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Sagamore

Volume 9 Number 14

October 10, 1979

Questions surround IUPUI student's shooting death

by Ndunga K. Balakushna
"I'll see you later mom, I won't be out too late," were the last words I heard my boy say," said the mother of a recently slain IUPUI student.

Eyewitnesses charge that victim Joseph G. Clark, 22, of 922 Hoover Village Dr., was intentionally shot to death by Marion County Sheriff's Deputy Ernest C. Riggs.

In what apparently began as a routine police call to a party ended in the shooting death of the special transient chemistry student from Purdue attending school at IUPUI.

Not only are the circumstances surrounding the incident unclear, but "the *Indianapolis Star* was very erroneous in their reporting of the incident and making Joseph look like a common criminal," the victim's parents, Joseph and Lillian Clark, said.

"To begin with, the papers reported that our son lived at 2291

W. Coil St. while in fact there is no such address. We went over there and checked ourselves.

"The papers said that Joseph was acting wild and uncontrollable. I asked the hostess where the incident happened and she said that he wasn't acting like that. He didn't threaten anyone.

"My boy weighed about 180 lbs. and the officer weighs well over 200 lbs. and he was assisted by other deputies. Why couldn't they put the handcuffs on him; they had searched him once inside the apartment and twice outside. They knew that he didn't have any weapons," Mrs. Clark said.

Clark's parents said that their son had no prior arrest record; and that he had not been acting strange or unusual.

"They didn't even call us and tell us about the shooting," Mrs. Clark added. "One of his friends called us and told us what had happened. When we got to the hospital they



Joseph Clark, Sr.

had him registered as a "John Doe."

"I don't understand this because the deputy had confiscated his school identification card and his driver's license. His friend who

(continued on page 3)



Arthur Mirskey, chairman of the Department of Geology, serves up a generous portion of ice cream at the Circle City Circuit Ice Cream Social held last Wednesday. (Photo by Harry Brand)



Joseph and Lillian Clark said that the police didn't call them after their son Joe, an IUPUI student, had been shot. (Photo by Robert Drannen)

Ryan calls '80s time 'of slow or no growth'

by Mike Gallaway

Calling the 1980s a time of little or no growth and of "vicious, even destructive inflation," Indiana University President John W. Ryan delivered his annual State of the University Address before members of the IUPUI Faculty Council last Thursday.

"We must consider the 1980s to be a time of opportunity and a time of revitalization," Ryan said. "Let us use the opportunity to revitalize ourselves through an intense effort to take IU to a new level of excellence and prepare her for a vital future in this state and in the country."

To achieve this goal, added Ryan, IU must seek the "help of others."

Inflation, he said, is perhaps the most destructive force the university faces. The inflation rate,

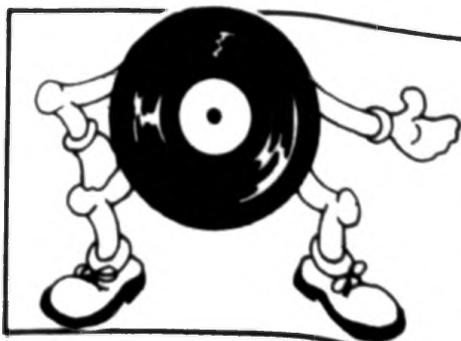
he explained, affects not only IU in terms of reduced buying power per General Assembly budgeted dollar, but also affects the school in terms of the number of students able to attend college.

"Inflation," Ryan said, "makes today appear more important than tomorrow. People are less inclined and, frankly, less able to set aside funds to educate children tomorrow."

"As students look at careers for themselves, they understandably think in terms of short-term monetary returns. The marketable degree becomes more attractive than academic programs designed to educate the whole person."

Ryan praised the construction—\$45 million worth—currently underway at IUPUI and added that during the '80s state support

(continued on page 2)



Indy disco

Just like the big city, Indianapolis has a 'disco scene.' For a look at Indy disco and the movement at large, turn to pages 8 and 9.

Soccer Club

Those interested in playing soccer against other schools in the state this fall should attend the next meeting of the IUPUI Soccer Club on Saturday, Oct. 13, at 10 am in the Union Building, Lilly Room.

Inside

IUPUI News.....	page 2
Viewpoint.....	page 4
Congressional Insight.....	page 5
Midwest Arts Gazette.....	pages 10, 11, 12
Kelly & Duke.....	page 13
Classifieds.....	pages 14, 15

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IUPUI News

Ill children symposium topic

"Care of the Seriously Ill Child" is the subject for a two-day symposium and continuing education course to be held by the Indiana University School of Medicine Oct. 11-12 at the Hyatt Regency Hotel.

Medical educators and practitioners from across the nation will gather for the meeting, which is the Seventh Annual Fall Symposium sponsored by the School of Medicine's Section of Pediatric Surgery, the Department of Pediatrics and

the James Whitcomb Riley Hospital for Children.

Dr. Jay L. Grosfeld, surgeon-in-chief at Riley Hospital and symposium director, announced that program participants included medical faculty from schools in Washington D.C., Missouri, Ohio, Texas, California and Indiana. Fifteen members of the IU pediatric faculty will participate.

One topic will be the current trend of management of infants

and children with a variety of potentially life-threatening conditions such as jaundice, liver and biliary tract disease, cardiorespiratory disorders, cancer, or gastrointestinal and digestive disorders.

The program has been approved for continuing medical education credit and is open to the medical profession. Interested physicians should contact Dr. Grosfeld at Riley Hospital in Indianapolis for registration and program details.

House internships offered

Nine internships beginning in January are being offered with the Republican Caucus of the Indiana House of Representatives for interested seniors, graduates or graduate students for the upcoming session of the General Assembly.

Academic experience in English, journalism, public relations, speech, radio and television, or

political science is helpful to applicants.

Candidates should call the Majority Staff Office, toll free, at 1-800-382-9841 for applications. The deadline for applications is October 19.

Two journalism interns will be selected to write news releases and news letters; one broadcast intern will be chosen to identify legislative

activities for radio feeds; two interns will respond to constituent letters and communicate with state agencies; and three interns will assist the research staff in bill status and analysis, issue research, fiscal analysis and day-to-day legislative assistance.

Academic credit can be earned for the experience and a stipend of \$200 bi-weekly is paid.



Woody Wilcox and his dummy provide some light-hearted humor at last week's Ice Cream Social. Wilcox, who has practiced ventriloquism since his

childhood days, was good enough to win last year's 'College '78' show. (Photo by Harry Brand)

Slow, no growth

(continued from page 1)
will be asked for the following construction: an addition to the main library here; a new Student Services and Administration Building; completion of the engineering and Technology Building; and completion of the IU Hospital; a Science Building; and a Fine Arts Building.

Following Ryan's address, Dr. Glenn W. Irwin, Jr., IU vice president (Indianapolis), made a short speech about the state of IUPUI.

