

Graduate group may cause funding conflicts, officials say

By Vivian Warner

A student group trying to form a Graduate Student Association should seek its representation through Associated Students, the president of the Arizona Board of Regents said Thursday.

William Payne, ASU President John Schwada and ASASU President Tom Ajamie said the group should try to work through ASASU to avoid potential funding conflicts.

"Some problems could be avoided if this is not made a separate budget item," Payne said.

A committee of nine graduate students sent letters Wednesday to the regents, Schwada and Ajamie, proposing the establishment of a Graduate Student Association.

Schwada said GSA could be a valuable organization if properly operated, but he will not make any budget recommendations to the board until he has discussed the GSA with the Graduate College and the Student Affairs Office.

"It may not be necessary to take it to the board if the graduates' requests can be handled at the University level (through ASASU and the Student Affairs Office)," he said.

To provide and improve services for graduate students, the GSA would seek to control more than \$130,000 in graduate registration fees currently handled by ASASU.

Regents' approval is needed before GSA can receive these funds.

Payne said he does not object to any group of students banding together for their concerns, but he does not want the strength of ASASU diminished by a transfer of funds.

"Maybe ASASU needs to provide more meaningful programs for graduates and make a funding request for that," he said.

But Alan Peterfreund, a geology graduate and committee member, has said the association would not be taking funds from ASASU, but would reallocate graduate fees to programs that serve graduate students.

"GSA and ASASU would mutually support each other and share resources," he said.

Graduate student problems are not being adequately addressed because ASASU is made up of mostly undergraduate

students, Peterfreund added.

The students' letter also said that a portion of the GSA budget would supplement or provide housing, counseling, and day-care services.

Ajamie said it is ASASU's job to lobby for improvement of these services, although it cannot provide the money itself.

"We just don't have the funding to provide these services," Ajamie said. "We should work together to prod the Student Affairs Office for improvement or more funding."

"Establishing more government is not always the solution," he added.

The committee's letter also said graduate students are under-represented on policy-making committees.

But Ajamie's assistant Jim Casey said all the graduate students that applied for appointment to a committee were approved.

Ajamie said graduates could be better represented at ASASU and throughout the University if they became more involved with ASASU.

friday

September 12, 1980

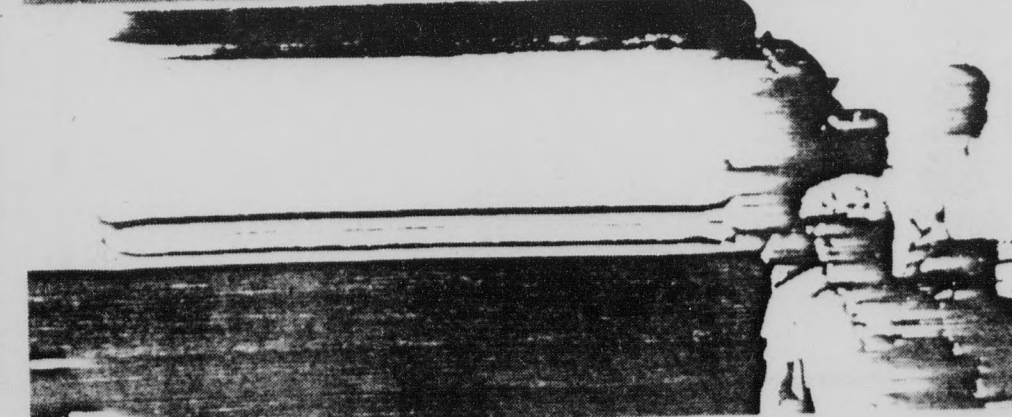
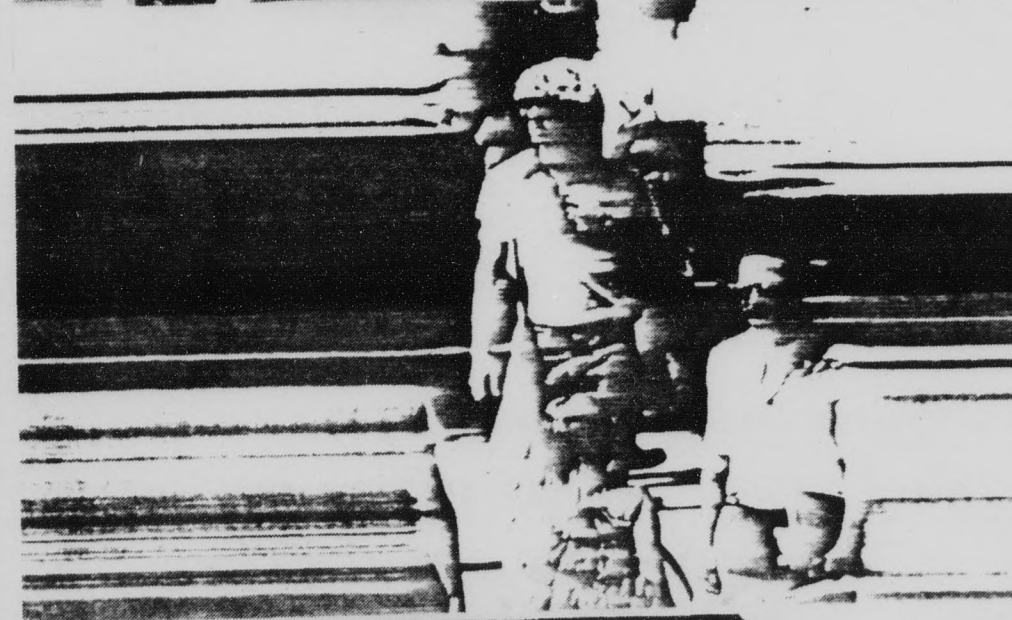
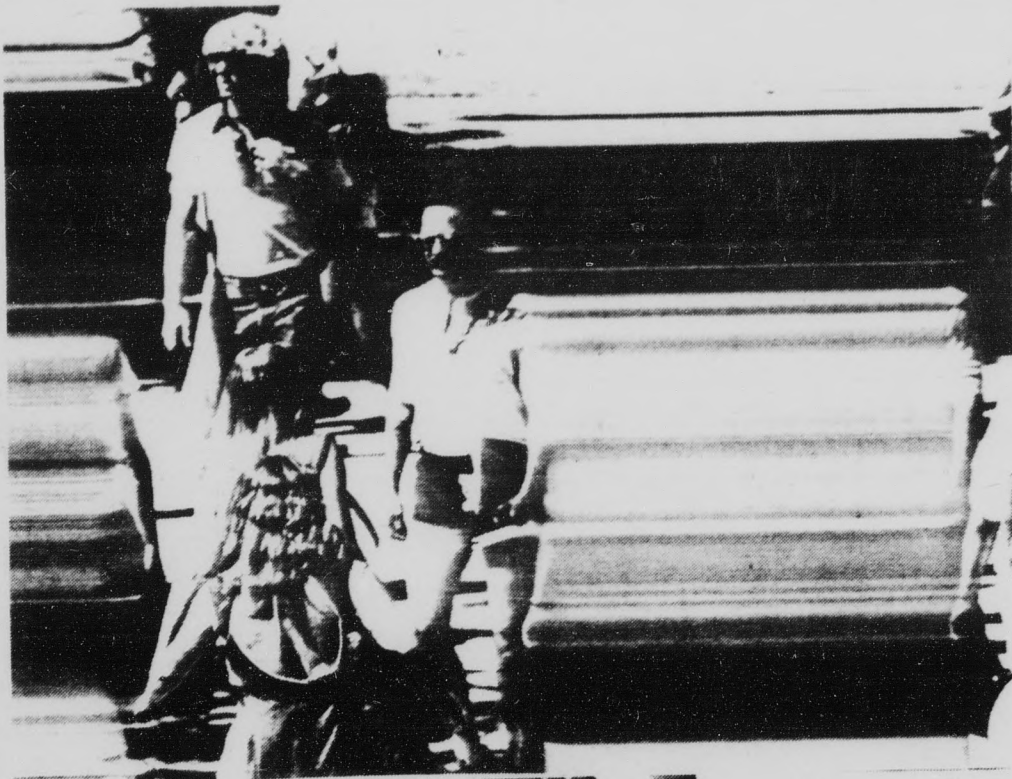
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Danger

Walking on mall can be hazardous to your life, University Police say

By Rich Palmay

Going from class to class is a potential hazard for ASU students, a University Police lieutenant said Thursday.

"It's dangerous out there," Lt. Richard Hydro said. "It's very dangerous. We've had quite a few accidents."

Large crowds of pedestrians changing classes plus students riding their bikes on the malls makes the going rough, he said.

"The bikers go at a good clip and it's hard to zig-zag between people," Hydro added. "They're (pedestrians) in a hurry and bikers are in a hurry trying to get to class on time."

He said this fall there have been "about a dozen" accidents on the mall involving bicyclists and pedestrians.

As long as the University keeps growing, getting around campus will continue to remain a problem, Hydro added.

He said one reason for the increase in the number of people on ASU's malls is the high price of gasoline.

"The price of gas is so high that a lot of students, instead of driving, walk," he said. "A lot who live in the area (near ASU) also walk."

An ordinance to prevent people from riding bikes on campus is being proposed by the University Police and will be submitted to the Arizona Board of Regents for approval when it is completed.

Hydro said pedestrians should look out for bicyclists when walking on the mall, but "there is not much they can do" about shoulder-to-shoulder contact with other pedestrians.

More satellite campuses, such as ASU's Metrocenter and Alhambra branches, could alleviate some of the congestion, he added.

"Maybe some day they will materialize, but in the meantime we all suffer," he said.

George Hamm, vice president of student affairs, also said off-campus centers could help the crowding problem.

"As they (the centers) continue to grow, there will be slightly less congestion on campus," he said.

John Edwards, assistant dean of continuing education, said approximately 2,720 students are enrolled in the two branch campuses this fall.

An exact number of students enrolled at ASU will not be available until Sept. 15, but Hydro estimated that there are 40,000 students.

There were 36,120 students enrolled in ASU during the spring 1980 semester and 37,755 last fall.

Hamm said there is no policy limiting the number of people who may attend ASU at any one time, and there probably would be no such policy in the future.

"I would be very surprised if there was," he said. "There are not many places where they put a ceiling on enrollment."

University Fire Marshall Andy Anderson said although "we have many more people than we have had" there is no problem with fire code violations.

"The way we figure fire code compliance, there is enough width on the stairways and enough doors for the occupancy of the buildings," he said.



news briefs

from the Associated Press

REAGAN SAYS CARTER DISTORTED ENERGY FIGURES

ERIE, Pa. — Ronald Reagan accused President Carter on Thursday of making up figures to defend a flawed energy policy, and suggested "that's one of the reasons why he's found an excuse for not debating." The Republican presidential nominee, disputing Carter's rebuttal to his criticism of the administration's energy program, produced what amounted to a long-distance campaign debate.

JURY SELECTION IN ADAMSON TRIAL CONTINUES

TUCSON — A Superior Court judge and lawyers in the trial of a man charged with the 1976 bomb killing of newspaper reporter Don Bolles chose three more potential jurors Thursday as the meticulous selection process continued. John Harvey Adamson, 36, a former race-dog breeder and tow truck operator from Phoenix, is charged with first-degree murder in Bolles' death.

FDR YACHT SEIZED IN DRUG BUST

SAN FRANCISCO — Franklin D. Roosevelt's presidential yacht "Potomac" was seized and 16 people arrested Thursday on the San Francisco waterfront in the West's largest marijuana bust, a haul of 20 tons valued at \$40 million. The raid, which climaxed an 8-month investigation, began at 1 a.m. at Pier 26 near the foot of the San Francisco-Oakland Bay Bridge.

POLISH GOVERNMENT ATTEMPTS TO COUNTER UNION GROWTH

WARSAW, Poland — Poland's state-run labor unions sought to counter a growing independent trade union movement Thursday by promising workers greater labor democracy and autonomy if they remain loyal to the government organizations. The campaign began as interest in independent unions soared and workers in Warsaw announced plans for an independent regional union open to all professions and crafts.

OSWALD'S LAWYERS DENY SETTLEMENT WAS MADE

FORT WORTH, Texas — The lawyer for Lee Harvey Oswald's brother on Thursday denied reports that a judge had tried to push attorneys into an out-of-court settlement on whether to exhume the body in the grave of the accused presidential assassin. Dallas and Fort Worth newspaper and broadcast reports on Wednesday quoted unidentified sources as saying state District Judge James E. Wright called attorneys into his chambers and urged them to settle the matter without a lengthy trial.

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Road map prayer is ruled unlawful

RALEIGH, N.C. (AP) — The state of North Carolina has no business distributing "official prayers" on road maps, even if it is intended to save lives, a federal appeals court ruled Thursday.

Gov. Jim Hunt is considering an appeal to the U.S. Supreme Court, but civil liberties organizations and even some religious leaders hailed the ruling as a major victory.

The 4th Circuit Court of Appeals in Richmond, Va., in overturning a lower court's decision, ruled that the "Motorist's Prayer" that has appeared on the official state map for 16 years is an unconstitutional violation of the separation of church and state.

"I don't see how the court could have rules otherwise, given the Supreme Court's past rulings on required prayer in the public schools," said the Rev. W.W. Finlator, a Raleigh Baptist minister who sits on the board of the National Civil Liberties Union.

The decision came in a 1974 suit argued by the North Carolina Civil Liberties Union on behalf of two people.

George Gardner, executive director of the North Carolina Civil Liberties Union, said the suit was filed by Lawrence C. Roush, a self-avowed atheist from Wilson, and Mary G.P. Hall, a Unitarian from Charlotte who has since moved to Arizona.

The prayer says: "Our heavenly Father, we ask this day a particular blessing as we take the wheel of our car. Grant us safe passage through all the perils of travel; shelter those who accompany us and protect us from harm by Thy mercy; steady our hands and quicken our eye that we may ever take another's life; guide us to our destination safely, confident in the knowledge that Thy blessings go with us through darkness and light . . . sunshine and show . . . forever and ever. Amen."

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Tio

New regent has novel views

By Pat O'Connell

Tio Tachias has caught on quickly to the ins and outs of state level politics.

An old-timer of the Coconino County Board of Supervisors, Tachias is the newest member of the Arizona Board of Regents and was the only regent to vote against the recent tuition increase.

His new job is "basically the same as being an elected official" except for the confines of feeling "a tremendous responsibility" to both

offices, he said.

Tachias has been a Coconino supervisor for 16 years and is running unopposed for the office again this year.

He said the main adjustment to working as a regent is dealing with eight personalities instead of three, and getting used to "the overwhelming amount of paperwork."

