think it is fair to either her or the doctor's needle.

If I had to make such an observation, I would try to be a little more direct. I think I would be a little closer to the mark if I said that, at this time, Roberta

Flack carries the potential of commanding the same kind of forces that Marlene Dietrich commanded in the 1930's and 40's—the same love-image, the same emotionally-charged songs, the same electric audience appeal. But so much for observation and circum-spect...and metaphor.

All of the songs are good but to mark specifics, check Leonard Cohen's "Suzanne," and Janis Ian's "Jesse" (both with string arrangements by Eumir Deodato) and "Conversation Love" which is dedicated to Raahsaan Roland Kirk, number one sax-man since the death of "The Bird", Charlie Parker.

The album is a soft one. If your idea of great music is Billion Dollar Babies, save your bread—Cooper'll have a new one out in the next couple of weeks. If, however, Cooper doesn't make it for you, I suggest Roberta—her voice may be where your mind is.

The album was donated to us for purposes of reviewing by the gentlemen of Adelta Records, 5635 E. Washington, where The Word on albums is \$3.50.

—M. William Lutholtz

## "J.B." opens at CTS

"J. B.," Archibald-MacLeish's modern verse interpretation of the Old Testament book of Job and the Pulitzer prize play of 1950, will be given—12 times beginning October 19 by the Repertory Theater at Christian Theological Seminary.

Presented in a circus tent setting, "J. B." is on the universal theme of suffering, frustration, and conflict which is the lot of all mankind, said C. B. Konkowski, associate director of the theater. He plays the title role in the Repertory Theater's season opener.

The play can be seen Fridays and Saturdays at 8 p.m. plus Sundays at 3 and 7:30 p.m. for three consecutive weekends. Dr. Alfred R. Edyvean, executive director of the community related theater, is the director for "J. B."

Tickets, at \$3.50 for adults and \$2 for students, may be reserved by phoning 923-1516 or 924-1334 weekdays. Season tickets are still available for "J. B." and the five other plays scheduled for 1973-74.

Those taking other major roles in "J. B." are Steven D. Miller as Zuss, the God-character; Bob Berry as Nickles, the devil; and Cindy Bates as Sarah.



Sat. Oct. 20, 7:30 P.m.

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Captain

Asparagus

Now that we are rid of the soapbox crowd for a while (an unmercifully short while at that), we can get back to wasting precious newsprint in the fashion to which we have become accustomed.

I am just now recovering from my first brush with what I can only describe as "age-shock"—and I know that I am not alone in this, because a number of others my age and older (I am pushing 23 very hard) have mentioned the same feeling. What I am referring to is the not-so-new notion that people just a few years younger than I (and, I suspect, a lot of you) are very much different—much more so than the mere span of years would account for. Also, I suppose, I am feeling just a bit old, and feel ridiculous because of it.

Anyway, the events that started all this rambling are, I think, interesting enough to repeat, and, since I still have two thirds of a column, I certainly intend to do so.

The event that started me thinking about this age gap in a personal sense occurred about two weeks ago, when an 18-year-old acquaintance spoke of Jerry Rubin as an "old revolutionary." This was, needless to say, a little unnerving—but then this young fellow wanted to talk about "how it had been," and although I would have been glad to talk about the Cambodia-Kent State Strikes and all, I was sufficiently nonplussed at this five-year-older Grandfather role that my obvious numbness was taken for reticence, and I was rescued from my old age.

My next brush with my new-found old age occurred at the J. Geils Concert at the I.U. Assembly Hall. I attended this particular cultural event with a lovely lady of almost exactly my own age (ergo, she is, like myself, over the hill), and the thing we both noticed (right after suggesting that the "counter-culture" was making certain manufacturers and tailors of denim very wealthy) was how young the crowd both appeared and acted. Now, remember, this was mostly an I.U. crowd, and I was an undergraduate myself only a little more than a year ago—but these kids acted like no college kids I ever knew. What is the difference?

My final error occurred just last week, when I and some old high school cronies decided to return to the scene of many previous insults and attend (tah-dah) Homecoming. Well, to be brief, I had noticed over the past few years quite a change in high schoolers, but those changes appear to be gone. These people acted, dressed, and talked exactly like people did when I was in high school, and that, to say the least, is a real regression from a year or so ago.

