

thursday

Arizona State University

Vol. 2, No. 9 August 4, 1977

summer

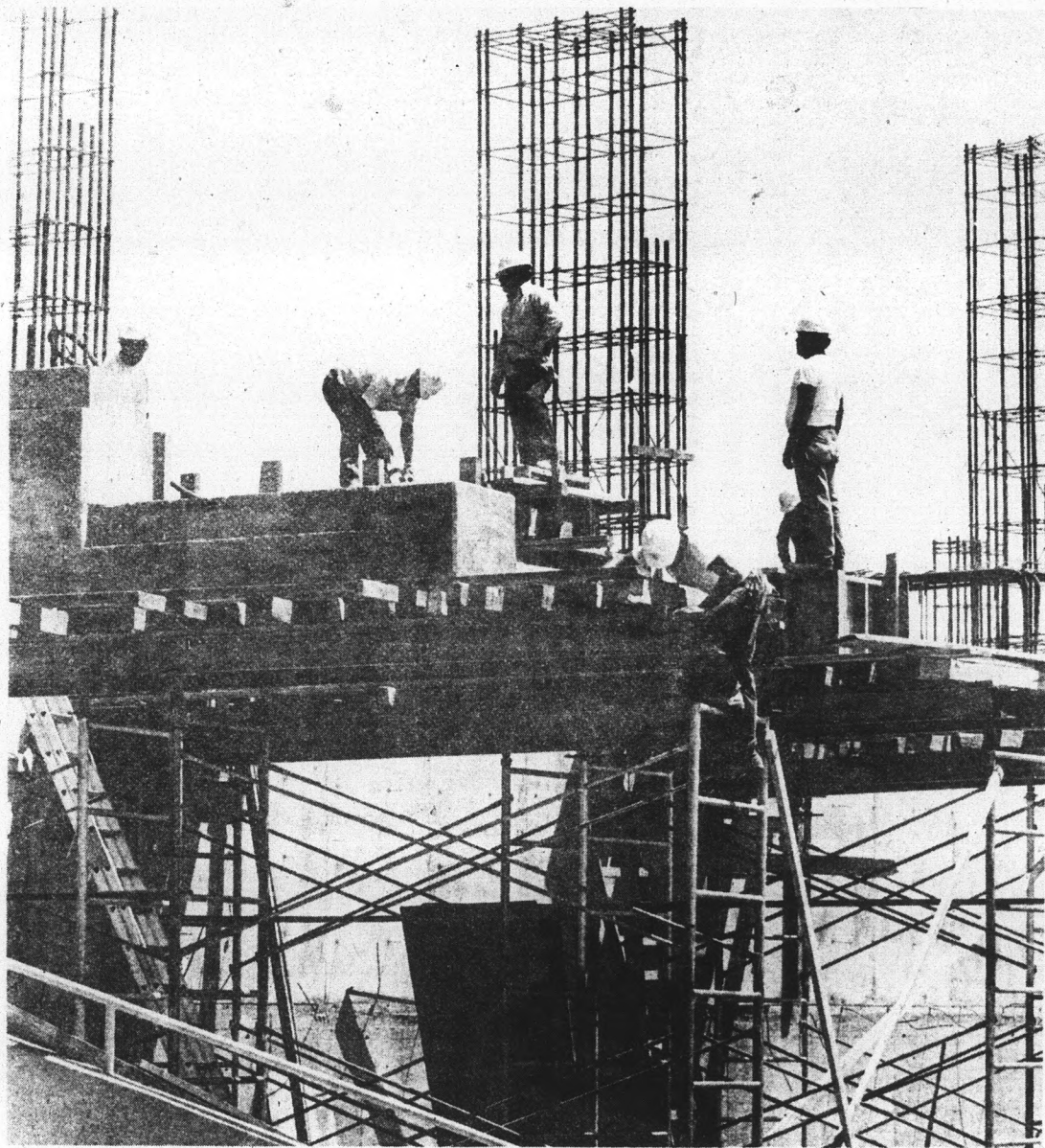
# state press

Tempe, Arizona

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## Stadium project nears deadline



The construction crew is working frantically to get the new seats installed in Sun Devil Stadium before the Sept. 17 football opener against Northwestern. These workmen are struggling with the new sections on the north end zone, where there is the most work left to be done.

By Mike Tulumello

Construction workers are scampering to finish the mammoth expansion project at Sun Devil Stadium in time for next month's season opener.

Athletic director Fred Miller said expanded work crews laboring extended hours are expected to finish nearly all of the project by Sept. 8 and allow ASU officials to begin preparing for the ASU-Northwestern game Sept. 17. (ASU's first three games are at home this season.)

"Our total assumption is that the stadium will be ready," Miller said, adding spectators should be subject only to minor first-game inconveniences.

The first phase of the \$9.1 million project — handled by Mardian Construction Co. — will increase seating capacity from just under 51,000 to nearly 58,000 by enclosing the north end zone and adding a cantilevered upper deck to the west side.

The expansion is being funded by \$6.5 million in state approved revenue bonds (to be paid back by ticket buyers) along with a \$2.5 million loan by the Sun Angel Foundation.

In return, the foundation is selling about 6,000 season tickets priced from \$35 to \$500. Gene Felker, executive director of the foundation, said when the project is completed after next season, his group will be generating about \$750,000 per year in ticket sales — enough to earn back the loan by 1981.

About 1,700 tickets remain unsold, Felker said.

"That represents mostly the 35 and 45 dollar seats," he said. The \$500 seats are sold out.

"People in business are buying most of the tickets," he said. "They're the ones who can afford it."

The more expensive tickets also can be reasonably afforded because they are tax-deductible. The tickets buy a membership into the foundation — a non-profit organization which boosts the athletic department and provides student scholarships.

"We're a charitable organization, much like a church" or other philanthropic group, Felker said. "All our funds are dedicated to ASU."

The nearly-finished west upper deck will effectively end a tradition for hundreds of Valley football fans: The hike up Tempe Butte, "Pikers' Peak," to watch ASU games for free from above the stadium.

Determined hill-climbers braved fences and occasional tough-talk from administrative and law enforcement officials to make the trek ever since the stadium was built in 1960. But the view now has all but been wiped out.

Another spin-off of stadium expansion, although less clear in its effects, is that of the increased desirability the stadium will possess for pro football interests.

As one of the largest metropolitan areas in the country without a pro football franchise, Phoenix has long been considered a prime target for National Football League expansion. An enlarged stadium could increase pressure on ASU to allow the pros to use the stadium — a move long apposed by administrative, athletic and student leaders at the University — if Phoenix ever lands a franchise.

## University competes

# ASASU chief: Concerts injured

By Diane Mason

Competition between Associated Students and the University, both of which schedule rock concerts in the University Activity Center, has hurt the rock concert program at ASU, said the ASASU president.

Mark Barnes said because ASASU and the University try to schedule the same rock groups for approximately the same dates, "outside promoters and agents have stated they're confused as to who has the authority to book facilities at the University." He said this discourages promoters from working with ASU.

One major concert may have been lost already this year, he said.

He also said there is a problem in obtaining a tentative okay from the University to book concerts in the UAC. ASASU must get a tentative approval before applying to the University Scheduling Board.

He said sometimes it takes three or four days to get the okay although "generally that's not true." He said promoters often need to know within 48 hours and they will not wait.

"It's a possibility" that University officials are intentionally withholding the approval, he said.

Warren Summers, managing director of Gammage Auditorium and the UAC, said sometimes approval cannot be given immediately because the University has a program tentatively scheduled for that date. But, he said he reserves the date for only three or four days. "Then if something is not resolved by then it would be released," he said.

