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Group to investigate possible coercion

Gridder's lawyer files petition for eligibility

By Glen Creno

The attorney for ASU football player Michael Lee filed a contempt of court petition Thursday in a move to force the University to declare his client eligible to play this season.

Meanwhile, four ASU faculty members met to probe possible coercion of a history professor who changed one of Lee's grades.

Fredrick Creasy, Lee's attorney, filed the contempt petition against ASU, Athletic Director Dick Tamburo and faculty athletic representative Robert Knox. The three defendants were served with the papers late Thursday and will appear at a hearing in the court of Superior Court Judge Jeffrey Cates today.

"They're discriminating against Michael Lee because he's a football player," Creasy said. "They've never given him the benefit of the doubt."

Lee's eligibility was questioned last week due to a grade change just before Saturday's ASU-University of Houston football game.

He received a failing grade last spring in a history class taught by Professor George Vinson. Vinson changed Lee's grade to a D last Friday after Lee identified an unsigned final exam as being his.

Cates issued a temporary restraining order Saturday allowing Lee to play until a hearing, scheduled for Sept. 22, could be held. However, Tamburo said the senior safety was not played in the game because he had not been included in the game plan.

Creasy said he filed the contempt petition Thursday for "a violation of the spirit if not the letter" of the restraining order.

"I believe the athletic department, in particular Dick Tamburo, decided it was better not to take the chance to play a player who possibly may have been ineligible," Creasy said.

"They (the court) instructed coach (Darryl) Rogers not to play Michael Lee. It had the effect of declaring Michael Lee ineligible."

Associate Dean of Liberal Arts Robert Bininger called together an investigative committee this week because Dr. Thomas Karnes, chairman of the history department, refused to endorse the grade change.

According to a memorandum from Karnes, the committee has been ordered to determine if "the instructor was under any unfair or improper coercion to raise the student's grade."

Vinson said Thursday he was not pressured into changing the grade.

"No, I was not coerced," Vinson said. "There was no coercion at all or anything vaguely resembling that."



Michael Lee

"I would have done it for any other student. I was aware he was an athlete but that was no reason to be unfair."

Vinson also said he spoke to Rogers last week before he changed the grade, but he was not pressured by the athletic department to help Lee regain eligibility.

"He (Rogers) called to find out if he (Lee) had contacted me," Vinson said.

Karnes said he could not discuss his rejection of the grade change until he conferred with the committee.

Bininger said he did not know why Karnes refused to approve the grade.

"I don't know why the chair didn't endorse the grade," he said. "The committee will recommend to me any course of action they decide to take."

Bininger also said he did not know if the coercion question would be decided before Saturday's ASU-Oregon State University football game.

"It would be nice if the matter would be resolved as expeditiously as possible," Bininger said. "I don't know whether it will be or not. It's up to the committee now."

According to Creasy, the courts cannot force Rogers to play Lee in the upcoming game although he has been declared legally eligible.

Creasy also said there "is no possibility of coercion" in the grade change.

"They (the investigating committee) are attacking the integrity of the professor who changed the grade," he said.

Creasy added that he thinks the "academic segment" of the University is "paranoid" about grade certifications because eight ASU football players received credit for an extension course they never attended last year.

"The academic and administration segments of the University are making every effort to show impartiality," he said. "But in the case of Michael Lee they've gone to the opposite end of the spectrum."

Creasy also said he did not know if Lee would seek damages from the University. He has instructed his client not to discuss the case.

Vinson said the investigation of his motives for the grade change was "ironic" because he "does not compromise his grades with anyone."

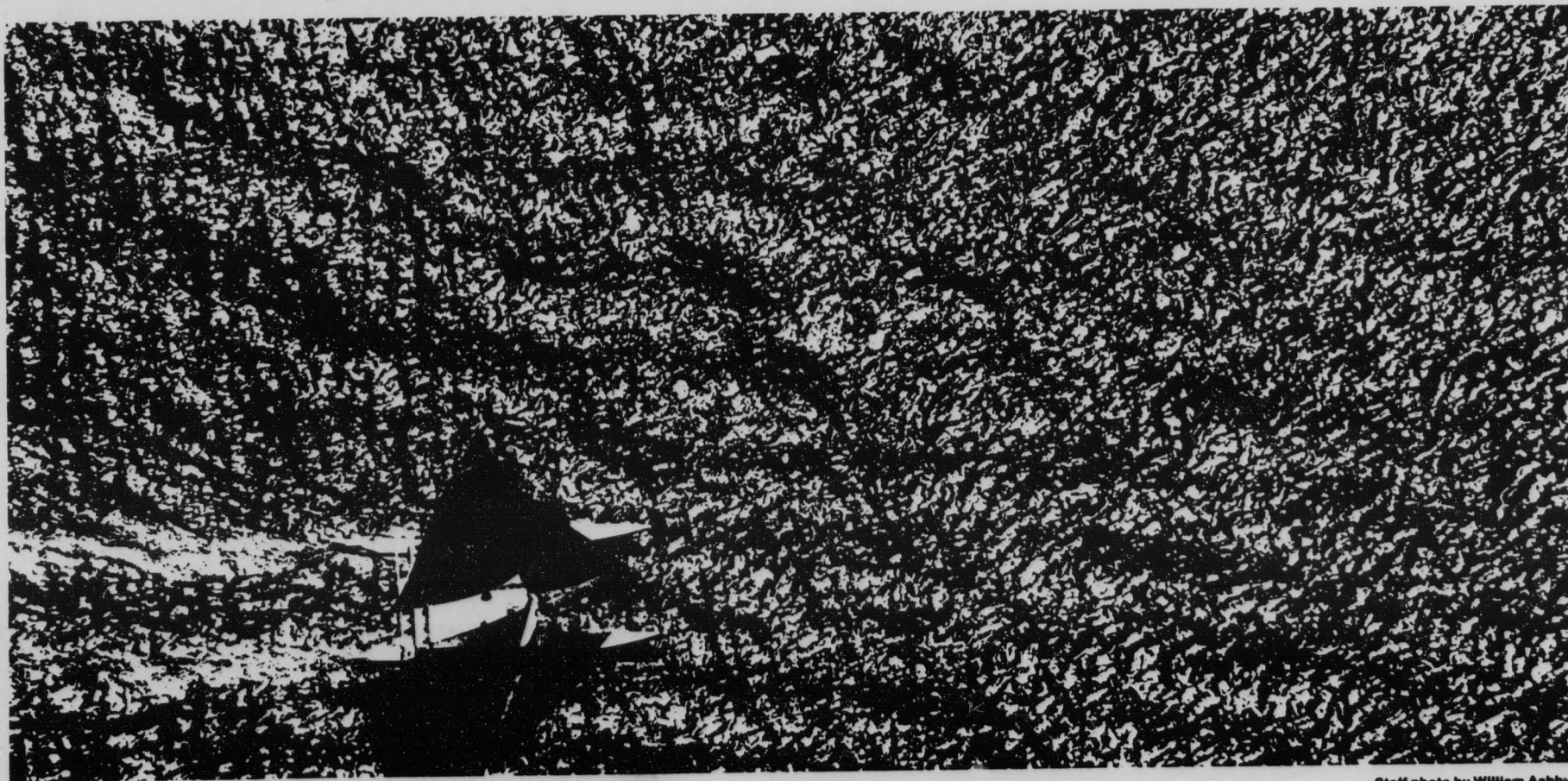
Vinson added that he thought Lee was a "marginal" student and was surprised when he enrolled in his class.