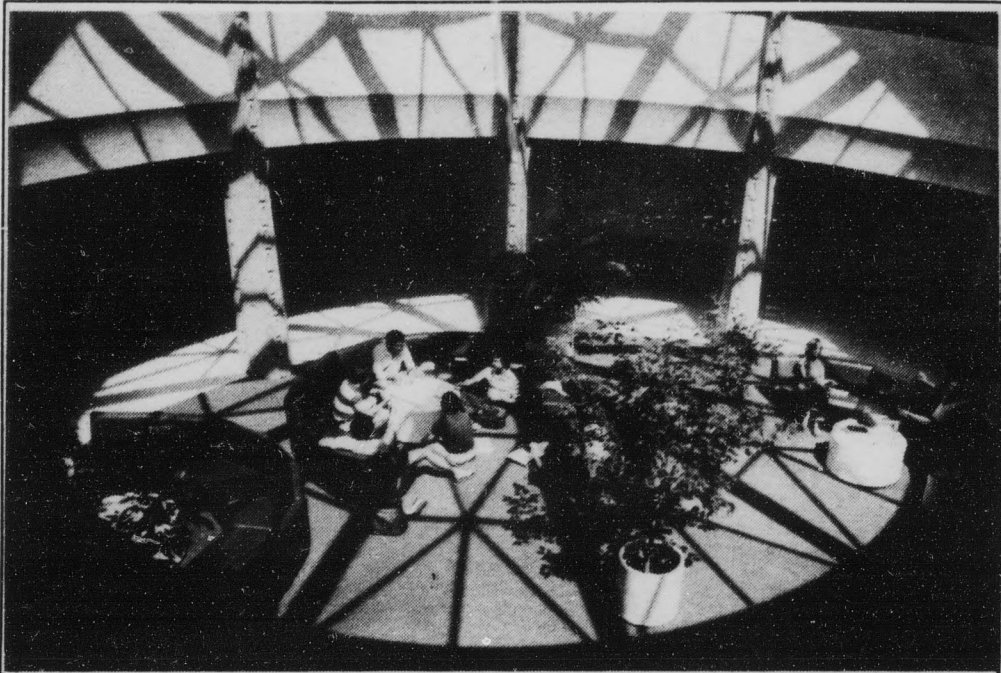
Tachias said he voted against the entire tuition hike because he felt it was

too hard on students who are currently enrolled in state universities.

He added he supported a proposal to increase tuition significantly more for entering students, who have the option of going to other universities.

Another proposal currently receiving the board's attention, the proposed annexation of the MU, stands a good chance of approval, he said.

continued page 7



Staff photo by John Reid

These ASU law students may question the legality of gambling in the future, but for now they relieve some of the pressures of law school by playing cards in Armstrong Hall, College of Law.

Parking violations increase despite 5,000 added spaces

By Phomia Sliman

The number of parking citations issued last year increased despite the 1978 addition of approximately 5,000 new parking spaces, the assistant manager of Accounts Receivable said Thursday.

Jennus Burton said the number of parking tickets issued declined slightly when Lot 59 was built behind Sun Devil Stadium, but shot up again the following year.

"Lot 59 was a great help in relieving the overcrowded parking lots," he said. "But it is pretty far from the center of campus, and even with the tram, some students just don't want to park that far away."

Last spring ASU issued 40,496 citations. More than 4,500 citations were given out the first two weeks of school, according to Sgt. John Trimble, head of the University Police parking crew.

Burton said the lots most abused by students are those closest to the heart of campus.

"Security (University Police) probably gives out more tickets in the faculty and staff lots and also in the parking areas behind the library than any place else," he said.

Burton added Lot 59 is seldom abused by parking violators because of its large size and location.

"If students are going to risk getting a ticket, they usually won't park in the boonies," he said. "However, the first cou-

ple weeks of school this year, Lot 59 was heavily used."

Burton also said the proposed high-rise parking garage would act as a panacea for the parking troubles, but it will not make a big dent in the number of citations issued.

"No matter how much space we have on campus for parking, there will always be some students who park illegally," he said.

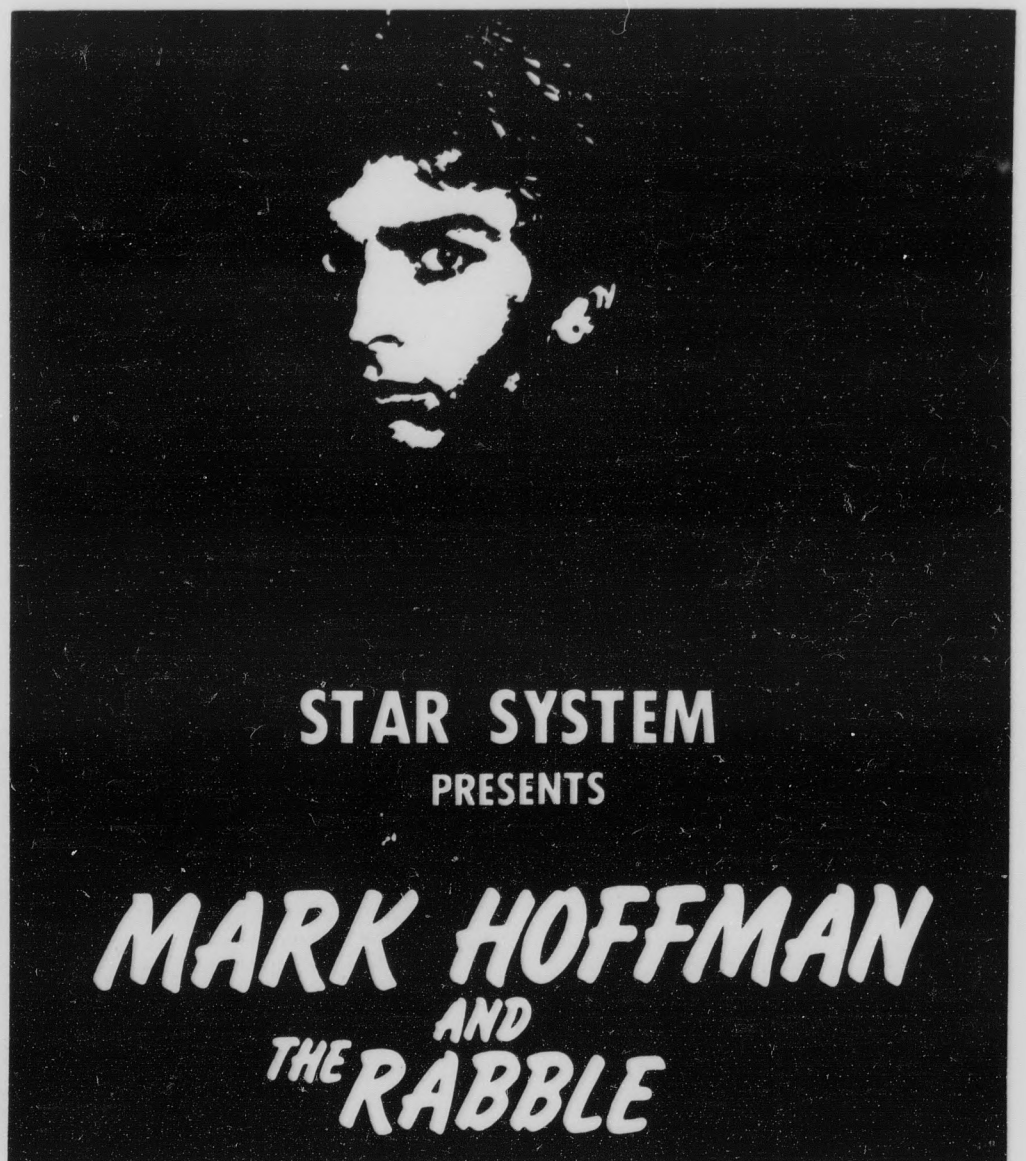
Mark Halloran, a sophomore engineering major, said he thought the parking situation at ASU was "a real pain" because he sometimes had to park illegally to avoid missing class.

"I know it's asking a lot for the school to build adequate parking for students, but it sure seems like something needs to be done," Halloran said. "Last year I must have paid \$100 in parking fines. I had late classes, and by the time I got to school, there was just no place left to park."

Delinquent tickets are not a problem for the University to collect because ASU has a lot of leverage with the students, Burton said.

"We can hold back on their grades and other privileges if they don't pay," he said. "We also have the rhino boot (a locking device placed on the wheel) to put on cars when we don't know who is driving the car."

"Police have a list of all those type of repeating offenders. We call it our 'hit list,' and it seems to work well."



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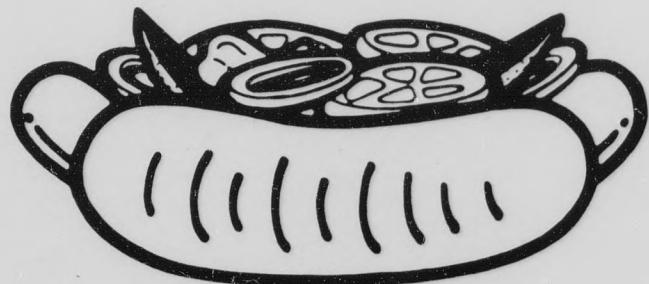
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opinion

Guest Editorial: Gilbert Bailon

Corbin's fair-haired boy still shines

Reprinted by permission from the Arizona
Daily Wildcat, UA's student newspaper.

As information filters from the courts to the media, the bias of State Attorney General Robert K. Corbin in favor of former Arizona State football coach Frank Kush is continually reinforced.

Corbin, who expediently handled 52 indictments against ex-Arizona head coach Tony Mason, six former Wildcat football assistants and an American Airlines freight supervisor, intentionally dragged his feet in prosecuting Kush, ASU's head coach for 22 years.

Kush and his former assistants have taken jobs elsewhere without the fear of a possible felony conviction. In some areas, felons cannot hold jobs with state governments, which provide funding for many colleges.

No justice official condones either Mason's or Kush's misconduct. However, the state's severity in prosecution has been inequitable. In addition, the state has paid Kush's \$175,000 in legal fees. Corbin said the state must pay the costs because Kush was sued when he was a state employee.

Today, Mason is keeping a low profile in Tucson awaiting his Nov. 14 trial. Meanwhile, Kush is a well-paid sports commentator for KOOL-TV in Phoenix. Incidentally, Kush received \$200,000 for dropping a suit against the state.

Mason, who resigned April 7, appears to

be a victim of the circumstances stemming from Kush's Oct. 13 firing. Had the state learned a year ago of Mason's improprieties for reimbursement of airline tickets, Corbin probably would not have acted as swiftly.

Corbin's attachment to ASU predates the Kush scandal. Bill Jones, one of Corbin's attorneys hired to represent the state, Arizona State and ASU President John Schwada in a suit filed by Mesa drag strip operator Rick Lynch, said Corbin knew of the LEGNA Trust funded for Kush.

The LEGNA fund was arranged nine years ago to provide a retirement stipend for Kush. To prevent Kush's firing, ASU and Kush's attorney Harry Cavanagh agreed to develop a trust from the funds obtained by selling 100 choice seats, currently priced at \$68 per season, in Sun Devil Stadium.

If Kush resigned, the trust money would be used for athletic scholarships. If he was fired, which he was hours before the Washington game, Kush would receive all the money.

Mason's attorney, William J. Healy, is claiming a state conspiracy. A conspiracy is extremely remote, but Kush is gleaming in the wake of ASU's numerous academic violations. In the future, the state should consistently strike against all University improprieties instead of protecting its favorite son.

Gilbert Bailon, 21, is editor of the Arizona Daily Wildcat.



PORTKING STATE PRESS

letters

Weinraub's explanation 'ludicrous'

Editor:

This is in response to Lori Weinraub's article on the Women's Affairs Board. Her interpretation of my statement was highly ludicrous. In answer to Weinraub's question, religious and moral women do "fit into WAB" and in fact, are actively involved and always welcome. It is only when their religious viewpoints interfere with the serving of all women that I question their participation in WAB. We, at WAB, are a service to all women and we will not make any judgement on any female's behavior.

As a divorced mother of two children, I feel a need to respond to the heavily focused issue of abortion. We do not push abortion as the only alternative to an unwanted pregnancy, but it is one choice. A choice we want to keep open and available to women. We have the material available with all the facts on this form of birth control, and would support and refer the women to appropriate agencies.

The other option would be going thru with the pregnancy and having the baby, and in that choice, I and others at WAB

would be equally supportive. I, from personal experience, could refer and direct her to agencies that would be supportive and necessary for an emotional experience such as this.

I, as a WAB co-director, am hopeful for more communication from women on their desires and needs from the WAB, and am looking forward to their participation.

Debra Ruffner, WAB co-director
Senior Psychology

Take a hard look, WAB

Editor:

I can't believe what I read about the Women's Affairs Board in the Sept. 10 State Press. The WAB is given \$12,104 of student fees to represent ASU women and involve them in WAB activities. Yet, when someone tries to get involved, in this case Jane Jestila, who doesn't fit into what the WAB

co-directors have decided is the mold for an ASU woman, (a woman who is a lesbian and supports abortion), she is asked to leave.

Can this be considered fair representation?

I think that the co-directors must realize that WAB doesn't stand for "Women's Activist Board,"

and that Helen Mawhinney, who as campus affairs vice president is ultimately responsible for WAB activities, needs to take a hard look at what the WAB is currently using student funds to advocate.

Patricia Casey
Senior
Marketing

Concerned Christians

Editor:

This letter is in regard to the dismissal of Jane Jestila from her position as Administrative Coordinator of the Women's Affairs Board. Reportedly, her conservative representation was "abrasive" to Co-directors Nancy Arbuckle and Debra Ruffner. "I can't work with Jane when she comes from a religious, moral attitude," Ruffner said.

We agree with Ruffner's statement that "WAB's position (is) to 'support all women.'" However, as women with a Christian moral viewpoint, we are concerned that we now have no representation on the WAB.

If the WAB is controlled only within the

liberal framework supported by Arbuckle and Ruffner, then there is no balance.

We feel that it is necessary that either Jestila be rehired or replaced by a woman with an equally conservative conviction; even more appropriate, a balanced co-directorship — one liberal, one conservative.

Tammy Hleboski
Renee Miller
Sarah Jane Popovich
Melody Popovich
Jeneanne Wallace
Betty Allen
Sandy White

No Lori, it's a reality

Editor:

I am writing in response to Lori Weinraub's editorial that appeared in the State Press on Sept. 11. I disagree with Weinraub that the Women's Affairs Board is a nightmare. If this is to be an institution of higher learning, I think it's high time we examine all the facts before demanding an organization whose entire energy and support system is directed to serving women on this campus.

Weinraub criticizes the WAB because "the WAB was supposed to represent all women at ASU, not just a select few who happen to share the same beliefs." To this accusation I have two questions: Shouldn't a campus organization's attitudes and beliefs flow with the ideologies of those members who are active in the organization? And if we are to include a conservative viewpoint, must we appoint someone to insure coverage?

The WAB has always

welcomed volunteers, and to the conservative women who want to be represented, I challenge them to step forward on their own.

My association with Nancy Arbuckle and Debra Ruffner, the co-directors, has been a positive one. I don't deny they are liberal, but I know them well enough to confidently state that they are not narrow-minded, nor do they shove their viewpoints down other people's throats.

Jane Jestila was not removed from her position because she was conservative, or because she was anti-ERA. I believe she was removed because she held the exact narrow-minded viewpoint that Weinraub so harshly criticized.

If the WAB is to represent all women, an administrative coordinator who believes lesbianism is "satanic" is inappropriate, in my opinion. Why must a

person's religious convictions interfere in a campus organization anyway?

It isn't fair to criticize the WAB because they have more liberals than they do conservatives. They can hardly go out onto the campus and "rope in" conservatives, now can they?

