

Sagamore

VOLUME 6, NUMBER 30

MARCH 16, 1977



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Letters

Lesson goes overlooked

Dear Sagamorons and Sagamoronees (writers and readers),

Although many think of IUPUI as the "meat market of the mid-west," most of us are here preparing to face the world of reality, pursuing education. We wear a path between library and classroom, hoping finally to receive that piece of paper certifying our intelligence. But, like the man who can't see the forest for the trees, we sometimes overlook the lessons from which we could benefit the most. One such lesson, a valuable insight into the real world, is happening at the present right under our little noses.

I am speaking of a sociology professor whose contract is being terminated, the academic equivalent of being fired. He has been teaching at our illustrious university for about six years, and unlike most of our pundits, he actually likes it here. He is more than just a good teacher; he is involved with both his subject

matter and his students. You leave his classes feeling you've actually learned something, rather than having been force-fed the material. When not in class he is always in his office preparing or talking to one of his students. He is also one of the few who allows his students to evaluate his abilities, a policy most avoid, apparently fearing the truth.

His crime has been called the mortal sin of the academic world. "Publish or perish" as they say, and our sociology professor, although writing for and editing a quarterly socialist journal, has not found the time for that major acceptable effort. The fact that he leans a bit toward socialism (a fact you were never aware of as his student), has, of course, nothing whatsoever to do with his losing his job.

It has been said that a university doesn't really need students; this example attests the validity of that statement. Without the bother of classes and students, our professors

could devote their time to churning out the "acceptable" material. We, the students, could then send the university our \$2,500—wait four years—and then present ourselves for graduation. Precious fuel could be saved by the students remaining at home, and our professors could add a new word to their vocabularies—security.

I realize all too well that this letter will accomplish little: but like anyone with a bad feeling in their stomach, I felt the need to vomit.

Sincerely,
S.J. Cooper

The Sagamore welcomes letters to the editor. Letters should be short, to the point and include the name and phone number of the writer. Only the name will be published with the letter. The editors reserve the right to edit all letters and to reject those letters they feel are objectionable. All letters should be typed.

4 a.m.

Don't forget to buy tickets for the Listener's Theatre production of The Emerald Island.

Tickets may be found in CA 401A, CA 502B, or call 264-4796. They cost \$1.

The Emerald Island will be shown March 18-19 in Room 100, Lecture Hall, at 8 pm.

The International Dinner set for April 11 in the Activity Calendar will be held at 6:30 pm, not 7 pm.

Sagamore, in continuing with our policy of open communication with IUPUI students, desires response in regards to some recently obtained cartoons — Rip Off Comix. We wanted a different cartoon in this issue, and we thought they were funny. Let us know if you do too. Really.

les editorz



What we call mourning for our dead is perhaps not so much grief at not being able to call them back as it is grief at not being able to want to do so.

Thomas Mann
from The Magic Mountain,
ch. 6

Ben Franklinites should be pleased to know the Indianapolis Department of Parks and Recreation is sponsoring a city-wide kite flying contest March 26, high noon, at the Riverside Community Center. The center is located at 2420 E. Riverside Drive.

Eligibility requirements are ages 8 and over, the kites must be hand-made, and — they must fly. Trophies will be awarded.

For further information, contact Andy Thomas, 636-1626.

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Exiled South African to speak at IUPUI

The Indianapolis Ad Hoc Coalition on South Africa, and the National Student Coalition Against Racism are sponsoring the speaking engagement of 18-year-old Khotso Seatlholo, a former student leader of Soweto (a black township of Johannesburg), South Africa.

Seatlholo, who is now in exile with a death warrant on his head, will be speaking on the struggle for freedom in South Africa, and showing a film titled *There Is No Crisis?*, Thursday, March 17 at 8:30 pm, in Room 101, Lecture Hall.

According to the coalition, this will be a unique opportunity to hear a first-hand account of the black student rebellion in Soweto last summer that rocked the very foundation of the apartheid system of South Africa.

The coalition urges everyone who is interested and concerned about the future of black people in Southern Africa to attend.

For more information concerning Seatlholo's speaking engagement, contact Nyofu Elmore, 251-7516; or Lupe Watt, 357-9835.

TM lecture scheduled

IUPUI students will have an opportunity to hear about the benefits of the Transcendental Meditation program at a public lecture to be held at IUPUI, Room 104, in Cavanaugh Hall, on Wednesday, March 16, at 1 and 8 pm.

The lecture, entitled "Discovering Inner Energy and Overcoming Stress," will be given by David Shumate, who has been personally qualified by Maharishi Mahesh Yogi as an instructor of the Transcendental Meditation program.

Shumate says, "Scientific research has demonstrated

such varied effects from TM as decreased high blood pressure, relief from insomnia, improved grades for students, decreased fatigue and even the possibility of improvement in the overall quality of life in society."

Literature and scientific research on the TM technique will be available at the lecture. All questions can also be answered at that time.

The lecture is sponsored by the International Meditation Society, a non-profit educational organization located at 6285 N. College Ave.

For more information, call 259-4291.

Slipped disc lectures



Jim Williams, graduate student of anatomy, attempts to catch a floating rib in mid-flight during our recent spring weather. Williams is

a transfer student from Oklahoma City. (Photo by Rick Baughn)

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Our view

I'm ok... you're not!

The recent incident of urban terrorism in Washington, D.C. is a dilemma-provoking situation. The dilemma, of course, is how to protect our President when Mr. Carter is actively making himself available to the public—a public recently plagued by hostage-taking. The only reasonably safe way to insure his safety seems to be for him to remain secluded from the public.

The incident in the Capital seemed to have been one of previous planning (the hostage-taking and building occupation occurred in too rapid succession to be otherwise). Therefore, it is entirely conceivable that a well-executed plot in broad daylight could result in the kidnapping and ransoming of our top public official—a precedent we do not need to have set.

The terrorists' exorbitant demands were not met; perhaps this can be explained in that the hostages were not quite as crucially important to the nation's security. But what if President Carter was kidnapped? Would any and all demands be immediately met? Or, would it never happen at all? The thought is worth consideration.

Perhaps another thought worth at least some consideration is how the judicial system is to treat this instance of sectarian urban terrorism. Are the alleged terrorists to be held up as examples to other would-be terrorists, with capital punishment being the justice meted out (if found guilty), or are those individuals to be held up as one more disgusting example of the perverted form of martyrism that is plaguing America.