O.K., so the point seems to be that there has been a real change in the past year or so, and the question is, what is changed, and is the change good or bad? Anyone who reads more than the back of the Rice Chex box knows all about the wave of "Youth Apathy," but I think it is much too easy (and misleading) to hang a one-word label on something and then hope it goes away. I intend to spend some more time discussing this—I think it is important—and I'd like to have some feedback, especially from some of you young folk who aren't afraid to talk to your elders.

—Capt. Asparagus (Ret.)

The Monkee on Mike Nesmith's back

In case you haven't noticed, country music has slowly invaded our lives over the past few years. It has crawled onto our AM radios and implanted itself on the Muzak systems of our society. One of the reasons for this quiet invasion is a talented writer-producer by the name of Mike Nesmith. Nesmith is responsible for some of America's favorite country songs.

This is Nesmith's only recording venture in almost two years, his last two albums being the turkeys they were. He has also given up his "Triple Trilogy," a nine album series to be divided into units of three, after completing only one-third of it. It also appears that he has permanently disbanded his First and Second National Bands.

This recording features less of Nesmith's own writing, that may or may not be a blessing. Nesmith has been the man behind a number of the Nitty Gritty Dirt Band's biggest hits. One of them, "Some of Shelly's Blues" is on this album. "Continuing," another (until now) unrecorded Nesmith song also has the potential to become a country music hit, and will no doubt make it big after someone else records it.

Which brings us around to the question, "Why don't Mike Nesmith's own songs score when he records them?" Good question! Maybe because the American record buyer refuses to forget that Nesmith was (many years ago) a Monkee. It is probably un-cool to be caught with a "Monkees" album there among all your Black Oak

Arkansas and Rastus recordings.

Nevertheless, Mr. Nesmith does hit some low spots on this album. One of them is when he decides to talk his way through a medley of "The F.F.V.," a traditional bluegrass piece, and Bill Monroe's "Uncle Pen."

If there is an interesting sidelight to this album, it might be that Mike Nesmith has overcome his need to be famous. In the liner notes (which I might add, are long enough to be a short story) he tells of discovering himself. As he puts it, "After two or three months this album may lose potency although some aroma may linger."

—Rex Davenport

cinema

I don't know, why?

Why did I go to see the movie "Manson"?

It was by American International Pictures.

It used the same stills and film clips over and over.

It used logic like since Manson didn't like Nixon, Nixon is good.

It was poorly put together, had unlistenable sound, and was presented at least two years after anyone might have been interested.

I knew that was how it was going to be.

Doctor I'm not a morbid man, I have no fascination with mass murders or murderers. Why did I pay a dollar cash money to witness this travesty?

Why Doctor? Why?

(Editor's Note: at this point the reviewer broke into uncontrollable sobbing and his analyst led him away muttering something about how some people can take acid and others can't. It is still unclear if he was speaking of the Mansonites or our waterheaded reviewer who is now in a home.)

—D. Mike Robeson

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Junk mail:

"Letters to the Happy Hooker"

So you read The Happy Hooker and loved it. And I dare not mention, although there was some redundancy, that Xaviera! drove you into the next room. If you fell in love with the dirty Dutch girl through her first two adventures, save your heart, you money, and whatever else you were planning to spend on this book — Letters To The Happy Hooker had a lot of postage due.

Granted, some letters were amusing enough, some stimulating enough, but the book lacks what we saw in its predecessors — Xaviera. Perhaps she's busy collecting items for a Volume IV, but the little lady did no more in contribution to this episode than check her mailbox.

If you were expecting comments, answers, and maybe even a little help from this delightful wanton, take your buck-fifty and invest in an issue and a half of Penthouse. You'll find her column there much more valuable.

Presumably, the material for the book was taken from actual letters to Miss Hollander, including correspondence from super-studs to super-souls, and she picked up everything from poems to prayers (Happy Hooker novenas?). A few were even quite touching, evidently also to Xaviera, for one shy college freshman was invited to her apartment for a little tutoring session. That's one lucky boy who will ace thermodynamics.

A saving grace is the cover, for here a feel the photographer captured a warm, sensuous Xaviera, rather than the "let's get down to business" Madame X we saw on previous covers.

But on the other hand, perhaps business is what she's all about. Although the law put an end to her selling her body, it can't keep her from peddling her mind. Hence, she'll probably make more from her books than she did hooking.

And you men are probably still thinking that Bobby Riggs was the greatest hustler of the century.

—Anne Howard

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College goes

seven days

at IUPUI

The college week has now been expanded to seven days at IUPUI. Starting October 27, IUPUI will open a "Weekend College" offering three courses in literature and language.