Summers said, "It's a competitive situation" but, "I wouldn't say we're having problems."

"We're jumping at the same dates at the same time. It's just a

matter of clearing the channels of communication," he said. He said there would be less conflict if they told each other when they were working on a concert so the other one would not interfere.

Barnes said he would like ASASU to set up all the hard-rock concerts at the UAC. He added the University "would not be financially hurt at all" because Grady Gammage and the UAC have a "sound and stable" budget.

ASASU needs to bring in at least \$10,000 in concerts to balance its budget, he said. About three concerts minimum would be needed and about 10 would constitute a lucrative concert program, he said. "I don't think we can do that now with this arrangement," Barnes said.

Summers said he would be willing to work out a compromise where ASASU could book all hard-rock concerts. "I think it's

possible," he said, adding that it would depend on whether financing and staffing changes could be worked out. He said he would rather work with ASASU than compete.

He said it would not cause a

hardship on the University to allow ASASU to schedule the hard-rock concerts and accrue the profits. "Our program is as large if not larger than other ones at Berkeley, Stanford or UCLA," he said.



# Gammage draws crowds during summer program

"Summertime an' the livin' is easy." It was made a lot easier for students, faculty and staff by Gammage Auditorium's providing free entertainment six times this summer. The University's price of admission was simply to show ASU identification.

The total attendance for these events was 9,099, with an average attendance of 1,517 per performance. The "percentage increase of average attendance," according to Ed Hunter, the floor manager at Gammage who did the computations, was 18 per cent for this summer over last summer's attendance.

The event which drew the largest crowd was the Massenkoff Russian Folk Festival with 2,630 in attendance. Peter Nero was second with 2,617; 1,000 of them from the University community.

The least well-attended concert was Tom Taylor as Woody Guthrie, which, said Warren Summers, the Director of Gammage and the Activity Center, "was a case of selling an unknown." The attendance for Taylor was only 550, with 246 from the University, but Taylor's fee was also the lowest, \$1,200.

Summers said during the summer the upper budget

limit per concert event performer is \$4,000, which was paid to both Nero's three-man group and to the Massenkoff dancers. Nero was paid less than his

normal fee to be able to accept the Gammage engagement.

Dennis Kigin, dean of summer sessions, has the

continued page 16

## ASU dean accepts chancellor position

Dr. Delbert Weber, the dean of ASU's College of Education, has accepted an appointment to become the new chancellor of the University of Nebraska's Omaha campus.

Weber, who has served in his present ASU position since 1969, will assume his new duties at an annual salary of \$48,500.

"It's a dynamic, growing university in an urban area," Weber said. "It will give me a chance to expand my administrative role and accept a professional challenge."

In addition, Weber has deep roots in Nebraska. A native of the state, he holds doctorate and master of education degrees from the University of Nebraska and a bachelor of arts degree from Midland College in Fremont, Neb., where he was graduated cum laude.

Weber, 45, first came to ASU in 1962 and served on the College of Education faculty until 1965, when he accepted the position of assistant to the president of Cleveland State University. He was named ASU's acting dean of education in 1969 to replace Dr. Harry Newburn, who was selected as acting president of the University at that time.

Weber said he is most proud of



Dr. Delbert Weber

the faculty he has assembled during his tenure as dean, calling ASU "one of the best places to study education in the nation."

Weber also pointed with satisfaction toward the off-campus focus of his college.

"I think we've really taken our skills out where the people are," he said. "The College of Education has led the entire university in that respect."



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# Suspect nabbed in brutal murder

**Bulletin**  
 Tempe police have booked a 25-year-old Mesa resident with the weekend murder of an ASU student.  
 David Leroy Bueker, an optical firm employe, was hit with an open charge of homicide. Police said Bueker had known the victim, 21-year-old Susan Marie Green for at least six months.

Police are searching for clues in the murder of an ASU student found strangled, beaten and stabbed in an east Tempe home Sunday.

The body of Susan Marie Green, 21, was discovered at 1633 E. Fremont, where she was living for the summer.

Green died of manual strangulation, although her body was covered with numerous abrasions and stab wounds, said a spokesman for the Maricopa County Medical Examiner's Office.

Green and an unidentified roommate were "house-sitting" the home for the Herbert Argabright family, who were spending the summer in Colorado.

Tempe Police Sgt. Jerol Warren said Green's roommate had left about two weeks ago to visit relatives in Oklahoma. He said she was being sought for questioning.

Warren said there were no signs of forced entry into the home, and robbery apparently was not the motive for the killing.

"This is not a 'normal' homicide," he said. "They're all brutal, but this one was

not clean cut. She really fought back."

Police said a trail of blood led from the kitchen to the living room where the body was found:

Eloy Ysasi, an investigator for the County Medical Examiner, said evidence indicated Green had not been sexually molested.

"The victim was found fully clothed, and there was blood on the outside of the clothes, which indicates she was not molested sexually," he said.

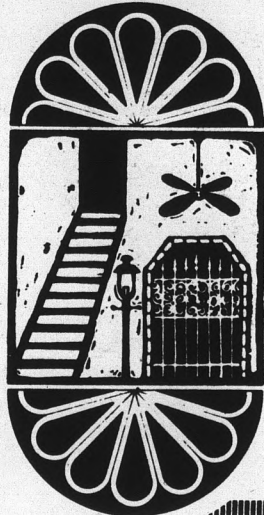
Ysasi said, however, a sperm test was positive, indicating the victim had intercourse "within hours" of the murder, but not necessarily with the killer.

He said the victim had been stabbed repeatedly with "a sharp, two-pronged barbeque fork," which was found in the vicinity of the body.

Police said a blood-covered rock also was found nearby.

Green had been pre-registered and admitted as a student for this fall

semester. She had been enrolled as a part-time student and had taken 12 hours of business courses during last year's summer sessions.



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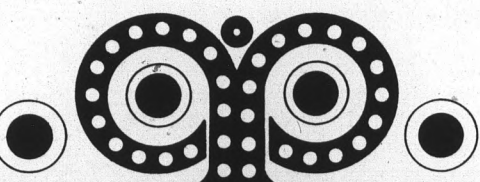
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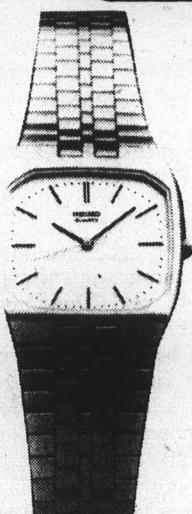
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## Small-town college finds 'prestige' bands are pain in the . . .

When a smaller college can sign a big-name rock group to appear, it's considered a coup and a matter of school prestige.

But at the 6,000-student Northeast Missouri State University, school officials must have wished they could forget the whole thing when they read over their contract for a combined campus appearance of REO Speedwagon and Firefall.

In addition to the combined \$9,500 fee for the bands, the contract called for the school to provide limousines, one gallon of milk, several cases of soft drinks, one gallon of "pure orange juice," one-half gallon of apple juice, several cases of beer of specified brands, two fifths of white Bordeaux, two fifths of red Bordeaux, one fifth each of

rum, tequila, cognac, and whiskey of specified brands, barbecued ribs and chicken, deli spread, fresh fruit, yogurt, three vegetarian dinners, one diabetic dinner . . .

The concert committee did its best to comply, but since university regulations prohibit alcoholic beverages on campus, those items had to be scratched. And rather than limousines, the bands had to make do with university staff cars.