I am proud of the achievements of the WAB in the past few semesters. Arbuckle and Ruffner are dedicated workers who are genuinely concerned with improving the status of women. All women. I sympathize with them for all the negative publicity they have received in the past months. I wouldn't be surprised if the muckraking the WAB has received has been a catalyst in keeping women from utilizing this vital campus organization. WAB is not a nightmare, it's a reality.

David Christian
Junior
Journalism

more letters

WAB's decision is reassuring

Editor:

This letter, from the Gay Academic Union (GAU) at ASU, is in response to Lori Weinraub's editorial concerning the Women's Affairs Board in the Sept. 11 issue of the State Press.

It is a goal of the Gay Academic Union to gain acceptance of alternative gay and lesbian lifestyles through awareness and understanding. Jane Jestila, the ex-administrative coordinator of WAB, opposes lesbians and goes so far as to state that lesbianism is satanic.

The appointment of an individual with such narrow-minded beliefs to the position of administrative coordinator of WAB is not congruous with our goal. It is reassuring to see that Jane Jestila has been relieved of her position.

The fight for equal rights for all people does not include fighting against homosexuality or against freedom of choice.

Fear and ignorance are the major obstacles in the understanding of homosexuality. Ignorance can be cured with education. Fear (homophobia — the irrational fear of contact with people of the same sex, resulting in prejudice and repulsion) is not so easily dealt with. GAU will continue striving to see the acceptance of alternative lifestyles. GAU also will continue to lend support to WAB.

Also, the remark about bringing a lesbian home for dinner to show support is degrading and offensive. If Ms. Weinraub cannot show more professionalism in her attempts at being managing editor of the State Press, perhaps we should question her continued performance for a student funded newspaper.

Gay Academic Union
ASU

Make sure you represent all

Editor:

As a female at ASU, I am one of the approximately 20,000 women that are supposed to be represented by the Women's Affairs Board.

But when I read that a volunteer, Jane Jestila, was hired to act as an offsetting factor to a board that can only be described as activist, and was then asked to leave because she opposed lesbianism and abortion, I am appalled. And then for the WAB directors to claim they can't work with a volunteer with a religious, moral attitude, I wonder how many ASU women are being ex-

cluded by WAB activities and goals.

I don't consider myself a religious or overly-moral person, but I oppose lesbianism and abortion and I want to be represented on the WAB too! I appeal to Campus Affairs Vice President Helen Mawhinney to develop some backbone and take a stand to make sure that the women who worked so hard to get her elected, are represented in the WAB.

Margret Dowd
Sophomore
Communications

Those accusations are totally absurd!

Editor:

You suggested in a recent editorial (WAB is more like a nightmare, Sept. 11) that the administrative coordinator at the Women's Affairs Board was released from her position because she was "religious and moral." You went on to suggest that WAB was not able to accept opposing viewpoints without condemning them. I find those accusations nothing short of absurd.

In light of the fact that I have volunteered time with WAB and know that of all its goals, one which has never been compromised has been its commitment to serving women.

What WAB asks from its volunteers is not a prescribed set of behaviors, personal goals or political orientations, WAB does ask that their staff and volunteers be willing to listen without condemning — something that your managing editor apparently is unable to do as she made no attempt to speak with WAB prior to the writing of her irresponsible editorial.

I am confident that WAB is far from intolerant, and despite erroneous criticism, they will continue to provide a service of integrity and responsibility to all women at ASU. I am extremely pleased to be able to associate my name with WAB.

Susan DeBree
Junior
Pre-med

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Landlords horde deposits, tenants claim

By J.J. Martin

The sign at the Palm Villa apartment complex in Sin City spells it out in large black letters.

"We don't want your money!" the sign reads. "We're talking about your security deposit and, believe it or not, we want you to have it back."

There is a space where the manager is supposed to sign his name — a blank space.

The sign's message could not be further from the truth, according to residents of Palm Villa, 1140 E. Orange St.

Many claim their security deposits, ranging from \$225 to \$275, have not been returned on the basis of damage to the apartments.

"When we moved out last May, we cleaned everything that we were supposed to," said Brad Glustoff, a junior psychology major.

"Not only did they keep our deposit money, but they had the nerve to send us a bill for \$30 extra."

Jan Moreno, a senior pre-law major, said her security deposit was taken in 1979 and 1980.

"The first year, we cleaned the apartment, and they (the management) said we would be charged only for what they called 'general wear and tear,'" she said. "The general wear and tear cost us our deposit money plus \$30 extra."

"The second year, we returned and found they never cleaned the carpet or the drapes. At the end of that year, we didn't even bother cleaning, and sure enough they kept our security deposit."

Tim Walker, a senior business major, said the management charged him \$300 on top of his security deposit.

"Our apartment wasn't in great shape, but it wasn't destroyed either," he said. "A wall was broken, and we paid for it, then they charged us for it again."

Walker said when he lived at the La Cresenta Apartments, 1050 S. Stanley Place, he got his deposit money back even though his apartment was left in the same condition as Palm Villa's.

Penny Reed, the co-manager of both Palm Villa and Bali Lanai apartments, 1137 E. Orange St., said the accusations were untrue.

"That's the biggest farce I've ever heard," she said. "The residents are warned when they move in that they will be charged only for what is necessary. We aren't out to rip them off."

Reed said several of the residents got all their deposit money back.

"If a wall is smashed, it's going to cost money to replace," she said. "Everything must be cleaned as well as possible, but most of the residents think a light dusting is cleaning."

"What it boils down to is if they're fair to us, we're fair to them."

But Molly Kearney, a junior business major, said she thinks her deposit should have been returned.

"When we moved in, the place was completely dirty," Kearney said. "Then when we moved out at the end of the year, they expected us to have everything cleaned and the walls painted. So we cleaned everything, and they still took our security deposit and sent us a bill for \$20."

Kearney said she went to the Associated Students Tenant's Association and was told that if she went to court and lost, she would have to pay court fees and the manager's lawyer fees.

She said she decided to drop the case.

However, Annette Heinrich, director of the ASASU Tenant Association, said the student usually can win such cases.

"We get several complaints regarding security deposits," she said. "We have case workers that check into such cases. Since last June, we've recovered over \$14,000 in security deposits."

Heinrich added the security deposit can only be kept for damages or failure to pay rent. Unless it is stated in the lease, the deposit cannot be kept for a cleaning assessment, she said.

"These laws are here to protect the students," Heinrich said. "But what it comes down to is the student's word against the landlord's. Unless the student can prove the money should be given back, the landlord usually wins."

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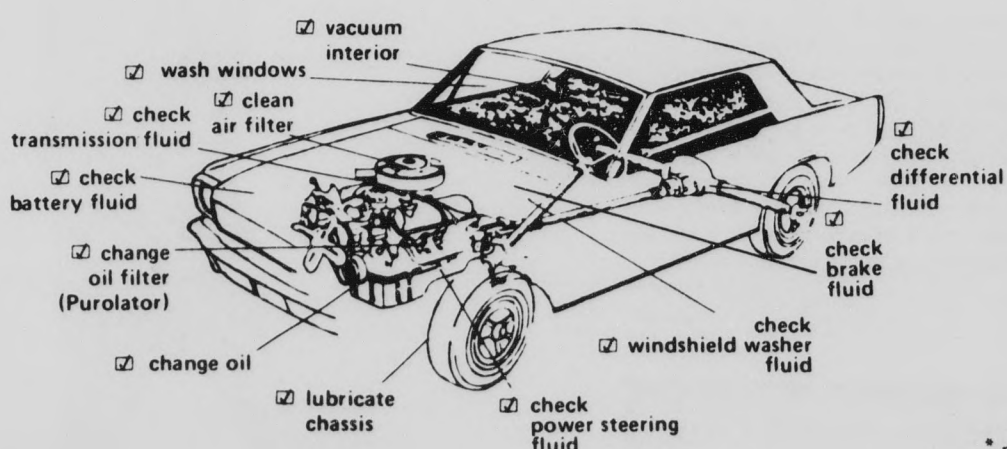
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More about

Tachias hits state politics

continued from page 3

"It appears to me that we're on a good time schedule. It's a long, drawn out procedure, but I don't see any problem with the project going through," he said.

Tachias said he is leaning towards support of the proposed high-rise parking garage at ASU.

Last weekend, Tachias voted with the board to disallow the \$2 million claim of former Sun Devil linebacker Ben Apuna.

The claim may be the result of coaches placing too much emphasis on qualifying players for athletic programs, Tachias said.

"There are problems in many programs," he said. "Especially in athletics where administrators around the country have violated good-sense policies by doing everything they could, whether it was legal or not, to qualify players."

Tachias said he also sees problems in ASU's Affirmative Action office because minority students are not being adequately prepared to deal with a college environment.

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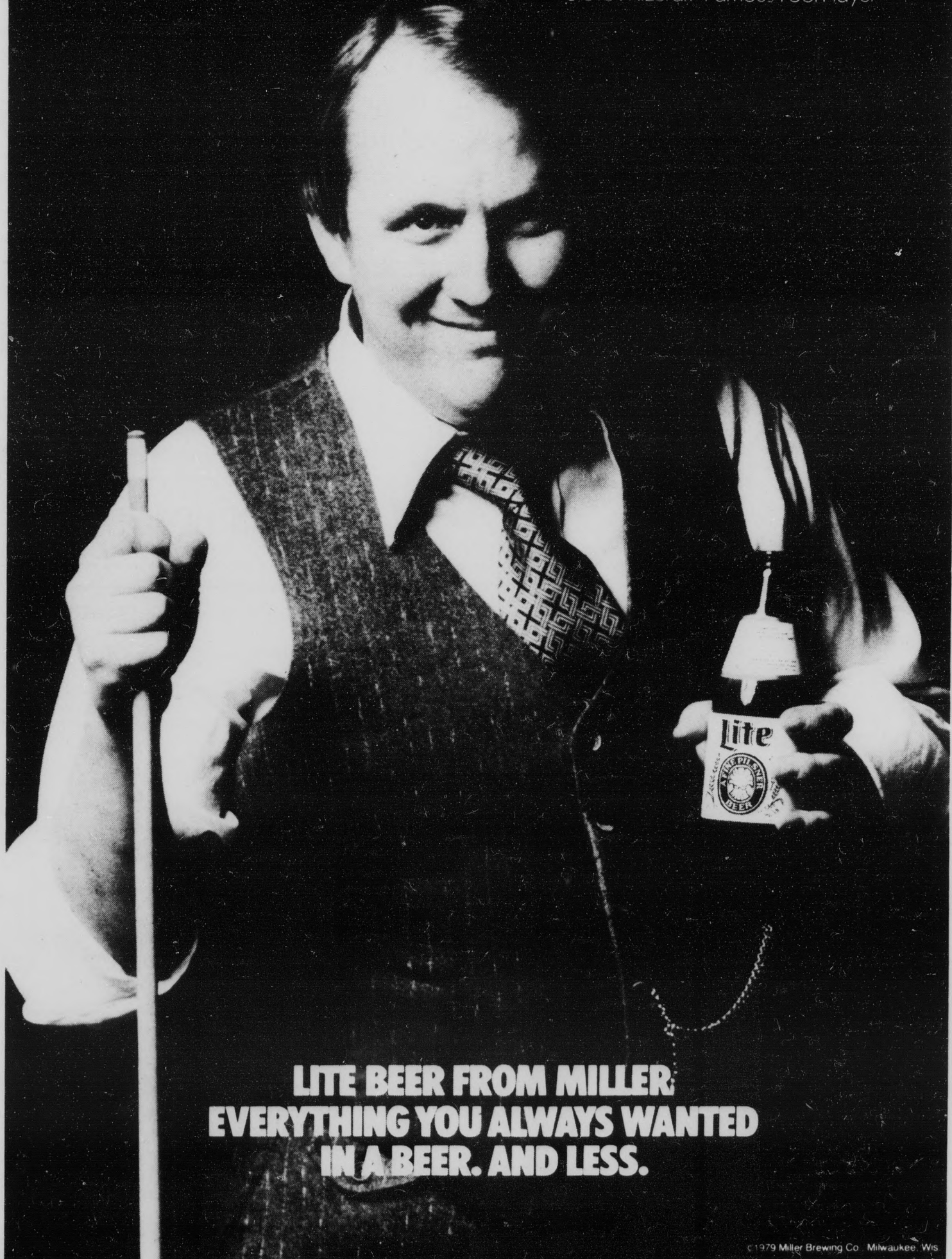
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Tribute to Mexico to be held Sunday

ASU hosts a tribute to Mexico and the Hispanic contribution at 3:30 p.m. Sept. 14 in the Memorial Union Arizona Room.

The program celebrating Mexican Independence Week, is co-sponsored by the ASU Faculty and Staff Association, La Raza Graduate Students Caucus, and the University's Bi-Lingual and Bi-Cultural Education Center in cooperation with the Arizona Mexican American Chamber of Commerce and the Hispanic Business Association.

The session focuses on establishing dialogue between the United States and Mexico based on the recognition that inter-American relations evolve through mutual respect, free idea exchange, and the development of bi-national educational, cultural, and social ties.

Arizona Senator Dennis DeConcini will discuss "Improving Relations Between the U.S. and Mexico" at 3:45 p.m. Robert Krueger, ambassador-at-large and coordinator of U.S.-Mexican affairs, will discuss "Improved Relations Based on Trade and Tourism" at 6:30 p.m.

Other participants are Dr. Paige Mulhollan, ASU Provost and Academic Vice President; Dr. Robert Stout, Dean of the College of Education; Ernesto Lopez, chairman of the ASU Chicano Faculty and Staff Association; Ray Gano, president, Arizona Mexican American Chamber of Commerce; and Val Cordova, U.S. District Judge.

Entertainment will be provided by "The Ballet Quinto Sol," directed by Erlina Torres with a repertoire of Mexican folksongs featuring Carmen De Novais, Juan Bautista Tardeada and music by Agosto.

The public may attend the program without charge. A buffet dinner beginning at 7:15 costs \$7.50.

A second program sponsored by the same agencies is scheduled Sept. 15 at 10 a.m. at the Adams Hotel in downtown Phoenix.

collage

The ASU Marketing Club will hold its first meeting at 3:30 p.m. today in Business Building Room 401.

Blue Key honorary will meet at 11 a.m. Sept. 13 at Daley Park to plan future activities and collect dues.

Pi Sigma Epsilon will hold an orientation meeting at 6 p.m. Sept. 14 in the Memorial Union Pinal Room 215.

Sigma Tau Alpha will meet at 6:30 p.m. Sept. 14 in the Memorial Union Graham Room.

Students for a Libertarian Society will meet at 2:40 p.m. Sept. 15 in the Memorial Union Yavapi Room. The film, "The Incredible Bread Machine," will be shown and voter registrars will be available to register people to vote.

Beta Alpha Psi accounting seniors are invited to a cocktail party with Peat, Marwick, Mitchell certified public accountants western Texas representatives from 5:30 p.m. to 7:30 p.m. Sept. 15 at Howard Johnson's on Apache Boulevard and College Avenue.

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entertainment & the arts diversions

It's a long way to the top



By Michael DeMarsche

If it wasn't for that little dribble of water known as the Los Angeles River, ASU may never have had the opportunity to see The Dime A Dance Company perform.