The courses, which can be taken for credit, will be Psychology of Black Language, Philosophy of Literature and Feminism and Literature.

James Haskins, author of "Diary of a Harlem Schoolteacher" and 15 other books, will be teaching the Black Language and Philosophy of Literature courses. Haskins, who teaches during the week at Staten Island Community College, will be commuting between New York and Indianapolis.

The Feminism course will be taught by Dr. Frances Dodson

Rhyme, associate professor of English. She is director of the Indiana Women's Political Caucus and is vice chairperson of both the Governor's Commission on Women and the Mayor's Task Force on Women.

The black language course will meet for four three-hour sessions on selected Saturdays between October 27 and January 26. Philosophy of literature will meet on four selected Sundays for three hours each time between October 28 and January 27. The Feminism literature course will meet Sunday afternoons between November 4 and December 16.

Students who wish to enroll in any of these courses may do so by calling Dr. James East at 264-4887. Enrollment will be limited to 25 students in each class.

Toma, not

just another

cop TV show

After looking at the movie selection in the Star this week, I decided that there was nothing offered worth reviewing. Oh, sure, if you happen to like King Fu, there were several movies to see, but I don't so I didn't. Instead, I reviewed a TV premier.

Taken from a pilot movie that was shown about a year ago, the new series concerns a Newark, N.J. cop. It is entitled "Toma," which is the cop's last name and it shows on Thursday nights at 7:00 on ABC.

Frankly, the show is a definite winner. I figured, "Oh, no! Not another cop show. This is as bad as Kung Fu!" But "Toma" is not another cop show.

David Toma is a real policeman. In fact, he's also the production supervisor for the series. In the show, Toma is portrayed by Tony Musante (never heard of him) and Susan Strasberg plays his wife. I've never liked her and she did little

to change my opinion of her in this series.

The plot was good but that matters little as most premiers start off great and fizzle out, the only exception being "Ironside" which incidentally, shows on the same night. Last week's episode revolved around a murdered Congressman, the Mafia and a frame-up. Toma's job was to spring his framed friend who was out on parole. The Commissioner is unsympathetic; he has all the evidence he needs for a quick conviction and is ready to put Eddy away.

If there is one fault with the show it was the Commissioner. Why are police commissioners invariably cast as mindless, over-bearing boors who are consistently outsmarted by upstart detectives with six days on the force? We all know the answer to that, don't we? But seriously, the doltish-

Commissioner act is really over-used and everyone would benefit if it were dropped.

Well, anyhow... the story goes on and finally Toma nails the hit man and Eddy goes free. Simple? Not really. Towards the end, the plot takes some complicated turns and hinges on a prostitute's confession, which Toma obtains by utilizing various disguises, ploys and tricks which made for a very entertaining evening.

Surprisingly, the score for "Toma" was great. The fact that I even noticed it says something; usually the music for serials is so dull. The show was really surprising.

But what really surprised me was, after the show was over, seeing David Carradine's neolithic countenance peering back at me. Gadzooks, I shouted, those Kung Fu bastards won't leave me alone!  
—Gary Webb

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# Griffith's "Birth of a Nation" may shock you

It is always interesting to go back and examine the roots of an industry: its early facets and oft-times crude beginnings. But when one goes back to study a film like D. W. Griffith's 1915 film classic, *The Birth of a Nation*, the shock may tend to catch you off balance.

As we become more firmly entrenched with our present-day concepts of "equality" and "freedom," it can be a tedious chore to examine a fifty-eight year old "reality" that no longer exists. Especially when that "reality" begins with a phrase like: "The coming of the Africans planted the seeds of Dis-Union." From that point on, you know it's going to be a controversial flick.

When Griffith filmed his twelve-reel epic of the Civil War and Reconstruction Period it was intended to present a Southern viewpoint on those times. It also served to feed most of the white myths of the day concerning blacks.

As the story unfolds, the white Southerners are portrayed as the oppressed minority, brutally victimized by the blacks and the "scalawag" whites. The protagonist, after seeing members of his family attacked, rises with his fellow Southerners to form the Ku Klux Klan. Sort of a "White-exploitation" treatment. Through Griffith's handling of the material, the effect is one of sympathy for the Klan, if not outright respect.

The feeling I got was rather like what it must be while watching a German film on American atrocities in World War II. Or an Indian version of Custer's Last Stand.

Outside of the basic controversy concerning the film, the technical aspects of the production are astounding. Made in the days before the advent of the inflato-dollar, the film cost approximately \$500,000. All of the buildings, artillery, and costumes were exact reproductions from the period. An orchestra score for the silent film was synchronized for a 40-piece orchestra.