Irwin stated that in the fall of last year, budgets had to be cut because of a decrease of 1,087 students and the resulting loss of tuition dollars. This year, he said, reductions of base budgets will not be necessary because IUPUI met its fee income projections.

Irwin also commented on IUPUI's future in regards to declining enrollments. "We know there will be fewer 18-20 year olds, at least into the 1990s. But we also know that there will be more persons in their 30s.

"This campus should be in a comparatively good position," Irwin said, "since many of our schools and departments already serve older students. Innovative approaches toward making courses more accessible to older, employed persons have proved successful.

"Our Weekend College and Learn and Shop programs have attracted more than 3,400 course registrations this fall. We expect to continue to try related ventures, including use of cable television—when that arrives."

Student shot

(continued from page 1)

called us, after talking to the police, now has changed his story," they said.

The victim's fraternity brothers said that they "can't believe that the police are saying and doing these things. Clark was a very devoted student and sincere person. He hardly ever parted. As a matter of fact, since he left Purdue this was about the second party he had attended."

"The police department still hasn't contacted us," Mrs. Clark said. "We went down there first thing Monday and they gave us the royal run-around."

"Officially we haven't heard nothing from them. They are very apathetic and they are handling this matter very unofficially."

"Clark was calm and obedient," eyewitnesses to the shooting said. "He may have been trying to protect himself but he wasn't loud, boisterous, aggressive, or uncontrollable. The sheriff's deputy had threatened to 'blow his head off' before he pulled his gun. After he shot him, the deputy stood over the body for at least one-half hour and refused to let a registered nurse examine the victim."

Police reports indicated that the officer tried unsuccessfully to arrest Clark who was "loud and boisterous." After failing to handcuff the victim several times, Riggs drew his revolver out, bent Clark over the front fender and told him to put his hands on the vehicle.

When Clark attempted to push off the vehicle, Riggs used his hand that held the gun to push Clark back down on the fender, and the gun went off, striking him in the upper back.

The victim's parents said, "What we want to know is, why did the officer, who had other officers there, have his gun out. He knew our son was unarmed."

The incident occurred in front of 2318 Rne De Jan, in the Parc Chateau Apartment, North Complex.

Clark, who would have been a candidate for graduation next year, was a transient student from Purdue. He had been here about six months working on a research project at the Krannert Science Building.

Peter Rabideau, acting chairman of the Department of Chemistry, who was assisting

Clark with his research project said, "He was a very pleasant student. He had a lot of desires and goals and he worked very hard, including Saturdays. Under a party situation the circumstances may have been different—I wasn't there.

"He was very aggressive towards his work and his goals. Everyone liked him around here. There is no doubt in my mind that he would have been a very fine chemist."

Clark is survived by his parents, five brothers and a sister: William, David and Danny Clark and Joey and Bobby Jones and Jo Ann Jones. His remains can be viewed at Stuarts Mortuary from 3:30 to 8 pm on Friday and from 8 to 9 pm a Rosary will be held. Services will be held at 11 am Saturday at St. Bridget's Church, 810 N. West St.



The Bacchi Trio provides entertainment at last week's Warm Weather Women's Festival, a part of the Circle City Circuit Festival. (Photo by Kim Shae)

THE STROH BREWERY COMPANY, DETROIT, MICHIGAN © 1978



"Tom, crying in your beer is one thing... but when it's Stroh's you've gone too far."

Booklet tells of volunteer opportunities

The Volunteer Bureau of the United Way of Greater Indianapolis has published a booklet, 1979-80 *Volunteer Opportunities*, listing a wide range of volunteer jobs available in 140 human service agencies in the Greater Indianapolis area.

In addition, the booklet contains a list of 56 agencies which have volunteer opportunities in the evening or weekends. Also, agencies with opportunities for clubs, groups or organizations are listed for easy reference. Another feature of the booklet is a map showing location of the agencies.

To receive a free booklet, call the Volunteer Bureau, 634-4311.

Stroh's
For the real beer lover.

Viewpoint

letters

Cops thanked

To the Editor:

Thanks Cadet Jim Gibson for the assistance you gave, although off-duty, to a stranded motorist during the wee hours of Saturday morning.

Despite the inherent ridicule of

being campus police (or cadets), these men are still capable of one-to-one assistance. Therefore, in the generalizing of a group, let us not deny the humanity which is prevalent.

M.S.A.

Questions raised

To the Editor:

On Wednesday, Sept. 19, 1979, I was walking down the hall of IUPUI's Krannert Science Building located on 38th Street. As I walked down the hall a gentleman (for lack of a better term) approached me and said in a rather harsh tone, "Do you go to school here?" I responded by saying, "Yes, why?" He then asked to see my identification. I then asked this gentleman who he was and if something had occurred in the area to give him a valid reason for requesting my identification.

This gentleman did not identify himself and said he had no probable cause for asking me for my identification. My response to this was if he wanted to see my identification he had better call security.

We then proceeded to the security office. By this time I was thoroughly upset and highly aggravated. At the security office I presented my identification to the security officer that was on duty at the time, and she informed this "person" that I was indeed a student at IUPUI. Finally I asked this "person" to identify himself again, and again I received no response,

only to find out later that he is the evening administrator, Frank Nordby.

I would like to have the following questions answered:

- Is it standard procedure to stop an individual in the hall and ask him/her for identification without at least identifying oneself?

- Is it standard procedure to stop an individual in the hall for no reason what so ever?

- Is it standard procedure for administrators to lack common courtesy and respect for people simply because they do not fit into predefined perceptions of law-abiding citizens?

At any rate, if I thought an apology would remedy the situation I would ask for one, but to be frank, I don't believe it will. I truly hope this letter does not get filed with all the other documents of its kind, but from looking at the history of this country I have a strange feeling it will. I wrote this letter only to relieve some of the anxieties that had built up from this incident so that I can concentrate my efforts on more positive things.

Sincerely,
Clarence Taylor

our view

Won't 'blow' over

Several days ago an IUPUI student was shot and killed by a local policeman.

The victim, Joe Clark, was said to be a hard-working, good student. Well liked by faculty and students, Clark had a reputation for being sincere.

The circumstances surrounding his death are very suspicious.

At the time of the shooting, Clark was reportedly not handcuffed and carried no weapons and yet a deputy found it necessary to draw his weapon because Clark was "loud and boisterous in the face of arrest, "accidentally" shooting him in the back.

Eyewitnesses claim that Clark was "calm

and obedient." And yet even if Clark had been somewhat out of hand, common sense dictates that a fatal shooting is simply not needed to handle a single un-armed student in the presence of several policemen.

Adding to the questionable actions of the police is the fact that they failed to call the slain student's parents after the shooting—they were informed by Clark's friends.

We believe that a full investigation is demanded in this tragic shooting death in which the policeman who fired the shot allegedly threatened to "blow" the victim's "head off" before shooting him.

A Papal 'charge'

Pope John Paul II proved to do more for the American "spirit" than President Carter accomplished in three years despite all his inaugural talk of creating a "new spirit" in America.