"I haven't had many athletes in my classes because I've failed so many," he said.

Bininger's memo said Rogers had appealed to ASU Provost Paige Mulholland after the athletic department had failed to get Lee credit for an independent study class in safety education taken during the summer.

Lee did not attend seminar sessions in the course and had been given a passing grade for the same course in 1979, the memo said.

The athletic department's academic adviser, Susan Tomek, said she could not comment on why Lee did not attend the summer class or why he had taken the same course twice.



Staff photo by William Ashby

On a cool summer day a catamaran glides across the shimmering water of Lake Pleasant.

news briefs

from the Associated Press

SEARCH ON FOR SOMOZA'S ASSASSINS

ASUNCION, Paraguay — Paraguay's army and police conducted land and air searches Thursday for members of a khaki-clad assassination squad that killed Nicaragua's former dictator Anastasio Somoza in a fusillade of machine-gun and bazooka fire. Police and witnesses said six to eight guerrillas who coordinated their attack by walkie-talkie poured machine-gun fire into Somoza's Mercedes Benz and forced it to a halt in front of a rented house, where a marksman with a bazooka blew the vehicle apart with a rocket. One of those sought was a woman and one was thought to be wounded.

CUBAN HIJACKERS EXTRADITED TO U.S.

MIAMI — Federal officials jumped at the Castro government's first offer ever to return a plane hijacker Thursday, sending a U.S. jet to Havana to pick up the two most recent air pirates within hours of Cuba's announcement. The hijackers were to be flown directly from Havana to Columbia, S.C., where FBI agents

waited to arrest them on air piracy charges stemming from the hijacking early Wednesday of a Delta Air Lines plane.

STRIKES STILL PLAGUE POLAND

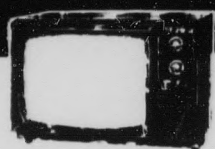
WARSAW, Poland — Communist Poland, coming out of its worst strikes in a decade, was plagued Thursday by lingering labor unrest in a number of cities. Warsaw Television reported 16 struck businesses and sources said walkouts had shut down the Katowice streetcar system and a ball-bearing plant in Kielce. It was unclear whether the 16 strikes were the begin-

ning of a new wave of unrest or the residual effects of the old, which began easing with settlement of strikes in Gdansk, Szczecin and Silesia last month. Those settlements granted workers the right to strike and set up independent unions.

AUTHORITIES FEAR MOB POWER STRUGGLE

ST. LOUIS — The car bombing murder of reputed mobster James A. "Horseshoe Jimmy" Michaels — the city's 10th such slaying in a decade — may have signaled the eruption of a new underworld power struggle, authorities say.

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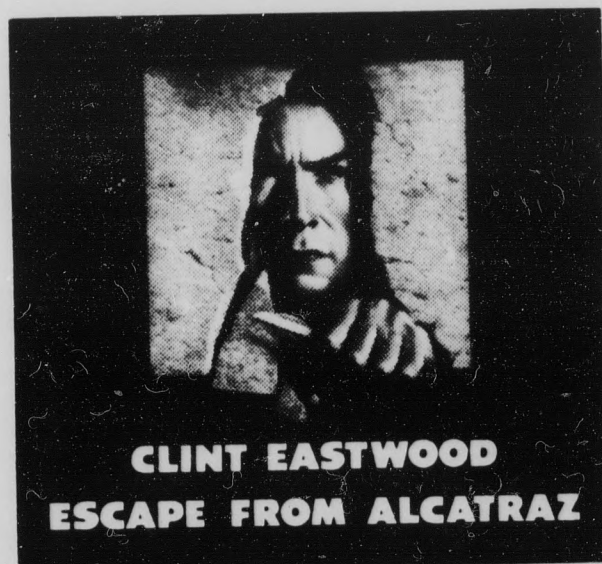
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Construction work on science library to get under way

By David Schwartz

Groundbreaking for an \$8.4 million science library to be located west of the Psychology Building and north of the Classroom/Office Building is scheduled for later this month.

The library will service all the science, engineering, home economics, nursing and geography departments.

State legislative appropriations will pay \$5.7 million, and the remaining funds will come from revenue bond sales or additional legislative monies, said Jack Penick, vice president for business affairs.

The library will house 250,000 volumes, a reserve desk, a reference desk, solar energy room, display and unbound periodicals and government documents.

Helen Gater, associate University librarian, said the new building will permit Hayden Library to expand its current facilities without making any structural additions.

"The library (officials) had the option of building two additional floors, but we thought it would cause interruptions in our service," she said.

Gater added that the library will have its own staff and will be essentially self-contained, although some materials may be ordered through Hayden.

Gater said it will be easier on science students and faculty to have their own library.

"Scientists need quick, ready access to journals," she said.

Dr. Dick Work, chairman of the Science Library Committee, said the library will reduce Hayden's storage problem, caused partly by the great increase in the number of science journal pages.

He said the problem could not be totally alleviated by using microfilm because journal pages frequently do not show up clearly on the film.

"The (science) library is designed primarily as a research building with access given to current periodicals," Work said.

He added that entire sections of science and engineering books will be moved from Hayden so that collections may be kept together.

The library is expected to be finished in January and ready for use in March.

DOONESBURY

by G.B. Trudeau



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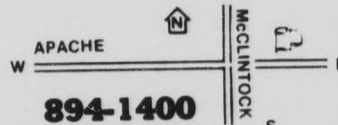
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Director of personnel, Koelbl, dies at age 60

Henry Koelbl, ASU director of personnel, died Thursday at Desert Samaritan Hospital after a three-week illness.

Koelbl, 60, had been at ASU for 10 years. He became the ASU coordinator of credit extension programs in 1970 and the director of personnel in 1972.

Koelbl is survived by his wife, Virginia, and three married daughters: Penelope; Pamela; and Deborah.

