Jacobs uses literary references to explain President, U.S. policy

by Joyce Martin

Displaying admirable style and considerable wit, Rep. Andy Jacobs Jr., 11th District Democrat, fielded questions from IUPUI students last Wednesday during a one-hour question and answer session arranged by Prof. Robert V. Kirch of the political science department.

Words like “tergiversation” were tossed out for intellectual consumption. “Tergiversation,” as defined by Webster, means “ evasion of straight-forward action, or clear-cut statement of policy.” It is a word with which Jacobs became familiar through reading Dag Hammarskjold’s Markings.

Tergiversation, Jacobs said, influenced President Carter’s decision to send troops to Cuba. Jacobs stated that such financing will destroy the impact of lobbyists. He would have the federal government buy media time and divide it among the candidates who reach the final ballot.

“For democracy to succeed,” Jacobs said, “there need to be more men in Congress who are not afraid to lose their office.”

Referencing Fiat Money in France, an 1896 book written by American statesman Andrew D. White, and George Orwell’s classic political satire Animal Farm, Jacobs criticised the U.S. government for “monetising” and its citizens for perpetuating a panic paper chase. As he explained, monetising is declaring into existence money that is not there; and when Mr. John Q. Public asks for a pay raise as a hedge against future inflation, he is participating in the paper chase. Both actions contribute to inflation.

Although he did not elaborate, Jacobs implied that the U.S. might benefit from a policy of controlled inflation such as that practiced by the government of West Germany.

A new service being performed by the Indiana University Police-IndianaPAC Divi­sion is the manual changing of the stop light at the corner of Michigan and Agnes

Street during the rush hour. The service, designed to make access to IUPUI’s main campus a little easier, was instituted last week. (Photo by Mike Gallaway)

Children’s Theatre

Children’s theatre is rapidly becoming a valid part of the cultural and educational growth of today’s child. For a look at IUPUI’s Children’s Theatre Program, turn to page 4.

Ritter’s Service

A memorial service in honor of John Ritter, IUPUI philosophy professor who died last August, will be held on Wednesday, Oct. 10, at 8:30 pm in the School of Nursing Auditorium. The service will be held on the anniversary of Ritter’s birthday.
Mayor calls for conservation

by Susan J. Ferrer

Mayor William H. Hudnut told IUPUI students last month that "being mayor is an opportunity to serve people in this community and to participate in the building of a very solid and good city."

Campaigning for re-election, Hudnut described his vision of the future and his record of past performance to a group made up largely of political science students. On energy, Hudnut is in the process of implementing city hall conservation measures, such as a reduction in the take-home car program and the installation of solar screens.

For the city, the Mayor hopes to bring "on-line" a co-disposal system in which trash and sludge are used to generate electricity through steam "and then we wouldn't have to buy it from IPALCO." Describing the 1980s as the "era of the energy crisis," Hudnut concluded that "we are in a transition from the cowboy economy to a space ship economy."

He explained that in a "cowboy economy" it doesn't make any difference how much is wasted — you can always discover a new oil field. But, in a "space ship economy, you have to be concerned about recycling, conservation and developing your finite resources," he said.

Hudnut also supports giving attention to drainage in Marion County. "The wet summers taught us that we have inadequate drainage in this county. Drawing up a master drainage plan will be given high priority along with energy considerations and neighborhood revitalization, he outlined.

The mayor maintained that "we have to hold the downtown; we can't let it erode. The central core of the city has vitality and can be a good place to live and can be restored or rehabilitated." To conserve the downtown tax base, Hudnut explained that "it is important to do what we can to attract business and redevelopment."

Speaking to the criticism of the Chapel Arts Project, the mayor contended that "the alternative was to leave it there and you couldn't even give that property away to developers." He also supported his user charge position — negotiating a city services' fee with institutions like IUPUI in the Center Township area which are off the tax rolls.

He also supports the redevelopment of the area between Indiana Avenue, Michigan Street and IUPUI with moderate income housing, commercial enterprise and further IUPUI construction.

Describing his record of performance for three and half years as positive, Hudnut conceded that "we've got problems," adding that "I'm deeply concerned about it." Hudnut's Management Review Task Force recommended several improvements that are being implemented.