A wave of positivity seemed to follow John Paul wherever he went in this country.

Somehow he was able to reach across boundaries of religion, race and age, inspiring and uplifting all those he spoke to.

Americans, traditionally known for their will to survive in the face of adversity, got a

much needed "charge" from this man of quiet charm.

With his emphasis on the basic values of life and the roots of America—rural life and closeness to nature—John Paul found a way to transcend the pressing problems of the day such as inflation and spiraling energy prices.

Progress is never accomplished by looking only to problems and never looking ahead to growth and achievement.

Perhaps a visit from a Pope is just what we needed—a lesson in the "American" value of positive thinking.

Sagamore

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Congressional Insight

Congressional handling of the budget this year has been disastrous. Only three of 13 appropriations bills have cleared the Hill. The House has approved all 13, but the Senate has completed work on only nine. At best, it means programs are limited to operating at current levels under continuing resolutions until Congress winds up work on the measures. At worst, agencies could go broke, as they are now doing because the House and Senate have yet to agree even on a continuing resolution. This is exactly what the Budget Act of 1974 was supposed to avoid. The fiscal year was moved from July 1 to Oct. 1 to allow time to finish work.

The current snafu prompts more talk of altering the budget process. Rep. Richard Bolling revives the idea of a two-year budget cycle. The Missouri Democrat helped author the present budget system. He weighs the feasibility of authorizing programs one year, appropriating the next.

Shorter-range fixup: Prohibit legislating in appropriations bills. Example: Trying to block funds to pay for abortions in the HEW spending bill amounts to accomplishing legislative objectives through the budget system. The practice inevitably ties up appropriations, dragging some on for months. Liberals thought the technique was fine when they imposed limits on funding for the Vietnam War. Now others have adopted the idea wholesale.

Problem is, wording such a prohibition would be tricky. No serious attempts at drafting a proposal in progress now...but lots of grumbling.

Current situation is confusing unless you're following closely. Three major tasks await completion when the House returns Oct. 9. Continuing resolution must be passed authorizing current spending. That authority expired with the beginning of the new fiscal year on Oct. 1. The second budget resolution must be passed, defining the overall shape of the fiscal 1980 budget, including the size of the federal deficit. Remaining appropriations bills must be passed for fiscal year '80.

As for the budget resolution...House and Senate are miles apart on spending issues. The Senate is firm for a bigger defense chunk. The House wants more for social programs. In a normal year they would simply try to split their differences. This time SALT will pressure the Senate to stand firm on defense. Senate-approved numbers are essentially those backed by the administration. The House side probably could be convinced. House floor action on raising defense spending to the Senate level failed narrowly, 191-221.

Problem then becomes finding something else to cut in order to keep the deficit within reason so conservatives won't bolt. Slash more social programs? Then there's the risk of losing liberals on the House side. Only a crystal ball-gazer would try to guess the outcome.

Tremendous pressure builds to pass the continuing resolution. That's the one hung up by House-Senate disagreements over a congressional pay raise and restricting the use of federal funds to pay for abortions.

Many agencies are feeling the pinch of insolvency...status worsens. Departments that pay on Monday (the 15th) may not know until Friday the 12th whether or not to issue checks...even later, if a new conference bogs down.

The House faces a hard-nosed Senate version that many members will find unpalatable. It permits the 5.5 percent increase for top executives but not members of Congress, and junks the House's stricter abortion limits. The bill doubtless will wind up in conference...with more eyeball-to-eyeball negotiations, but this time in a pressure-cooker due to calendar.

★ ★ ★ ★ ★

What's going on here? Why are the House and Senate so bitter? This pay squabble is only the latest episode of recent infighting. Two years ago the Senate swallowed a House-drafted ethics code that included a 15 percent limit on outside earned income—despite the great unpopularity of the code in the Senate. The House then further angered many senators last year by holding up funding for a new Senate office building.

This year the Senate struck back by voting itself out from under the outside income limitation. Even if the

House weren't still bound by the code, few representatives could earn as much on the speech circuit: They're just not in that much demand. So the House feels the Senate is going its ox by voting, as it has, to freeze pay rates for members of both chambers.

Unexpected dividend form the hassle over congressional pay...regardless of what happens, members can retire with slightly more. Retirement benefits are based on the highest pay level. That level will be \$64,917 now, reflecting the raise now in effect, even if Congress repeals it.

★ ★ ★ ★ ★

The Senate is going ahead with hearings on Chrysler this week. This despite the fact that the ailing automaker and the administration have yet to agree on a proposal. Chrysler wants \$1.2 billion in loan guarantees, but the Treasury suggests quite a bit less. They have not compromised.

William Proxmire isn't very keen on federal bailouts. Hearings in his Senate Banking Committee commence Wednesday. No witnesses are scheduled from the administration or Chrysler. The panel will discuss the economic effects of a company collapse. It's essentially a tuneup for a firm proposal.

House counterpart Henry Reuss is also skeptical—in principle. So is the chairman of the subcommittee that will handle it, William Moorhead.

Talk is now that Congress will help if the private sector does. Members want to see banks extend credit, unions cooperate in contract talks.

★ ★ ★ ★ ★

Don't look for overhaul of unemployment compensation anytime soon. It's one of those areas where most agree something should be changed...but disagree on how and when. It's an exceedingly complicated subject. The Senate Finance Committee has been told (under the 2nd Budget Resolution) to cut \$1.4 billion from its appropriations assumptions. David Boren (D-Okla.) suggested unemployment revisions, held hearings on the idea.

Immediate obstacle: The administration is awaiting recommendations of a blue-ribbon panel on this subject. Report isn't due until next July.

Three suggestions could gain administration backing though: Reduce benefits of unemployed who are receiving pension support; Disqualify people who quit their jobs voluntarily, those who are fired from jobs for misconduct, or people who refuse to accept suitable work; Assist states in their efforts to control fraud and error.

★ ★ ★ ★ ★

SALT: Time to assess a month's worth of bickering about Cuba. The treaty has lost only one clear vote on the Soviet troops issue: Russell Long...the only previously uncommitted to announce flat opposition. Others said they want the troops to leave...Church, Dole, DeConcini, Kassebaum. But they can't be counted as unalterable opponents of the pact.

A large number of senators, including Republicans, have kept silent. Roth, Boschwitz are two potentially influential votes who haven't spoken.

Interest in the Cuba situation is fading perceptibly. That's not to say people who've committed themselves to ejecting the troops will back down...but the focus of the debate is now shifting away from that point.

Defense spending remains the major hurdle for the treaty. Cuba has stiffened the resolve of members who want a firm commitment for more Pentagon funds in coming years. Now Henry Bellmon (R-Okla.) wants a full-dress reassessment of U.S. national security interests and defense needs before he would go along with SALT. That could last into early 1980, entangling treaty ratification with the early presidential primaries. The administration is reluctant to write off Bellmon...he's a senior conservative Republican whose support would have been valuable. But it might have to.