And yet, but one more consideration is how will terror-filled regimes on other continents react to the treatment of Washington, D.C.'s terrorists, even after killing one person. Idi Amin could be seen to view the manner as such: Surely he can order the killing of whatever Americans he can find in Uganda if reprisals against said deeds are of such a mild nature.

Besides, the terrorists' reasoning when hostage-taking seems to be that the hostages themselves have inherited all of whatever guilt there is. And with the way terrorists are treated, this could very well be so.



Humus

Sagamore

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I suppose I should point out at this time that humus is not to be rudely grouped together with other "dirty" forms of market inundates. Far from it. No, humus — and I shall refrain from reiterating overmuch — is wholesome, natural, and it happens every day.

I just recently observed that current humus in Uganda is that Idi Amin is telling everyone he really didn't mean any of it, and why can't they come back and play? Okay, but this time I'll be dictator.

I really can't get over hearing of the recent convention in Washington, D.C., and about the armed (one- or two-, I don't know) hibachi salesmen who demanded

quarters in, well, a rather disreputable establishment called the Banana Breath. Too much! Well, things got worked out, so Mohammed, this should all your fears.

Lest anyone think humus is of a strict, current nature, and in the interest of any scholars foolish enough to read this, I feel I should point out that famous instance of humus in ancient history (written hv-mvs at that time) when Hannibal crossed the Alps.

The poor man, try as he might, was nonetheless dismayed and nonplussed with the disagreeable situation of spying among the pachyderm ranks. Yes, those fat, ugly, if I may be so bold, nosy animals were all going over to the other side each night and

spilling their guts (emptying their trunks) to the enemy. Politically motivated, they worked for peanuts.

Humus is bold, daring, disagreeable to cowards and crooks alike, and if anyone chooses to disagree, let me point out that no one who deserted during the Civil War has ever made himself known to me.

Likewise, humus is terrifying to contemplate. Otherwise, Jimmy Hoffa would tell someone where he's buried. See my point? I don't, but it's something to think about.

I trust I can leave you with this to think about: Kua Kawaida Soma Gasia.

The Inside Line

by M. William Latholtz

Since getting top honors from Rolling Stone and having his Fly Like An Eagle album picked as Best Album of 1976 by those good folk, Steve Miller is also having his first two albums re-released.

Children of the Future and Sailor will go back on the market the middle of this month. Which, for most of us, simply means that we no longer pay the cut-out prices but go back to regular prices. Good for Steve, bad for everybody else.

.....

Tolkien and Middle Earth Fans Dept. The last works of J.R.R. Tolkien, fantasy writer renowned and creator of Middle Earth, will be published this fall by Houghton-Mifflin publishers. The volume is called *The Silmarillion* and traces the history of Middle Earth from the Creation up to the time of Tolkien's trilogy, *Lord Of The Rings*. The writings are the last but they were also some of the earliest, dating back to the 1930s before the first publication of *The Hobbit*.

Tolkien worked on this last epic throughout his career, never quite getting it all pieced together to his liking. After Tolkien's death in 1975, his son Christopher went to work with the pieces of the manuscript, putting it all in order. He simply put the material in chronological order, re-writing nothing and serving only as compiler of the work. Publisher releases on the book say that it is not a running saga of Middle Earth as was the ring cycle, but rather a series of stories and myths about the earliest history of Tolkien's imaginary kingdom.

Another note: look for an 'official' biography sometime this summer, also from Houghton-Mifflin.

Any Tex Ritter fans out there? Long-time Ritter buddy Johnny Bond has just published the first comprehensive Ritter biography, cleverly titled *The Tex Ritter Story*; about the man who was known as 'America's Most Beloved Cowboy.' It's published by Chappel Music Company, 397 pages.

Natalie Cole tied the knot and didn't even bother telling anybody. According to the latest blurb from Capitol, she married her producer Marvin Yancy last July 31 in Chicago. She announced it (au commercial!) on Valentine's Day, the same day as the release of her third album. The album, of course, is titled *Unpredictable*.

Leo Kottke has dropped Capitol Records and has signed a new contract with Chrysalis, making him the first American on the British label. Asked why, Kottke sez: "Well, the Capitol contract ran out with *Chewing Pine*, my last album. That has something to do with it..."

Kottke says he's taking a new approach to recording. From now on, he intends to write down his songs before he goes to the studio. He also says he wants to cut out singing for awhile (that's one small step for Kottke; one giant leap for all people with ears). So it'll be all-instrumental for the next disc and 'concept' is the name of the game.

But for those of you who are masochistic enough to enjoy listening to Kottke sing instead of pick guitar, there is still hope (?). He also says, "but I still want to do an all-vocal album."

For you poetry freaks, you'll get a rare chance to see and hear the Poet Laureate of England, Sir John Betjeman, March 16, at 11 am on Channel 20. He'll be the guest of the First Poetry Quartet on *Anyone For Tennyson?*, reading some of his own poetry and discussing modern English poetry with the quartet. In England, Sir John is a fairly well-known television personality, appearing regularly on BBC-TV.

According to PBS, Sir John is perhaps the best-known English Poet Laureate since Alfred, Lord Tennyson. Knighted in 1969, Sir John was appointed laureate in 1972 by Queen Elizabeth. He is also something of an authority on architecture and has written extensively on the subject.

"A Visit With Sir John" is one of four half-hour programs filmed on location in England by the quartet for this season of *Anyone For Tennyson?*

.....

Inside Line continued on Page 11

Mixture of past fury, future fancy: Wizards

by Fred Tucker

Mix one chapter of *Lord of the Rings*, two issues of *Fantastic Four Comix*, add a pinch of Fritz the Cat, and you have the makings of an entertaining spoof that appeals to an audience of all ages.

Wizards opens to a very peaceful meadow scene and is at first very deceptive in its true nature. It then proceeds to inundate the audience with the most devastating carnage I've ever witnessed.

With characters resembling Cheech Wizard, the hero succeeds in overcoming his brother, the evil wizard Blackwolf, in a mighty triumph of good over evil.

The villains, resembling scaly lizards of all sorts, are portrayed as being not too much unlike the Nazi war machine that existed 20 millenniums in the past - their past, not ours.

Blackwolf, using a machine modeled after a heliograph, inflicting the long forgotten

era of Hitler's power in Germany in the minds of his victims, creates terror throughout the free world's armies.

Using long-since forgotten war machines, Blackwolf almost succeeds in subjugating the entire free world. In a last-ditch effort to save the world, the boys with the

mentally advanced with a perverted sense of humor. I would recommend the picture's PG rating be strictly adhered to.



white hats pull an ace out of their sleeve in a scene which has to be one of the best in the entire movie.