Visitation for family and friends will be from 5 to 8 p.m. today at Tempe Mortuary, 405 E. Southern Ave. Scripture services will be held at 7 p.m. this evening

at the same location.

The religious services are scheduled for 11 a.m. tomorrow at the Resurrection Catholic Church, 3201 S. Evergreen in Tempe.

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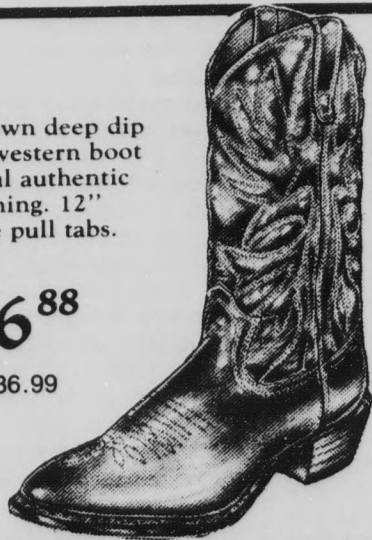
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Will ASU get caught in stadium-poker bluff?

It's not surprising that nobody's willing to talk about the decisions that led to ASU's "best crack in the Pac" — Sun Devil Stadium.

A smart poker player doesn't show his hand early, and the people involved in the stadium construction are saving their skins each time they refuse to accept responsibility and point their fingers at another guilty party.

University officials are being particularly elusive about the prospects of suing whoever is responsible for the fiasco. ASU

ter not to blow your bluff early in the game.

While the ASU guys are planning their options, all the other players are busy passing the buck on the questionable decision to erect part of Sun Devil Stadium on soft ground.

IN MAY of 1976, ASU received a report from Engineers Testing Laboratories warning that the soft landfill foundation could produce settlement. The report recommended ASU entirely remove the existing fill material and "recompact" the foundation.

However, a decision was made to take the cheaper method, and a "grouting curtain" of sand and cement was pumped into the ground in 1977.

It's that very decision that caused the stadium failure — a decision that was probably just the result of faulty judgment. No one was out to sabotage the \$11 million project, but nobody was willing to speak up against the risk either. And now that all these players realize legal action could be a possibility, they are busy protecting their backs.

According to Penick, the University officials involved at the time are not responsible because they are not engineers, and have to rely on expert advice.

THE EXPERTS that advised ASU — architects Wadsworth, Jensen and Associates, and the engineering firm Magadini-Alagia Associates Structural Engineers Inc. — say they are not to blame either. Their reasoning is that only a small part of the entire stadium was built on the soft landfill, and they weren't sure a problem would occur.

And finally, the people at Mardian Construction, the firm that actually built the stadium, claim they cannot be held accountable either since they were only doing what the aforementioned officials and experts told them to do.

All these people had their hands in on the decision that led to the stadium failure. But what they will eventually realize is good poker players, even the best poker players, can't bluff forever.



Tricia Reeson
asst. city editor

Vice President of Business Affairs Jack Penick and his assistant Bill Phelps have already refrained from ruling out the possibility of legal action on the case until yet another study is done by geological advisers.

THE LEGAL counsel for the Arizona Board of Regents, Charles Adams, won't even speculate on which legal avenues ASU could pursue if the decision to take action is given the go-ahead.

That's not to say a lawsuit is certain reality. These men may just be queasy about having innocent speculations blown out of proportion in the press. They've been there before — tell a reporter it looks like rain, and the next morning's headlines read, "Thunderstorm descending on Valley."

But experience shows whenever University officials are particularly closed-mouthed about a subject, something's brewing. And this becomes especially true when dealing with legal matters — it's bet-

opinion

In financial matters, no decision is better than a hasty decision.

—William Feather

state press



letters

Israel should go back to that first dream

Editor:

In reading Rich Palmay's article in the Sept. 18 State Press, "ASU may host PLO speaker," I find myself troubled by the Israel Action Committee's knee-jerk reaction for a demonstration or protest regarding Dr. Hussaini's scheduled appearance Oct. 16.

Due to the tentative nature of the talk at this time, the avowed demonstration by the IAC may prove moot. Yet, Mr. Freedman's statement that the IAC opposes Dr. Hussaini's very presence evokes something deeper than the interminable PLO-Israeli confrontation — something which undermines the historic purpose of Israel's birth itself.

Israel draws many of its roots from the United States in that all peoples, including Jews, were welcome to live there.

THIS eagerness for diversification in its citizenship is sometimes entitled the "Great Melting Pot," a concept which stemmed from the belief that the sum of a nation's parts increases

the value of the whole immeasurably. Israel's search for the same at the time of its inception in 1948, was no less determined or eager.

However, due to antagonisms between Israel and its neighbors, this eagerness was stilted slightly in the interest of survival. Yet, even in the trying times of the Six Day and Yom Kippur Wars, new peoples and ideas still reigned free.

Today, this liberalism, this degree of personal and intellectual freedom, has been stopped because Israel itself is torn over the problem of a Palestinian homeland.

I ADAMANTLY do not advocate an obligatory granting of the West Bank and other Israeli-occupied areas to the Palestinians. But even more adamantly, I do scream for the reopening of the Israeli soul to its origins, history and reason for being.

The conflict is fraught with emotion on both sides. The Palestinians see thousands of their brothers and sisters starv-

ing in squalid shacks, and the Israelis observe a raving Arafat seemingly bent on Israel's extinction, along with 4,000 years preceding him where endless rulers and empires threatened the same. Thus, Israel obviously is reluctant to expose any area of the long and painfully sought sanctuary it has procured.

Discussion, and a return to the foundation of her existence, is what is needed from Israel and its supporters, not the conditioned response of hate and distrust conveyed by Mr. Freedman.

I ask my fellow Jews, both American and otherwise, to return to the reality of the dream depicted only in the imaginations of John Adams and David Ben-Gurion, to go back to the strong but trusting "warriors" that made all men free, and envisioned something better for the countless generations to follow.

Greg Rosen
Political Science

Government's 'big lie'

Editor:

I seldom see a set of remarks as misguided and inconsistent as in Mr. Scheuerman's letter Thursday.

It seems his whole letter is a "parting thought." He refers to wars by the term "engagements," and calls freedom of press and speech "abstract ideas" when they are clearly inalienable rights granted by authorities higher than society and government.

I can only assume that he is a neo-conservative following the guidelines set down by Burkean thought. And that he thinks I should be grateful the government has granted me a luxury of free speech — which is something the government cannot grant.

I THINK Mr. Scheuerman has failed to understand my own underlying philosophy. I am, in a word, a libertarian. I defend the rights of the individual and challenge the cult of the omnipotent state. I am a Jeffersonian, a follower of Theoreau, Paine and Garrison. I am not a collectivist: it is they who gain from wars, because the state and empire grows and finds its roots in violence and aggression.