Question now: How far the administration will go in spending plans. A firm pledge of more money could recapture the momentum for ratification that was evident before the Cuba problem surfaced about a month ago.

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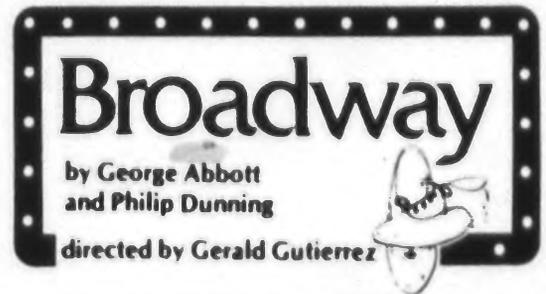
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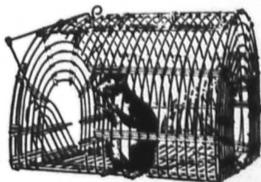


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Shorts

Shooting...

The Chemistry Club is sponsoring a special meeting to discuss the shooting-death of IUPUI student Joseph Clark. An ad hoc committee will be formed to investigate the circumstances of his death. The meeting will be Wednesday at 2:30 pm in the Krannert Science Building, Room 231.

Marketing Club...

The IUPUI Marketing Club will welcome Armco Steel at their next meeting on Wednesday, Oct. 10. To be discussed are marketing issues currently plaguing the steel industry. The featured speaker will be Brown Marks, an IU graduate. Meeting time is 8:15 pm in the Rooftop Lounge of the Union Building.

English Club...

The first meeting of the IUPUI English Club will be on Thursday, Oct. 11, from 8:15 to 10:30 pm in Cavanaugh Hall, Room 507. Organization and plans for the coming year will be decided at the meeting, followed by an open reading (to which any interested writer is invited) and socializing. During a break new members will be inducted into Sigma Tau Delta, the national English honorary.

For further information contact Dr. Kathleen G. Klein, Cavanaugh Hall, Room 501A, 264-4878 or 264-2258.

Faulkner films...

The English Department and Weekend College is sponsoring two William Faulkner films on Sunday, Oct. 14, from 4-6:15 pm in Cavanaugh Hall, Room 229. Faulkner's *Mississippi: Land into Legend* and *Sanctuary* will be shown.

Irish speaker...

"Northern Ireland: Ten Years of Struggle" will be the topic of a speech to be given by Bernadette Devlin McAliskey when she visits IUPUI next week.

A leading participant in the struggle she will be describing, she gained international recognition in 1969 when she was elected to the British Parliament at the age of 21 as a representative of Northern Ireland's Catholic minority.

Her IUPUI appearance will be on Monday, Oct. 15, at 11:30 am, in Cavanaugh Hall, Room 129. McAliskey's speech is co-sponsored by the Student Political Science Association (POLSA) and the International Socialist Organization.

Crews needed...

Crews are needed for the upcoming production of *The Quilt Maker*. Anyone interested call Dale Crabtree at 291-3957 or Eric Bryant at 897-2847. A sign up sheet is located outside of Room 011 in the Marott Building.

Nursing courses...

All freshmen basic baccalaureate students, contact Vernell Bussell, School of Nursing Academic Counselor, beginning October 15 for course reservation appointments. Her telephone number is 264-8406 and she is located in the Nursing Building, Room 125.

If you are a freshman or sophomore registered nurse baccalaureate student, contact Vernell Bussell, School of Nursing Academic Counselor, beginning October 15 for course reservation appointments. Her telephone number is 264-8406 and she is located in the Nursing Building, Room 125.

If you are an IU Associate graduate wanting counseling toward the baccalaureate program, please contact Thelma Brown at 264-4539.

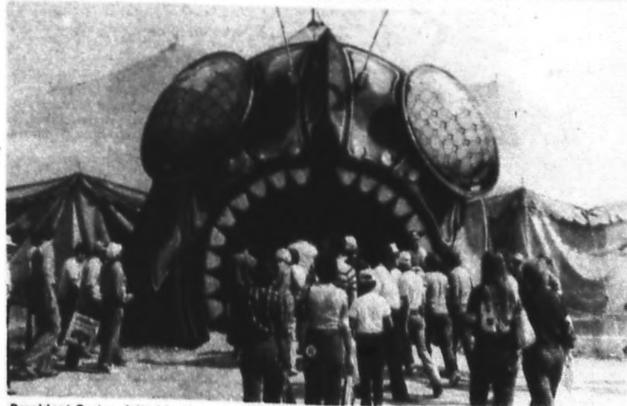
Escher Day...

The Mathematical Sciences Department has declared Friday, Oct. 12, "Escher Day." Escher, the famous Dutch graphic artist who drew waterfalls flowing uphill, hands drawing each other, and animals populating planes is the subject of the day-long seminar.

Beginning at 2 pm, the film *Adventures in Perception*, will be shown in the Krannert Building, Room 131. At 2:25 pm, Professor Dick Patterson will lead a discussion about the mathematical symmetry of some of Escher's famous prints.

The film will be shown again at 3 pm, followed by a tea. Professor Douglas Hofstadter, of the Computer Sciences Department at IU-Bloomington, will speak on "Reality and Unreality in the Work of M.C. Escher," at 4 pm in the Krannert Building, Room 131.

Rick Freeman performs a Paul Simon tune at last Saturday's 'Soundtrials' show at the Recovery Room, 1868 Lafayette Rd. Held every two weeks, the program allows anyone to perform in front of his peers. (Photo by Mike Galloway)

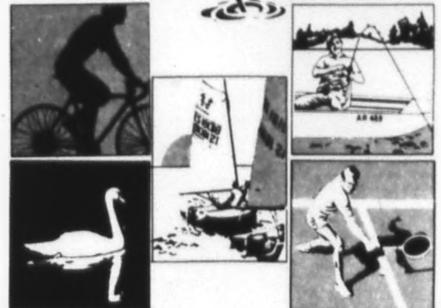


President Carter visited Indianapolis last week on a month-long tour to promote his latest population control plan. Phase One of the plan was caught by our photographer, who was later eaten.

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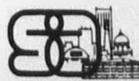
DISCUSSION GROUPS:

- Student Activity funding procedures
- Co-ordination for student activities
- Status of the Student Activity Board

SEMINARS ON:

- Public relations
- Parliamentary procedure
- Budget requests

Make plans to attend the two day workshop, being held at the Union Building Saturday and Sunday, October 20 & 21, in the afternoons. For more information, stop by the Student Assembly Office, CA 001C, or call 264-3907 or 264-3931 (Student Activities Office) for more information.



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Disco explodes onto 'pop music' scene

by David Edy

The past year has been a big year for disco. What was once an underground musical form, known as party music, finally exploded with amazing force and energy onto the pop music scene. The effects of that explosion and its subsequent aftershocks are still being felt as disco eases itself into the mainstream, stopping for nothing, not even rock 'n' roll.