—Collegiate Headlines

## Blood services to visit campus

Arizona Blood Services will have a mobile unit on campus until 2 p.m. today in the Pinal Room (215) of the Memorial Union.

With Arizona's population diminished by summer vacations, the current blood supply is dangerously low and help from the University community is needed greatly, blood service officials said.

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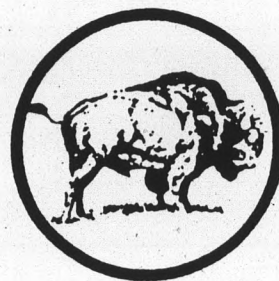
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Director rehired

# Tenant group feels pinch of houseseeking students

By Diane Mason

About 35,000 students are expected to attend ASU this fall and many of them will need to find housing and roommates.

The Associated Students Tenants Association already is beginning to feel the influx of students. About 75 people come to the association every day for help, said Mickie Kass, acting director, who is taking over for Mitch Braddon while he is on his honeymoon.

"It's super busy and it's getting worse every day," she said.

About three employees at a time man the MU office to answer students' questions about housing vacancies, renting, leasing and finding roommates, Kass said.

Just in time for the fall influx, an in-house dispute was settled. The association's director, Mitch Braddon, was rehired July 13 after being fired a week earlier. Mike Tansy, campus affairs vice president, said he fired Braddon mainly because he insisted on running "major activities" without approval. Braddon accused Tansy and the new ASASU administration of being nitpicky about rules.

He said the two previous vice presidents he worked under "pretty much gave me the reins to do what I wanted. And I got the job done."

Tansy said he rehired Braddon "so as not to cripple Associated Students or any part of it." Tansy was accused of leaving the association in the hands of unqualified people after firing Braddon. The three people who were left in the office had been hired one week before Braddon was fired.

Tansy said, "I still feel entirely justified in what I did." He said he will insist that Braddon follow bylaws and policies.

However, how the bylaws will be interpreted has not been settled.

Braddon said, "His job (Tansy's) is to give me the tools to do my job."

"I hope it works out. From my viewpoint it can," said Dr. Leon Shell, dean of students.

Besides working with a different ASASU administration, Braddon also will have to work with a decreasing availability of housing in Tempe, Kass said.

"More and more places are hesitant to take students," she said.

She said although the student market used to dominate Tempe

housing, an increasing number of winter visitors and families have been seeking housing, and landlords prefer them.

"The students are going to have a harder time finding a place to stay," she said. "Right at this minute, it's hard to find a studio or one-bedroom apartment for a low price (in Tempe)."

The association puts out a weekly vacancy list which includes houses, apartments, townhouses and mobile homes.

The association also helps students in student-landlord disputes.

Kass said the association spends most of its time helping students get deposits back.

She said landlords sometimes fail to give the deposits back unless the tenants ask for them, and unknowing students do not ask.

Other times, students will not follow a state law requiring

tenants to give a 30-day notice on the day a rent payment is due before moving out. She said students will lose their deposit and must pay another month's rent if they do not follow the law. "Sometimes we must tell a student, 'Sorry, but you didn't live up to your responsibilities,'" she said.

Another problem students face is trying to break leases. "They don't understand that signing that lease is a legal responsibility for one year (if the lease is a one-year lease)," Kass said.

Students also have had difficulty forcing landlords to fix broken air conditioners and heaters, she said.

The association puts out a sheet with advice in obtaining housing and a shopper's guide which describes 95 local apartment complexes. It also maintains a file of people looking for roommates.


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Movie review

# Latest Monty Python not too bloody funny

*Jabberwocky* is a socio-political satire gone wrong. It's not even a true Monty Python movie, since only two of its members are involved in the production.

Terry Gilliam co-authored and directed, while Michael Palin has the lead as Dennis Cooper, a medieval English barrel-makers apprentice who leaves his rural home to seek his fortune in the big castle.

After a series of nearly fatal misfortunes Cooper ends up accidentally killing the neighborhood monster, thus winning half of the kingdom and the beautiful princess' hand in marriage.

Unfortunately, Cooper's true love is a huge, disgusting peasant girl, and the city's economy is dependent on the monster's campaign of terror.

The very loose, simple plot provides the opportunity to set up elaborate take-offs on a variety of subjects. Religion, modern industry, and unions all become targets.

Every now and then there are flashes of the crazed humor that made Monty Python justifiably popular.

The castle has a unique doorbell system, whereby a rope hanging outside the door is tied to the throat of a peasant inside. Also, with food at a premium, vendors at the big jousting match peddle "rats on a stick."

A man decides to go into the beggar business by chopping off his own foot and displaying it in front of himself as he waves his cup. Later in the film he is shown with both feet lying next to the bloody stumps of his legs as he happily solicits from passersby.

This is only one example of the heavy use of shock tactics in the film. The monster eats people alive, spitting out a bloody skeleton with only the head intact. Literally gallons of Technicolor blood is shed during the course of the action.

Despite this, one of the highlights of the film is the excellent photography provided by cinematographer, Terry Bedford. The characters and time period are made to seem completely realistic.

All in all, the laughs are few and far between. Only a true Monty Python fanatic would sit through a two-hour film for only 30 minutes worth of jokes.

—Greg Crowder

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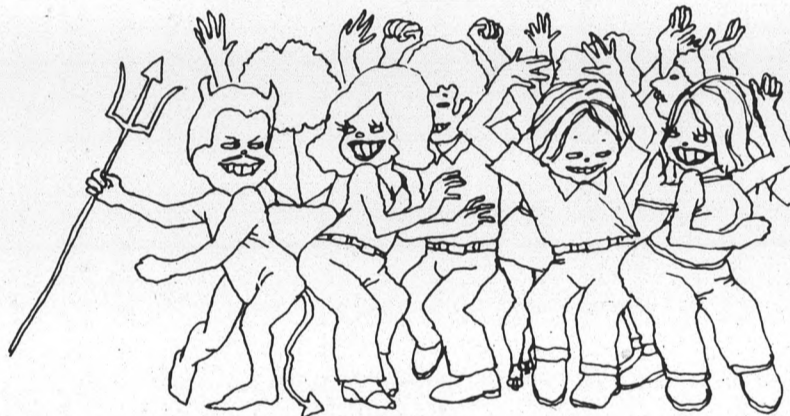
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# China's ex-Red Guards flee to pursue American dream

By Todd Carroll  
Pacific News Service

\*Todd Carroll is a Bay Area freelance writer who specializes in Chinese affairs and is fluent in Mandarin.

**SAN FRANCISCO** — Since 1970, hundreds — perhaps thousands — of China's most radical youth from the Cultural Revolution have been streaming into the United States, driven by political disaffection with the Peking government and inspired by the American constitutional guarantees of freedom and individualism.

They have swum the shark-infested waters of the South China seas, lived by their muscles and wits on the streets of Hong Kong and scrambled for coolie wages in the soup kitchens of San Francisco's Chinatown to open a new chapter in the convulsive movement they launched more than a decade ago in China.

These Red Guards in pursuit of the American dream are perhaps the most paradoxical of all the waves of immigrants to penetrate the United States.

To the China watchers of the West, the Red Guards were a bizarre and confusing lot. Following Mao's instructions, the Red Guards were students released from school to rove the countryside organizing massive demonstrations against the entrenched bureaucracy of the Communist Party and the government.

"He wished to produce a generation that would throw off the habits of obedience fostered by both traditional and Communist Chinese society," says author Nancy Milton, who taught at the Peking Language Institute in the

1960's and whose three children were Red Guards.