"If you've ever seen the Los Angeles River you know that it's really a poor excuse of a river. I just looked at it one day and thought, what a silly thing to be named a 'river,'" director and choreographer Goodwin said in a telephone interview from his L.A. home.

"Then, one of my works, 'Seaside Studies,' just started happening from there. In it, we do a number of short dances, dressed in seaweed costumes. In one segment, we try to break down the motion of seaweed, and really transcend being human. Another segment, we try to explore the up and down motion of an ocean buoy."

"Seaside Studies" quickly became one of Goodwin's more popular works.

Within a short time his dances were performed by major dance companies across this nation, Europe, and Communist China. However, Goodwin's recent success is possible only through a new awareness in modern dance, which tolerates the theatricality Goodwin presents to the stage.

Unlike many art forms, modern dance is not the result of a slow evolution. For years, the lithe world of dance was held in a virtual headlock. The traditions of ballet were omnipotent and unbreakable; and smug indifference was the only reward for anyone who attempted to break the strict interpretations and limits demanded by it.

However, with the beginning of this century came a new beginning for dance. Suddenly, segments of the dance world turned away from the more customary art form and pointed its toes toward new horizons. Eventually, with the help

of innovators such as Isadora Duncan, Martha Graham, and more recently Twyla Tharp, the art of dance would leap right through the roof of the traditional and into the world of "modern" dance.

The nature of modern dance is unique and quite different than that of the ballet. It is inherent in modern dance that expression, whether it be through movement, costume or theatrics are never confined. Obstacles that once confined dance directors have been lifted and replaced by limitless expression. Suddenly, imagination in performance is being applauded and not demeaned. Audiences and dancers alike have been captured by a new vitality emerging from the dance arena.

The performances of The Dime A Dance Company and the choreography of John Goodwin have suddenly emerged to the forefront of the modern dance world. The successes of Goodwin

and his company have come like a landslide in recent months, but the scars left from years of struggle remain.

"We named our company The Dime A Dance Company because, the situation in the arts the way it is, that's just about what we end up getting paid, a dime a dance," Goodwin said. "When you consider the time all of us put into our educations we're probably lucky if we make a dime a dance. Unfortunately, when you do get a job you end up having to do the same thing over and over again for a couple of months, and that's not artistically fulfilling."

Goodwin is fortunate in the dance world. He has been able to combine his years of dance training and choreography experience into a money-making solution.

"The only way I'm able to support

continued page 15

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Blues reign with B.B.

By Suzanne McElfresh

You just can't help wondering. After 31 years of recording and performing it seems B.B. would get just a little tired of playing the blues.

Night after night, playing the same songs for screaming audiences; every night tellin' how the thrill is gone or explaining why you sing the blues; holding Lucille (his guitar) tight every night.

But I'm sure of it. King loves it. He's sincere. He doesn't come from the roots, he is the roots. It leads me to think James Brown can no longer claim title as the original funk man — not while King reigns.

He proved it Tuesday night as he rocked Dooley's, satisfying all with a joyfully draining 90-minute show.

Before the blues hero came out to quell the throbbing, standing room only, late-night audience, the band director/lead trumpet player hyped the crowd like an evangelist preacher preparing poor souls for a spiritual awakening. "We cain't hear ya," he called out repeatedly. He was effective, and succeeded in raising the collective adrenalin considerably.

But after two songs, the crowd was ready to get down to business as B.B., more than 220 pounds of Delta guitarist, strolled on stage.

From the first tune on, the audience was on its feet, ready to dance. But then, how could you sit still during "Let the Good Times Roll?"

You could tell it was real 'cause it felt so good. The rhythm section laid down intense groove after intense groove while the five-member, three-piece-polyester-coordinated, dancing horn section played, danced and played. B.B. talked over that, sang over that and let Lucille, the ever-present, beat up black Gibson with pearl inlays, wail over that.

The second tune "I Got Some Help I Don't Need," began with a lengthy

introduction by B.B., expressive emotionally, facially and digitally.

There's just something about the way King solos, especially when heard live. Records can't convey the raw sensuality, the realness that make it so apparent why King is a legend.

The audience danced its way through that one, and by the time the band got to "Early in the Morning," a classic show was under way. The chugging shuffle tune featured another smoothly searing guitar solo over brass punctuations.

The B.B. King Orchestra, as the dynamic director called them, are a great band. Real tight, loud and hard-driving. The band contributes a Las Vegas-type hype to the show, especially with the aforementioned director's aforementioned antics. But the audience seemed to love it, and hey, that's great. Definitely high energy.

The brass section oozed strong horn shouts, sometimes sultry, sometimes jabbing, rocking back and forth while swinging their horns in time (original rhythm and blues style) when not playing. The pianist played stylistic blues, repeating figures over and over and over... building to a satisfying resolution.

King is a legend to see, glitter-hype and all. He doesn't need that, but he ends up coming through as earthy as he must have to be to last through 31 years of this after the Mississippi plains. All he needs is his relaxed, throaty singing voice, his impeccable sense of timing, his generous musicality.

It came through when he played subtle rhythm guitar behind a piano solo on "Don't Look Down" from his new LP "Take It Home;" when he danced and smiled as he sang and played; and when he rocked from side to side, swaying as he sang, "When it all comes down, look for me — I'll still be around..."

Photo by Jodi Summers

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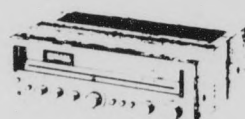
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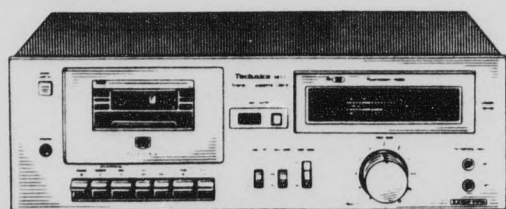
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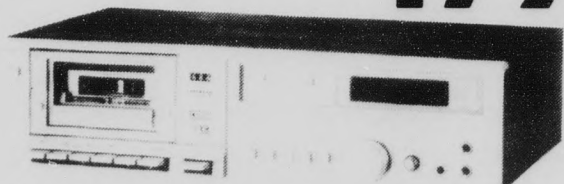
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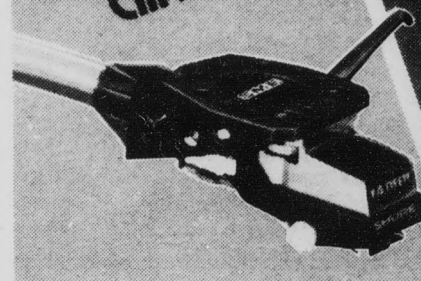
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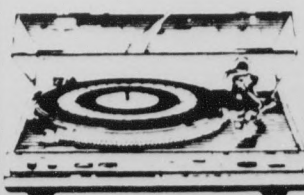
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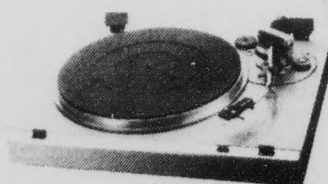
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'X' : A more than rock 'n' roll band

By Eric Searleman

First things first, X is not a rock and roll band. Yeah, Billy Zoom occasionally vents a rock (abilly?) guitar riff, but X has little to do with rock and roll. What they do concern them themselves with is a personal, yet isolated view of the depravity of life around them in the big city, in this case Los Angeles. Depravity of the processes of the mind is heavy stuff for a rock and roll band to handle. The Doors could do it, but the Doors were also a bit more than a rock band.

People are seeing similarities between X and the Doors these days. Tuesday night at the Star System, X rushed through the Doors' "Soul Kitchen" first off and got expected homages out of the way. A good thing too, coz even though it's a fave, the musical expression of X should stand alone, on its own terms.

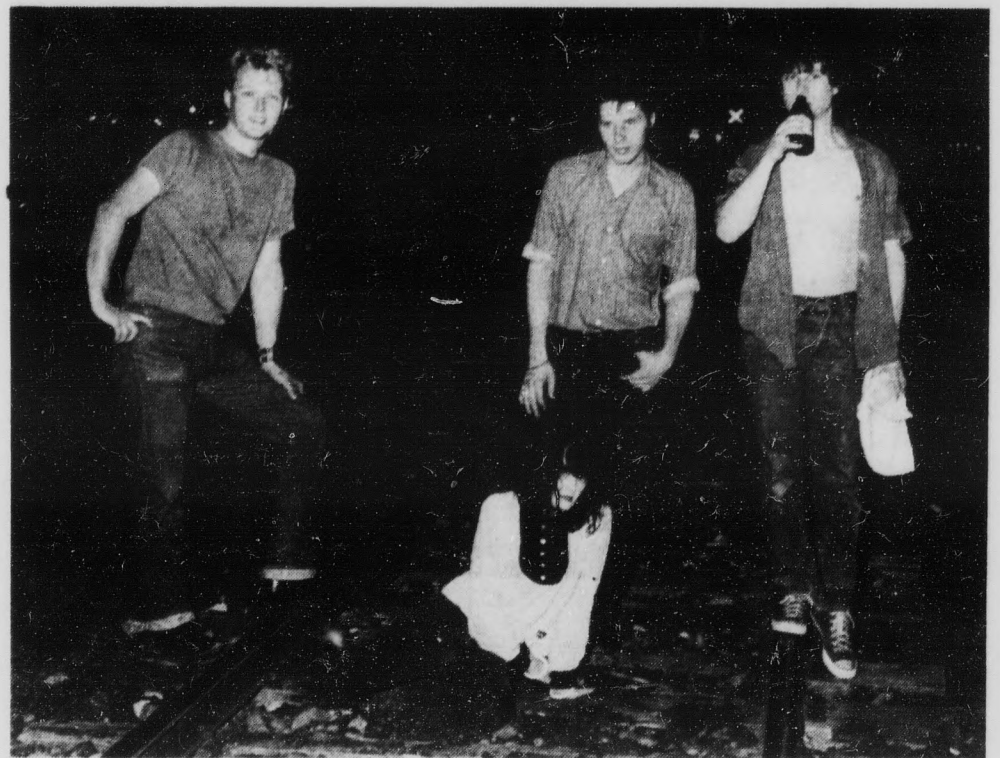
Notes from management side of art say that X are taking vocal lessons for their next vinyl outing next year, but that might not be as good a move as it seems. Sure, Exene has untapped vocal stylings that need to come out, yet her voice should mature with the course of the band, and not prematurely.

An entity is how X currently comes across. The front line of (from left to right): Billy Zoom, guitar and smiles;

Exene, singer-siren; and John Doe, bass and aggravated intensity cause a terse line of attack against the wall of fans that closed in on the action. Throbbing and gyrating not unlike the initial punk birth class of '77, the built-up art was thrilling. Arizona doesn't often get a chance to see such a valuable statement like X while the buzz is still on and real.

The X catalog: a single on Dangerhouse, one song on the Yes LA compilation, and their own album Los Angeles all are great entertainment for that special time of the day of the week (say out loud for maximum effectiveness. Ed.) when pressures and deadlines are too demanding to be met and the realization sets in that life could be, should be better, but isn't. X will say that life is special if the expectations set aren't more than the expectations offered.

An X philosophy is not as sordid and gross as suburbanites think, in fact, it's much more practical. There's no room for disappointment, only an optimistical hope of things to come. This past week, the ideals, not the musical merit, of X came to town. Remember, X being a musical unit is just coincidental, a vehicle to carry the pre-set norms of the four members to a wider audience.



Staff photo by William Ashby

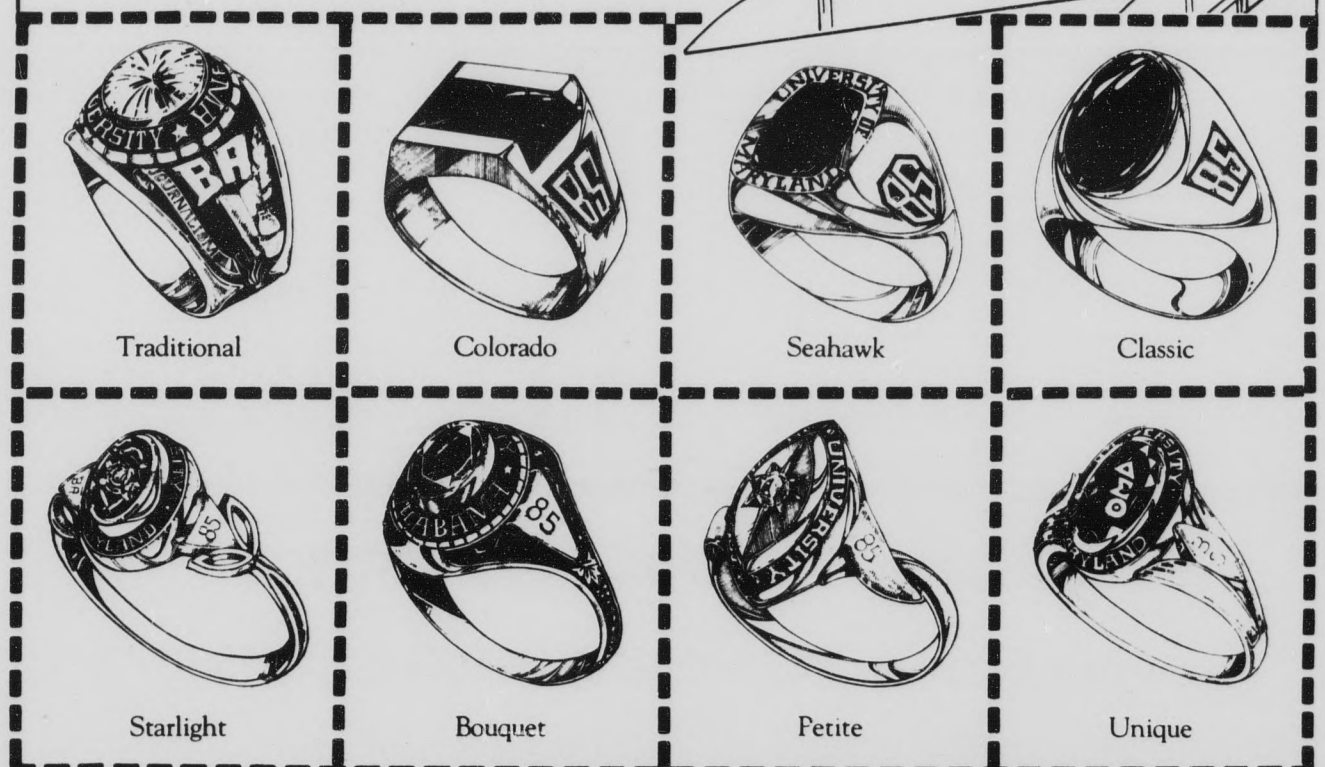
X members guitarist Billy Zoom, vocalist Exene, bassist John Doe and drummer D.J. Bonebrake

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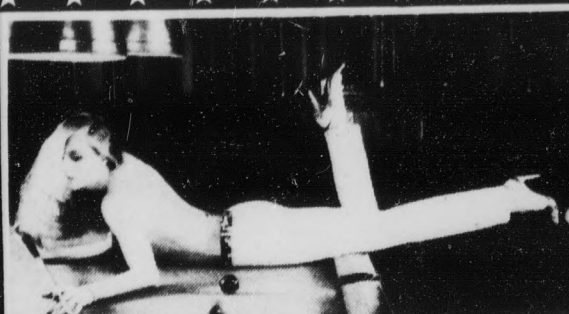
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Ex-ASU student lives m

By Chip Haubrock

If a wrestler came to ASU and chucked the jock strap scene to become an actor, there might be some questions in your mind about what, exactly, took place to make a man trade the smell of the locker room for the smell of the grease paint.