The film was the longest ever made to that date. It was the first film to successfully use night photography. The filming involved 200,000 feet of film which, in final editing, was reduced to 12,000 feet, containing over 5,000 individual scenes.

The orchestra part was played on the Rivoli pipe organ by John Muri at the performance I saw. And if you think it wasn't fantastic, you try playing synchronized music for two hours straight without taking a break.

Whether or not you agree with Griffith's somewhat questionable thesis, the movie is not only a recording of history but is, in itself, an historic recording, well worth both your time and your money.

M. William Lutholtz

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# IUPUI Billboard

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A weekly listing of important calendar items and official university notices on interest to the university community. Please submit items to the IUPUI Information Services Office, 127 A Bldg., 38th Street Campus, by 5 p.m. each Tuesday. This space is paid for by IUPUI.

## Monday OCTOBER 15

Plastic Surgery, 7:30 a.m., Union  
Indiana State Employee Association, 11:30 a.m., Union  
PACE, 1:30 p.m. Union  
R.C.C. Senior Staff, 3:00 p.m., Union  
Allied Health Committee Meeting, 3:00 p.m., Union  
Society of Carbide Engineers, 6:00 p.m., Union  
I.U. Medical Explorer Post, 7:30 p.m., Union  
Jesus Student Fellowship, 8:30 p.m., Union

## Tuesday OCTOBER 16

Counselor Educators Vocational Education Meeting, 9:30 a.m., Union  
State University Telecommunications Meetings, 10:00 a.m., Union  
School of Engineering & Technology Chairmen Meeting, KB 149, 10:00 a.m.  
D.I.R. Luncheon Group, 11:30 a.m., Union  
Health Management Conference, 12 noon, Union  
Counselor-Educators Vocational Education Meeting, 1:00 p.m., Union  
School of Science Chairmen Meeting, 1:30 p.m., KB 149, 38th St.  
Pharmacy & Therapeutics Committee, 3:00 p.m., Union  
Indianapolis Purchasing Management Association, 7:00 p.m., Union  
Indianapolis General Dentistry Study Group, 7:45 p.m., Union

## Wednesday OCTOBER 17

Humanistic Aspects in Community Issues Conference, 10:00 a.m., Union  
Public Information Advisory Panel, 11:00 a.m., Union  
Allied Health, 11:30 a.m., Union  
Membrane Discussion Group, 12 noon, Union  
Endocrinology, 12 noon, Union  
Deans Search & Screen Committee, 5:00 p.m., Union  
Vision Technicians Class-State Board of Health, 6:00 p.m., Union  
Red Cross, 7:00 p.m., Union  
Student National Medical Association, 7:30 p.m., Union  
Battle Cry of Peace Movies, 8:15 p.m., LH 102

## Thursday OCTOBER 18

Veterans Administration Social Work Service, 8:00 a.m., Union  
School of Science Catalog Committee, 8:30 a.m., KB 149, 38th St.  
Vocational Leadership Development Consortium, 9:30 a.m., Union  
Academic Graduate Council, 11:30 a.m., Union  
Marion County Health Science Librarian Meeting, 11:30 a.m., Union  
Health Management Conference, 12 noon, Union  
Vocational Leadership Development Consortium, 1:00 p.m., Union  
Academic Planning Council, 3:00 p.m., KB 149, 38th St.  
Student Activity Board Meeting, 5:15 p.m., Union  
Maternity Family League Dinner, 6:30 p.m., Union  
Red Cross, 7:00 p.m., Union

## Friday OCTOBER 19

Lectures & Convocations Committee, 9:00 a.m., Union  
Indiana Speech and Hearing Association, 10:00 a.m., Union  
Fortune-Fry Research Labs, 12 noon, Union  
Muslim Students, 12:30 p.m., Union  
Local #1477, 3:00 p.m., Union  
Maternity Family League, 6:30 p.m., Union  
Dolphin Bridge Club, 7:00 p.m., Union

## Saturday OCTOBER 20

American Business Women Association Scholarship Fund Card Party, 6:00 p.m., Auditorium "A", 38th St.  
Full Gospel Business Mens Fellowship Dinner, 6:30 p.m., Union

## Sunday OCTOBER 21

Indiana Square Dance Caller's Association, 1:00 p.m., Union  
Division of Girls and Womens Sports, 1:00 p.m., Union  
National Council of Negro Women, 4:00 p.m., Union  
Indianapolis Federation of Teachers, 4:30 p.m., Union  
Omega Psi Phi Fraternity, 6:00 p.m., Union

### PIANIST FROM CHILE ON STAGE AT NEXT SHOWCASE OF MUSIC

The noted Chilean pianist Alfonso Montecino will be featured in LH 101 at the next Showcase of Music program Tuesday, Oct. 23. The program begins at 8:15 p.m.