Disco didn't start out to be such a major musical force. At first it was just party music, something to dance to at a party or at a club. And it had almost no desire to be considered serious music. It satisfied its purpose; to provide hot entertainment and to provide a rhythm for dancers to move to. All other considerations were secondary.

In 1974 disco was still an underground art form, carried over from the sixties. Dancing, in the sixties was almost as popular and widespread as it is today. Dancing and the drug culture became inseparable, but like all trends, dancing faded into the underground by the early seventies.

But, there was something brewing. Record companies suddenly became aware of the fact that songs that became hits in the clubs could be crossed over to Top-40 radio. But they didn't ever think that the music that was now being called "disco" would be very big. After all, it was just a fad.

According to some sources, the first major disco crossover song was Manu Dibango's "Soul Makossa," a French release. Others contend that the first true disco song was "Rock Your Baby" by George McCrae. Still others scream about other songs, but which song was the first is of little importance. They were all released at about the same time, all starting what would become the biggest new musical style in years.

Near the end of 1974, disco gave the record industry something new for the consumers: the twelve inch single. This piece of vinyl was originally used for promotional purposes; to give the clubs a longer, remixed version of the hits. Record buyers, hearing these hot remixes on the dance floor began to clamor for their own copies. Salsoul Records, in an unprecedented move,

began to release these disco singles commercially to satisfy the demand. Soon, other companies followed suit and brought their own twelve inch singles. (Despite their seemingly high price, these singles are not profitable for the record companies and are usually released in limited editions.)

Disco up to this point had been an offshoot of soul music. But, producer Giorgio Moroder and Donna Summer soon introduced a new style of disco: Eurodisco. This style, first used in Summer's "Love To Love You Baby," is mostly noted for its spacey effects, domineering synthesizers, unusual length and its sheer monotony. This was the first indication that disco was branching out and experimenting with new ideas. The song also gave disco a reputation for intense sexuality, a reputation that is constantly being upheld.

The momentum was increasing. In April of 1977, Studio 54 opened in New York and caused a furor that continues to this day. People were turned away and refused admission even though they begged to be let in. Celebrities and bizarre dress is the norm at 54, and the nightclub has had

several songs and albums named after it.

December 1977 brought the release of the movie *Saturday Night Fever*. The success of this film was phenomenal, and the popularity it gave disco and the Bee Gees was even more phenomenal. If the Village People made disco safe for America, *Saturday Night Fever* made it even more alluring. Middle America was now crowding the dance floors and disco chains were beginning to pop up all over the country.

In 1978, New York radio station WKUT decided to make a switch. It had been a rock station for a while and was suffering from low ratings. WKUT became the city's first all disco station, and within a few months they knocked WABC out of the number one spot in the country. Soon other stations changed their formats in an effort to gain a piece of the pie.

This success spread quickly across the country until there were more than 200 all-disco stations in the United States. And almost all of these snatched listeners away from the rock stations. The rock stations responded with anti-disco campaigns, the most famous of which resulted in

the partial destruction of a Chicago stadium.

In addition to the clubs and stations, another new idea in disco has appeared in recent months; roller disco. Dancing on skates is rapidly becoming the thing at skating rinks and many facilities are being remodeled to cash in on the craze.

The disco explosion seemed to catch the record companies napping. They, like a lot of people, thought that disco was just a fad and would disappear in a matter of a few months. Some small companies such as Butterfly and SAM saw the writing on the wall and were prepared with several new artists. But, the majors had almost no disco acts and are now scrambling to find some to release. And for good reason; according to recent issues of *Billboard* and *Stereo Review*, disco now commands 25 percent of the record business.

The past year has seen the incredible rise of disco. Major acts have attempted disco songs and were hugely successful for the most part. Blondie hit it big with "Heart of Glass," and their new album *Eat to the Beat* will contain

several more disco songs. The soundtrack of *Saturday Night Fever* sold more than thirty million copies worldwide and "Y.M.C.A." by the Village People sold an amazing twelve million singles throughout the world. And most recently, the twelve inch single of Anita Ward's "Ring My Bell" went double platinum, the first twelve inch to achieve this.

Indianapolis hasn't ignored the disco phenomenon. The city now has two all-disco radio stations, a television show taped at a local disco and clubs literally covering the city. And there is also an all-disco record shop downtown.

Disco, at this point, is very far from just being a fad; it has become a lifestyle for many people and the most important new style of music since the birth of rock.

Disco continues to grow steadily, incorporating old and new musical ideas together. It has its good points and its bad points, like all things. And it will someday die out, but that could be fifteen years from now or only one year. But, for the time being, disco is here, it's big and it's extremely healthy.

Accordion player makes good

by David Edy

"When I die don't mourn me, 'cause I've had a bell of a good time," says Mrs. Sylvia Simpson. Mrs. Simpson is a musician; a musician who is in constant demand locally to play at parties, weddings, shows and many other occasions. She is in her mid-sixties and with her combo, she is now playing some disco music at her performances. And she truly enjoys her work.

Mrs. Simpson began her career in music when she was a teenager. Like most girls her age, she quit high school after two years to go into business college. By chance, she was offered the opportunity to substitute for the piano player in an all-girl group called the Bluebells, simply because she could read music well. They liked her and she remained with the Bluebells for some time. But, at that time, she didn't care if she got canned because she could still go back to business school.

Sometime around 1930, Mrs. Simpson was offered an accordion for a free ten day trial. On the ninth evening she had to substitute for an accordion player at a show. The evening was a success and the next day she decided to buy the accordion for \$150. Mrs. Simpson prefers the accordion over the piano because "with the accordion you can put your music where it needs to be." And she has become extremely popular because of the instrument.

Another reason for her popularity is the fact that she can keep up with the latest musical styles. "Your music has to be updated, right up to disco. You never stop learning. When you stop learning you're dead, you're out of the business. And another thing, as you learn something new, you can't discard something old. I have the best repertoire in the area." The wide repertoire is what keeps her popularity up. She simply refuses to stick to one style of music. And since she usually plays songs by request, she keeps everybody satisfied. Her scrapbook is full of letters of praise.

Recently, as the disco phenomenon began to gain momentum, Mrs. Simpson began to get requests for disco songs. Always ready to please the audience, she began doing "The Hustle." For a while, it was the only disco song requested. Now she says that people don't ask her to play any specific disco song, they just want any disco song. Soon she added "Babyface" and most recently she added "Chauanogo Choo Choo."

"Most people we play for want some disco, but they don't know what to do with it. They try to do other steps to it."

Because of rock 'n' Roll and now disco she feels that the drums have become increasingly important. "In my whole career drums were never as important as they are today; you gotta have the drums. I played rock 'n' roll when it was in and

had to have a good drummer. My personal secret to playing disco, when it's required, is to have a young drummer. If you ever see me play with a drummer my age you know I'm dragging' bottom."

While the other members of her combo don't seem to appreciate disco (she says that they are not fond of any change), she likes it. "I am a rhythm hound. I like anything I can respond to. I respond to rhythm. I feel it. Pellas say I play like a man because I play with a hard beat."