To be a free man yet become a slave to government in order to protect freedom is the "big lie." The government has such control over the economy and our society today that I can understand how Mr. Scheuerman and others like him have been taken in by the government's attempts to scare the American public and direct its attention away from the evil actions of government so that they will willingly march into 1984.

War is the friend of the state and all collectivists. It is my sworn enemy and the enemy of the free market. We do not

have a free market in this country. Instead, we have war socialism, the warfare-welfare state, the corporate state and state-capitalism — but not a free market. All these names mean somewhat different things, but they are the same creature — collectivism.

WAR IS the enemy of the free market. Government control increases during a war massively, then stays on after the war. More control for the government, less control over our own lives.

We march not to our own personal "beat of a different drummer," but the collective war songs of the blind leading the blind.

The state today controls all the vital sectors of the economy because of the call to arms to fight a foe that appears to be just outside the gates, when it is actually among us.

We do not need a draft or registration; all Americans would be willing to defend our country from invasion. That is not the reason for the draft. It is to intervene in the internal affairs of other countries — and those past attempts have left us few friends in the world.

Communism cannot be defeated on the battlefield. It can only be defeated by ideas of individual rights, a free market and liberty. We are in dire need of these ideas in this country, with conservatives wanting to conserve on their use, and so-called liberals ignoring the shortage.

I will not enumerate the specifics of what is wrong with Mr. Scheuerman's letter — his bad assumptions are enough for now.

Alvin Wong
Graduate student
Business Administration

ASA plans to submit new liquor proposal

By J.J. Martin

After several past failures, the Arizona Students Association plans to send yet another proposal to the Arizona Board of Regents that would allow the sale of liquor at state universities.

Steve Norris, chairman of ASA, said the plan will be presented to the regent's Policy Committee in October but stands little chance of approval.

"We plan to get this proposal through the Policy Committee any way we can," he said. "But the support of the regents is just not there."

If the proposal is accepted by the Policy Committee, it must be approved by the entire board before it goes into effect.

The proposal would allow beer and wine to be sold at special events on campus.

Norris blames the lack of support on "the conservative carry overs" of regents that were chosen by predecessors of Gov. Bruce Babbitt, who appoints members to the board.

"Right now, out of the 10 main board members, only two are in favor of the proposal," he said.

"We feel the Gov. Babbitt appointees are a little

collage

The ASU Marketing Club will meet at 3:30 today in the business administration building

Room 401. Ed Walton of Gallo Wine will give a presentation on the wine industry.

Campus Crusade for Christ will meet at 8 p.m. tonight at the Tempe Women's Club on 13th Street and Mill Avenue. Ron Ralston will speak

on "The Great American Love Machine."

The Arizona Outing Club will meet at 5:30 a.m. Sept. 20 in the business administration parking lot for a weekend trip to Rocky Point, Mexico.

Sigma Phi Epsilon will

be taking donations Saturday night to benefit the Arizona Children's Hospital for a philanthropic project. Fraternity members will be outside the ticket windows before ASU's football game with Oregon State.

continued page 5

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more open-minded and that there will be enough of a chance to pass the proposal."

Norris said the proposal will stand a better chance of approval when the terms of regents Rudy Campbell and Ralph Bilby expire in 1982.

Campbell, the Policy Committee chairman, said he is against the selling of liquor on campus and would like to see the proposal turned down.

"The consequences of selling liquor on campus will be bad," he said. "There are too many people in the outside world that don't want it."

"Everyone from church organizations to mothers and fathers have called me expressing their displeasure, and I represent them," he added.

Campbell said although the proposal will be presented in October, it may be a while before a final decision is made.

Correction

In a Sept. 12 State Press article, it was reported that the University Police were proposing an ordinance "to prevent people from riding bikes on campus."

The phrase should have read "to prevent people from riding bikes on Cady Mall." Bikes may be dis-

mounted and walked on the mall.

University Police Chief George Bays said although such a policy already is in effect, the proposed ordinance would enable the citation appeals officer to levy fines against anyone disobeying the rule.



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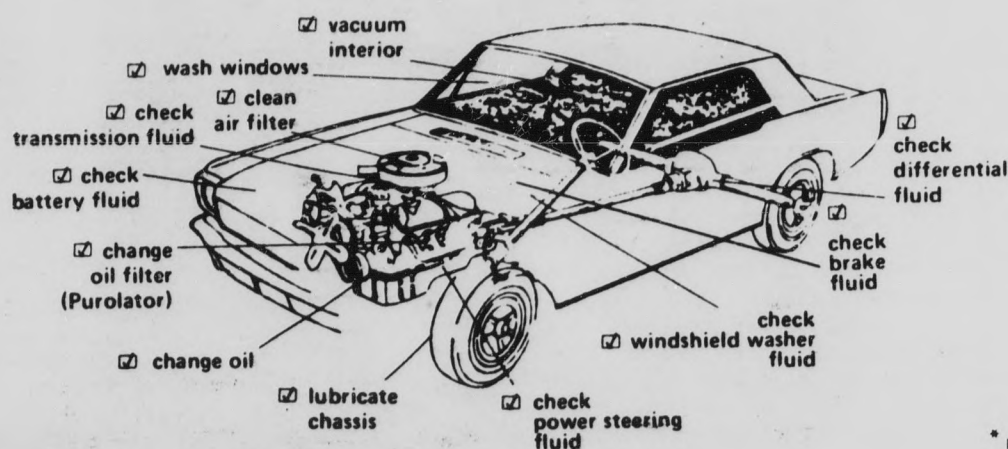
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Hostage

Associate professor relates captive experience

By Fred Podesta

People are never too safe from being taken hostage, an ASU associate professor said Thursday. And he knows from experience.

"If anyone, God forbid, is involved in a situation like this, it would be helpful for them to hear how a successful hostage situation was resolved," Dr. Mark Rossman of adult education said. "It (the taking of hostages) is not so rare these days."

Rossman, who was held captive by a gunman for six hours in Santa Cruz, Calif., told his story at the first of the "Faculty Focus" luncheon-speaker series.

On Aug. 17, 1977, Rossman, a member of the Baha'i faith, was attending a retreat with his family at a Baha'i school 14 miles outside Santa Cruz.

Rossman said he remembered the 71 people attending the retreat were eating in the school cafeteria when the caretaker, obviously upset, came in.

"He came in and broke a glass on the table and shouted 'Listen up, this guy means business,' and then three people walked in, followed by a man with a rifle," Rossman said.

The gunman, identified by police as 26-year-old Thomas Wilson, had hijacked a city bus and ordered it to the school. The three passengers he brought with him were ordered to tell the media he was going to hold the school hostage until his demands were met, Rossman said.