Overall, the movie was not a letdown and succeeded in doing its job: providing a diversion from everyday life. However, unless a child is

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Music can help

Escape vs. reality

by Rex Davenport

This review has been in and out of my typewriter since Christmas. I have not spent all that time polishing; but instead trying to get a handle on what I am about to say.

Honest, this is really a record review. It concerns the new albums by Jackson Browne and Joni Mitchell. Those of you who have read my reviews off and on since 1970 will, when this is all over, say "Well, he finally hit rock bottom."

For those of us who have daily responsibilities (read: jobs) and have our time so well filled, the thought of freedom to go and do what we want...anytime we want, is really a dream.

Browne and Mitchell have always represented that kind of freedom. Early in my college career, I had that kind of freedom. I could pack up and go when I thought it was time to do so. I admired Joni and Jackson.

As I grew older and more tied to my various jobs and financial responsibilities I tended not to listen to their music. I think now it was more resentment than anything else.

However, I am listening now! The Pretender (Asylum) Jackson Browne's new album is an outstanding piece. Considering the circumstances during which it was recorded (Browne's wife killed herself during the first weeks of recording) it is amazing it came out at all.

Produced by Jon Landau (record critic and the man who made Bruce Springsteen as popular as Janitor in a Drum), the album is a credit to the recording science. Precise and crisp are the words that best describe the sound Browne has taken these six years to find. Finally, his writing has been equalled by his singing and playing.

But I find I am beating around the literary bush and giving no strong reasons. I have none, except to say there is a difference you can hear.

Now with Joni Mitchell, I do have solid reasons...and you are going to hear some of them.

"Does Joni Mitchell know what she's singing about?" asked the headline in the Village Voice (Jan. 24). Perry Meisel's highly critical review of Hejira (Asylum), Joni's most recent recording, claims she has no idea how to use the tools of the poet and instead wraps sappy lyrics in fantastic music.

On top of that, Meisel claims she is very unrealistic in her lyrics. Mitchell, as he sees her, has not experienced half the feelings or emotions she sings about; thereby fooling people into thinking she is deep or sensitive.

Perhaps it is a point well taken. I doubt we will ever "get back to the garden" Joni describes in her song "Woodstock"...and who wants that anyway? The freedom of the road is something I think about a lot; but not something I am willing to give up the comforts of home for. I am beginning to sound older than I really am.

Joni Mitchell has recorded nine albums in as many years, I would think as both a musician and a poet she has matured. In those same nine years I have worked my way into jobs that have never paid me enough to stay, but enough to get by and remain happy.

To hell with musical illusion. Joni makes ready reference to flight and flying is something that most of us can not do. Stuck in one place in time is where most of us remain.

You see I need those illusions, the facade of a free life. I come home after work and plug myself into the stereo. Through the mass of wires and transistors Joni and hundreds of others can take me away from here and now.

I hope I have depressed you now. Probably not. You're thinking, "I'm not stuck here, I can get up and leave anytime I wish." Try it.

I realize this was not much of a review and for that I am sorry.

The RIP-OUT COMIC PAGE

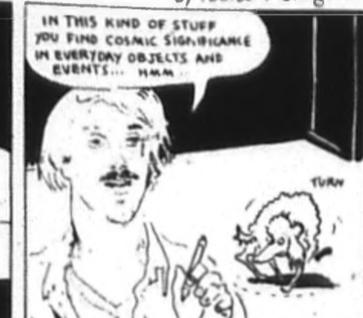
WONDER WART-HOG

by GILBERT SHELTON



DORMAN'S DOGGIE

The Mystic Circle by Footbert Sturgeon



Zodiacal Zingers and help



by J. N. Williamson

Back in the crippling, icebound portion on winter—writing with the full realization that we may have returned to it by publication date—I received a letter from a person whose initials are J.L. It has been my intent to publish and handle this missive since then, but this has been the first good opportunity.

The letter reads: "You write about astrology the way I feel about it, as a psychological indicator, not a doomsday avoider. I also like your no-holds-barred attitude—telling it as it is, not as we wish it would be." The writer asks about "the chances of a Taurean, 4/28/46, and a Sagittarian, 12/17/48, making a go of anything." If you, reader, recognize these people, please pass the column along since they do not always get a copy of the Sag.

Here is a relationship of the dissociate type. "Dissociate" signs are those which form no major aspect, favorable or adverse. While there may be less in common than for those of favorable aspects, there also is apt to be a certain freedom of choice operative in such ties that doesn't exist either in favorable or adverse associations to the same extent. The dissociate relationships are: Aries and Virgo or Scorpio; Taurus and Libra or Sagittarius; Gemini and Scorpio or Capricorn; Cancer and Sagittarius or Aquarius; Leo and Capricorn or Pisces; Virgo and Aquarius or Aries (thus back to the start).

I have erected the two solar charts of the letter writer and the second party, and I find they share about an average of 23 aspects. However, of this total, 12 are desirable and 11 suggest points of difficulty. To get it off my chest quickly, this isn't a relationship which appears to have been made precisely in Heaven and it isn't one likely to endure for many years.

The most difficult of the 11 adverse aspects are: Taurus' Moon (emotions; gut reactions) squares Sagittarius' Sun (basic self) ... Sagittarius' Mars (action-thrust; way of doing things) squares Taurus' Mercury (way of thinking and communicating); Sagittarius' Jupiter (areas of confidence and latent success) squares Taurus' Neptune (dreams; ideals) ... and Taurus' Saturn (way of handling problems/challenges) squares Sagittarius' Neptune. The square aspect is universally regarded as the most difficult by astrologers; it tends to thwart mutually, to delay, to pose unhappy conditions, and to make the parties mutually miserable.

The most favorable of the dozen desirable aspects are the following: Sagittarius' Moon sextiles Taurus' Sun; Taurus' Sun trines Sagittarius' Saturn and Jupiter; Sagittarius' Venus (submissive affections; cultural ties) trines Taurus' Moon; and Taurus' Uranus (reaction to, and handling of change) trines Sagittarius' Neptune.

Since this seems to be a relationship which may not always endure, it might logically be asked, "What was the initial attraction that led to such important questions?"