"Mao wanted a generation who would challenge those in authority and make their own political analyses — or according to Mao's own aphorism — 'learn by swimming.'"

One of those who learned to swim in the choppy waters of the Cultural Revolution is Henry Lee. He is 28. He rents an 8x10-foot room in an old brick Chinatown roominghouse. He has a single bed, a suitcase, several cardboard boxes and a rack of clothes. Canned food and tea fill the shelves he built over the door. His most expensive possession is a new stereo that sits on a metal rack next to a few bookshelves and a small desk.

He takes home \$60 each week, pays his bills, saves a little and wires the rest to his family in China. By day, he studies English at an adult school and he works at night in a Chinese restaurant.

In China, Henry Lee led another kind of life.

In 1966, he and his high school classmates from Canton formed a Red Guard brigade and began a two-year trek that took them throughout the densely populated eastern provinces of China. They were part of the "link-up," a national movement that encouraged millions of Chinese youth to journey around the nation and experience the ways of the Chinese revolution.

Many of the young rebels, said Henry, fancied themselves as the vanguard of China's continuing revolution. To save the fruits of the revolution, they attacked persons they

deemed to bourgeois in thought and deed. Their targets mostly were middle-aged persons, teachers and local party officials, and they subjected them to harsh criticism and physical abuse.

But in the fall of 1968, when they returned to Canton, about half of the Red Guards were sent to work clearing rocks, hoeing fields and installing irrigation pumps in rural communes.

Lee's frustration over  
continued page 13



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# Leisure

## Nero's jazz is box-office, slickness not authenticity



Peter Nero

"Dat Nero, what a pianist!" the man from New York sitting behind me said exuberantly. Almost everyone else in the crowd of 2,617 at Gammage Auditorium Friday night felt the same.

Peter Nero's articulate piano fingers have made him a big name for years. With his drummer and bass guitarist, they play well known music for an audience that likes to hear it again.

His five-song tribute to Duke Ellington, his own rendition of Erroll Garner's "Misty," his medley of Gershwin were brought only a little nearer to contemporary composition by three songs from the Broadway show "The Wiz."

These were the meat of the evening, since Nero's jazz style fleshes out melodies with

abundant embellishments, turning a song into an opus.

Nero's piano style is ripe with quotations and playful allusions. Inside the first number, "Never Can Say Goodbye," were strains from "Green Dolphin Street," "The Hucklebuck," "Shortnin' Bread" and "I'm Beginning to See the Light."

Sometimes this method works better than others. At its best, it contributes to a unity of mood. At its least effective, it creates a melange, a collection of parts related mainly by juxtaposition. Some of it happens by Nero's listening to what he plays. As he ad libs, a phrase will trigger a memory and lead into the next quotation and the next.

With this handling of music, much of your pleasure depends on your own exposure to piano bars and cocktail music. Or to your years of being in and out of places where jazz is taken seriously.

The Ellington numbers appealed to me on that last account. A good 45 minutes of "I'm Beginning to See the Light," "Don't Get Around Much Anymore," "I've Got it Bad," "Satin Doll" and "A-Train," took me back to Howard Rumsey's Lighthouse, where the Modern Jazz Quartet played Ellington, to Shelly's Manne Hole and to the Old Balboa Pavillion — all famous West Coast jazz houses.

The jazz there, however, seemed more authentic than Nero's exhibit of it on stage here. Nero's work seems as slick as his cream colored suit and brown satin shirt with his sun-lamp tan next to his silver hair. His jazz seems geared for the gang at Motorola stopping work (TGIF!) a bit early Fridays for cocktails. It is jazz that no one can take

offense. As such, it is bland and impersonal.

What it isn't is creative or inventive. But that's not really a fault. Not very long ago, none of the interpreters of music wrote it. And Nero still operates in that tradition. These three men are simply musicians doing what they do best.

His only invention was in "the encore portion of our program," a number, he said, done for the Bicentennial. "It may well be THE love song for the next 200 years." With all the flourishes of the "Theme from 'Love Story,'" he laid out the music from the McDonald's hamburger ads.

And that was about the speed of his humor. For instance, he named the first three songs the group played as "Never Can Say Goodbye" by Billy Carter, "Could It Be Magic," by Dr. Renee Richards, and, giving the last one straight, "Nothin from Nothin Leaves Nothin."

The audience loved it. They loved the music, the easy jokes, the embellishments and the allusions. They loved clapping. Nero would signal the end of a piece with the wave of a hand, they'd clap, and then the group would play another conclusion and they'd clap again.

But the evening with Nero made me think nothing much has happened in jazz for the last 15 years. But is that so bad? A lot of us would like to stop time.

—Roberta Bender

**American Cancer Society**

**Calendar, Aug**

Today, Emmylou Harris, country western singer, Celebrity Theater, 8 p.m.  
Today through Saturday, "Man of La Mancha," Phoenix Little Theater, 8 p.m.  
Today through Saturday, "Friends" and "Harold and Maude," Valley Art Theatre.  
Today through August 14, Buffalo Bill's Wild West Show, McCormick Ranch Equestrian Center, Scottsdale, 8 p.m. showtime. CANCELED.  
Today through August 20, "Mary Mary," comedy by Jean Kerr at Paul Shank's French Quarter, Safari Hotel, Thursdays through Saturdays, through August 20.  
Today through August 21, Forrest Tucker in "Hanky Panky," Windmill Dinner Theater, 8:15 curtain.  
Today through September 9, "Western

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**Roberta Bender**

**Creative writing faculty puts power in ASU's tank**

The permanent arts are constantly available to fill our leisure time, and none of them more so than literature. Every university faculty has members who study short stories, poetry, and novels, and some who make them.

I talked with the new chairman of ASU's English department, Marvin Fisher, about the creative writing faculty, to get some sense of their energy and the directions they might take the creative writing program.

At least seven members of the ASU faculty have centered their lives around creating verbal art. Pamela Stewart, Norman Dubie and Roger Weingarten in poetry, and Campbell Black, Richard Erno and Bernard Kaplan in prose. Miles Swarthout (son of Glendon Swarthout who wrote "Blessed are the Beasts and Children") teaches film and television script writing at night.

Perhaps the most eminent is Norman Dubie, a regular faculty member, who has received a Guggenheim Fellowship for his poetry and will be in residence at ASU in the fall.

Each of the writing faculty has an impressive bibliography, with many works being anthologized and reviewed in mainstream publications like the *New York Times*, the *New York Times Book Review*, and the *Atlantic Monthly*.

But are these people concerned with writing the fictive works that you or I are likely to contact in our leisure time?

Fisher says, "Fiction always has a wider market than poetry." Citing Dante and T.S. Eliot as successful poets, he continues, "There can be significant poetic

productions only in societies where there is a greater unanimity, a greater sense of cultural coherence, and shared values, and where the populace is not bombarded by such a variety of entertainment options.

"To a regrettable extent today, poets are writing for other poets. They are less concerned with what the average reader thinks. Poets cannot, after all, really live off their royalties. Even our best poets live off the appointments and awards that their poetry brings."

Citing Rod McKuen and Kahlil Gibran as commercially successful poets, Fisher says, "A poet who is commercially successful is suspect" by the literary establishment, basically a university-created and centered force.

A poet's success in the university has to do with factors widely disparate from mass appeal through mass sentiment. Fisher says over the last five to six years, for instance, "... a major poet would draw fewer people at an ASU poetry reading than much lesser poets have drawn in the past year." The reason: "We have a great many more students actively interested in writing poetry, and these now possess a considerable sense of community."