The centralization of personnel has led to 33 percent fewer employees on the mayor's office payroll, and the curtailment of city bureaucracy will mean that the budget of the Office Of Mayor will be smaller next year than this.

The Mayor has also established a board of ethics to check conflicts of interest and an internal audit system to check money mismanagement.

Hudnut boasted that Indianapolis along with only five other major cities has a Triple A bond rating on municipal bonds. He explained that the rating is based on "prudent management and an ability to pay." It also means "stability of local economy and stability of debt structure."

Indianapolis is also the first city in the U.S. to set up a municipal environmental court. And crime has decreased by 17 percent during Hudnut's administration, according to the Mayor. Hudnut added that, in a study conducted by the University of Nebraska, Indianapolis ranked sixth out of 100 major cities with regards to quality of life.

Hudnut concluded by saying that he looked forward to addressing future problems and being part of the city's future successes.

IUPUI News

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To the Editor:

We cannot comprehend all the fuss being made about the apathy that is supposedly running rampant on our campus. What amphetamine-craving friends even found the energy to complain?

We find nothing strange about rational adults avoiding participation in square dances, fourth-rate movies and seminars on setaeomories in uncircumcised Middle Eastern men (personally, our idea of a good time is a good old fashioned human sacrifice but all we find at IUPUI are vegetables).

Please don't think that we are not concerned about student government, etc. We even thought about it last year but we tired from the effort and have not had time to take up the issue since. It is so easy to fall into the shuffling crowd at Cavanaugh and forget everything except hobbies like leaving mounds of trash in lounges, avoiding eye contact and sitting in classrooms as a form of escape. We have found no evidence of concern at IUPUI. For example, we even saw four students go to one of the television movies series last week and if that is not interest we don't know what is because it's "72" "22" and having come from nowhere the projectionist.

For those of you who don't know the facts of life, noncaring is a well-established tradition at IUPUI. Apathy is for the uneducated while we at IUPUI are just deeply involved in various degrees of nihilism. We suggest course offerings for those who don't know the difference, such as: "Learning to Enjoy Semi-existence," "Functioning in a Semi-existence," "Functioning in a Lobotomized Subculture," as well as "The Frivolity of Politics, Religion and Adrenalin."

We hope that we have clarified the issue.

Mary Corwin, School of Science
Molly Egner, School of Medicine

Our view

Digging a little deeper

Because our curious tax system penalizes marriages in which both partners work, a strange custom—known as "24-hour divorce"—has been spawned.

Couples may purchase a package deal which allows them to fly to Haiti, get divorced for 24 hours, remarry and then fly back home, thus escaping a higher tax bracket.

Tax reform appears to be one of the major issues the upcoming presidential elections will focus around.

Candidates attending the recent GOP convention in Indianapolis had a lot to say about the existing tax structure. A system, they all seemed to agree, which actually hurts those who receive cost-of-living pay increases by shaking them into a higher tax bracket is wrong. And a system which penalizes working couples is wrong.

To add insult to injury, we are now faced with a proposed health bill which could do nothing more than add to the burden imposed on the American when it comes time to pay taxes.

The choice is ours. We can choose a president on the basis of party or charisma alone, or we can seriously examine the issues and vote to our own advantage.

One thing is clear—America's tax system is in desperate need of reform—unless we look forward to giving up more and more of our income to taxes and inflation.

The state of the university

Dr. John Ryan, president of Indiana University, gave his annual "State of the University" speech before the faculty council meeting on Thursday, Oct. 4.

Ryan gave the audience a short history of IU, and then addressed its future. The 1980's, he said, will bring about tough times for the university, both in terms of the high inflation rate and the expected decline in enrollment.

Both problems, he stated, will affect the growth of programs currently offered by IU, and he suggested that the school consider the 80's a "breather"—a time to analyze and revitalize.

Dr. Glenn W. Irwin, Jr., IU vice president (Indianapolis) followed Ryan's speech and addressed IUPUI specifically.

Irwin pointed to IUPUI's tremendous growth over the last few years and suggested that the campus must now improve the quality of the programs offered here.

"We have an outstanding record of getting bigger," he said, "now we need to get better."