No thoughtful astrologer can overlook simple physical appearance and resultant magnetism. Mutual friends and similar surface interests sometimes play a role. In this case, I believe it was a case of two people filling a void for one another at a time of needing, and a case of simple, surface good times that were envisioned and quickly shared. What astrological comparisons suggest is strong likelihood of their lacking adequate harmony and similarity of conviction, lasting need or an unchanging outlook to indicate a permanent association. Or, of course, the reverse—these inner, enduring qualities being happily joined. It is my certain belief that should astrology be used prior to any firm-up relationships, the divorce rate could be cut by three-quarters and human beings would be a great deal more content. Regrettably, this isn't apt to occur until we are much deeper into the Aquarian Age.

In lieu of such ready information, I must point out that my book *Astrology: Your Promise of Fulfillment* (\$8) contains a great deal of data pointing the way to those whom one should seek out for relationships, and whom one should avoid. Write me at 3600 N. Alsace Drive, Indianapolis 46226, for your copy.

cinema

'Cassandra': predictably waxing and waning

by Christine Kopitzke

The *Cassandra Crossing* waxes and wanes on with what is hoped is the last ripple of the tedious wake of disaster films we've been overdosed with in the last two years.

This one is cavalier enough not even to inconvenience itself with a novel disaster, being a kind of diluted compendium of *The Andromeda Strain*, *Rage*, and *Titanic*. The catastrophe this time is an escaped bacteria supposed to cause pneumonic plague; which infects numerous people aboard a train bound for Stockholm, brought on board by a terrorist escaping from the World Health Organization after an aborted attempt to bomb it.

Jennifer and Jonathan Chamberlain (Sophia Loren and Richard Harris) the

predictably present novelist and medical doctor, take turns along with Ava Gardner and O.J. Simpson, looking concerned and being beneficent and stern while treating affected passengers and trying to eliminate gas-masked guards before they reach the fateful *Cassandra Crossing*, a chasm over which they must pass via a disintegrating bridge toward their ostensible destination: an isolation camp in Poland.

Despite the discovery that the highly concentrated oxygen (brought on board in tanks after casketing the train with metal sheathes at a stop in Nuremberg) kills the bacteria and thereby "cures" affected victims, Mackenzie (Burt Lancaster), the American officiate at W.H.O., will not allow the train to stop

of the passengers to disembark.

Presumably because he wants to make sure the disease will not spread which necessitates sacrificing the passengers to the inevitable collapse of the bridge, it is obvious he is trying to maneuver a fail-safe tactic and save face for the United States, which never should have been experimenting with the bacteria on neutral territory in the first place.

As in all disaster flicks, this one ends with self-styled realism, sacrificing and saving both heroes and anti-heroes in a not quite random fashion. It's a chance to see Sophia Loren and Richard Harris if you happen to be a fan of either, but the film is rather predictable fare with few suspenseful moments.

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Sgt. Jerry L. Barker, left, and Det. Alda D. Kaiser are the two IUPUI students who work with the Indianapolis Police Department in removing abused children from homes. (photo by Wendy Wiseman)



Actual Police Photograph



Actual Police Photograph

Child abuse continuing as tragic story: two IUPUI students attempt to write conclusion

by Wendy Wiseman

Two IUPUI students are the "only ones who can take children out of a home" under the laws of child abuse and neglect in the city jurisdiction. This king-size responsibility falls upon the shoulders of Sgt. Jerry L. Barker and Detective Alda D. Kaiser of the Indianapolis Police Department.

Barker, a senior in criminal justice, has been a child abuse investigator since last July. Freshman Kaiser, who will also study in the area of criminal justice, has worked in child abuse and neglect for two years.

Although current child abuse and neglect statutes are being criticized, the two investigators find the legislation adequate, saying they can work with it.

"We're reasonably content with what we have," commented Kaiser.

"None of the proposed legislature will really affect us at the police level," said Sgt. Barker, adding that a central reporting agency as outlined in one of the bills would be assistive to the IPD.

"A central registry would help identify cases of child abuse," he predicted. The abuser's cover-up of jumping around from hospital to hospital with an abused child would virtually be eliminated with this device, he explained.

While clinics and most Indianapolis hospitals are good about reporting suspected cases, private physicians, who are required by law to report, hesitate to do so because they do not fully understand the law which exempts the physician-patient privilege, and many simply do not want to get involved.

Barker and Kaiser work full-time investigating about 700 cases a year. And though their caseload increases each year, they attribute this more to the increasing awareness of the problem rather than an actual increase in the crime.

The two put in "long days," according to Kaiser, starting with the early morning return of phone calls with the rest of the day devoted to actual investigation of cases and court appearances.

"Our responsibility is to see each and every child," said Sgt. Barker.

Cooperation with other agencies is readily available to the police officers who work very closely with the welfare department.

Out in the field, Barker and Kaiser find people are grateful for their help. A great deal of the abuse and neglect problem is attributed to the fact that many parents do not seem to know any better.

Barker described a case about an infant that kept vomiting its food. The doctor told the mother to not force any food into the child for awhile. She did not, and as a result the child nearly died of starvation before the problem was brought to light.

Many parents whip a child as correction for something the child is too young to understand. But some are out-and-out cruel as in the case of beating a two-week-old with a tire tool for bed wetting.

It has recently been established that only about 5 per cent of the abusers are mentally ill. Many abusers were abused children, with abuse the only child-rearing technique they know.

But abused-children-turned-abusers finally grow out of the pattern as they become very protective grandparents.

"We have never had a grandparent for an abuser," Barker stressed.

"Parents tend to use children as pawns in domestic situations," he continued. "We often find abused and scared wives in our work with children."

According to Barker and Kaiser, the percentage of sexual abuse is small, and they only work with sexual abuse when parent—or caretaker—inflicted. Other cases are handled by the sex investigation team.

Emotional abuse is even a smaller percentage of their caseload, largely

because it is difficult to recognize by the untrained eye.

Determining emotional abuse is "something you get a feel for," according to Kaiser, who is the mother of four children.

"The only time the IPD really can assist in emotional abuse is when it is coupled with physical abuse or neglect," said Barker. "And it usually is."

Barker and Kaiser agree that the best approach to solving the child abuse and neglect problem is "education at a very early age for both males and females."

Faced with one of the toughest jobs emotionally with the IPD, Barker and Kaiser realize only about a 5 per cent conviction rate, since most of their cases are referred to other agencies for assistance in follow-up investigations and therapy.

But to these hardworking police officers, the children come first, and they will not hesitate to remove a child from an abusive situation.

Help available for those parents who can't cope

A 'yes' reply could signify help is needed

by Wendy Wiseman

Anyone who has ever raised a child knows that being a parent isn't an easy task. We all lose our tempers sometime with our children. But if you can respond positively to some of the following questions, you may need support from an assistive agency.