David Colosimo II, a 1977 ASU theater arts graduate, has nothing but good things to say about the stage training he received here, training which he believes was instrumental in preparing him for his role in "Enola Gay," an NBC television movie about the bombing of Hiroshima. The three hour film is scheduled to air November 15 on Channel 12.

"Too many people think this is a nickle-and-dime theater department. I just want them to know they're wrong."

Enola Gay is the name of the B-29 bomber from which The Bomb was dropped. Colosimo plays the role of a member of the Enola Gay crew. Also starring are TV series regulars Patrick Duffy of "Dallas," Gregory Harrison of "Trapper John, M.D.," Gary Frank of "Family," and Billy Crystal of "Soap."

Colosimo, whose credits include Shakespeare and Ibsen as well as television, is a soft-spoken but nonetheless intimidating person who oozes confidence without raising his voice. If you want an interviewer to listen, whisper.

"One of my teachers at ASU asked the class, 'How many of you want to be movie stars? If you do, leave.' I got up and left. Everybody else stayed. And since then, I'd say 90 percent of the people who stayed are not in acting anymore. Later, the teacher asked me, 'Why did you leave?' And I told him that I'd be lying if I said that I didn't want the money and success being a movie star represents. Even more importantly, though, I want to work for the rest of my working days in the field. And if I do work, I'll be a success. You can't deny it."

His chances for success are enhanced, Colosimo believes, by his background at ASU and especially by Dr. Daniel Witt and Dr. William Dobkin of the Theater Arts faculty. David remembers how he got his first part at ASU, the male lead in Tennessee Williams' "Streetcar Named Desire."

"Dr. Dobkin took a chance. He never saw me before — didn't know me from Joe Blow. I had virtually no credits at all; I wasn't part of the theater group. I had just taken some classes with Dr. Witt."

"So they cast me. Dr. Dobkin let me take my reign and didn't try to tie me down with too many acting lessons. He let my natural ability come through for me."

That natural talent appeared in numerous other ASU productions, including "Front Page," "Three Sisters," and "West Side Story." David

grabbed all the stage experience he could get. He was ready when his shot at motion pictures came around.

"Apache Fire" was my first film and it helped arrange my audition. The production went into town and was going to hold open auditions. Dr. Witt told them he had two guys they wanted to use — that they could see me in the open auditions. Another student, both were cast. I gave Dr. Witt the tip-off for the premiere."

Colosimo realized that his first film, "Apache Fire," was a long way from being an important break, was a long way from being a big time. "It wasn't as low budget as, say, 'The Smog Monsters.' It was one step above that and one step below something like 'Breaking Away,' which wasn't a high budget film."

David got a taste of the big time, but he was still a student. "After I did 'Streetcar Named Desire' in LA with Jon Voight and Faye Dunaway, a friend of mine — we were in 'Streetcar' together — hustled a little bit to Tennessee Williams for some money for the Academy Awards. We were his good friend."

Upon returning to Arizona, the one-time wrestler, one-time music major, one-time business major, one-time broadcasting major and one-time psychology major took a break from theater arts and headed east to the School of Drama in Chicago. But ASU was still all he had.

"I spent five years at this school trying to forget. And it seems like the more I was in at ASU...they were technical performance-wise as deep and as accurate as some of the performances I've seen."

In the meantime, Colosimo could have been less prepared for what awaited him in Chicago. "When I went to the Goodman Theatre, I thought it'd be like ASU. A couple of nice schedule, evenings free mostly."

"But at the Goodman, you go to school at 8 a.m. and warm up until 9:30. You have class from 9:30 until 11 and another class from 11:30 until 1 and a third class from 1:30 to 2:30 and a fourth class from 2:30 to 4. A fifteen minute break from 4 until 4:15. From 4:15 until 10:15, every night, you have an hour for dinner. And they call it eight hours on Saturday and Sunday."

"It was like the Army. I hated it there. I'd never had anything like it. I had no diction, interpretation, scene study, ballet, classical, all that for three years."

Was it worth it? "I can't even begin to tell you how much it helped me. People in LA and New York just aren't trained like that. I take credit from Stella Adler just as a refresher."

UNIVERSITY COUNSELING SERVICE

Announces its Schedule of Fall Groups 1980

All groups are limited in enrollment. To register please call the University Counseling Service at 965-6146 or stop by Wilson Hall, 3rd floor. All groups meet at the Counseling Service. There is no charge for enrollment in these groups. Groups are only open to students taking seven or more hours.

MONDAY

Relationship Improvement — Mon. 1-3 beginning Sept. 15
 Career Exploration — Mon. 1-3 beginning Sept. 15
 Gestalt/Transpersonal — Mon. 3-5 beginning Sept. 15
 Integrating Mind and Body: A Group for Women — Mon. 3-5 beginning Sept. 22

TUESDAY

Assertiveness Training — Tues. 1-3 beginning Sept. 16
 Sexuality and the Disabled — Tues. 1-3 beginning Sept. 16
 Performance Anxiety — Tues. 2-4 beginning Sept. 16
 Sports Psychology — Tues. 3-5 beginning Sept. 16
 Relaxation and Self-Expression through Simple Art — Tues. 3-4:30 beginning Sept. 16

WEDNESDAY

Women's Group: Awareness and Growth — Wed. 1-3 beginning Sept. 17
 Ethyl On My Mind: Coping with a Loved One Who Abuses Alcohol or Other Drugs — Wed. 3-5 beginning Oct. 22
 Psychodrama — Wed. 3-5 beginning Sept. 17

THURSDAY

The Female Role — Thurs. 1-3 beginning Sept. 18
 The Male Role — Thurs. 1-3 beginning Sept. 18
 Creative Visualization — Thurs. 2-4 beginning Sept. 18
 Communication Skills — Thurs. 3-5 beginning Sept. 18
 Gestalt Group — Thurs. 3-5 beginning Sept. 18

Further information about the nature of each group can be obtained by calling the Counseling Service at 965-6146.

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multiple roles as actor

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as deep and as accurate as
manes I've seen in L.A."

Colosimo could hardly have
for what awaited him in
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ASU. A couple classes a day,
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until 9:30. You have class
and another class until 12:30.
until one and a third class
a fourth class from 2:30 to 4.
eak from 4 until 4:15 and then
5, every night, you rehearse,
nner. And they can call you
Saturday and Sunday.

Army. I hated it the first
d anything like it. Voice,
ion, scene study, dance, tap,
l that for three years."
"I can't even begin to say how
People in LA and New York
like that. I take courses like
ust as a refresher so I don't

get rusty. With some people, that's their entire
training . . . with Stella Adler, you know, or
somebody who was on 'Mission: Impossible.'"

Those three years in Chicago paid off in the
form of a master's degree and several jobs on
the legitimate stage, including performances
with the Old Globe Theatre in San Diego, a
Shakespearean company. Television appearances
were also to come David's way on programs
such as "How the West Was Won," "Harry-O,"
"The Paper Chase," and "Taxi."

And now "Enola Gay."
Although the film has raised some
controversy, Colosimo never hesitated in
accepting the part. "Certain people turned down
certain roles on this show because they felt it
was either pro or con, this or that. But I didn't
bring in any preconceived notions about whether
we should or shouldn't have dropped the bomb.
That's not for me to decide, as far as the part

goes. I felt the script was just trying to be as
accurate as possible to what really happened. It
would allow the audience to make up their
minds."

Colosimo is unsure as to what his next project
will be. He said he recently turned down a part
in the Robert Duvall picture, "Pursuit," because
he thought the role would not significantly
advance his career. There's been talk about
David becoming a series regular on Jack Lord's
new TV show, a follow up to "Hawaii Five-0."
But David said he's a little skeptical about the
tube.

"Getting your own TV series? That's not
success. You work for five years and you're
through. How many people make the transition
from TV to films?"

Cocky? Of course. But having been raised in
the ghetto of Gary, Ind., Colosimo has developed

continued page 17



David Colosimo, front row, far left, pictured with the "Enola Gay" cast. Back row, second from left to right is Gary Frank, Patrick Duffy, Gregory Harrison and Billy Crystal.

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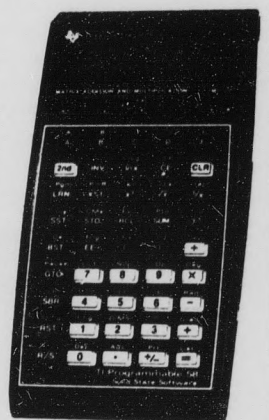
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Trio of bands conduct journey

By Jodi Summers

The appearance of Santana, Eddie Money and Ronnie Montrose's Gamma at the Phoenix Coliseum on Sept. 6 was a musical excursion.

Ronnie Montrose has been around. Formerly of Edgar Winter and Van Morrison, Montrose is a clear, competent guitarist.

His band Gamma is a high performance group, as Montrose has revved up his image with competent but unknown musicians; Davey Pattison, Skip Gillette, Jim Alcivar and Alan Fitzgerald.

The band coasts along through familiar rocky paths. It shifts into high gear with the racy "Thunder and Lightning," featuring Montrose's precision improvisation and accelerated by Alcivar's electronic modifications.

Gamma is capable of gliding along playing polished blues or backing up into the past with their version of the Viet Nam War era "Something In the Air."

Eddie Money continued the journey darting back and forth between new and old work. He is a combination of New York street savvy and West Coast ease. He winds through familiar areas and around bluesy corners with "Baby Hold On" and "Satin Angel."

Money encountered many detours during the evening. His band is able to follow his path, but do not go off in new directions. Parked between Gamma and Santana, Money had limited time which caused the obvious abbreviation of some numbers.

Running back and forth, teasing the audience through "Get a Move On" and rolling a tambourine as he takes you away with "Two Tickets to Paradise," Money helps to cover major production problems; poor miking and lots of feedback.

Further along, Santana cruised onstage with their sleek elegance. They are a highly precisioned group, and one can never be quite sure what to expect.

Alexander J. Ligerwood has replaced the melodious Greg

Walker on vocals. From the opening number "Be With You," it was obvious he does not sing with the ease or lyric grace of his precursor. But unlike Walker, Ligerwood plays guitar, giving more freedom to Devadip Carlos and Chris Solberg.

Without the vocal strength, the band has become ultimately more dependent on its musical ability. The Devadip himself is a virtuoso. As he runs his fingers along the diaphanous strings, he evokes crisp translucent sounds as though the guitar were singing. Creative bassist David Margen, guitarist Chris Solberg and keyboardist Alan Pasqua complement their mentor while lacing the music with contrapuntal melodies of their own.

To watch Santana's extensive percussion section is like seeing a fine running machine. Hands rise and fall banging out rhythms with the methodical accuracy of a well-tuned engine. Carlos is the mechanic, conducting and coaxing Graham Lear, Raul Rekow and Armando Peraza to perform more smoothly or accelerate.

Santana cruised through well-acquainted areas with the tunes "Black Magic Woman," "She's not There," "Evil Ways" and "Well All Right," pointing out nuances and taking new directions.

An unexpected turn was taken into the jungle. Chanting and percussion transferred the audience to a primitive atmosphere. Wandering through the Amazon, Santana pointed out the wind and the animals. Rekow's fevered rhythms took the band to the verge of a storm, then Carlos took them out of the wilds and off to other places.

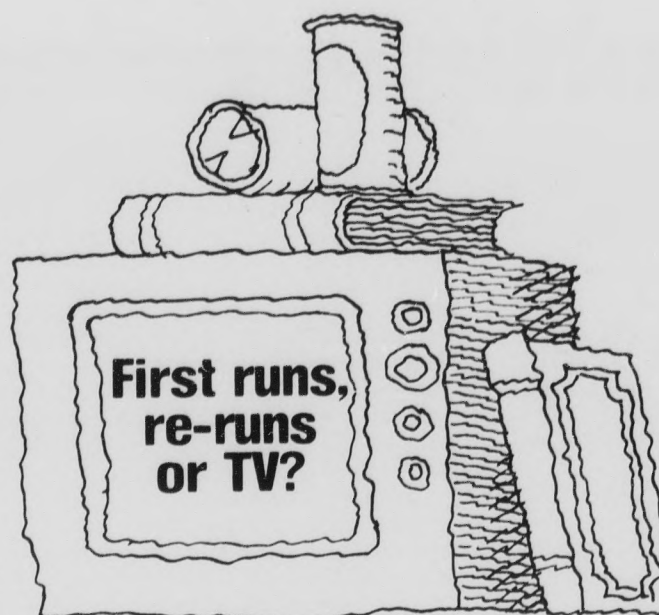
Carlos loftily piloted the group through "Europa" being sure the flock remained together but giving them room to expand and develop their personalities.

As Santana touched back on stage at the Coliseum they were greeted by Ronnie Montrose and Davey Pattison for a rendition of "Shake Your Money Baby," taking the audience for a final joyride before they disembarked.



Photo by Bob Beamesderfer

Guitarists Carlos Santana and Ronnie Montrose gave Saturday night's audience a special treat by combining forces for an encore jam on "Shake Your Money Baby."



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Weekend concerts scheduled

Al Stewart, singer, songwriter and keyboardist, will appear at 8 tonight at the Mesa Amphitheater, located on Center Street between Main Street and University in Mesa. Tickets are \$9.75 for reserved seating and \$8.75 for lawn seating, available at all Diamond's Box Offices.

A native of Scotland, Stewart's unique songwriting style has appeared on nine albums to date, including two platinum albums. He remains popular though much of his material is based on unlikely subjects, such as World War II, the French Revolution, and Warren Harding.

Of his latest record, "24 PCarrot," Stewart says, "This album has the best balance of musical and lyrical qualities of any I've done yet." He worked closely with his five-piece band, Shot in the Dark, on the new music's arrangement. A well-intergrated sound is the result.

Rhythm and blues pop will come to Phoenix when War takes the stage at 8 tonight in the Celebrity Theater.

The nine-member group has 10 platinum and gold albums to its credit and has embraced a variety of musical influences.

War is well-known for many hit songs, including "Spill the Wine," "Slippin' Into Darkness," "Low Rider," "Why Can't We Be Friends" and "Good, Good, Good Feeling."

Eric Burden brought the group to the music scene's attention when he met them at a Jimi Hendrix Memorial in London. That 1971 meeting led to 10 gold and platinum singles.

Also appearing at tonight's concert is the Phoenix-based Sanctuary.

Music will fill the Scottsdale Mall when

Jazz in AZ trots out its first local festival from 5 to 8 p.m. this Sunday.

The mall is just north of the Scottsdale Center for the Arts and is a beautiful outdoor setting for music and entertainment. Persons attending should bring their own seating and can look forward to mixing hot music with mixed drinks from a bar that will be open.