Attending the readings, which are open to the public, are "a healthy mixture of younger students, former students, faculty and retired faculty." Next year, the English Department has "a very impressive schedule of visiting poets," including Galway Kinnell, Mark Strand, Ross Talarico, Stanley Kunitz, and possibly W.S. Merwin.

continued page 17

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Art from Valley Collections," Phoenix Art Museum.  
Friday, "Renaissance," with Jean-Luc Ponty, Celebrity Theater, 8 p.m.  
Friday, "Pilgrim's Progress," Ted Nichol's opera group, ASU Music Theater, 8 p.m.  
Sunday and Monday, "Monty Python and the Holy Grail," Valley Art Theatre.  
Tuesday, Emerson, Lake and Palmer, Coliseum.  
Tuesday and Wednesday, Truffaut's "Small Change" and "The Story of Adele H.," Valley Art Theatre.  
Tuesday and Wednesday, Dan Fogelberg and Fool's Gold, Gammage Auditorium, 8 p.m.  
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# Prof savors law career, but without client hassles

By Chet Barfield

Why would a successful attorney give up a high-paying career in private practice to become a law professor at ASU?

"In the end, your clients will drive you crazy. They can be very demanding," said William Canby, an ASU law professor who recently gained national attention by successfully arguing a case in the U.S. Supreme Court that lifted the ban on lawyer advertising.

Canby said he enjoys teaching, even though it pays less, because he is interested in law as a "discipline to solve intellectual problems."

"Students are more understanding (than clients)," he said. "They don't call you up in the middle of the night to ask you a question."

Canby said he likes having some time to himself, and teaching presents those opportunities.

"In private practice if you're successful, you're often too busy to think," he said.

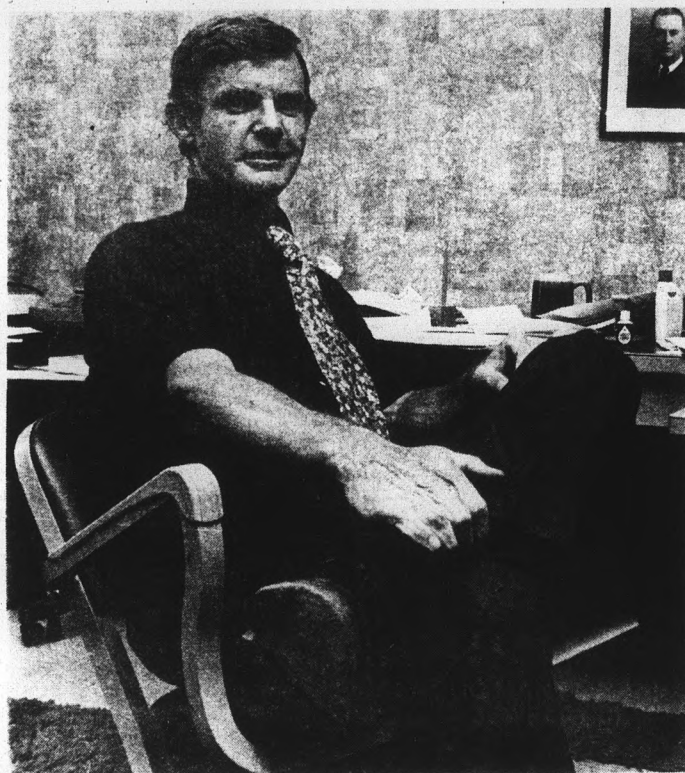
Canby assumed his position at ASU 10 years ago after working on Vice President Walter Mondale's 1966 Senate campaign. Mondale is Canby's brother-in-law.

He admitted at times it is "inconvenient" being the vice president's brother-in-law, but for the most part they are like any other family.

After graduating from law school in Minnesota in 1956, Canby spent two years as an Air Force Judge Advocate. He then worked as a law clerk for U.S. Supreme Court Justice Charles Whittaker for one year before practicing from 1959 to 1962 as a private attorney in St. Paul.

Canby joined the Peace Corps in 1962, and spent the next four years in Africa. Canby and his family were living in Uganda when Idi Amin's rebel forces overthrew a Ugandan dictatorship.

Canby said the people of Uganda responded favorably to Amin and his troops, and initially he was a



William Canby

very benevolent leader.

Canby said he accepted the invitation to ASU because the law school just had been born.

"I liked the idea of getting in on the 'ground floor' of a new institution. You don't get a chance to start something new very often," he said.

He also said he had no qualms about leaving chilly Minnesota for the desert climate of Arizona.

"That warm African weather spoiled me," he said.

One of Canby's chief concerns has been the protection of the First Amendment of the Constitution.

His most prominent case began last year when he was approached by two former students — attorneys John Bates and Van O'Steen — and asked to represent them in challenging the 69-year-old ban on legal advertising.

For 10 years, Canby had set his legal practice aside except for occasionally acting as a consultant for several Valley lawyers.

Bates and O'Steen had tested the ban last year by placing an ad in the *Arizona Republic* detailing low fees for standard legal services such as divorces, wills and bankruptcies.

But after hearing arguments such advertising would lead to quackery and deception in the legal profession, the Arizona Supreme Court upheld the ban.

Canby took the case to the U.S. Supreme Court in January, arguing that legal advertising was protected by the First Amendment.

After 16 months of fighting, Canby won the case when the Court ruled in two attorney's favor in June.

Canby admits it may seem peculiar to people when they first see legal ads.

"The public will have to get used to it. They already are used to seeing other forms of advertising," he said.

Canby said he believes legal ads will be accepted by the public because "most people don't draw a line between lawyers and other

continued page 14

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More about

# China's ex-Red Guards

continued from page 9

being sent to the countryside was shared by thousands of young Red Guards, says Nancy Milton, who now teaches several of them in San Francisco.

"As this generation sees it, the students were used as political shock troops, and then when the movement became very messy, factional and violent, they were shipped off to the countryside. They saw their fate as political punishment — and they were also removed from their educational track, forever in most cases."

Ironically, their emigration to the United States also may have been a product of the intense radicalism they fostered in China.

"Roaming about the countryside during the Cultural Revolution, they learned self-reliance rather than obedience, and an exhilarating sense of control over their own lives," says Milton. "These young Chinese are successful products of Mao's attempt to create a modern, scientific-minded, questioning people."

Life has not been easy for the young men and women who left China and settled in San Francisco. But for the first time, many say, they are working for themselves.

They concentrate their energies on self-improvement — learning to speak English, studying at junior colleges and trade schools, and working as busboys, waiters, seamstresses, accountants, carpenters or at other low-

paying jobs. Nearly all are full-time or part-time students.

Their teachers say these Chinese immigrants approach education more aggressively than those from Hong Kong or Taiwan.

"The ones from China are more systematic about how they learn," says Wayne Wang, education coordinator at the Chinatown Resources Development Center. "They have a tendency to be more clear about their motives for learning English."

"They're more inquisitive and less accepting of simple answers to their questions — they're always asking, 'Why?'"

A former Red Guard who takes auto mechanics courses at a junior college in Alameda goes to class every day with a list of questions about his work — detailed points he insists on understanding thoroughly. He is puzzled by the absence of enthusiasm and the lackadaisical approach of some of his classmates toward their studies.

"What I fear most," he said, "is wasting my time — not learning something new each day."

Most of the Red Guard immigrants live in Chinatown, which, they say, cushioned their transition to American society. But many are anxious to get out of Chinatown and away from the Chinese living there.

"I think our experience of living in this world is deeper than the American-born Chinese," says Sally Low, a 26-year-old accountant at the Bank of America who

has lived in San Francisco two years. She keeps a one-bedroom apartment a mile from Chinatown with her two brothers and a sister — all of whom swam away from China.