- Do you feel troubled or nervous with no one to turn to?
- Do you feel lonely and isolated?
- Are you often depressed?
- Do you sometimes physically hurt your children just because you are angry with yourself?
- Are you frightened about what you might do to your children?
- Do you feel you were mistreated as a child and are now repeating your past?
- When you hear "abuse" and "neglect," do you think of your own childhood?
- Do little problems seem overwhelming?
- Do you feel confused about your sexual feelings toward your children?
- Do you feel inadequate as a parent and unable to cope?

Right now as you read this, somewhere a child is enduring physical pain from an abusive parent—pain which may lead to the end of a young life. Somewhere a child is crying from hunger, exposure or fear. Somewhere a child is starving to death because nobody cares enough to feed him.

Somewhere a child is withdrawing inside himself—a victim of verbal or emotional abuse. Somewhere a child is receiving disfiguring burns from cigarettes, hot water or hot grease. Somewhere a child is being raped by his own parent or guardian.

Somewhere a child is dying, maybe slowly over the next few years, but surely dying.

But while more and more cases of child abuse and neglect are coming to light each year, more and more help is becoming available to these children and their parents.

Recently, the Child Abuse and Neglect Council of Marion County was organized to solve the problem of child abuse and neglect through an inter-disciplinary team approach.

The medical trauma team works with child abuse cases that come into the hospital. Another team of law enforcement, psychiatric, public health

and family service agency representatives meet weekly to study cases and prescribe therapy. Agencies that assist in the effort are Big Brothers, Big Sisters, Parents Anonymous, churches and the YWCA.

Currently the Council is training volunteers for a home visitors program in which they perform such tasks as baby-sitting during an emotional crisis, allowing the mother to get away for awhile.

Persons wishing to volunteer may call the Community Service Council's Volunteer Bureau at 634-4311.

The Singer Company's Early Childhood Learning Center at 1315 S. Sherman Drive has abused and neglected children among their 250-student enrollment. Students are placed there on the advice of juvenile court officers so that teachers can watch for signs of mistreatment.

Parent's Anonymous is a self-help group for people who have problems coping with raising their children and want to find a solution other than abuse. Persons interested in PA should call 784-1847 for more information.

David R. Walters, assistant professor of Forensic Studies at IU-Bloomington, recently wrote a book

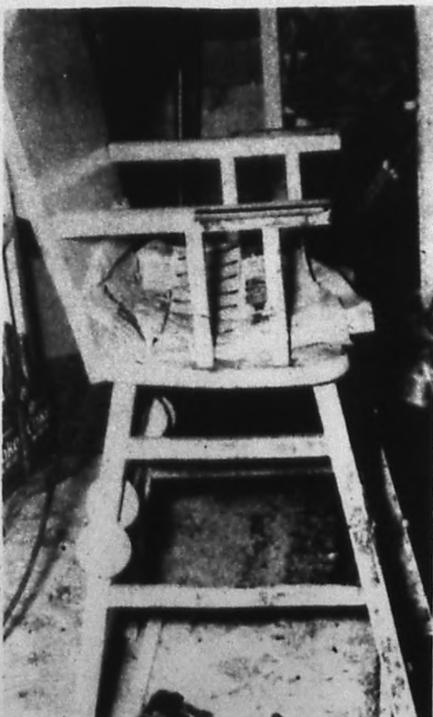
entitled, "Physical and Sexual Abuse of Children: Causes and Treatment." In his book, Walters says that punishing parents who abuse their children is likely to cause more harm to the children. He also states that child abuse is a treatable tragedy.

Saying that abuse of children is a learned behavior, Walters has found that most abusers were victims of their own parents' harsh treatment. He also uncovered no correlation between child abuse and the educational and financial status of the parents.

According to Walters, the first step in treatment is to identify and relieve the pressure or problem that bothers the parent by realizing what behavior in the child triggers the abuse. Walters then gives abusive parents 12 nonviolent things to do to correct the misbehavior and to deal with the stress of parenting.

While more and more books are being written and programs put into operation for the prevention and treatment of child abuse, the council in Marion County has plans for a crisis hotline and nursery.

Although prevention of child abuse may seem like a big order, it is probably the only cure for the social ill.



Actual Police Photograph



Actual Police Photograph



Actual Police Photograph

Photograph

Midwest Arts Gazette

A SAGAMORE GUIDE TO ENTERTAINMENT IN INDIANAPOLIS

Unexpectedly touching

Boxing, love and the phenomenon of being male

by Christine Kopitzke

Having never really considered pugilism a sport, much less a convincing demonstration of masculinity or manhood, I had little hope for Rocky delivering even a tangential message about the phenomenon of being male. However, Rocky has very little to do with boxing per se.

It is much nearer to being a love story of the early Paddy Chayevsky genre: Two insecure, fairly anonymous persons finding and drawing a bit of self-esteem from one another and discovering, because of this, much to be cherished in life and living.

Rocky is an unexpectedly touching film, graced primarily with the talents of screenwriter and principle actor, Sylvester Stallone, who portrays Rocky Balboa, a low, endearingly vulnerable character who draws an income the only way he know

how—in cheap, often fixed fights, and as a sometime collecting agent for under-world types.

Stallone, with drooping eyelids, femininely round lips, a languid chin, and slightly adipose physique, convincingly assumes the role of a tired boxer fading fast from anonymity to near invisibility.

Rocky's only friend is another Italian (Burt Young) who works in a meat packaging plant and lives alone with his shy and reclusive sister Adrienne (Talia Shire), who works in a dilapidated pet store near the gymnasium where Rocky works out. Probably the film's best moments are those where Rocky is making initial moves to become friends with Adrienne.

Despite Adrienne's staunch maintenance of a pose of fragility not unlike that of a dandelion puff-ball, Rocky

awkwardly but courageously ventures forth anyway. He tries to make her laugh with silly jokes, tries to show genuine interest by asking her questions about her interests, and attempts (however unconsciously) to show her his potential for patience and devotion through his conscientious care of the two turtles he bought from her and his enthusiastic attentions toward (what else?) a caged boxer puppy she has in the shop.

Besides the authentic and understated courtship scenes, the other merits of Rocky are contained in the scenes in which he prepares for a match with the current world heavyweight champion. Rocky has been hand-picked for this ostensibly honored challenge solely for (as usual) political and economic



Sylvester Stallone (Rocky) takes on the world's heavyweight champion in 'Rocky.'

reasons. Since this champion cannot find any available boxer who even approaches his qualifications as the time of the fight draws near, he decides to capitalize on his "generosity" in allowing an unknown such an opportunity, and, (since it is the Bicentennial year) in exploiting the fact that he is black and will be fighting a white Italian (presumably having some convoluted symbolic connection with Vespucci and Columbus having started it all by discovering America and the blacks suffering because of it).