Wilson, who had spent more than half his life in mental institutions, asked for the release of an inmate he claimed was held without grounds and for the jailing of a man Wilson said had killed his own son.

"These claims proved later to be totally fabricated," Rossman added.

Rossman said Wilson ordered the hostages into the next room and sent two young girls to get blankets to cover the windows. Then he asked the hostages if there was a television or radio on the premises.

Suddenly, calls from reporters started coming in. Wilson took all the calls, but when a CBS reporter asked to talk to one of the hostages, Rossman's wife, Maxine, was ordered to the phone.

"The reporter asked my wife what she thought of Wilson," Rossman said. "What are you supposed to say

"This was the first of many traumas. We had no idea who who was outside or had come with Wilson to take over the place."

— Dr. Mark Rossman

when a man with a gun is standing right next to you?

"She told him 'He's nice, he lets us go to the bathroom.' Sure enough, that was the headline the next day."

Rossman said when a police negotiator started calling, all communication to the media was ended.

Wilson never pointed the gun at anyone nor made any threats of violence, Rossman said. After the first hour of captivity, he allowed the children under 14 to leave.

"This was the first of many traumas," Rossman said.

"We had no idea who was outside or who had come with Wilson to take over the place."

Rossman added Wilson told the children not to be frightened because he was going to fire a shot out the window to gain the police's attention.

Wilson then let all the elderly and those with medical problems leave. After four more hours of negotiation, he allowed all but six of the hostages to leave. Rossman was one of the six.

"There were some interesting dynamics" as people were freed, Rossman said. Some people didn't want to go and others fell apart at the prospect of being left behind, he added.

Rossman said the six had pulled their chairs in a semicircle around Wilson to talk to him.

"We kept pointing out that he was not the bad person he thought he was," he said. "We told him he hadn't hurt anyone and had let some of us go."

Rossman said at that point he was more concerned for Wilson's welfare than his own.

"He kept touching his gun as if he were going to use it on himself," he said. "He had said that if anyone died it would be him."

After Wilson put his gun down and let his head drop, Rossman said the six remaining hostages knew it was over.

Rossman said one of the hostages asked Wilson to "Come on, Tom," and Wilson responded "Yeah, let's get the hell out of here."

Rossman added the hostages led Wilson to the police, and he was put back into a mental institution for an indefinite term.

collage

continued from page 5

A slide presentation titled "National Sex Test" will be presented by syndicated cartoonist Tim Downs at 9 p.m. Sept. 21 in Best C's game room.

The Christian Science Organization meets at 3:40 every Monday at Danforth Chapel.

The International Folk Dance Club at ASU will meet from 7 to 10 p.m. Sept. 22 in the ASU activity center Room 116. Beginning and intermediate dances will be taught from 7:15 to 8:15 and request dances until 10 p.m. Members enter through the UAC's west entrance.



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By Suzanne McElfresh

"It's not a question of Indian music or American music. Any kind of music, in rhythm, in tune, gives you food for your soul." Ali Akbar Khan

The sitar, to most Americans, is associated with spiritual fancies — the ethereal, lofty and esoteric.

But to Indian-born Rahul Sariputra, the essence of the instrument and the music produced with it is simplicity.

"A raga (form of Indian music) becomes a personification of what a human being is," he said from his home in Los Angeles Tuesday. "It is the product of a human being, it is what we create. It has a character, a personality."

Sariputra will be at ASU Tuesday through Friday. He will perform a concert at 8 p.m. Friday in the Great Hall of the law building. Tabla player Shyam Kane will accompany him, as well as Tucson student J. Zauderer on tambura.

Tickets are \$3 for the public, \$2 for students and are on sale at Diamonds Box Offices, the music department office or at the door.

Sariputra is a Buddhist, thus his ideas differ from those of other Indian sitarists who follow the Hindu or Moslem faiths, he said.

"I try not to lose my common sense about it (the music)," he said. "It is full of love and passion. A raga is esthetic emotions and consciousness because that's how we (people) deal with each other."

"But wherever there is an abstract thing, there has to be a material form. The body is the material form to the mental process. You must look into that first and understand what the body is. It is a spiritual thing. But you need discipline in the body to have discipline in the music."

For this reason, sitarists study their instruments for many years of long days.

Sariputra studied with Ustad Allaudin Khan, also the guru of Ravi Shankar, for seven years of 14 to 16 hour days, he said.

The great amount of discipline is required because improvisation is inherent in the raga form, much like that of American jazz.

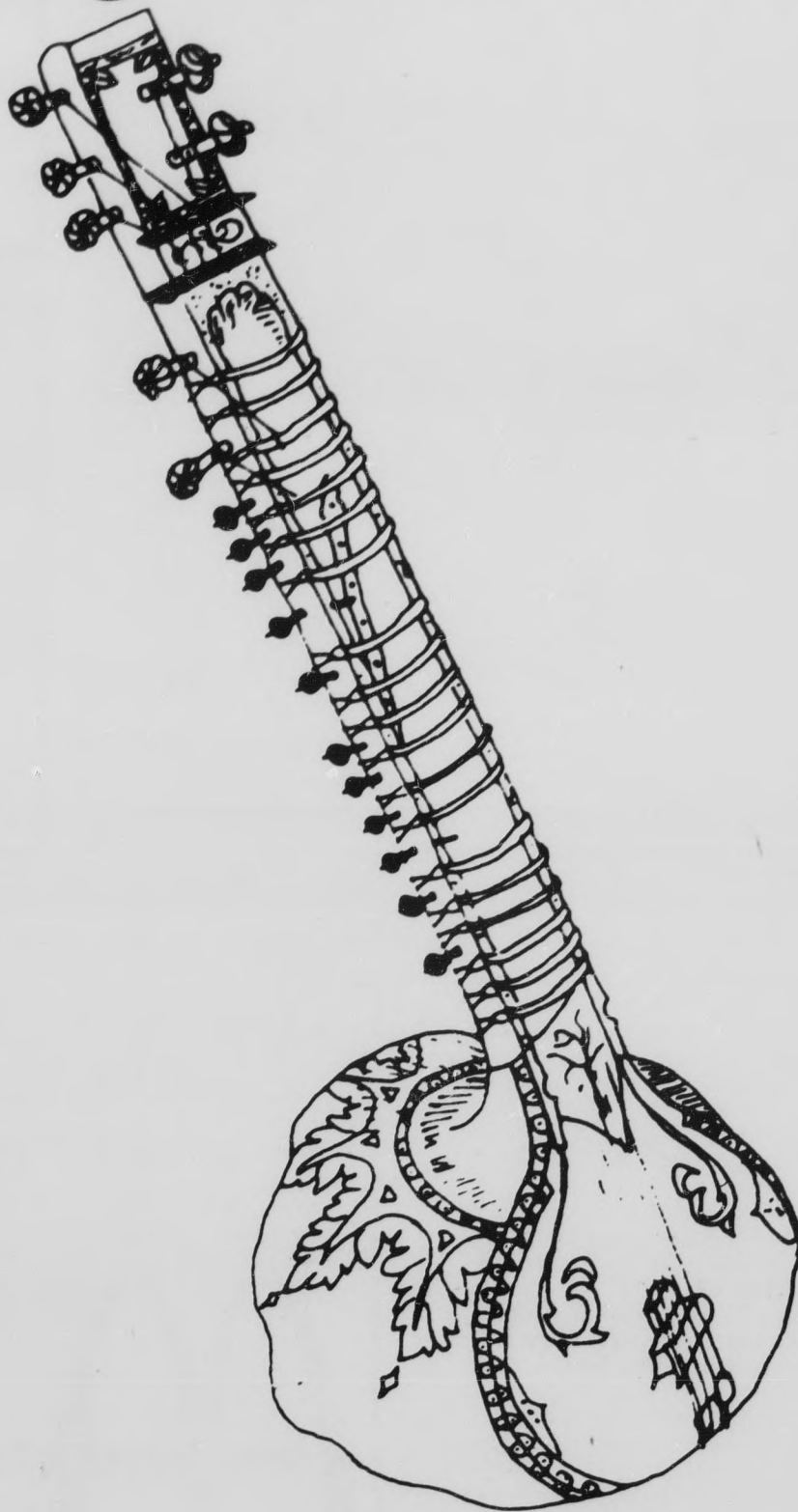
"You are composing the music right on stage in front of the audience," he said.