The free event is a kickoff for the fourth annual Jazz in AZ-Scottsdale Center for the Arts series. The center box office will be open during the show to sell tickets at \$1 off the normal admission price with purchase of a series subscription. Free record albums from Tower Records, Tempe, will go to the first 225 takers.

Sunday's performers will include Francine Reed, Charles Lewis, Lewis Nash, Prince Shell, Frank Smith, John Hardy, John "Schoolboy" Porter, Fred Forney, Mike Lake, Tom Golden, Jim Simmons, and Gaetan Caviola. They'll perform in a continuous jam session format, mixing and changing personnel throughout the evening.

Pat McElfresh is coordinating the festival for Jazz in AZ, a four-year old jazz support group. College scholarships, assistance with high school festivals, sponsorship of a residency program with a National Endowment for the Arts matching grant, publication of a monthly newsletter, and a soon to be in action telephone jazz hotline are among the projects Jazz in AZ has on the stove.

Artists appearing in the subscription series will be Earl "Fatha" Hines Quartet, October 25; Jay "Hootie" McShann, Harry "Sweets" Edison, and Eddie "Lockjaw" Davis, November 29; Kenny Burrell Trio, December 13; Dexter Gordon Quartet, February 20; and the Duke Ellington Band led by Mercer Ellington, April 4.

More about

the top

continued from page 9

myself and the company is by working in television. I've choreographed Japanese commercials, T.V. specials in this country, like Bob Hope's and Disney musicals. I've also done work for The Joffrey Ballet. All of these are much more lucrative."

Everything is in a transitional period for The Dime A Dance Company, and for Goodwin especially. In 1979 Goodwin took his company to Europe for the International Choreographers Convention, and were awarded second prize unexpectedly.

"It was really an upset. We went to Cologne (the site of the competition) on a whim, a total whim," Goodwin says. "When we got there we were shocked to find that the field was going to be narrowed from over 400 entrants. Nobody had heard of us, we were all barefoot, they really didn't know what to make of us. When we were awarded second prize we were all just in shock."

It was then that dance companies from all over the world became interested in performing works by Goodwin.

"It's really very nice, to go from 'who's he' to being very sought after," Goodwin says.

The Connecticut Ballet and The Joffrey II Ballet, among others, are to add works by Goodwin to their schedules.

The A.S.U. dance department has been able to arrange a Dime A Dance performance for 8 tonight in the Dance Studio, room 132, P.E. East. Tickets are \$4 general admission, \$2 for students.

"I'm really pleased about coming to Arizona," said Goodwin. "Passing Thru' (a Goodwin work) had its birth while I was studying there."

Excerpts from three of Goodwin's

most popular works, "Seaside Studies," "Eight Dances for a Mad King," and "Three Ways With Ethyl" will be presented. Goodwin sees those works as "a perfect blend of comedy and pure dance movement." He promises the dances will appeal to even a non-dance-oriented audience.

"Eight Dances for a Mad King" is separated into four segments — three are funny," Goodwin said. "One of the segments is a real killer and this one really made me well known. In it I do a body part solo where it looks like I'm taking off different parts of my body. I really can't describe it. In another segment I do lifts that seem impossible and instead of doing them once I do them three times. It really is an enjoyable piece."

However, Goodwin's dances are much more than just a blend of comedy and strong dance movements. Each piece is carefully constructed not only to entertain, but also to challenge the intellect of the viewing audience.

"It's not dance comedy, it's movement comedy, like (Charlie) Chaplin," Goodwin explained. "All of my dances have a theme; in 'Passing Thru' I explore the 'I've got to be first' attitude. In 'Eight Dances For a Mad King,' it's the mad rush of society."

Though often misunderstood, the modern dance movement has just begun to appeal to a wider and more varied audience. Certainly, increased media exposure must be accountable for some of this, but the influence of people like John Goodwin can not be underestimated. For the first time, his experimentation into new avenues of expression has been rewarded, and this reflects a new and mature understanding between the paying public and creative artist.

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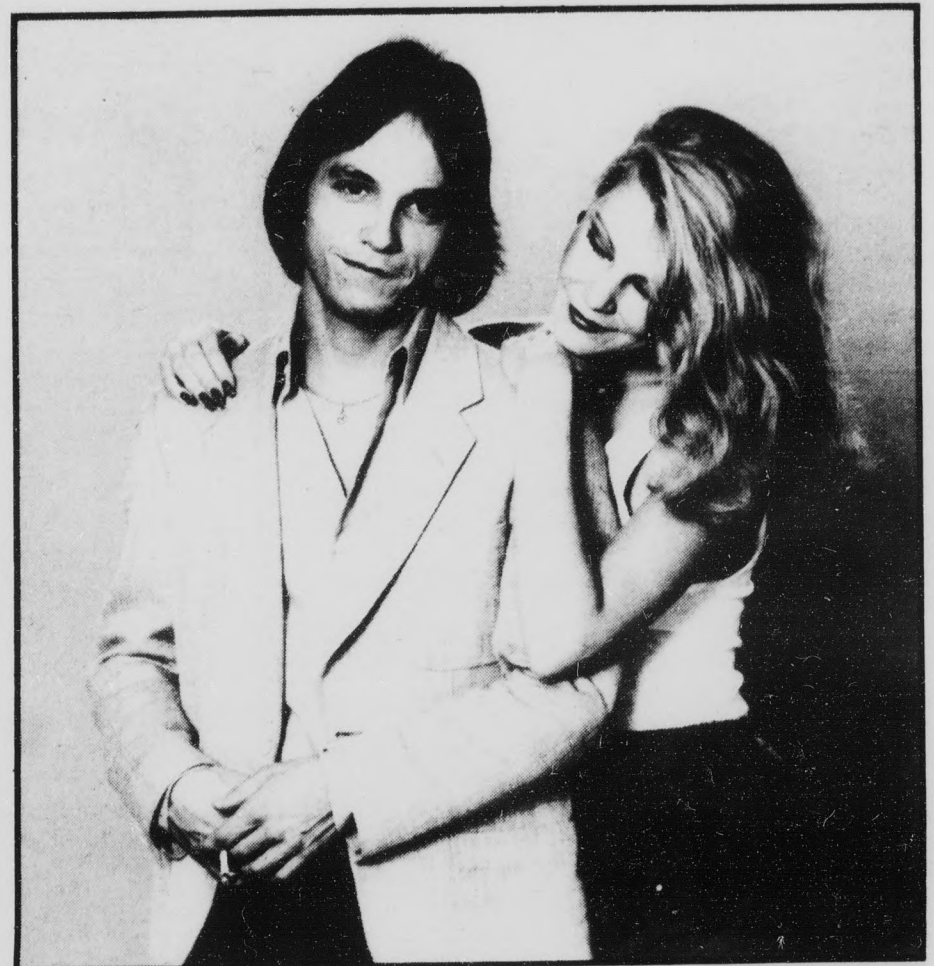
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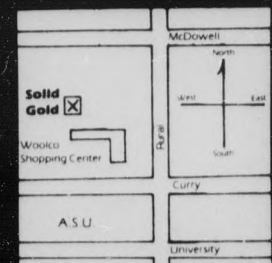
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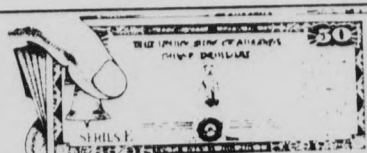
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The band was performing at the Sigma Alpha Epsilon fraternity party where Mark, a member of SAE, was involved in

an altercation which left him critically injured.

Blue Shoes manager Charles Emerson said, "I was told someone had been hit while we were performing and was taken away in an ambulance. I don't think anyone knew how serious the matter really was that evening."

The benefit will start at 9. Admission will be \$2.50.

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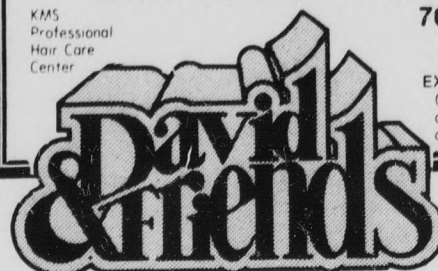
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Hammerhead's: 955 E. University, 967-4611. Lucky High Friday through Sunday; The Freeze Band starts Wednesday.

The Hut: 26 S. Farmer, 967-9753. Desert Son Friday and Saturday.

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The Solid Gold: 1354 N. Scottsdale Rd., 967-2736. The Marty Mitchell Band Friday and Saturday; Blue Shoes starts Tuesday.

Star System: Dannelle Plaza, Southern and Mill, 967-4577. Marc Hoffman and the Rabble (from L.A.) and The Names, Sept. 12 and 13; The Names Monday through Thursday.

The Stashbox: 1825 E. Apache Blvd., 967-9865. Trout Fishing in America Friday and Saturday through September.

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CONCERTS

The Cleveland Orchestra, conducted by Lorin Maazel, will perform an 8 p.m. concert Tuesday at Gammage Center. The orchestra, now in its 63rd season, is considered one of the country's finest musical ensembles.

Concertmaster Daniel Majeske invites the public to his violin master class at 3:40 that afternoon in the Music Theater. ASU students Louise Phillips, Jason Economides, Priscilla Benitez, and Nancy Messuri will perform.

Although the Majeske session is free, tickets for the evening's concert are \$11.50 and \$10.50 at both Gammage and Diamonds Box Offices.

Stephanie Brown presents a free piano recital 8 p.m. Wednesday in the Music Theater.

While at ASU, Brown will give a lecture demonstration as part of her two day residency under the auspices of Young Concert Artists. This presentation will take place at 3:40 p.m. Tuesday in the music building Recital Hall.

DANCE

John Goodwin and the Dime A Dance Company will appear at 8 p.m. tonight (see page 9 for related article) in the Dance Studio, room 132, P.E. East. The program is described as witty, whimsical and full of campy theatricality. Tickets will be \$4 for general admission and \$2 for students.

Ballet Folclorico Nacional de Mexico brings a dance program from south of the border to the stage of the Gammage Center at 8 p.m. Wednesday.

Scheduled during the week of Mexican independence, this show features authentic Mexican folk dances and

music. Tickets are \$7.50, \$6.50, and \$5.50 at Gammage and Diamonds Box Offices.

ART GALLERIES

Art Collections at Matthews Center Gallery: Prints by William T. Wiley until Sept. 21; Woodcuts by Ernest Barlock until Sept. 30; and Collage Prints by George Miyasaki until Oct. 5.

On-going exhibitions offer the Oliver B. James Collection of American Art, the Collection of European Art, and the Latin American Collection.

Gallery hours are 9 a.m. to 5 p.m. Mondays through Fridays and 1 to 5 p.m. Sundays. Call 965-2874 for additional information.

Memorial Union Gallery: Paintings and Assemblages by Michael Zolpe, Sept. 15 to Oct. 3.

Gallery hours are 9 a.m. to 5 p.m. Mondays through Fridays. Call 965-6649 for additional information.

Northlight Gallery: Photographs by Mark Goodman and Joe Maloney through Sept. 25.

Gallery hours are 10:30 a.m. to 4:30 p.m. Sundays through Thursdays. Call 965-6517 for additional information.

RECITALS

Jerry Doan, bass-baritone, will sing a program of Bach, Faure, Ibert, and Mussorgsky. The music faculty member, accompanied by pianist Lois McLeod, will perform September 14 at 8 p.m. in the Music Theater.

Gabriel Gruber, ASU music faculty violist, will appear at 8 p.m. Monday in the Music Theater. Pianist Walter Cosand will accompany Gruber.

ETC.

Elvin Jones paints a percussion portrait with the colors only he has

seen in "Different Drummer: Elvin Jones," a Public Broadcasting System presentation by film maker Edward Gray and Detroit's WTVS.

Catch the downbeat at 8:30 p.m. tonight on KAET Channel 8.

Frank Anthony Smith will discuss colors that the rest of us have seen during his art lecture at 7:30 p.m. Thursday

in room 220 of the Art Building.

Smith, a member of the University of Utah art faculty, will be on campus through Sept. 26.

Artists James McGarrell and Nathan Goldstein will be at ASU later this year as part of the art department's artist-in-residence series for this semester.

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More about

roles

continued from page 13

talents other than his acting abilities that allow him to pick and choose his parts. "I'm enough of a hustler that I can always hustle a little money without getting down and working as a waitress or a waiter. The only reason I'm in LA is to work as an actor."

David Colosimo as a waitress? Now that would be acting.

In the meantime, he waits for the right parts, goes to acting class to stay sharp, and hustles his way through life when he needs to. He wants to buy a house for each of his eleven brothers and sisters and for his parents, but that will take more than the moderate success David has already found. So he keeps hustling.

"I've climbed so many fences in LA; I've hopped through so many studio doors and chain link fences, bribed so many guards. And I'm going to keep doing it, because when I get up there, I'm going to get up there high.

"When I get on stage or in an audition, I don't just stand there like an actor. I want to electrocute the person I'm talking to. You got to have that god damned desire, that intensity to get in there and hustle your ass off. Because nobody is going to come knocking on your door."



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sports

White seeks to nose out UH



Staff photo by Lars Jones

By Pete Prisco

Being the nose guard in the 34-style defense is a very challenging task, but ASU's Mike White thinks he can handle the challenge.

White, will share the nose guard duties with senior Reynaldo Peru Saturday night against Houston, thinks he can withstand the constant double-teaming a nose guard receives.

"I think I can handle a double-team fairly easy, it's the triple-teaming that will give me a little trouble," White said.

White thinks Houston will double-team him because of the style of offense they run and he has a chance to make a lot of tackles.

"Houston runs the type of offense which allows the nose guard to pick up a lot of quick tackles," White said of the veer. "They run right up the middle with most of their plays."

ASU defensive line coach George Dyer thinks White's main strength is his quickness which allows him to offset double-teams and

make tackles behind the line.

"White has excellent quickness and is a very physical football player, but he does lack stamina, which he needs to improve on," Dyer said.

White, a former high school All-American from Philadelphia, said he loves the intense hitting that occurs in the middle of the line.

"I like playing in the middle because I enjoy the quick, hard contact that takes place there," White said.

White a 6-foot-4, 270-pound sophomore, chose ASU over such football powers as Ohio State and Syracuse after graduating from Cardinal Daugherty High School, Philadelphia in 1979.

"I came to ASU because of the weather and also because of (former ASU coach Frank) Kush who recruited me very heavily," White said. "I was disappointed when he was fired because I really wanted to

play for him."

Although White would have enjoyed playing for Kush, he says he likes the new system under Coach Darryl Rogers.

"I like working under Coach Rogers and I respect him a lot," White said. "I like the looser attitude around here. It helps me learn a lot more."

White came here with All-American credentials, spending most of the 1979 season on the junior varsity team, but he thinks the added experience helped.

"Although I wanted to play varsity ball, I wasn't ready to physically," White said. "This year, I'm in the best shape of my life and I'm ready to play."

Even though Houston is the first game on White's mind, he is looking forward to the Ohio State game for personal reasons.

"I was recruited very heavily by Ohio State, and made a few friends up there," White said. "One

continued page 23

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Saturday to be debut night



By Walter Berry
Associated Press Writer

Staff photo by Lars Jones

TEMPE — It will be a night of debuts Saturday when ASU and the University of Houston meet in a non-conference football game at Sun Devil Stadium.