Rocky has little hope of winning, but what he does hope is to regain some measure of self-esteem and confidence in his ability to be competent at something by shaping up for the fight and trying to last through all 15 rounds.

Stallone is so inspiring in his work-outs with the sides of beef in the packaging plant where his friend works, and in his day-break marathons through the industrial areas and historic shrines of Philadelphia, that one actually finds oneself beginning to believe a bit in the American Dream.

The movie closes with Rocky's bout with the world champion and Adrienne's nervous vigil in his dressing room.

The finale in which Adrienne grapples her way through the crowd to try to see and reach Rocky while he struggles to make it through the last round is an experience that actually makes you tingle.

It's a film you can be sure you will not leave disappointed.

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Comprehensive coverage of all the rules, procedures, and guidelines needed to prepare effective letters, memos, and other business communications is provided in the updated fifth edition of *The Gregg Reference Manual* by William A. Sabin (McGraw-Hill, 352 pages; \$8.95).

Designed for office, class or personal use, this book is the most compact guide to modern business style, grammar and usage available. It offers many examples that clearly illustrate how to apply the rules of punctuation, number, abbreviation, and capitalization, style as well as step-by-step instructions for setting up letters, reports, memos, manuscripts, foot-

notes, bibliographies and tables.

This reference for secretaries, executives, students, writers and editors also features guidelines on avoiding sexist language in business writing. A simplified discussion on how to use metric measurements and metric abbreviations, and a series of entertaining essays on style are also included in this complete manual.

Publisher of business and office education materials in the Gregg Division of the McGraw-Hill Book Company, William Sabin is the co-author of *College English: Grammar and Style* and the *Reference Manual for Stenographers and Typists, Fourth Edition*. He has written many articles in the communications field.



The Paul Winter Consort, one of the most unique sounds in modern music, will be giving two sets of concerts at the Christ Church Cathedral on Monument Circle March 22 and 23 for the Cathedral Arts Program. Thanks to demand, there will be two concerts each night.

Inside Line continued from page 5

Concert & Culcha Dept.: Gary Wright with Robert Palmer and the Manfred Mann Earth Band in the Convention Center, March 18... Tony Orlando and Dawn at Market Square Arena, March 19... Parliament and the Funkadelics March 19 at the Convention Center... The Paul Winter Consort in Christ Church Cathedral March 22 and 23, two shows each evening... Janis Ian in the Indiana Theatre April 1...

The Osipov Balalaika Orchestra will be in town one night, one show only, March 21, at Clowes Hall... The original William Gillette play, based on Conan Doyle, Sherlock Holmes will be playing at Clowes March 28-30...

Charles Webb, Jr. will direct the last I.S.O. concert of the month March 25 and 26, with the Indianapolis Symphonic Choir performing Brahms' German Requiem... Next month look for guest pianists Van Cliburn and Andre Watts...

At the Indiana Repertory Theatre, Anthony Shaffer's murder-mystery Sleuth opens Friday to play through April 9... August Strindberg's Miss Julie opens at I.R.T.'s 2nd Stage Theatre March 23...

The Black Curtain is now showing *Take My Wife* for its dinner-theatre fare... The Beef 'n Boards opens *Never Get Smart With An Angel* this week with Don Ameche...

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Yes, Virginia, there is a 'Writer's Market'

by M. William Lutholtz
Just went out and bought my copy of the 1977 *Writer's Market*. Yes, friends, Spring is here.

For those of you like myself who realize that deep beneath the keyboard of your typewriter there beats the heart of yet another Hemingway, the annual appearance of *Writer's Market* is the opiate of Spring. Sort of a Sears and Roebuck Christmas wish-book for writers.

The 924-page book is published by the same people who put out *Writer's Digest* magazine and this year's edition has the listings for 4,095 buyers of freelance material, with 8,577 marketing opportunities for writers (or so says the front cover blurb).

Some writers, I understand, earn thousands of dollars annually by using this \$13.50 book as a market guide for their writing. The bulk of the writers I know, however, usually count themselves lucky if their year's freelancing pays for the cost of the book. This is a result of their lack of determination and stamina in the field, as the faith-healer articles in the front of the book will eagerly tell you.

Actually, the book provides many other benefits aside from being a market guide. You can, for instance, simply read it for its entertainment value. I easily get my \$13.50 worth by just reading the titles and descriptions of some magazines.

Did you know, for example, that there is a magazine with the name *Mouth Of The Dragon* in New York? Read the description and you'll discover that it is a quarterly literary magazine for gay males, circulation 1,000.

If you write for "all age groups; non political, past and future conscious; well-educated artists and artisans" then you may want to submit your work to *River Bottom*, *Baseball*, *Floating*, *Nickle Times* up in Oshkosh, Wis.

Of course there are the more run-of-the-mill publications: *Time*, *Harper's*, *Ladies Home Journal*, *Family Circle*, etc. Even the *Rolling Stone* is in the book, informing you that they "Seldom accept freelance material. All our work is

assigned or done by our staff." Small wonder.

Writer's Market carries listings for practically every magazine, newspaper, journal, or whatever that buys any kind of writing, reporting, poetry, photos, or whatever. And they will generally give you some idea of how much the buyers will pay for the work, where to send it, who to send it to, and even little notes from the 'People In Charge' as to what kind of work they're interested in publishing.

It's a marvelous little volume (weight: 3 lbs.) that looks impressive when placed on or near your typewriter. It's a great conversation piece and if you haven't had anything published in a while, it reminds your friends that you're still a writer.



The really beautiful thing about it is that it is out-dated every year by the next annual *Writer's Market*. At which point you go out, lay your money down for the new one, come home and, as they suggest in the front articles, "you can save up two or three editions, cover them with something flowered, and make a pretty doorstep."

'Rock Encyclopedia':

by M. William Lutholtz
For those of you who have been wondering what happened to rock & roll since Lillian Roxon's *Rock Encyclopedia*, there is a new volume on the market that brings things up to date, and it is easily the most important book on rock to be issued in the last five years.