Raga is, by definition, a name for the melody type, or mode, basic to Indian music. Each raga has its own particular combination of notes and its own special quality, usually associated with a particular mood, atmosphere or time of day.

The notes of the raga can be played in any order by the musician, but only those tones of a particular raga may be performed in the piece. Other restrictions also are placed upon the performer, such as the observance of strong and weak notes and phrases associated with that raga, and the performing of certain notes in the approved fashion.

In light of this, the musician's ability to

Raga — music of life



Courtesy of the Laura Boulton Collection

create within the boundaries of the piece is a measure of his skill.

"Playing in the modes is like leaving out certain adjectives," Sariputra said. "When some notes are avoided, the music does not display as many moods. I compare music to learning a language. Both subjects are from sound, from our own bodies."

"Raga music could have been called the art of narration."

The improviser of raga music creates from his past, his thinking, emotions and moods, Sariputra said.

"The notes, phrases convey the emotions. It's like reading a novel. You smile in one place, you weep in another — it's like listening to a beautiful story, but we tell that story without anything (prepared) beforehand. We take the risk in creating it."

Sariputra seems to think it is important for Western audiences to relate to his music.

"These things (spontaneous improvisation) are disappearing from Western culture. It's good to get audiences back into it again."

For awhile, such things also almost disappeared from the Indian culture, at least in certain parts of the country and among certain people.

Sariputra spoke of the caste system, the method of social ordering in India, and how it was a hindrance to the sharing of the music.

"The system in India is keeping it hidden, a secret art. Some things were beginning to be lost forever. My teacher was the first man in the history of India who became generous with the music and taught others. The caste system had always been observed, but he was the first man to remove such things in the music field. He taught princes and farmer's sons."

"He'd say 'You've got wings so go and fly and make yourself and the others happy, too.'"

Sariputra himself is a farmer's son, a distinction that would previously have prohibited him from playing, perhaps even hearing, the music, he said.

"My whole village did not know what a sitar looked like," he said. "The whole of India is like that. I looked at my own village people. There was no school there. Now I play, teach and tell them, 'There is no mystery in music.' I want to share the music with everyone."

"I see raga music as meant for love, compassion, devotion. It's a sound philosophy. Raga is not a mystery. Mystery invites darkness, no light. I go into light and understanding. I like simplicity."

In his life, Sariputra strongly parallels his music and religious beliefs — they are inseparable to him.

"The most important thing in life is what you are for others — your beauty, love, compassion, understanding. And that's what's in your music."

"Pride cooks your own liver. I know peacefulness."

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'No Nukes' film clean, safe and cheap



Clarence Clemmons and Bruce Springsteen

Photo by Jodi Summers

It would be impossible and quite unfair to review the movie "No Nukes" without addressing its political, sociological, moral, spiritual and environmental message.

I will now attempt the impossible and be quite unfair.

Filmed around and during a week of Madison Square Garden concerts in October, 1979, "No Nukes — The Movie" is a visual and aural representation of the more meaningful performances of that week.

Meaningful, that is, to the Musicians United for Safe Energy (MUSE) organization, comprised of rock stars and other activists. The group produced the concerts, a three-record album release, and now this movie, all in support of the anti-nuclear power and anti-nuclear weapon movement.

Music and message are seemingly inseparable throughout — a few of the "spiritual" cinematic segues greatly enhance many of the more dramatic musical selections.

An excellent example: A sequence centered around Graham Nash's performance of "Barrel of Pain."

Nash, the, you know, N. of C. S. and N., is shown discussing a nuclear waste dump near his home; his image jumps to the stage of The Garden where he is singing an impassioned rendition of said tune "Barrel of Pain."

The visual cut works well, the concert performance of the song is so tastefully delivered, hell, I'm convinced the man is really concerned.

Just an example — but the effect is utilized consistently enough in "No Nukes" to make the viewer completely aware of the sole reason for the existence of this movie.

Gil Scott-Heron's "We Almost Lost Detroit" is displayed in the same fashion, as is Jackson Browne's "Before The Deluge."

But I promised not to mention any of that.

The finer, pure rock 'n' roll moments of the movie include:

- Russ Kunkel's rock-solid drumming — supporting more than one performer.
- The film editing of Jackson Browne's performance of "Running On Empty," especially the opening downbeat.
- Bonnie Raitt's vocalizing.
- Mr. and Mrs. James Taylor

performing in public the musical equivalent of a private act.

— Michael McDonald's vocalizing.

And then there is Bruce.

At about the 70-minute mark, "No Nukes" becomes one of the great events in rock history.

A camera pans the Garden audience. Backstage, the other performers comment on the crowd noise.

"Bruce!" "Bruce!" "Bruce!" echoes on the soundtrack.

"I know Bruce," Jackson Browne says.

The hand-held backstage camera captures Bruce Springsteen and his drummer Max Weinburg walking to the stage.