"We've had a big change in our lives," she says. "Everything in their lives has been smooth."

"Generally they think freedom here is really good stuff," says an American-born Chinese social worker in Chinatown. "Their concept of freedom is based on the seeming availability of education. Many came here because they saw no future in China where they weren't able to pursue their interests."

The former Red Guards especially are fascinated with American concepts of civil liberties, individual freedom and the structure of the legal system.

One Red Guard, sensitive to injustice and exploitation in the United States, as well as in his homeland, explains that after the Cultural Revolution the average person was at the mercy of whatever forces gained power, in terms of determining what was legal or illegal, good or bad.

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**More about**

# Law prof's fight to save liberties

continued from page 14

people who are trying to make a living."

"The important thing to keep in mind here is not whether some types of advertising may be harmful, but rather if the benefits to the public outweigh the faults," he said.

Canby said the public has a right to be able to consider legal costs when trying to find a lawyer.

"Advertising doesn't solve all the problems. You still won't be able to tell, just by the ad, if the lawyer is good," he said. "But before, the consumer didn't know if he was good. Or how much he charged. At least we're confronting part of the problem."

He said the main reason the advertising ban was continued for almost seven decades was to perpetuate high legal costs.

"Most groups who regulate themselves don't like competition," he said.

Canby said the ruling is

already under attack by the Arizona State Bar Committee.

"They are arguing how much advertising can be done, whether it is permissible, for example, to advertise on radio or television," he said.

Canby said he believes it is inadvisable to start "drawing lines" where freedom of speech is concerned.

Canby predicted other First Amendment freedoms will be "under constant attack, if not diminished" in the future.

"The present Supreme Court is not expanding but rather is contracting, but not in the typical manner," he said.

He warned "procedural hurdles" are being raised, such as limiting the access to federal court hearings.

Canby said the future will bring "a continual fight over criminal rights."

Admissibility of illegally obtained evidence, police

"no-knock" policies and unrestrained searches of vehicles constitute the future arena where battles will be fought between the rights law enforcers need to perform their duty effectively and the rights of individual citizens to their own privacy, Canby said.

Canby said he will continue to be politically active. Presently, he is a member of the state Democratic Committee.

Canby has been nominated for a position of Circuit Judge of the U.S. Court of Appeals, which is the interim court between the federal trial court and the Supreme Court.

Hesitant to comment on his chances of obtaining the appointment, all Canby would say was, "It's a long shot."

But, for the meantime, Canby will remain at ASU, instructing the state's future F. Lee Baileys.

"It's what I like to do," he said.

## Young eagle weathers storm

A young southern bald eagle involved in an endangered species research project by ASU zoologists has returned home safely after a harrowing experience.

Dr. Robert Ohmart, associate professor of zoology, said the radio-equipped bird was found about three weeks ago by rangers at the Joshua Tree National Monument in California.

He said if the rangers had not spotted the bird it would have died soon of dehydration and starvation as it was hundreds of miles from its Verde River habitat. Bald eagles are fish-eating, water associated birds — two elements which are scarce in

the Mojave Desert.

"It seems a violent tropical storm caught the eagle in an updraft and whirled him high into the air," Ohmart explained. "Gale force winds carried him west and the exhausted eagle came down in the Joshua Tree Monument."

Department of Game and Fish personnel in California cared for the bird and traced it to Ohmart.

"It was some experience for a young bird barely able to fly," he said. A California Fish and Game patrol captain cared for the bird at his San Bernardino home.

Zoologists reequipped the young eagle with a new radio unit, and have resumed monitoring its activities.

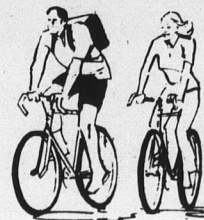
The study is a cooperative effort between ASU, the Arizona Game and Fish Department, U.S. Forest Service, and U.S. Fish and Wildlife Service.

It focuses on providing responsible agencies with necessary management data to insure protection and perpetuation of the species in Arizona.

Ohmart said the study team is fortunate to get the eagle back. Only seven birds were born this spring in Arizona and two of them have perished.

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\*Never leave an unchained bicycle unattended. Never leave a bicycle chained only by the front wheel.

\*Keep a record of your bicycle's description, make, and manufacturer's serial number.

\*Report suspicious persons fooling around bike racks — help prevent the theft of someone else's bicycle.

\*Join Operation Identification. Housing and Campus Police loan engraving tools to permanently identify your bicycle or other valuables. Phone 965-3456 for assistance.

CRIME PREVENTION SERIES courtesy of ASU POLICE

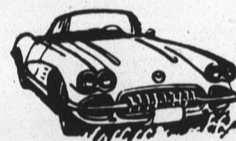
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**From National On-Campus Report**

*A glance at student issues*

The phenomenal blast-off of the science fiction movie "Star Wars" has left Hollywood executives scratching their heads and groping for explanations for the film's appeal.

But actually, what is surprising is despite many clues that "the future" is a hot contemporary subject on college campuses — those places from which so many trends originate and on which the bulk of the movie-going public resides — the subject has been underexploited.

With the conspicuous success of "Star Wars," however, "the future" — which certainly includes science fiction — is not likely to be left unexploited by the creative ranks of the entertainment, literary and merchandising communities.

Back in October, 1976, the *National On-Campus Report* noted "the future" was ranked first in a survey of topics students at the State University of New York at Buffalo wanted to see covered by campus speakers. This spring, that school held a sociology department-sponsored conference entitled "Facing the Future."

During the past school year, Timothy Leary made a comeback on the college lecture circuit talking not about LSD but human evolution.

"Has the DNA code and biological intelligence

labored on this planet for two and one-half billion years to produce you, the second post-Hiroshima generation — self-actualized, sun-tanned, yogically graceful, polyphased orgasmed sensory consumer? Are you the end point of civilization?" Leary asks his college audiences.

"I think not," he answers, then goes into his theories about the future of the human race, which include space migration and life extension.

"Future Shock" author Alvin Toffler was the featured speaker at the University of Tennessee "Futuristics Exposition" last winter. At Virginia's Sweet Briar College, a series of forums on "The Future: Fantasy and Fact" brought in historians, sociologists and scientists to give their view on the future — science nonfiction it might have been called.

The University of Florida *Daily Alligator* recently concluded a three-part series surveying the future and followed it up with a request for readers to submit their ideas.

At Clemson University, sociology students researched the future and came up with a set of predictions. (Sample: In 2028, the U.S. will elect its president by direct popular vote cast through devices attached to home television sets.) And the University of

Massachusetts held a "Toward Tomorrow Fair" this spring.

It has been said today's college students are introspective and concerned mainly with things that affect their everyday lives.

But the next time someone asks you what college students are interested in these days, you can answer they also are looking ahead — with much interest — to tomorrow.

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**Collage**

Announcements  
Dates Clubs Places Meetings

The student chapter of the Association for Children with Learning Disabilities will meet at 6:30 p.m. Wednesday, Aug. 10 in the Farmer Education Building, room 103.

Topics will include the chapter's organizational goals. For more information, contact Larry Lambert at 838-6441.

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**More about**

**Gammage**

continued from page 2

total authority over which groups are booked and their funding. Still, Summers said, Kigin works in a spirit of complete cooperation with the Gammage staff.

The selection of entertainers to play the Gammage summer stage, according to Summers, has a lot to do with budget and with summer availability. Very few choose to tour in the summer, or if they do, they usually tour to a cooler climate than central Arizona provides.