It's *The Illustrated Encyclopedia of Rock*, Harmony Books, \$7.95, written by Nick Logan and Bob Woffinden, editor and associate editor, respectively, of *New Musical Express*, the British rock weekly. It is concise, well-ordered, and fairly comprehensive. It is also important not to confuse this book with the recent "screw-in-four-legs-and-it's-a-coffee-table" book on rock published by *The Rolling Stone*. The two

volumes simply are not in the same league.

Not since Roxon's book (1969, revised: 1971) has there been a detailed encyclopedia of rock with the depth of this latest Logan-Woffinden effort.

It contains 650 entries on popular, semi-popular, and totally obscure rock groups, individual performers, and record company executives. It also has over 400 photos—most in color—of groups, concerts, and record jackets.

The Roxon encyclopedia was an intensely detailed book with discography info on all of the entries, which listed albums, dates of release, all song titles for each album, and which songs were released as singles. When it was

published, it was a trivia-freak's bombshell and a rock writer's dream. Even today, if you want to know about pre-1970 rock, the Roxon book is without equal.

However, things have obviously happened in the field since then and a disappointing few books have tried to keep up with the changes, short of reading the *Rolling Stone* every week. The majority of books on rock have been little more than glorified fan books and not worth the outrageous prices they called for.

Now come Logan and Woffinden with their illustrated encyclopedia. Already it is one up on Roxon: it has pictures; Lillian's book did not, and you had no idea what some of the people she wrote

besides looking nice, it answers questions

about looked like. They are also one down on Roxon: their discographies are not nearly as exhaustive as hers, listing only album titles and labels, and not all of the titles for some performers.

Still they must be given credit for assembling one of the best collections of group histories, tracing members of each band, accounting for personal changes, and taking a critical look at the trends that have ruled the pathway of rock music over the years.

The book is not much larger than the average fan-type book, but don't let the size fool you; the print is very small and the information is devastatingly complete.

About the *Rolling Stone* book? It's a very classy coffee



table volume full of magazine-type articles, mostly reprints of *Stone* articles that are interesting and full of the snob-appeal for which the *Stone* is famous. If you want to read long, in-depth pieces, it is an excellent volume.

If, on the other hand, you want solid facts and information to answer your basic who, what, when, where, why, and how questions, *The Illustrated Encyclopedia of Rock* is your book.

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Steve Gibbons

Records

Can't see the light for the dark

by Gary Webb

To tell the truth, I had pretty high hopes for this album. Gibbons is from Birmingham, England, home of The Move which later spawned ELO. The band is on Roger Daltrey's Goldhawk label and they're touring with ELO, The Who and Frampton. Pretty fast company.

And after the first two cuts, I thought: I'm gonna love it. They were catchy; mediocre lyrics but some very melodic instrumental pieces. Then the album just fell flat on its face and I'm still at a loss to explain exactly why.

Gibbons tried a Zappa-like talk/sing number like "Camarillo Brillo" with "Mr. Jones," but groovy drug songs don't make it in this crowd. It just got worse. "Till The Well Runs Dry" is an incredibly dull country nose-picker and that was all I could stand.

Side two is little better. The title cut is the side's bright spot, but amid so much darkness, not much light shows at all.

There are two things this album definitely lacks: intelligible lyrics and a sense of direction. Rollin On is NOT R&B and I don't care what the

pressbook says. Graham Parker is R&B; Robert Palmer is R&B; Steve Gibbons is not. In fact, Steve isn't much of anything. Not powerful enough to be called rock and roll, not corny enough for country (though the harmonies tend to point it in that direction), the album seems to flounder around between the two modes, producing very little from any of them.

It's not an album you'd tear off the turntable if one of your friends were playing it, but it would take one hell of a lot of energy to put it on in the first place.

First Cosins good studio disc, but will they last

by M. William Lutholtz

For all the people who know Bill Cosby as a comedian, there are still a large number of people who still don't realize how deeply the Cosby roots are into jazz. Now there's even a group named after him, the First Cosins Jazz Ensemble, whose debut, self-titled album is just out on Capitol Records (ST-11589).

Actually, First Cosins is the brain-child of Stu Gardner, an old crone of Cosby's who used to hang around the old I Spy sets. They've collaborated on several items in the past and now the Cos is listed on the album credits as Music Consultant and assistant arranger. Heyyyy!!

Gardner himself has been around for awhile too, doing film scores and putting

together lots of nightclub jazz acts on both coasts.

First Cosins is basically a showcase group built around Gardner's keyboard work and Rudy Johnson's sax. The group's sound ranges (in typical club fashion) from slow, smooth improvisations like "A Plush Moment" to the harder 'wakka-wakka' funky stuff.

It's a good jazz album but it is not a stand-out. Gardner

seems to be the kind who enjoys putting together an idea, making it work, turning out an album or two—and then going on to something else that suits his fancy.

In short, First Cosins sounds like a studiomans' disc put together by a bunch of guys who have no intention of sticking it out for the big time. Too bad; they have a rudimentary sound that could be vastly improved with

longer sessions together and more input from the other players, but I doubt they'll get the chance to prove themselves beyond this album.

If, on the other hand, I am totally wrong about them and they are in the game for keeps, they ought to be dynamite by their third or fourth album. Individually, they have what it takes. The problem is getting it all together for the long run.

Bill Wilson: 'Talking to stars'

by M. William Lutholtz

Seems hard to believe that it's nearly three years since I saw Bill Wilson down at the Rivoli Theatre as a front act for Kris Kristofferson. As I recall it was a horrible night for Kris who was under the influence of some evil demons and spent the evening cursing the sound crew, the stage crew, and the lighting technicians.

Bill Wilson, on the other hand, just came out, did a good show and the audience loved him, kept bringing him back out for more. But Bill Wilson had always had a good rapport with his Hoosier fans.

I also thought it was a shame that Columbia didn't spend more bucks promoting his first album Ever-Changing Minstrel. It was a cheapie, issued on Columbia's Windfall label. The name itself is ironic, "windfall" fruit is usually the bad stuff that fall off the trees in a light wind—

not very promising for the would-be stars who start out on it.

But now that's all behind and Bill Wilson's down in Bloomington with the people at Bar-B-Q Records who are only too happy to add Wilson's name to their talent list. Good for them and good for Wilson: better to be a big duck in a small pond than a little duck in a big pond.

Wilson, like a lot of other Indiana talent, is gradually discovering that it makes no sense to go off to the Big Apple where some fools still believe that everyone from Hoosier land still spits tobacco and swills corn whiskey. Why New York or L.A. when you can stay home, ply your trade and enjoy life without having to prove yourself to every record company executive that comes along.