Bruce Springsteen and the E Street Band perform "The River," "Thunder Road," and, I think, "Quarter to Three."

Visually, Springsteen's performance may seem a little detached to the movie-goer because of the cinematic omission of the typically ebullient audience — still, the camera reveals his subtlest emotions.

Springsteen's dramatics are inspired by honesty and joy, and it's obvious in some of the backstage shots that there might be a little inter-activist jealousy.

"The River," a ballad, is somehow quite evocative of Springsteen's closest comparable soulmate — a "Jailhouse Rock" vintage Elvis.

"Thunder Road" follows, a modern classic expanded to a gritty extreme. An American rock hero lets the wind blow back his hair.

"Quarter to Three" is the rave-up, carefully staged yet somehow spontaneous and ruthlessly intense.

According to the Rolling Stone account of the concerts, Springsteen refused to associate himself with the political doings of the MUSE people, although I think his mere presence is statement enough.

His segment makes "No Nukes" a more powerful movie, isolating many of the other performances within their own political spheres.

There are a few disappointing performances in "No Nukes." Moments of hippie excess (the aforementioned C. S. and N. are the biggest offenders) tend to drag on into The Wherever.

An honest conclusion without mention of the political motivation for this movie is meaningless.

So much for meaning.

— Dave Walker

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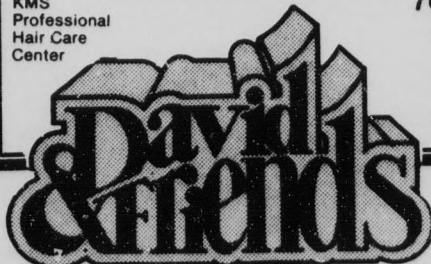
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'Da' character hits home with leading actor

By Michael DeMarsche

"Incredible, hilarious, a delight."
It isn't often that New York drama critics agree on something, but in 1978, with drama near extinction and bigger, flashier, more expensive musicals becoming the order of the day, critics and audiences alike were captivated by the insightful, humane and honest play, "Da."

At 8 p.m. on Sept. 26 and 27, "Da" will be presented at Gammage Center by Tom Mallow's National Touring Company. Tickets are \$8, \$9 and \$10 and are on sale at Gammage and Diamonds Box Offices.

Jack Aranson is "Da" (Irish for Dad) and is well suited for the role. Though he was born in California, Aranson received his formal acting training in England and began his professional career in Ireland.

"I won a scholarship to the Old Vic Theatre in England," Aranson explained from his Seattle hotel room. "The training I got at the Old Vic was really marvelous. They really tried to make one at home with a variety of styles. Then, I decided to take it all to Ireland, and put it all to good use and joined the McMasters Shakespeare Company. I really learned to be self-sufficient because there was no real director, and you had to know something like 20 parts in 12 plays. Monday you might be in the 'Merchant of Venice,' Tuesday 'Hamlet,' and on it went. You really can't get that kind of experience anymore."

While with the McMaster Company, Aranson became known as one of Ireland's biggest stars and was able to form his own theatre company in Dublin. With his own company, Aranson played a variety of roles, from the modern to classical repertoire, and toured throughout Europe. Later, he joined Orson Welles in New York to play in the production of "King Lear" at the Mercury Theatre. He played on and off Broadway in numerous productions during the next five years, including the title roles in "Doctor Faustus" and "Oedipus Rex."

Aranson left New York in 1963 and formed the San Francisco Theatre Company. While with the company, he not only acted in most productions but directed them as well. Aranson was receiving rave reviews within a short period and received the most attention for two of his one-man shows, "Moby Dick" and "Dylan Thomas."

Though the West Coast meant critical success for Aranson, it also isolated him from the Broadway stage, and when Proposition 13 was passed, Aranson was forced to leave California.

"Since 'Da,' the word is getting around that I'm back,"



Ian Stuart and Jack Aranson squabble over a pot of tea in a scene from "Da," the hit Broadway comedy which runs Sept. 26 and 27 at Gammage Center. "Da" is the winner of 16 awards, including the Tony award as best play of the year.

Aranson said. "I've been lost to the world for awhile because of my one man shows and I had my own company. But when Proposition 13 hit, all the money was taken away from the arts, and I had to survive. It's really healthier that way, however. With some of these state-financed theatres, actors really didn't care if their production closed as long as they had their weekly paycheck."

"Da" has meant much more than just recognition for Aranson. He cites "Da" as being an artistic challenge and said he has had to totally withdraw himself from his own personal feelings to adequately portray his character.

"If you have ever lost a loved one, whether it be your father or mother, you know that a part of them stay with you. You can try to shake them off, but they're like little demons — they always stay with you. My own father died shortly before I saw 'Da' — I hadn't been offered the part at this time. I was very moved by the play because there was so many references that were part of my life; my father was very much like the character 'Da' in so many ways. Yet, I really could not let my feelings interfere with my performance and become too moved or the audience would wonder what I was doing."

To illustrate, Aranson recounted the story of an actress who, while performing, cried tears on stage and received the opposite reaction she had hoped for.

"The audience was so intrigued that she was actually crying on stage. They completely forgot the response she had wanted. You see, an actor has a great responsibility — he must portray life without losing his credibility. You must always relate to the audience."

Though "Da" is into its second season of touring, Aranson finds the difficulties of the road few and relishes the opportunity to explore a complex characterization like "Da."

"There is a quest for truth and honesty in this character," Aranson said. "And that's the marvelous thing about doing this play for over a year now — I forever have the chance to get it right."

"Getting it right" has been a lifelong obsession for Aranson. He finds acting a hard and complex art and one where the rewards may not come for years.

"Young people must realize that acting is an art, and they must approach it as an artist would. It's like writing or painting, our craft is right up there. They say an opera singer must have 20 years of training before becoming

continued page 16

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WAR

Band battles obscurity with excellence

By Suzanne McElfresh

Longevity is not, apparently, a virtue anymore. War's been around and together forever — at least 10 years in one form or another — and isn't one of those new disco bands that puts out funky rap tunes or sappy love songs. Their songs are more about the mankind kind of love or perhaps may take inspiration from an historical anecdote. The rhythm and funkability is still the primary factoral consideration, but if you do listen to the words, you get a bit more than oooh-baby-baby.

Unfortunately, this seems to be working against their favor — at least in terms of audience size — as was evidenced at their Friday night show in the Celebrity Theater. Still, and luckily for my faith in Phoenix-kind, it proved to be no problem when it came to audience appreciation.

The band deserved more of the former and earned what it received of the latter. A rousing start marked the opening of the show with "Good, Good Feelin'" — the characteristic sax/harmonica melodies supported by heavy percussion and thumping thumb-bass. That tune featured an excellent percussion display by each of the two drummers, Ron Hammon and Harold Brown, and percussionist Papa Dee Allen which defied the usual mentality of wait-till-the-end-of-the-concert-for-the-marathon-drum-solo.