The opposing quarterbacks — ASU's Mike Pagel and Houston's Terry Elston — will be starting for the first time in their college careers.

Elston, a 6-foot-3, 210-pound senior, played only 83 minutes last season. His main claim to fame came when he directed the Cougars to a game-winning touchdown against Nebraska in last year's Cotton Bowl.

But Cougar Coach Bill Yeoman said he has all the confidence in him in the world.

Pagel, a 6-foot-2, 200-pound junior, has been the understudy to Pittsburgh Steeler No. 1 draftee Mark Malone the past two seasons. He appeared in just eight games in 1979 — completing 17 of 50 pass attempts for one touchdown.

First-year Sun Devil Coach Darryl Rogers, however, labels Pagel as the

life's blood of his team.

"We've put an awful lot of time into him. We do not want to lose him in any way," said Rogers. "He will not get hurt. He is not allowed."

Pagel will have to contend with two of the nation's biggest defensive tackles in Houston's 6-foot-7, 271-pound Leonard Mitchell and 6-foot-5, 265-pound Hosea Taylor.

Yeoman said Mitchell "can dominate the line of scrimmage when he puts his mind to it" and Taylor "can pass rush with the best of them."

Both seniors are considered prime professional prospects.

Houston, ranked ninth in the Associated Press preseason poll, has a penchant for "big play" via its vaunted veer offense and so-called "Peanut backfield."

Senior tailback Terald Clark 5-7, 196 gained 1,063 yards last year, while 5-9, 220-pound fullback John Newhouse ran for 600 more.

The Cougar offense averaged 408 yards a game in total offense during the 1970s.

Houston, 11-1 last season, has lost 25 seniors to graduation, however, and returns just one starter in the secondary.

ASU, under Rogers' pass-oriented offense, will hope to exploit that portion of the Cougar defense — putting up "as many as 50 passes," Rogers said.

Pagel's main targets will be senior split end John Mistler, who led the Sun Devils in receiving last year with 36 catches for 498 yards and four touchdowns.

Rogers, who coached at Michigan State the past four seasons, inherits a Sun Devil squad which was 1-11 in 1979 after academic violations caused the school to forfeit five victories.

ASU has just 12 seniors this year — none listed as starters in the offensive and defensive lines, in the backfield or at linebacker.

"We're primarily a sophomore-junior team," said Rogers. "We're not trying to be No. 1. We're trying to survive."

ASU has won its last five encounters against Southwest Conference members

and has a 5-3 record overall. Houston is 8-5 versus teams from the Pacific-10 Conference.

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LaCrosse, brutality with rackets

By Will Hart

LaCrosse is supposed to be a fine game, but it doesn't always work out that way. Anytime you are trying to stop a small, solid rubber ball that can be hurled up to 100 m.p.h. there is potential for a violent outcome.

"LaCrosse is four, 15 minute periods of non-stop action," said ASU captain George Woessner, "the only time the action stops is when the ball goes out of bounds, or a time out is called."

"In theory it is supposed to be a fine game, but it can get pretty brutal," Woessner added. "This is a contact sport."

Woessner is a sophomore this year and plays the attack position for the ASU team.

Running through defenders who are taking swipes at you with their sticks isn't easy, but the hardest part of the game is the inside play.

"The body checking and cross-stick checking can get tough," he added.

LaCrosse players don't have to go out unprotected, Woessner added.

"There are ten players on each side, wearing thin padding and helmets," he said. "Heavy padding would restrict our movement."

"The constant running just doesn't allow it."

The goalie is the only player that wears a chest protector for added safety.

LaCrosse, long popular in other parts of the country, is just beginning to gain popularity in Arizona.

Woessner got his first taste of LaCrosse in eighth grade in the a New York school

system and he was surprised to find a LaCrosse club at ASU.

He wasn't surprised to find out that most of the people who come out for the team have never played LaCrosse before and don't know all the rules about the game.

"About half of the people trying out for the team have never played the game," he said.

Woessner added the club expects to have a powerful team because 15 players from last year's squad are returning.

"Last year was a rebuilding year," Woessner said. "This year, we have a really good returning team."

The LaCrosse team will remain strong for awhile, as most of the returning players are sophomores and juniors.

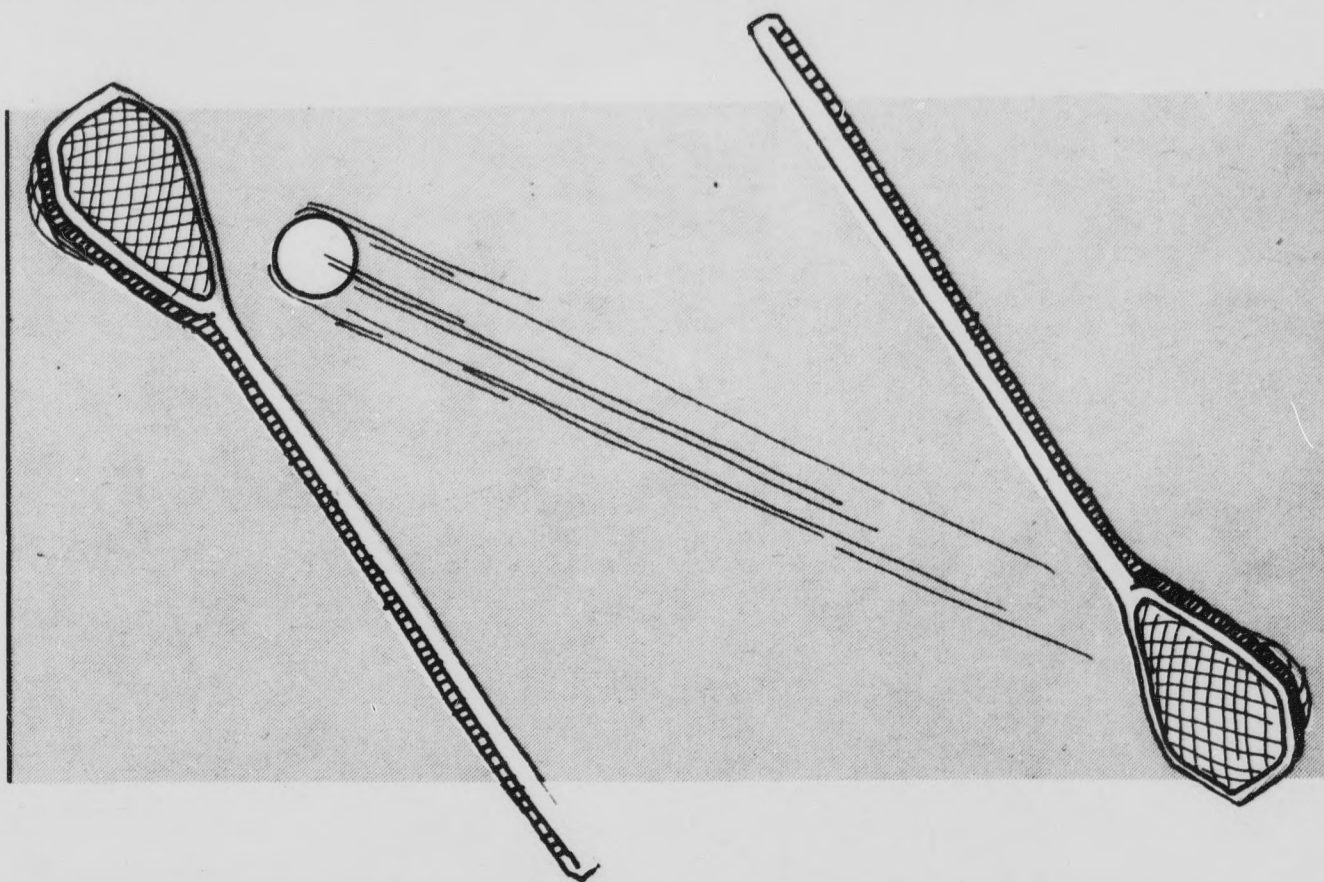
The team has been practicing two-to-three hours a day, four days a week. The team is working on stick maneuvering, set plays and work on conditioning drills under game situations.

"The club," Woessner stressed, "uses everyone on the team in every game, making substitutions when the ball goes out of bounds or there is a time-out."

So far, the local fans have not discovered LaCrosse. Attendance at the two home games last year was between 50-100 spectators.

ASU LaCrosse isn't an intercollegiate sport and most of the expense for the road trips must be payed out of the players' pockets.

Woessner added, "We'll just have to have some raffles this year, too."



B-ball tryouts

The women's basketball team will be holding tryouts Monday, Sept. 15 through Friday, Sept. 19.

Anybody interested in try-

ing out should be in the gym by 7 p.m.

Any questions should be directed to Rich Ripley at 965-3892 or Juliene Simpson at 965-6387.

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Lee: latest football casualty?

The Sun Devils' defense has a few casualties going into its first game of the season with Houston.

The latest casualty may be starting weak safety Michael Lee.

The coaching staff apparently notified Lee, Wednesday, that he would be ineligible for the upcoming

tions of eligibility.

Lee returned to Tontozona the next day to finish the week and he said at the time he thought everything was okay for the season.

Lee couldn't be reached for comment.

NCAA eligibility rules state that a player needs to complete 24 hours of credit

during his stay at ASU. Last year he left camp after a difference of opinion with former ASU Head Coach Frank Kush.

Lee sat out the end of last season and has been working hard over the summer to get himself in shape.

During Tontozona, Lee said he was looking forward

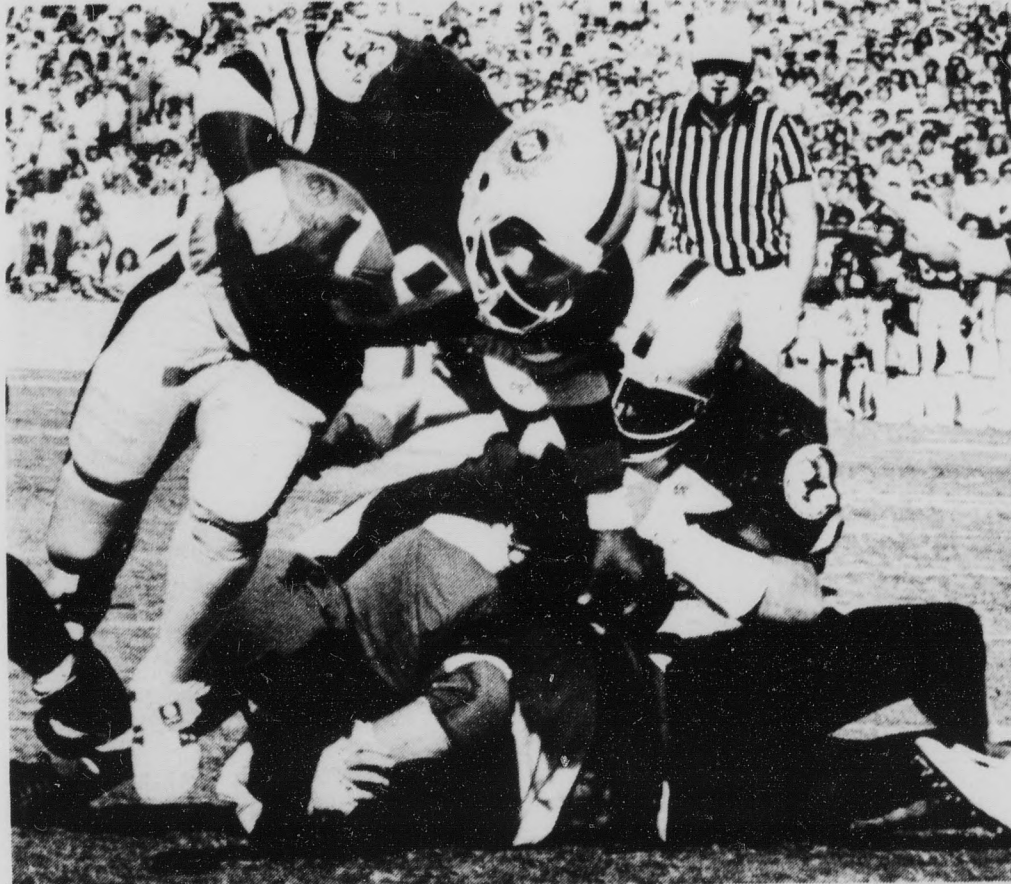
Ralph Dixon is being listed as a probable starter, but may see limited action due to an ankle injury he suffered during practice.

Secondary coach Willie Shaw added, "Ralph's injury doesn't look that bad."

"He has few days to get ready and he should see some action on Saturday."

Shaw has him penciled in as a starter.

"I don't think it will keep him from playing."



season.

ASU Head Coach Darryl Rogers was unavailable for comment.

According to reports, Lee received an incomplete in class he needed to keep his eligibility.

Lee was one of the six players who returned to Tempe during the week of practice at Camp Tontozona to straighten out some ques-

over the year to remain eligible for sports.

Twelve of those hours have to be completed in the second half of the year. That means 12 hours over the second semester and the two summer sessions.

Senior Mike Maloney is listed as the backup to Lee and it looks like he will be the heir-apparent.

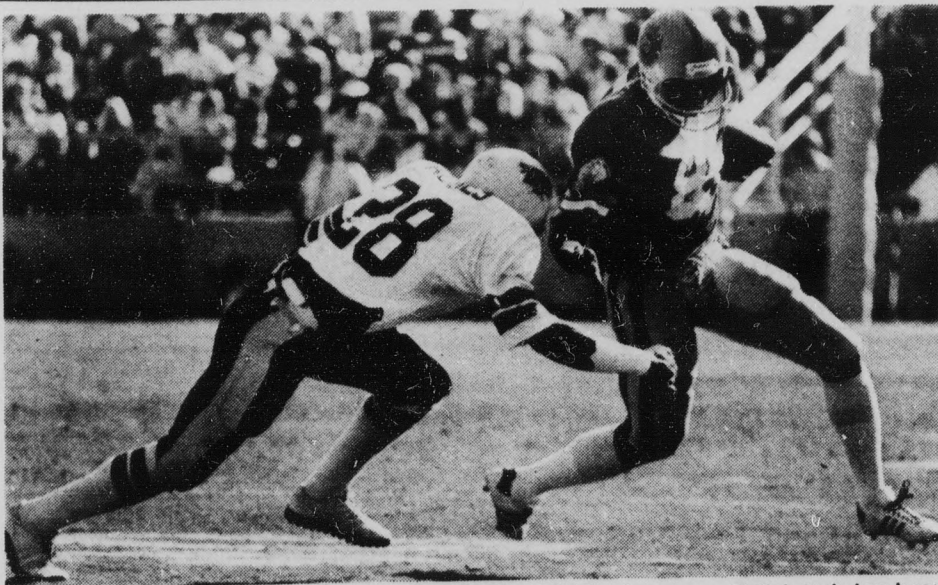
Lee has had his difficulties

to playing under Rogers this year.

So the defensive backfield may be hurting come Saturday night.

The Devils will have their hands full trying to stop the running game of the high-powered Cougars.

Other casualties include nose guard Roy Edwards, who is out for the season with torn ligaments. Cornerback



Saturday staff pick 'ems Staff photos by Lars Jones

As ASU opens its season against Houston, the game looks like a mismatch. Houston finished 11-1 last season, beating Nebraska in the Cotton Bowl.