The booking philosophy for summer is based on an assessment of the summer student population which Summers figures to be about four years older on the average than the student population during the regular academic year. That puts them, he said, in their mid-20's. (Ed Hunter said that by his visual assessment 65 per cent of regular attendees are over 45 years of age.)

Summers is well aware the summer audience "wants to be entertained" but that a "young audience wants all kinds of entertainment. They do not want to be relegated to rock music alone." He continued, "There were 2,200 students for Carlos Montoya, for instance. They want to see dance, everything."

When Gammage books ethnic dance, like the Massenkoff company, Summers is banking on ethnic identity to bring in audiences. "We see grandparents bringing in grandchildren, to show them that this is how it was."

Gammage sees the 18 per cent increase as a clear indication of the success of the summer series. "Six or seven years ago," Summers said, with probable hyperbole, "there could be 27 people in an audience. A couple of years ago, 1,000 people was fantastic. Now if we get that, we ask what's the matter."

**ATTENDANCE STATISTICS, GAMMAGE AUDITORIUM  
1976-77 Season, with Activity Center Addendum**

<b>Celebrity Series, 5 events</b>	
Total attendance	12,229
Average attendance per event	2,446
Percentage increase of average attendance over 1975-76 season	15%
Best attended event: San Francisco Ballet's "Romeo and Juliet"	2,893
<b>Fine Arts Series, 5 events</b>	
Total attendance	11,348
Average attendance per event	2,270
Percentage increase of average attendance	2 1/2%
Best attended event: "A Little Night Music."	2,824
<b>Orchestra Series, 6 events</b>	
Total attendance	8,343
Average attendance per event	1,391
Percentage increase of average attendance	0%
Best attended event: Eugene Ormandy's Philadelphia Orchestra, June 4 performance	2,082
<b>Dance Series, 5 events</b>	
Total attendance	7,421
Average attendance per event	1,484
Percentage increase of average attendance	23%
Best attended event: San Francisco Ballet's "Romeo and Juliet"	2,957
<b>Documentary Film Series, 5 events</b>	
Total attendance	6,258
Average attendance per event	1,282
Percentage increase of average attendance	71%
Best attended event: "The Story of the Grand Canyon"	1,936
<b>Theater Series, 4 events</b>	
Total attendance	6,084
Average attendance per event	1,521
Percentage increase of average attendance	0%
Best attended event: "A Little Night Music"	2,001
<b>Activity Center Events, figures not included in Gammage totals.</b>	
The Eagles	13,453
Eric Clapton and Charlie Daniels	6,669
America	4,157
Elvis Presley	13,949
ZZ Top	9,182
Led Zeppelin (1977-78 fiscal year)	13,363

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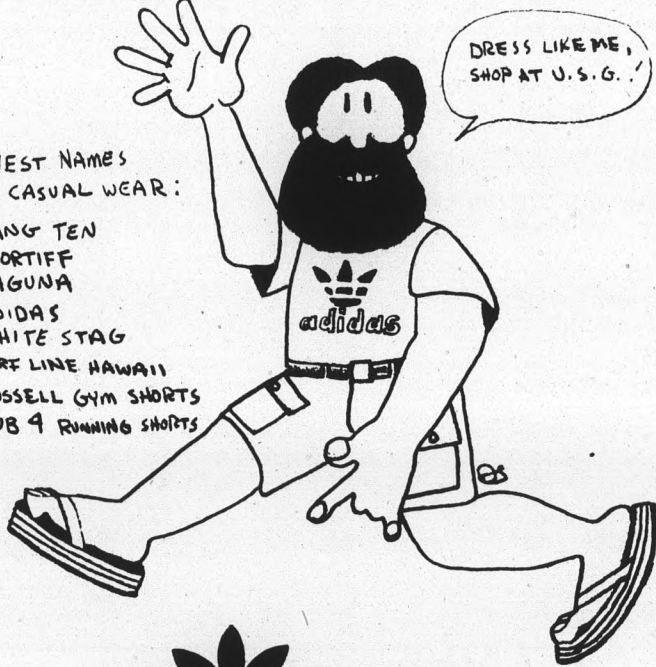
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**More about**

# Faculty publications draw graduates

continued from page 12

As for fiction, it "more easily possesses the quality of being translated into television and film" to reach a wider than normal market. "A successful novel," Fisher says, "has to have a combination of eternity and currency with the greater emphasis on currency."

My sense of the matter is that most writers in the university aim for the eternal, with only enough currency in a work to aid in setting a scene or establishing a character. As for their goals, they hope for appreciation by literary critics and ultimately for the kind of academic consumption that will allow their works to be studied in universities 30 years hence.

Considering this, Fisher hesitated to "speak regarding these men's values." But he added that "Erno, Black and Kaplan have all published with major publishing houses in the United States or abroad. And while Erno has had a work picked up for television production and Black has had one play recently produced in London, none of them has had the kind of success that a motion picture production would bring."

Black's play "And They Used to Star in Movies" uses Walt Disney's Mickey and Minnie Mouse as main characters. Harold Pinter wanted to direct it in London (but didn't), and it may be directed in Los Angeles next year by Ellis Miller. Miller did the movie version of Carson McCullers' "The Heart is a Lonely Hunter."

Despite the fact that commercial success means that a work is widely read, even with fiction, Fisher said, it "is sometimes a danger or a liability. Eric Segal may well have gotten tenure (at Yale, where he was a professor of Classics) had it not been for the fantastic commercial success of 'Love Story.'" During 1976-77, Segal was a visiting professor at two universities, Dartmouth and the University of Tel Aviv.

The closest anyone directly connected with ASU has come to popular success is Cynthia Buchanan, an English major here who graduated in the late '60s. Her novel "Maiden" is "a satirical depiction of the pleasures of the LA singles scene."

Out in hardback and paper-

back, "Maiden's" movie rights were bought by Lili Tomlin, who wanted, according to Fisher, to play the 30-year-old virgin who is the novel's central character. Director Robert Altman was also interested in the film rights.

Since the rest of the literature faculty invests its time in the investigation of literary works, one might assume that they might be involved in similar writing in order to have first hand knowledge of the making of literary art.

Fisher would not say that they are encouraged to do fictive writing, but only that "they are not discouraged" from doing so. It is widely known, however, that they are encouraged to do scholarly writing on the literary works of others.

It isn't likely then that the beaches will be filled with people reading a paperback written by one of our professors. The faculty is probably not aiming for that market. Still some of us may read them, see them on the stage, even on television. But their works will get their best readings from colleagues and students of literature, some here and some across the nation in other universities.

The creative writing program at ASU has grown its roots in a time when it is bound to flourish. Its faculty currently draws

graduate students from across the country. And it may be one of their books, a new book from a generation of new writers, that will be read both by professors and us faceless thousands.

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## Fogelberg to perform

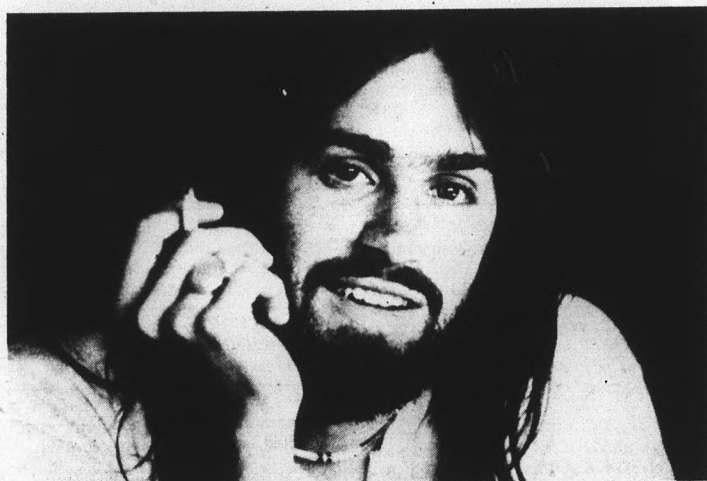
Contemporary pop artist Dan Fogelberg and his band, Fools Gold, will perform in two concerts at Gammage Auditorium next week.