But even though Mrs. Simpson likes disco, she says that she wouldn't want to do a whole evening of it. "Musically disco can be a bit monotonous, especially for the drummer. But we can play anything to that beat."

"My work is nice because I don't have to make my living at it." But she does still work, because she enjoys it and possibly because she is so popular. She doesn't go and look for the work either; rather the work comes to her, almost constantly. And she goes out and has a hell of a good time. "It's show business, no doubt about it..."



Photos by Jeff Vorhies

Merman goes disco

The Ethel Merman Disco Album
Ethel Merman
(A & M SP-4775)

Take The 'A' Train
Tuxedo Junction
(Butterfly FLY-3105)

by David Edy

As disco matures, the artists and producers continue to attempt new and different things with the form. Ethel Merman and Tuxedo Junction have taken old classic songs from the thirties and forties and made up new disco tunes. Odd as the idea sounds, it usually works, with only an occasional lapse. And Merman is the more successful of the two, if only because she is performing only those songs that she made famous.

Ethel Merman has been singing in the American theatre for many years. Over the course of those years, she has made a number of songs popular with her unique style of singing. Her shouting delivery kept her popular until "popular" music died and rock 'n' roll took over. Ms. Merman's career was at a standstill until recently when someone got the bright idea to re-arrange her hits as disco songs. Needless to say, she loved the idea and jumped at the chance to make another record.

The Disco Diva, as she is called by those at A & M, went into the studio and came out with this album. The results are slightly uneven, but the album seems to work fairly well. Merman's voice is in extremely good shape and her lungs show absolutely no sign of quitting. Only on "Something for the Boys" does the voice ever falter. The chorus of the Cole Porter song seems to be a bit too much for Ethel to handle.

Side one is the strongest of the two, with three extremely good tunes. "There's No Business Like Show Business" opens the album with a brilliant disco arrangement and a great performance from Merman. As

the single from the album, it is a likely candidate for keeping the discos hot for the rest of the summer. "Everything's Coming Up Roses" and "I Get A Kick Out of You" are treated equally well and get the same all-out treatment.

Side two, while continuing the big band disco arrangements, comes off less successfully. The four songs never quite catch fire and don't seem ideally suited to disco. But Ethel Merman has a good time with them and the other three making the album extremely listenable as well as danceable.

Tuxedo Junction's second album, *Take The 'A' Train*, like the first, is less a dance album than a record for listening. The concept of taking songs from the thirties and forties doesn't seem to work too well for this group.

The group, another of Butterfly Record's studio groups (it does not exist outside of the studio, at least not until recently, when they made an appearance at an industry convention), works on the concept of recreating the sound of the forties girl groups, like the Andrews Sisters, and adding a disco beat. It adds up to an interesting idea and it does indeed sound good, but it is not quite danceable. There is something in the arrangements that prevents one from picking up a rhythm to move to.

Only one song on this new album overcomes this difficulty. "Night in Tunisia" has a bouncy and heavy bass lines that is very danceable. The song still utilizes a big band arrangement on top of this rhythm, which might make for an interesting mix at a disco.

Ethel Merman and Tuxedo Junction have both come up with extremely quirky but entertaining albums. Merman's album is more successful for dance use than Tuxedo Junction's, but both are successful for listening; a more common occurrence as disco eases itself into the mainstream. One would be able to consider their money well spent when buying either of these records.



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Midwest Arts Gazette

The Sagamore's guide to entertainment

Larsen moves into 'High Gear'

Neil Larsen
High Gear
Horizon SP738

by Ellen Frederick

Neil Larsen's *High Gear* is all instrumental, sort of a motley blend of rock-Latin-jazz beat that could turn off hard rockers who won't give it a chance.

The front of the album aptly fits the mood of the title cut...convertible top down cruising...summer

breezes and the radio blaring...in a T-bird, no less.

The album is definitely upbeat but in a laid-back sort of way. The melodies—all written by Larsen—are pleasant, and except for the title cut, lack easy to remember hooks. Not necessarily a detriment.

The musicians are good—tight yet flowing. The Tommy LiPuma production is clear and strong.

Keyboardist Larsen helped out

on Rickie Lee Jones' first album. One-time Steely Dan drummer Steve Gadd is in charge of the skins here, too. Jones joins Larsen and Lenny Castro for the almost undecipherable background vocals on "Futurama." Why vocals are even mentioned on the cover is not clear since you can't hear them.

High Gear is a refreshing change from this summer's disco drone or New Wave's warbles.

Knack using 'Fab Four' image

Get The Knack
The Knack
Capitol (SO-11948)

by Ron Kern

New music, a great new group, new ideas—these are just a few descriptions of The Knack and "its" music. Why so many people bought this album, I'll never know.

The music is an over-simplified, modern, streamlined version of sixtish pop.

The constant sexual innuendos, the hideous musicianship, and the dry production are only a few of the things about The Knack which make me sick.

Who is The Knack? What is The Knack? Why are they here? What do they think about anything? Hell, I don't know and neither do you.

The "leader", Doug Feiger, nor any of the other three wimps will give an interview—not even to *Rolling Stone*—migod! that's sacrilegious—isn't it? C'mon, can't you millions of people who bought the album tell when you're getting ripped-off.

Face it folks, The Knack are using The Fab Four, ie. the multi-colored Capitol label, thick vinyl,

the album cover and title and the album promo.

Album Review

Why doesn't the bassist, Prescott Niles, learn to play left handed? Some people will say who cares—just listen to their music.

About \$18,000 is all that was spent to make this album. The rea-

son is obvious—that's all it's worth in the world of \$300,000 albums.

I couldn't even find one decent riff or rhythm line in the entire album. The vocals are sometimes interesting, as long as you don't listen to the words.

That's enough; I'm going to listen to my mono, thick, multicolor labeled copy of *The Beatles'* *Meet The Beatles* and hear some real '60s pop.



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Creation, according to Python

Life of Brian

by Dale A. Weiser

In the beginning, Python created the ridiculous and insane. The Earth was without silliness and taste, and bad humour was upon the face of the deep; and the spirit of Python was moving over the face of the waters.

And Python said, "Let there be money," and there was film. And Python saw that the film was good; and Python separated the money from the people. Python called the film *Monty Python and the Holy Grail*, and the money it called profit. And there was silly and there was success, another year.

And Python said, "Let there be another film in the midst of our greed, and let it separate the truth from the fiction." And Python made the film and separated the outrageous which was under the people from the sophistication that was above the people. And it was so. And Python called the film *Life of Brian*. And there was silly and there was success, another year.

And Python said, "Let the stories of Christ be gathered together into one place, and let funny appear." And it was so. Python called the funny screenplay, and the people that were gathered together it called extras. And Python saw that it was good. And Python said, "Let the screenplay put forth realism, authenticity, and six men bearing funny which is their life, each according to his talent." And Python saw that it was good. And there was silly and there was success, still another year.