The problem with getting better, however, is finding the funds to upgrade current programs and instituting new ones. And the problem with such funds is that the Indiana General Assembly is not totally cooperative with IUPUI's requests for them.

Irwin stated that the General Assembly points to IUPUI as an institution to be copied, as the campus gets the maximum use of its allotment each year.

That may well be the case, but we think it's time for legislators to recognize our need for growth in programs and the faculty to teach these programs.

Journalism is one area that needs expanding—the opportunities in a town the size of Indianapolis are endless for journalism majors.

IUPUI is currently the third largest campus in the state. It's time that we begin to be funded accordingly.

Sagamore

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Children's Theatre becoming part of child's growth, education

by William A. Barton

Children's Theatre, until recently a neglected art form in this country, is rapidly gaining recognition as a valid part of the cultural and educational growth of today's child.

Professional theatre troupes, community groups, and college and high school theatre departments all across the country are responding to the need for quality theatre productions geared for children.

In the forefront of this recent movement toward quality children's theatre has been the IUPUI theatre department which, thanks to the offices of Dr. Dorothy Webb, has had for some time now an active children's theatre troupe.

The IUPUI Children's Theatre Company, under the direction of Dr. Webb, is concerned with producing plays that can be toured throughout the local school systems and presented for various community projects. It offers children a degree of cultural exposure that is all too often missing from their environments where television may represent the cultural zenith.

Last year the Children's Theatre Company toured two different productions, Androcles and the Lion and The Mirror Man. Androcles was also performed at the Festival of the Performing Arts for Children held at the Children's Museum in January.

A third planned production, Mean to Be Free had to be postponed indefinitely due to scheduling problems with the cast.

Dr. Webb, in addition to her work overseeing the company, teaches a course on the Children's Theatre during the spring and summer semesters. She has been interested in children ever since an incident in college when she happened on a production while seeking shelter from a sudden rain storm.

"I dashed into this building," she recalls, "to wait for the rain to stop. A rehearsal for a production was going on. I started watching and was simply fascinated."

Dr. Webb believes that from that moment she knew she would one day work with children's theatre, even though at the time she was pursuing an entirely different course of studies.

In her course, Dr. Webb is quick to point out that there are many different art forms to be found under the banner of "children's theatre." What most people may think it is, children acting in a play, is only a very small part of the entire field. Puppet theatre, creative dramatics, participation dramas, all fall under the category of children's theatre.

The type of children's theatre the IUPUI Children's Theatre Company is concerned with is that in which adults, in this case college students, produce and perform in plays designed especially for children.

And the term "children" is not an all inclusive one, as Mrs. Webb explains to her classes. Different age groups have different needs and different interests.

"There are precious few plays existing where you can take a group of children of all ages, sit them down, and have everyone enjoy and respond to the play in a desired manner," she emphasizes. Fortunately, playwrights have begun to take notice of this and are creating plays that are geared to the different age groups. Usually, however, it is up to the director to decide which age group will best value from a particular play.

The Mirror Man, which the company toured this spring under the direction of Brian Preston, is an example of a play designed for younger children. It is a participation play, in which the audience actually is a "member of the cast," responding and contributing to the actions of the players.

"This is great for the younger children with their short attention spans," Dr. Webb explained. "It keeps them involved with the action because at various points they actually determine which way the action goes."

This can also have amusing consequences. At one performance of Mirror Man, after helping the characters "wish away" the witch who had been threatening to turn them all into toadstools, a young audience member who had spent much of the afternoon referring to "her" sister as "the witch" was so put out by the witch's defeat that she actually became one herself, leaping about the stage in a mad attempt to force the "witch" to return. Dr. Webb fondly recalls the moment she knew she would devote her life to the theatre and to teaching others to do the same.

The IUPUI Children's Theatre Company is a project of the Performing Arts for Children program at IUPUI.

Great attraction for children, most of whom are quite fond of making sounds.

Other exercises in the workshops included having the children act out a poem, shake a fly off first their hands and then their whole body, and performing mirror and machine games.

"Machine games are really popular with the kids," Darren Harrison stated. "There's a machine which the children can use to make sound effects for the story being told. The volume being determined by the 'lion' of an arrow held in the hand of the story teller. This has a great attraction for children, most of whom are quite fond of making sounds."