The programs are scheduled at 8 p.m. Tuesday and Wednesday.

Son of a bandleader father and singer mother, Fogelberg was born in Peoria, Ill., and started playing in bands while still in grade school. He was studying painting at the University of Illinois when he realized music was his chief interest.

"Home-Free," his first album, was recorded and produced in Nashville. After his second release, "Souvenirs," he sold his Tennessee farm and moved to the mountains near Boulder, Col., where he paints, does photography and composes classical music when not touring with Fools Gold or recording.

Tickets are on sale at the Gammage box office and Diamond's Select-A-Seat outlets. The Tuesday concert virtually is sold out but plenty of good seats remain for the Wednesday program.



Dan Fogelberg

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<p style="font-weight: bold; margin: 0;">GYROS PLATE</p> <p style="font-size: 0.8em; margin: 0;">Slices of BBQ lamb/ beef w/raw onions, parsley &amp; sliced toma- toes, Saziki sauce &amp; pita bread.</p> <p style="margin: 0;">\$2.75</p>	<p style="font-weight: bold; margin: 0;">PIKILIA</p> <p style="font-size: 0.8em; margin: 0;">Roast lamb w/Dolo- mades, Mousaka, Spa- nakopita, Tyropita, Pa- stichio, potato &amp; rice.</p> <p style="margin: 0;">\$4.75</p>	<p style="font-weight: bold; margin: 0;">MOUSAKA</p> <p style="font-size: 0.8em; margin: 0;">Layers of egg plant, sirloin ground beef, sliced potatoes, topped w/bechame sauce.</p> <p style="margin: 0;">\$2.75</p>

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## African coffee: Bitter taste for better price

By Charles Ebel  
Pacific News Service

If today's skyscraper coffee prices are driving you to instant instead of fresh-brewed, chances are the South American accent to your morning cup has turned to a slightly bitter aftertaste — thanks to the African robusta bean.

And, if Americans grow accustomed to African coffees and prompt increased planting there, the result could be a coffee glut by the early 1980's that would send prices plummeting to record lows.

With coffee giant Brazil's exports falling — and world prices still at near-record levels — African coffee producers are taking up the slack. Africa's most commonly grown coffee, robusta, is the cheap, naturally harsh variety used largely in the making of instant coffees.

While it is a hardier plant that yields more beans than most South African varieties, robusta also lacks the familiar delicacy of Brazil's arabica bean.

Instant coffee now accounts for about half of all sales in Britain and North America. And African robustas are used more and more as extenders in the less expensive roasted blends, replacing the once-plentiful arabicas, which were devastated by a killer frost in Brazil.

U.S. Department of Agriculture (USDA) statistics show robusta imports rose from 12 to 32 per cent between 1960 and 1974 — the bulk coming from Africa and Asia. At the same time, Africa's share of the total U.S. coffee market rose to 33 per cent, equal to Brazil's output at its peak.

And while Brazilian coffee production has slipped from over 25 million bags in 1972 to 9.5 million last year, Africa's output has held relatively steady around 19 million bags — despite numerous obstacles encountered in the past three seasons.

In Angola, once the world's third largest exporter behind Brazil and Colombia, the Portuguese exodus and the ensuing civil war have cut production by as much as 75 per cent. Tanzania — a producer of fine arabicas as well as robustas — has suffered declining yields since 1974 due to poor weather.

Uganda has been plagued with smuggling. And Ethiopia, the birthplace of coffee, has been forced to watch production drop because its coffee-growing provinces are the scenes of serious guerrilla insurrections.

Yet despite these setbacks, prices have been so good that most exporting countries have still enjoyed increased earnings. The Ivory Coast — now the world's third largest exporter — and Cameroon are setting the pace.

Further incentive for stepping up production is that all producing countries are currently engaged in competition to determine their share of the world market in the event of a price plunge.

Under the International Coffee Agreement (signed by all major producers and consumers), export quotas will be imposed on producers if prices fall to an unsatisfactory level. Since this mechanism doesn't take effect until 1979, the quotas will be based upon a country's export performance during this interim period.

But there are pitfalls as well in the world coffee market that have led many African countries to hesitate about putting their coffee production into full gear.

There is now massive replanting under way in Brazil. Since it takes at least three years for newly planted coffee trees to mature and bear fruit, Brazilian production is expected to return to normal levels by 1980. That increase in supply alone could bring coffee prices down to 1975 levels.

If all producing countries stepped up their coffee acreage, however, 1980 could bring an enormous coffee glut that would trigger an even steeper drop in prices — especially if sizeable numbers of Western consumers had already turned away from coffee for lower-priced alternatives.

There may be an even bigger catch, however. According to a recent USDA study, robusta coffee has not gone over well with American consumers. The report alleges, in fact, the increased use of robustas may account for much of the long-term 40 per cent decline in American per capita consumption of coffee since the end of World War II.

## Classic opera to be staged in music hall

"Pilgrim's Progress," an original opera by Ted Nichols that premiered last May in Helsinki, Finland, will be presented at 8 p.m. Friday, in the Music Theatre.

Based on John Bunyan's classic work of the same name, the fully staged and costumed opera will be performed by a 27-member company from the Western Conservative Baptist

Seminary in Portland, Ore. The program is sponsored by local churches. General admission tickets, priced at \$2, may be reserved by calling English professor D.G. Kehl, 948-1885.

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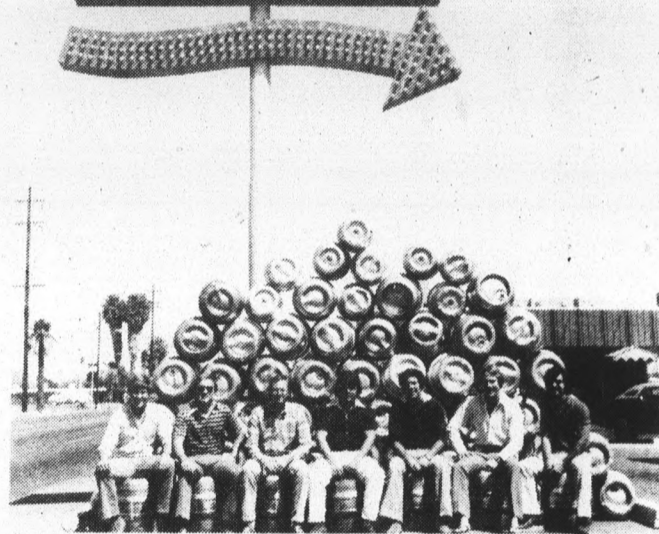
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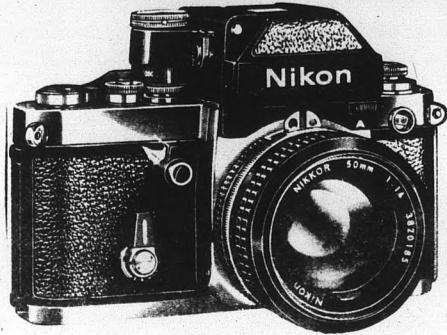
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