Montecino is now pianist in residence at IU-Bloomington. His performance is the second in the Showcase of Music series this year which brings an outstanding variety of graduate students and faculty to the IUPUI campus.

Tickets are \$1 for single admission and are available from Student Activity Offices or the

Alumni Association Office in the Union Building. Students may attend free.

Montecino will perform from a repertory including 20th century works, Latin American music, and the works of Schoenberg, Ravel, Beethoven (especially the Diabelli Variations), and Bach. The pianist is winner of two Doherty Foundation Fellowships and the Bach Medal from the H. Cohen International Foundation. He has made three European tours following his Carnegie Hall debut in 1950.

### IUPUI RECRUITMENT SCHEDULE

The schedule of companies interviewing students for career opportunities appears each week in this section of the Sagamore. Interviews are held in the Placement Center, Room 60, Krannert Building, 38th Street Campus. Sign-up sheets are available two weeks in advance of each interview date. Students should contact the Placement Center in person or by phone (923-1321, Ext. 364) for interview procedures.

Oct. 15	Haskins & Sells	BS/Acctg
Oct. 16	Indiana National Bank	BS/Acctg, Fin, Mgmt & Admin, Mktg, Econ, Engl.
Oct. 16	Dayton Tire & Rubber Co.	BS/ET/IET/MT
Oct. 16-17	AU.S. Air Force	any degree/any area
Oct. 17	Babcock & Wilcox Co.	BS/IDE,CPT,IET,MT,Acctg, Mgmt & Admin.
Oct. 17	Kroger Company	BS/Acctg,Mgmt & Admin, Mktg.
Oct. 17	Aer-Way Stores, Inc.	BS/Acctg,Fin,Mgmt, & Admin, Mktg, Econ
Oct. 17	Wharton Sch. of Business	see placement
Oct. 18	Turn-Style	BS/Mgmt & Admin, Mktg; Cert/Mgmt & Admin.
Oct. 23	Adult Probation Dept. Dayton	BS/any Behavioral Science
Oct. 23	ServiceMaster Hospital Corp.	BS/Mgmt & Admin, Mktg, Psych, IET, Econ
Oct. 24	Australian Consulate General	BS/all areas
Oct. 25	George S. Olive Co.	BS/Acctg; MBA
Oct. 25	Penn Controls	BS/IDE, ET, MT
Oct. 26	I.R.S. Dept of Treasury	BS/Acctg, Fin, Mgmt & Admin, Mktg, Crim Jus, Econ, French, Geol, Pol Sci, Sec: AAS/Law Enforcement; Cert/Acctg, Mgmt & Admin, Office Mgmt.
Oct. 26	Arthur Andersen & Co.	BS/Acctg
Oct. 23	Reid, Quebec, Allison, Wilcox	AAS/CET; BS/CT.
Oct. 30	Granite City Steel	BS/IDE, ET, IET, IS, MT, Mgmt & Admin
Oct. 30	Ernst & Ernst	BS/Acctg
Nov. 1	American Fletcher Nat'l Bank	BS/Acctg, Fin, Mgmt & Admin, Mktg
Nov. 1	Linde Div. Union Carbide	to be determined later
Nov. 2	Aetna Life & Casualty	any degree/any area

### LAST WEEK TO ORDER HOOSIER CAGE TICKETS

A few basketball coupon books for the Hoosier season are still available in the Student Activity Office in the Union Building. But Mrs. Helen Zapp warns that Friday is the last day to place orders.

They cost \$11 and students must have a fee receipt and be taking nine hours or more of credit classes. The coupon books are for the season schedule at IU-B.

### METROS LOOKING FOR A NEW BASKETBALL STAR

Today (Monday) is the first date for try-outs for the IUPUI Metros basketball team. Coach George Dickison says any IUPUI student may compete for the team.

Students interested should contact him at the School of Physical Education, 1010 W. 64th St., today. Tryouts begin today at 4 p.m. in the SPE gym. His phone is 264-3764.

Candidates must be full-time students taking 12 hours or more and must be undergraduates.