While the cast members worked with the lower grades, Dr. Webb conducted a workshop with the fourth grade class. This was a more sophisticated group," she said. "They'd just done a play in class, so we discussed acting and the mechanics behind it. We talked some scenes from their play."

Most of what happens in the workshops is determined by what the teachers request, though the arrow story and the mirror games are necessary for the purposes of the show when the play is a participation play. It helps guarantee that the children will be ready to participate when asked to be the cast.

And, since they are taught "signs" that indicate when they are to lower their volume or be quiet altogether, this helps insure that pandemonium doesn't break out, defeating the purpose of the whole thing.

Dr. Webb firmly believes in the importance of drama in the educational growth of the child, which is why she has such a strong commitment to children's theatre. She believes that participation in the arts, if creative, expands the capacity for problem solving in other areas of life.

"Children's theatre can further this, be a valid method of teaching children the necessary values and lessons that will help them cope with life. And in the wrong hands, it could be quite damaging. This is why Dr. Webb believes in the necessity to expose children to quality theatre experiences as a cultural stimulant, and to educate others on the most beneficial uses of theatre for the child's development.

One of Dr. Webb's major objectives in taking children's theatre to the schools is to reach the teachers.

"If we can teach the teacher a new technique, they'll be likely to carry it on after we leave, especially if they can integrate it into the curriculum. If they can teach drama while teaching language arts, the chance the child can get the drama experience is enhanced."

It is for these reasons that the IUPUI Children's Theatre Company will continue to take drama to children in the community. Dr. Webb welcomes anyone who is interested or intrigued with the idea of theatre for children to contact her about working with the company. The main requirements are an interest in children and in theatre, and the time to devote to the work.

Children are important, Dr. Webb believes, because the future of drama, as well as the future of the world, is in their hands. It is up to us to help show them how to handle it.
**Orbison ‘living in the ’60s’**

**Laminar Flow**
Roy Orbison
Elektra-Angel Records
by Derek Maltby

The name Roy Orbison may mean nothing to you today, but to the teenybopper of the fifties and early sixties, his name was as common as Chuck Berry and Jerry Lee Lewis. The trouble with Orbison today is that he is still living in the sixties.

His latest effort, *Laminar Flow* is an over-embracing, sentimental album, the kind of music that just doesn’t sell anymore. If this album was released ten years ago, then it probably would sell.

From 1960-1964, this Texan guitartist placed nine singles in the top ten. He began recording in 1956 with a minor hit “Ooby Doby,” later reproduced by Creedence Clearwater Revival. In 1963, he wrote “Blue Bayou,” a tune that gave Linda Ronstadt her first gold single.

At 43, Orbison’s strength is being a survivor. He has overcome the deaths of two of his children and his wife. He has also had a coronary-bypass operation last January.

*Laminar Flow* is Orbison’s first album since his “Greatest Hits” two years ago. The album reminds me of Elvis Presley, a friend Orbison deeply admired. He uses twenty-five musicians along with his seraphic tenor voice in this easy-listening, over emotional failure.

Like Elvis, Orbison has that lover boy image. The cuts “I Care,” “Movin,” “Poor Baby,” and “Warm Spot Hot” spell nothing but Elvis. He even refused “Oh Pretty Woman” for the movie “More American Graffiti,” because no Elvis songs were included.

There are at least two acceptable songs in “Lay It Down,” and “Warm Spot Hot.” Both numbers are rock-oriented jazz combined with some fast paced vocals.

Like many new albums, *Laminar Flow* has a disco offering called “Friday Night.” “Well I was driving mycar /With fourteen women after me,” brings out the macho image in Roy. The repetitious chorus, “Cruising on a Friday night,” sounds like disco, but don’t try to dance to it.

The album ends with “Hound Dog Man,” a tribute to Elvis. Orbison cries out, “You gave the world a whole lot of joy /Now that ain’t bad for a country boy /I just knew you could not lose /The way you sang rock’n’roll and blues.” in this tear-jerking finale.

There is really no way to label Roy Orbison’s music. He started out with rock, but will always be remembered by his quasi-operatic ballads that took him to the charts. But there is no room on the charts today for *Laminar Flow*.
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