Fortunately, the State Press staff never reads the paper, as the following

predictions show:

Jim Walters 31-17	Nothnagel 30-17	Houston;
Houston; Lori Weinraub 24-7	Mary Townsend 21-17	
Houston; Dave Walker 30-22	Houston; Jeff Fries 31-10	
ASU; Julie Martin 17-7 ASU;	Houston; Vivian Warner 31-	
Jamie Johnson 42-13	27 ASU; Ellen Who 24-17	
Houston; Becky Zollars 36-12	ASU; Glen "The Mick"	
ASU; Suzanne McElfresh 33-	Creno 24-21 ASU; Charlie	
15 Houston; Becky Diaz Dallas 21-Denver 7.		

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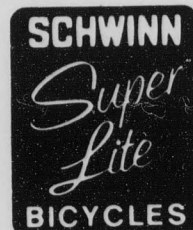
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- Enjoy get-togethers with handicapped and elderly.
- Participate in social activities including parties, weekend outings and sports.
- Make new friends and develop leadership through the club and community.

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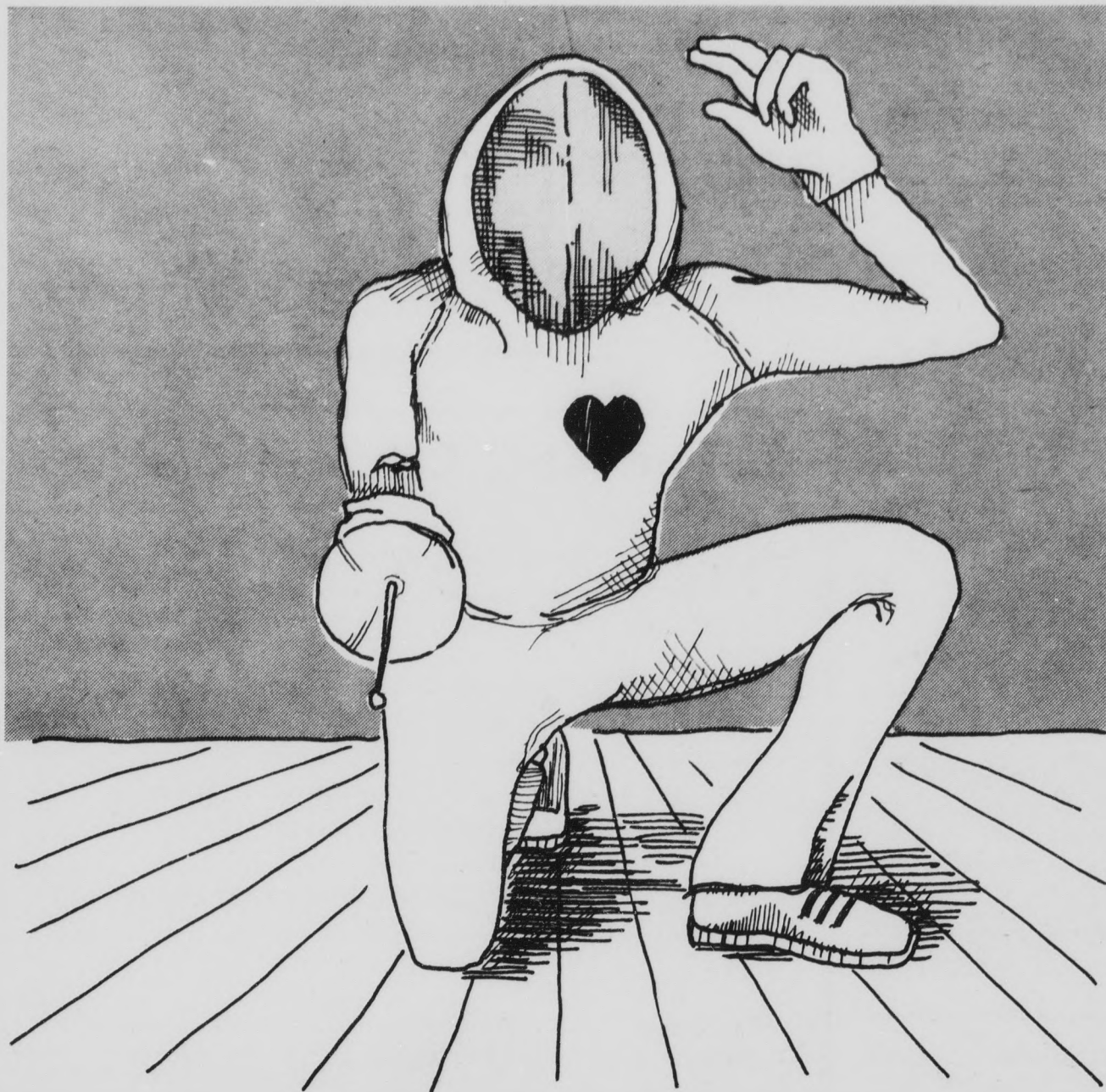
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Take that Erroll Flynn



By Will Hart

Fencing is a combination of skill and speed, but 50-percent psychology according to ASU fencer Jim Barbour.

"When I am in a match, I try to scare the wits out of my opponent," he said.

Barbour, the team leader of the ASU fencing club, said fencing is more than two people squaring off and swinging swords.

"Fencing is a lot like chess," he said. "Every player has a pattern."

If I press my opponent, he will always fall back into his pattern and then I can beat him."

During a match, Barbour said when he isn't fighting he sits and tries to figure out his opponent's strengths and weaknesses.

Barbour added he picked up his first foil when he was only 11 years old.

He got the urge to pick up a sword from the old Erroll Flynn movies. Now when Barbour watches Flynn in action he realizes he wasn't that hot of a fencer.

"To be honest," Barbour said, "Erroll Flynn was a god awful, his opponents always made him look good."

Barbour knows something about the staging of a sword fighting scene. He co-ordinated the fight scene of ASU's theater production of Richard the Third.

"In a fight production, the actors use large sweeping motions that a real swordsman would never use," he said. "The large allow the audience to see the action."

Barbour has moved away from staging fight scenes to teaching other people to fence.

"I am kind of like Yoda the character from 'The Empire Strikes Back', a master imparting with his knowledge," he added.

Most of the people who want to learn how to fence, want to learn how to fight with a saber, he said. Out of the three types of swords — foil, epee and saber. The saber is the hardest to master.

"To use a saber effectively you have to be real strong and have a lot of endurance because of the weight of the sword," Barbour said.

"Fencing isn't something you can learn in one day," he said. "Fencing is a skill sport and you can't learn the basics in one day like football or baseball."

Barbour said he doesn't encourage a member of the club to compete until they are ready and have a good chance of winning.

"If they are going to go out and compete," he added. "I don't want to be embarrassed."

Training for a tournament can be grueling work. A tournament can last as long as five hours and each match round as long as five minutes it's important endurance is built up.

"After a match is over," Barbour said, "every muscle in the body has been flexed and your head is burnt out from the concentration."

Fencing uses electronic devices to monitor hits. It

eliminates a lot of the human error of the judges.

Foils and epees are wired so if 500 grams of pressure is applied a light on the tip of the sword will register.

Each opponent wears a jacket with metal in them so a judge can tell if the shot fell in the target area.

During one hour of constant fencing you lose three pounds of water weight and 6000 calories, Barbour said.

The club starts each practice with three hours practices by running and doing aerobic exercises to build up their wind.

Barbour said he has competed in a lot of matches and they weren't all against women.

"I got plowed by a women in a tournament," Barbour said. "Most of the women can't compete on the same level as men because they aren't as strong as men and don't have the reach of a man."



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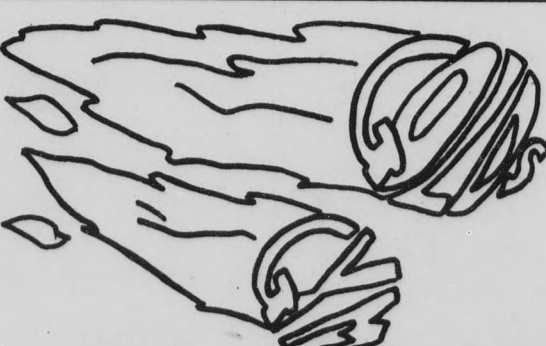
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Action not always just on football field

By Charlie Diaz

As another football season begins, it's important that the finer points of attending and watching a football game be explained.

"How many points was that home run worth?"

Football is a complex game. Much too complex for the burgeoning football fan to comprehend. Real, technical football is best left to those selfless, devoted public servants — sports-writers.

But Joe Fan can still enjoy a night in Sun Devil Stadium or in front of a television screen watching perfect strangers smack into themselves like so many berserk rush hour drivers.

First, forget about the game. If it's an ASU game, catch it on the tape-delay channel. You won't miss a thing and besides, you'll already know who won.

Next, concentrate on those around you. To use a cliché, the best defense is a good offense. Believe it or not, there are those who would attend a game with no intention of staying sober. They either get drunk before the game, take alcohol into the game or do both. These people will get you.

Scout the stands. See who is showing blitz (if they're teetering, vomiting or babbling, they are blitzed). If the blitz is on, audible: "USHER!"

As important as picking up the blitz is, proper attire is more imperative.

Sun Devil Stadium, like the rest of Arizona, is hot this time of year. Even the new Space Age deodorants won't

put a dent in the sweat that an Evening with the Sun Devils will produce. P-U.

Eat before or after the game but never during. Food slows the metabolism. Picking up the blitz, watching for hunks or hunkettes and sweating takes a lot out of the body.

"When that quarterback has his helmet off, he doesn't look offensive at all."

Back to the complexities of North American Football as exhibited on television.

When Vin Scully waxes poetically on the San Diego Charger passing game and sticks in technical lingo such as throw, flood, seam of the zone, chuck and "oops", let it go in one ear and out the other — let it happen, let it flow past the ear drums. Experience it.

Then watch the action and see what happens. The quarterback will get the ball, the receiver will run out, turn around and catch (Yeah) or drop (Oops) the ball.

Simple, huh? Don't wait until the commercials or time outs to get that Dagwood sandwich or Monsterburger or go to the bathroom.

Do it when the urge strikes. Unless there are two minutes or less left in the half or game. Then do not leave even if the neighbor's car cross-body-blocks your fence and the Prudential man must be summoned.

The famous "two-minute drill", as made famous by Roger Staubach (editorial comment), is the best football to be seen anywhere, except for goal line stands.

Those two minutes bring out the best in offense, defense and viewer.

But those two minutes also tend to strain 20-year marriages. Oh, well. For better or for worst (a good half-time snack) as they say.

The Big Finish

While the proletariat sweat and bump into each other until the stadium looks like one large sardine can (packed in natural juices), the press luxuriates in air conditioned comfort with food and drink set in front of them on cardboard platters. Ha-ha.

There is, of course, much more in the way of football etiquette and deportment. And maybe they will be presented in the future.

More about

White

continued from page 18

guy, Al Washington, told me if I didn't sign with them and he saw me again, he would get my ass. He'll be looking for me."

But getting back to the issue at hand, White said the Sun Devils are beginning to get emotionally high for Houston and should make a fine showing.

"Emotionally we are improving every day, and I think we are ready," White said. "I think we will most probably put on a very respectable performance, if not beat them."

Although White probably will be backing up Peru, he will be ready when he gets the call.

"The coaches told me to be ready, because if they need me I will be in there," White said. "And if they do, I'll be ready to do the job."

According to Dyer, the coaching staff intends to use White as much as possible.

"We think Mike will see plenty of action Saturday night against Houston," Dyer said. "We think he'll do just fine."



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Announcements

Meeting Our Daily Needs.
Do you feel lonely, depressed, unwanted? Your search for God will meet your needs. Each Monday a Christian Science service is held in the Danforth Chapel at 3:40 p.m. Please come and find how God's love does meet our needs. A Christian Science Campus Counselor is available in the chapel an hour before the service — or call 967-3716.

9/12

Automobiles

1978 FORD T-BIRD, 2-tone silver maroon, vinyl top, super condition. Buying a new car. Asking \$3,000. 966-5466. Call early mornings or late nights.

1969 FIREBIRD, overhead cam, 6-cyl., 3-speed, excellent shape, 18-20 mpg/25 hwy. Asking \$1,700. Can see at 1831 E. Apache, space #47.

SPORTY MAROON '76 TR-7, 21,000 miles, air conditioned, AM/FM/cassette with car cover in good condition. \$4,200. 967-0994.

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CUTE TWO bedroom, one bath, evap., house unfurnished. Fenced, irrigated yard, fruit trees, Arizona room, 2 blocks ASU. \$325. 965-4376, 968-0859.

CORTEZ APTS. Studios \$265, 1-bedroom \$295, 2-bedrooms \$380, utilities included. Pool, laundry room, close to ASU and shopping. 919 E. Lemon St., Tempe, 966-2700.

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Sewing Machine. Free Arm, never used, 1980 Best Model. Still in carton, full original guarantee, does everything. Cost \$469, must sacrifice \$165. Also have beautiful walnut cabinet that came with it. Private home. Call 946-2127.

12/5

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ART DIRECTOR. Good leadership and communication ability for very innovative company. Degree preferred, must have two years exp. in all phases of graphic art, camera work, layout, ink, typesetting, design knowledge of woodwork and stencil cutting. Portfolio required. Apply at 1616 S. Edward Drive, Tempe, 968-9300.

COLLEGE GRADUATES, excellent first year income with benefits, professional inside office sales position with rapid advancement. Must have 4-year degree or better. Phone Mr. Dabbs, 275-7105.

\$\$\$ DANCERS \$\$\$ Hot new club! No experience. \$400/week and tips. Call for audition. 12 a.m.-12 p.m. 966-2943.

DOOR MAN wanted. Star System, 967-4577. Call after seven.

FEMALE, FRENCH major, for private tutoring. Call 897-0107.

IMMEDIATE OPENINGS for ambitious people to earn extra income in sales and management. Part-time. No experience necessary. Good benefits. No telephone interviews. For appointment, call 962-0522 6 p.m. to 9 p.m. Monday to Friday.

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PART-TIME TYPISTS needed. Morning/afternoon. Call 894-6644. Located near 48th St. and Southern.

PHONE SOLICITORS. College students for part-time work. Call Jim Pinelli at Consumer Marketing Company, 941-3933.

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FEMALE ROOMMATES to share three-bedroom, 48th St./Southern. Clean, quiet, laundry. \$155/month, share utilities. 966-2647.

FEMALE, SHARE 2-bedroom apt. 1/2 mile away (not in Sin City). Furnished except your bedroom. \$150/month includes utilities. Donna, 894-2447.

FEMALE, \$160 a month, Lemon Terrace. Call Kim at 967-5035.

FEMALE ROOMMATE wanted to share lovely 3-bedroom furnished duplex apt. with same. Walk to campus. \$133 and 1/2 utilities. 838-3013, owner.

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ROOMMATE WANTED: female to share two bedroom trailer. \$140 plus 1/2 utilities, 1/2 phone. 968-3419.

SHARE HOUSE 2 1/2 miles from ASU, furnished room. Must be quiet with a conservative lifestyle and non-smoker. \$150 and 1/2 utilities. Call Paul at 894-6535 evenings.

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