### UPWARD BOUND OPENS SHOP AT IUPUI SITE

A branch office of the Upward Bound program of IU-Bloomington has been opened at the Fairfield Building at IUPUI's 38th Street Campus.

Upward Bound is a program for pre-college motivation of high school students. So many of the UB students come from Indianapolis that the local office was necessary to serve these students while they are not at the Bloomington branch campus.

The students spend six weeks at Bloomington with daily classes designed to encourage them to pursue an education and give them help in specific areas. But UB has decided that programs throughout the year are important. Follow-up activities are designed to provide social and academic enrichment.

Maurice Daniels has been assigned to the IUPUI office to coordinate the program.

### CHEERS! METROS NEED 'EM; YOU GOT 'EM?

First call for the cheerleading squad for the IUPUI Metros basketball team was issued this week.

Try out will be held Monday, Oct. 29 29 at 5 p.m. in the gym at the School of Physical Education at 1010 W. 64th St. All IUPUI undergraduates who are enrolled for 12 hours or more may participate. A squad of six cheerleaders will represent and lead the crowd at the Metros games this year.

Practice sessions will be held Monday through Thursday the week of Oct. 22-25 at 7:30 p.m. Required routines will be reviewed and taught at these sessions and Nick Kellum, athletic director, said that those trying out should attend a practice meeting.

### WRESTLERS DRAW 15 MEMBERS, OPEN MEETINGS TO ALL

There are about 15 men interested in wrestling at IUPUI and have formed a Wrestling Club which meets Mondays and Wednesdays at 6:30 p.m. Anyone interested may attend and join.

The club meets in the gym at the School of Physical Education with Dr. George Belshaw, a local physician, acting as voluntary advisor. Dr. Belshaw is a former Big 10 wrestling champion who is interested in helping IUPUI attain the strength to be able to compete in inter-collegiate meets.

## Naismith saves building for Hall of Fame

Located at 1241 North Pennsylvania just north of the I-45 overpass is a building which might not be standing today had it not been for a man named James Naismith.

It is no surprise that Indiana is the first state to develop a permanent shrine to the schoolboy sport. The Indiana Basketball Hall of Fame is the result of the efforts of sports minded individuals who believe that Indiana should forever retain its rightful place as the nation's basketball leader.

The Hall of Fame is administered by a board of directors composed of civic leaders, school officials, media representatives and players and coaches from every section of the State of Indiana. The Hall of Fame was established in 1962 to honor those high school players and coaches who gained fame on the hardwoods of Indiana and in subsequent years have reflected honor upon themselves.

There are forty men now enshrined in the Hall of Fame. They include such notable figures as: Marion Crawley, Ray Crowe, Glen Curtis, Everett Dean, John Gant, Chester Hill, Robert Hinshaw, Orville Hooker, Herman Keller, John Longfellow, Clyde Lyle, Branch McCracken, Leo Cabby O'Neal, Earl Roubush, Homer Stonerbraker, Cliff Wells, Donald White, Johnny Wooden, and Jewell Young.

Also admitted to the Hall of Fame are the annual recipients of the Silver Medal Award. This is presented by Peter Eckrich and Sons of Fort Wayne, Indiana, to those whose lives are dedicated to basketball in Indiana. Winners include: William Francis Cox, Jr., Hilliard Gates, Tony Hinkle, Nate Kauffman, Jim Morris, Robert L. Nipper, L. V. Phillips, and Arthur Leslie Trester.

The new Hall of Fame includes memorabilia from Indiana's glamorous history.

running the entire gamut from Crawfordsville's championship trophy in 1911 to the pictures of every Hall of Fame member.

The building is composed of several rooms on different themes. There is a Media Room which features pictures of every Indiana journalist who has supported high school basketball. Pictures of Bob Collins and Bob Williams of the Indianapolis Star and Wayne Fuson and Corky Lamm of the Indianapolis

News along with Tom Carnegie of WRTV Channel 6 and Tony Hinkle, Butler University Athletic Director, line the walls.

Another room is the Championship Room which features the statistics of the championship games from 1911 to the present. This room also includes pictures of the championship teams.

The Trophy Room houses the four most treasured trophies in

Indiana high school basketball history. First, the State Championship Trophy, next the State Runnerup Trophy, along with the Sectional Trophy, and finally the Arthur L. Trester Award for Mental Attitude. The Trester Award is in memory of Arthur Trester who served as Commissioner from 1911-1943.

This new museum holds a history which is familiar to all of us and is well worth a visit.  
Mark Schneider

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