So here is Wilson and here is Talking To Stars, his second album and three years long

overdue. Whereas his first disc was slapped together with a group of unknown studio musicians (who weren't even given name credit on the album), Talking To Stars is well developed and tightly produced. While Ever-Changing Minstrel was not a "bad" album, this one is much better.

For one thing, all of the songs aren't the down-and-gloomy sort. Wilson is still no jolly song and dance man but at least he's not wallowing in a monotonic emotional gutter. It has some depth of character to it, some variety.

My only complaint with the album is the lack of imaginative packaging. It sounds shabby but it's true that a lot of good talent goes unnoticed simply because their album jackets didn't look slick enough. A few more bucks in that department will generally yield a return at the



record counter; commercialistic but true.

For those of you who've been waiting, Talking To Stars does have Wilson's hit from last year "Stardust Train" on it as well as some other

notables. "You Got To Love" illustrates Wilson's range beyond simple foot-stompers and blues, likewise the closing song of the album "Lighthouse"—either one makes my pick of the disc list.

Film series begins at IMA

Dave Smith, Sunday evening film critic on Channel 8, WISH-TV, has become a well-known film authority in this area. His knowledgeable introductions to the late night film series, *When Movies Were Movies*, have led many to watch the old favorites. Now teaching at Ball State University in the department of Radio and Television Communications, Smith has selected a series of films seldom seen on television, and will personally introduce them on Fridays, 7:30-9:30 pm in De Boest Lecture Hall, Indianapolis Museum of Art.

March 18, *The Lady Vanishes*, 1938, 101 min., b/w, with Sir Michael Redgrave and Margaret Lockwood. Directed by Alfred Hitchcock. One of Hitchcock's last pictures before he came to America, this film was a prototype for many later spy-train movies.

March 25, *Wuthering Heights*, 1939, 104 min., b/w, with Sir Laurence Olivier and Merle Oberon. Directed by William Wyler. A rich and polished production of Emily Bronte's nineteenth century novel.

April 1, *The Best Years of Our Lives*, 1946, 170 min., b/w,

with Fredric March and Myrna Loy. Directed by William Wyler. The story of three war veterans returning home on the same plane and their struggle to readjust to civilian life.

April 8, *You Only Live Once*, 1937, 79 min., b/w, with Henry Fonda and Sylvia Sydney. Directed by Fritz Lang. One of the most stunning dramas of the thirties, and Fritz Lang's second American picture.

April 15, *It's A Wonderful Life*, 1946, 130 min., b/w, with James Stewart and Donna Reed. Directed by Frank Capra. The story of a man who has worked hard, but faces ruin, until help comes through his guardian angel.

April 22, *A Star Is Born*, 1937, 111 min., color, with Fredric March and Janet Gaynor. Directed by William A. Wellman. The original version of this popular drama.

April 29, *The Philadelphia Story*, 1940, 112 min., b/w, with Cary Grant, Katharine Hepburn and James Stewart. Directed by George Cukor. One of the all-time great sophisticated comedies.

For more information, call 923-1331.

Classifieds

Abodes

A free room to medical student beginning April 1 in return for yard work & house-sitting when owner is away. No drinking, no smoking, no pet. 293-3426. (MW30)

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Jobs/etc

Apartment complex seeks part-time leasing agent. Must work Saturday and Sunday and have own transportation. 786-2237. (MWF)

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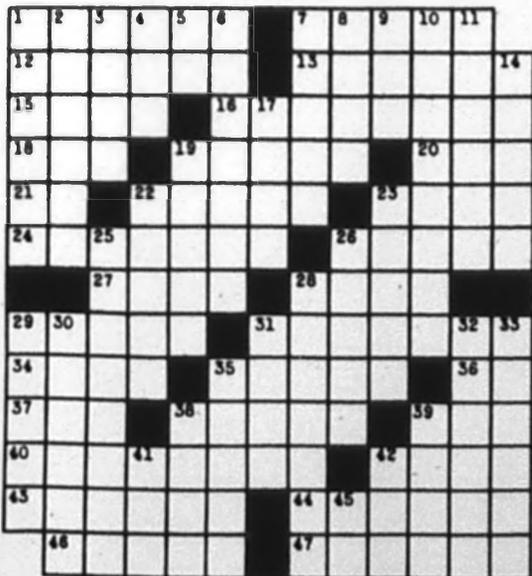
1. Vivacity
7. Britain's Court of St.
12. Water jug
13. White poplars
15. In a line
16. Starchy staple
18. Sprinted
19. Put a stop to, as rumors
20. Levy
21. Newspaper notice
22. Stalks
23. Pungent herb
24. Exerts (oneself)
26. Loot
27. Mine products

DOWN

28. Chess piece
29. Citrus fruits
31. Fabricates, as story: 2 wds.
34. Over again
35. Destined
36. Jr.'s dad, abbr.
37. Make a lace-like edging
38. Renowned
39. Pod vegetable
40. Censorious
42. Carry lightly along
43. Compassionate
44. Baseball group
46. Belief
47. Supernatural beings

DOWN

1. Beetle sacred to the Egyptians
2. Military display
3. Heavy metal
4. Uncomfortably damp and cold
5. Whether
6. Moderates
7. Lifting devices
8. Wings
9. Blemish
10. Feelings
11. Having sound
14. Three score
17. Goals
19. Piggins
22. Scatter
23. Did lawnwork
25. At a future moment
26. — Alaska, frozen dessert
28. Kneecap
29. Door-fastener
30. Caught by monotonous routine: 3 wds.
31. Doll's "word"
32. Utile
33. Chatters
35. Gem surface
38. Excellent
39. Messenger boy
41. Pale brown
42. One with a droll wit
45. — masse, in a group





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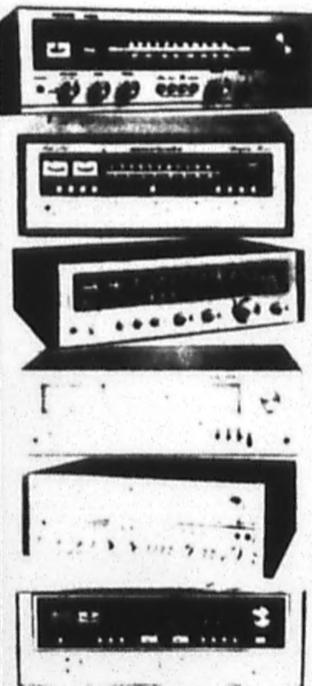
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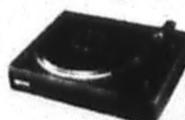
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