And Python said, "Let there be laughs in the halls of the theaters to separate the clever from the foolish; and let them be for symbolism and for satire and for days and years, and let them be gold in the eyes of the people to give light upon the earth." And it was so.

And Python made funny people. The greater funnies to rule the production and the lesser funnies to rule under the greater funnies. It

made the animation and design also. And Python sent them into the lands of Tunisia to give funny upon the people, to rule over the extras and over the settings, and to separate the silly from the unsilly. And Python saw that it was good. And there was silly and there was success, another year, not like the rest.

Movie Review

And Python said, "Let the funnies bring forth swarms of Idles and let Palins fly above the earth across the screens of theaters." So Python created the Joneses and every living Gilliam that moves, with which the Chapmans swarm, according to their direction, and every winged Cleese according to its script. And Python saw that it was good.

And Python blessed them, saying, "Be silly and prompt and fill the theaters of the earth, and let humour multiply on the earth." And there was silly and there was success, another year, not too bad.

And Python said, "Let the critics bring forth praise according to their opinions: taste and emotion and religion according to their beliefs." And it was so.

And Python made the tasteful according to their sophistication and the funny according to their talent, and everything that happens upon the screen according to their inspiration. And Python saw that it was good.

Then Python said, "Let us make men in our image, after our likeness; and let them have domination over the extras of the scenes, and over the people of the theaters, and over the critics, and over all the earth, and over every funnie that funnies upon the earth."

So Python created characters in their own image, in the image of women it created them; Jew and Roman it created them. And Python blessed them, and Python

said to them, "Be fruitful and funny, and fill the screen and capture it; and have dominion over the Martins of the stage and the Williams of the TV and over every living funnie that moves upon the earth."

And Python said, "Behold, I have given you every stabbing joke which is upon the face of the script, and every visual pun in its screenplay. You shall have them for food."

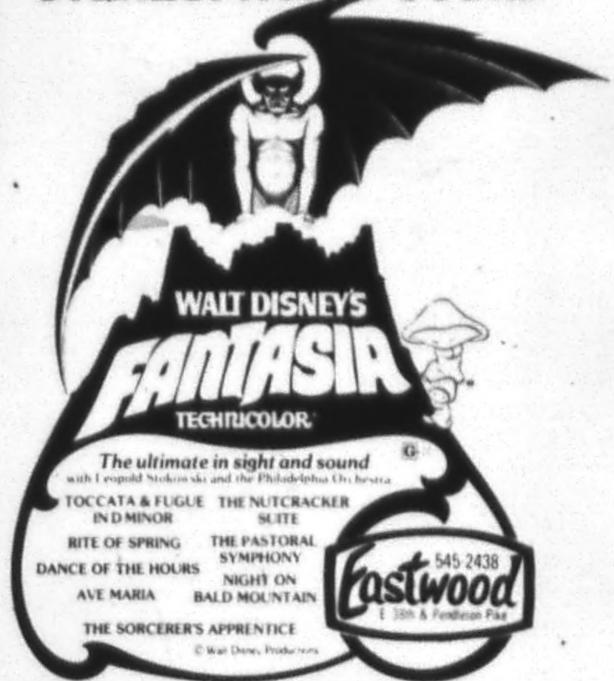
"And to every Christian of the earth, and to every critic of the theater, and to everything that laughs on the earth, everything that has a gasp of laughter, I have



given every stabbing pun for enjoyment." And it was so. And Python saw everything that it had made, and behold, it was very good. And there was silly and there was success, another year, not even related.

Thus the pain and the film were finished, and all the host of them. And on the last laugh Python finished its work which it had done, and after the last laugh, it rested from all its work which it had done. So Python blessed the last laugh and hallowed it, because on it Python rested from all its work which it had done in silliness.

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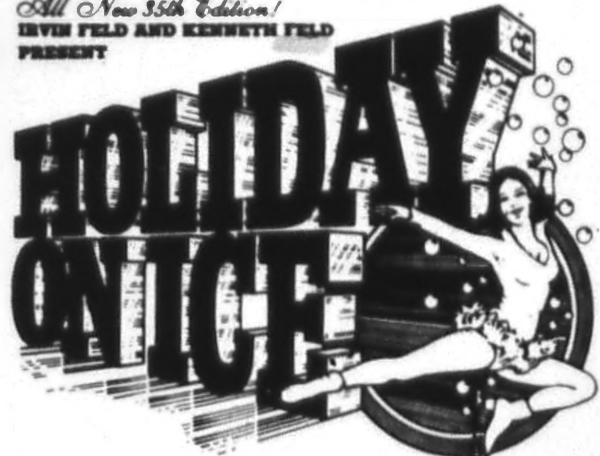
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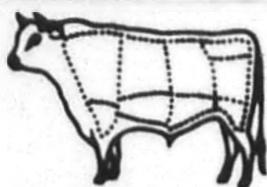
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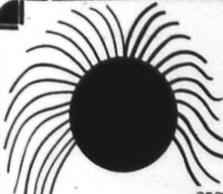
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After their reconciliation, Candice Bergen wakes Burt Reynolds to read a poem she has just written about her happiness being back with him in

Reynolds sheds 'good old boy' image

Starting Over
Paramount Pictures

by Susan J. Ferrer

With a sorry summer season of Hollywood's self-indulgence behind us, autumn begins on a positive note with *Starting Over*, a romantic comedy about a newly divorced man who experiences the resulting pain, insecurity, confusion and frustration.

Its humor and sensitivity are endless, and the audience thoroughly enjoying itself, evidenced by uproarious laughter and frequent temptations to applaud.

Starting Over succeeds with superb casting and screenwriting. Burt Reynolds as the divorced Phil Potter has never been better. Shed-

ding his 'good-old-boy' image, Reynolds acts with an impressive range of emotions and captures the audience with forlorn expressions and wry smiles.

Candice Bergen seems to revel in this comic diversion, portraying Potter's ex-wife who pursues a

Movie Review

singer-song writer career. She hilariously off-keys her way through poorly written drizzle.

Jill Clayburgh's portrayal of a nursery school teacher who enters Potter's life with her own set of problems and insecurities is exceptional—touchingly honest and

humorous. The nature of her introduction to Potter is to "special" to give away.

The supporting performances include a fine one by Charles Durning as Potter's older brother who sets Potter up in a divorced men's workshop. Frances Sternhagen delivers some of the best lines as Potter's overly concerned sister-in-law. And Mary Kay Place is perfectly cast as a hot-to-trot divorcee.

James L. Brooks crosses over from television sitcom to the silver screen with apparent ease. Brooks, an Emmy award winner, has written for *The Mary Tyler Moore Show*, *Rhoda*, *Taxi*, and *Lou Grant*. *Starting Over* is his first screenplay, and you won't want to miss it.



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Bernadette Devlin McAliskey will be on campus this coming Monday, October 15, at 11:00 AM in Room 129 of Cavanaugh Hall. Everyone—students, faculty and staff—are invited to attend this special appearance by an authority on the Irish crisis.

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by JACK MOORE



<p>I LOVE PRETTY FLOWERS</p>	<p>AND WHAT A PRETTY SMELL</p>	<p>RIP</p>	<p>MY DECORANT HAS FAILED ME</p>
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<p>SO THIS IS HOW IT ENDS</p>	<p>ONE DAY I'M IN THE GOOD RICH EARTH BASKING IN THE WARM SUNSHINE</p>	<p>THE NEXT DAY I'M IN A GLASS OF WATER UNDER FLUORESCENT LIGHTS</p>	<p>AND WHAT'S WORSE... THIS WATER IS DOMESTIC</p>
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<p>OH ME... OH MY...</p>	<p>SIGH</p>	<p>HEY BUD... WHAT'RE YOU IN FOR</p>	<p>I HATE GREENHOUSE HUMOR</p>
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Now hiring Ski Instructors. Full and part time certified, non-certified plus good skiers. Contact Nashville 812-988-6638 or Indianapolis 832-1979 (M15)

Now hiring night cooks. Dish help wanted Monday thru Thursday early afternoons. Friday and Saturday nights \$3/hr. Henry VIII Restaurant 1435 East 86th Street. Apply in person between 2-4 (MW19)

Iron Skillet Restaurant needs part time students for dining room waitresses or waiters. Good earnings with flexible hours. Call 923-6353 for appointment. (MW14)

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Classifieds

Lost/Found — Roommates — Vehicles — Vehicles

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Lost female Weimaraner-German short-haired hunting hound. In vicinity of 42nd Street and Post Road since Oct. 7. 10 months old, about 24 inches tall. Silver-gray in color with amber eyes and bob tail. Wearing heavy black leather collar. About 45 pounds. Reward. Call 899-4087, 923-3651, or 264-4008.

Roommate Needed. Young Indy attorney to share large mobile home on 13 wooded acres, with large pond, in Morgan County. 35 minutes to downtown Indy. Bill Green 635-8020 (MW14)

1976 1/2, TR-7, blue, air, clean, \$4,300. 30,000 miles. 844-3974, 259-8064 (MW 19)

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House for rent, 54th and College. 3 bedroom, living room, dining room, kitchen. Upstairs, downstairs, basement. Hardwood floors throughout, fireplace, porch. Looking for medical, dental or nursing student, call after 5:30 \$250/month. No pets. Available Nov. 1. 251-4467 (MW16)

Roommates

Roomer wanted in 5-man private home on Bloomington campus. Available Oct. 28. Call 546-4588 (M15)

Female to share 2 bedroom apartment overlooking main lake at Westlake Arms. West 10th and I-465. Call Tracy 247-8266 (MW14)

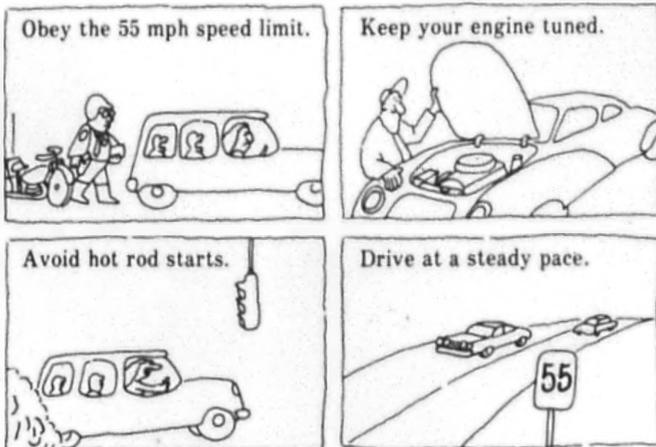
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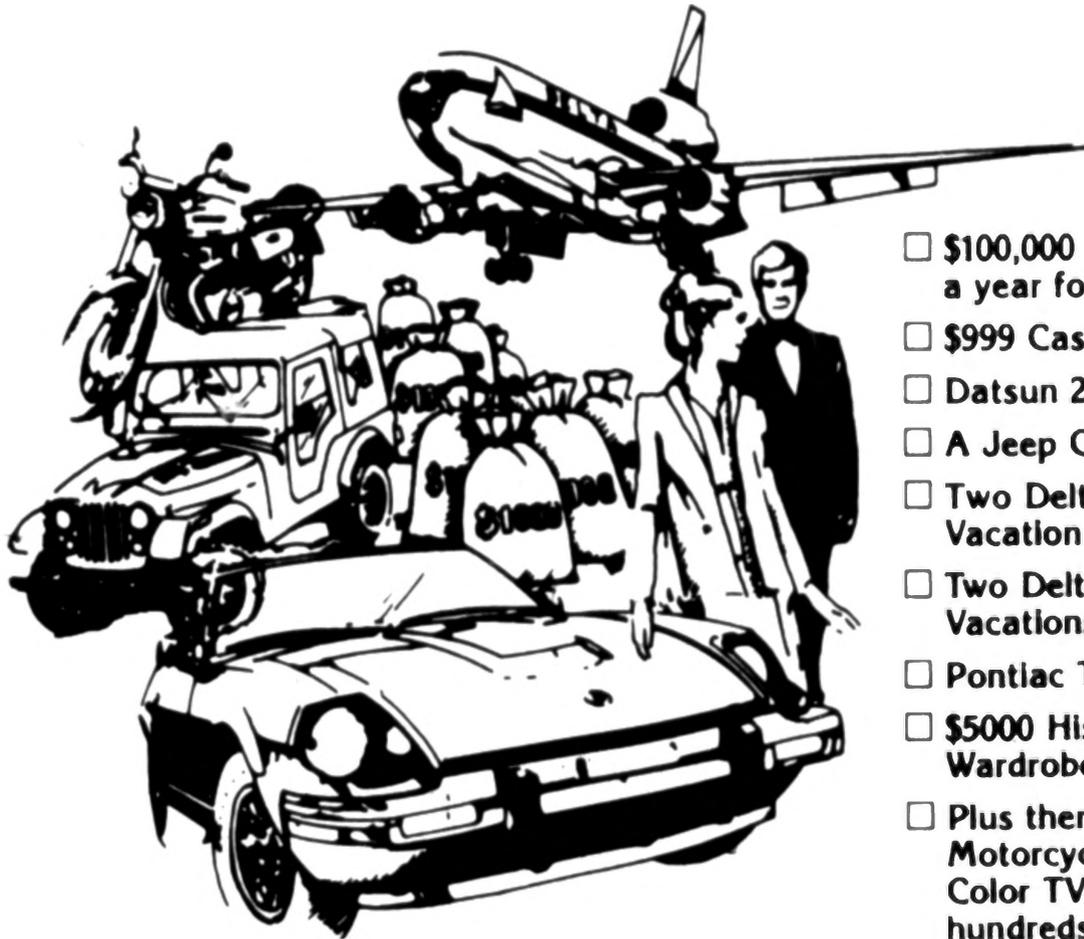
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