The earthy rumblings and creative rhythm-melodies, not the usual repetitive drum licks, set a precedent for the remainder of the night — a standard of excellence and a repertoire and delivery of rhythmically strong, melodically creative music, all with an ebbing undercurrent of joyfulness.

War performed the usual hits — "All Day," "Slippin' into Darkness," "Cisco Kid" and "Gypsy Man" — but the result was more than a live version of a record, as often, sadly, happens in performance.

As with "Cisco Kid," you'd think you wouldn't want to hear those overplayed Top 40 songs again. But the band presented a stronger, funkier and looser feel, a kind of implied loping, that saved the tune from mediocrity.

With War, the most outstanding identifier of the group is its forceful sound — not necessarily loud, although that capability is utilized. War incorporated a variety of sounds, dynamics and subtleties in its

performance. They're able to put forth mass amounts of volume, as on ending crescendos that built to a tactile conclusion, but that's easy with eight highly competent musicians exuding live energy.

The hard part is the delicacies and intricacies the band so skillfully melds in and out of in a given song. The dynamics dropped after each solo to prepare for the next one, and each performer was allowed the freedom to shape his statement as he chose. All are excellent soloists, proving again that this is much more than just a dance band.

This reflects, and adds to, the amount of interplay among band members. Harpist Lee Oskar and flutist/saxophonist Pat Rizzo combined for authentic-sounding "horn shouts" while keyboardist Lonnie Jordan, also an excellent vocalist, alternated characteristically-choppy clarinet fills with all-inclusive lush background chords and guitarist Howard Scott provided a funky backdrop. The other members of the band are largely responsible for the rhythmic impetus, with even bassist Luther Rabb coming off more as a percussionist than a harmonicist.

The interplay between musicians extends beyond the band and reaches the audience. The bassist covered all angles of the circular, revolving stage, flashing a wide smile at front row members of the audience as Oskar rocked forward in back, harp cupped in hand. All in all, the group is as spectacular visually as musically.

The finale was reached on "Why Can't We Be Friends?" when members of the audience were invited on stage to help sing the chorus. Several slightly intoxicated persons stumbled stage — at least the audience gave them the benefit of the doubt of being drunk by laughing at their off-key attempts.

Those "auditions" ended quickly, but one young guy won over the band and the audience with his relaxed attitude. He not only sang along — in tune — but took to improvising a very impressive rap (which included a joyful chorus of "I want to be a star, I want to be a star . . ." in place of the proper words) and ended up staying on stage for at least 15 minutes.

The encore tune was never delivered. A two-thirds-full house must not make enough noise for that one extra glimpse of excellence. But maybe we can hear it next year.

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Concert review

Dimeola's rough seduction

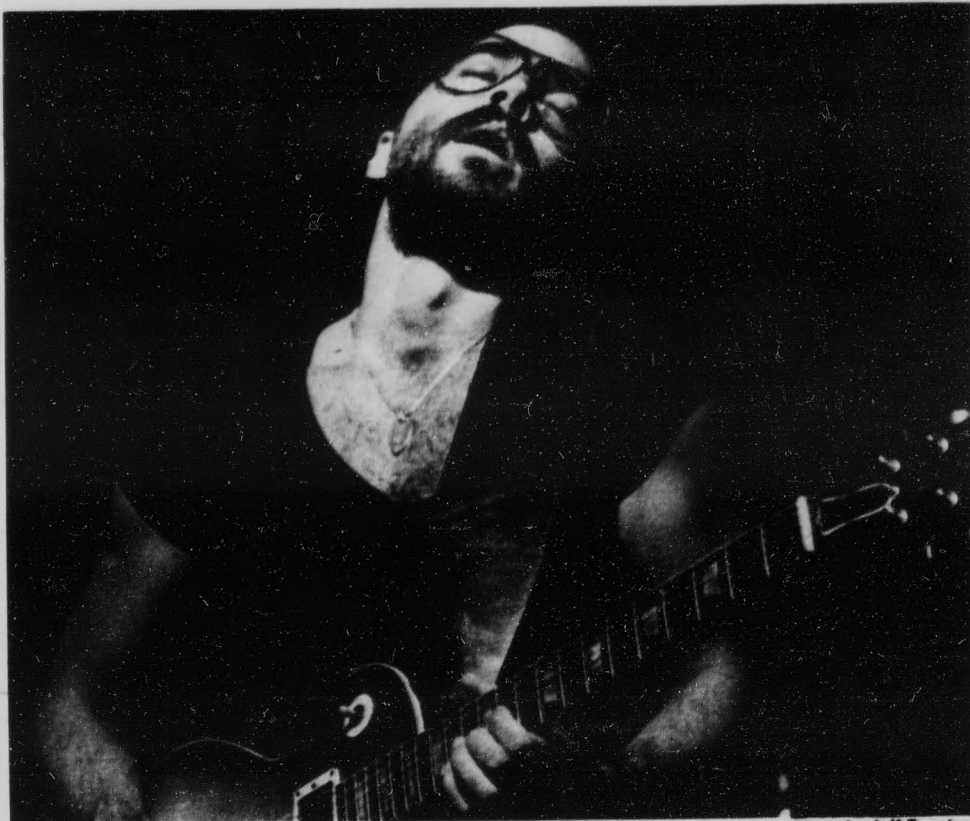


Photo by Jeff Topping

By Chip Haubrock

Compared to the intimacy of an Al DiMeola recording, last Friday night's concert at Dooley's had all the romance of an orgy in a public swimming pool. Maybe Al likes it that way. Maybe he's as delightfully perverted as anyone dared hope.

Out of promiscuous curiosity, a standing room only crowd encouraged DiMeola to fulfill his every fantasy. The elegant gypsy gave them a one night stand to remember, but a few might have preferred a gentler seduction.

The morning after and week later question is, exactly who seduced who? Has DiMeola deserted his musical ideals to attract a larger audience or has he charmed his congregation with the gospel truth? It's impossible to tell.

There are certain evangelical zealots who see the world in black and white and read all over. But they don't know who made the first pass anymore than they know if their gospel really holds water.

Mixed metaphors aside, the best advice is probably to give DiMeola a listen and let the music have its way. Virtue is in the ears of the record buyer and many have found, after paying for Al's trick, they don't care who seduced who.

And remember — nobody does it for free.

Friday night taxed everyone's patience when the show was 20 minutes late starting. Such delays aren't unusual at a Dooley's concert, but the presence of leisurely characters in cutoffs and Heineken casually surveying the equipment problems on stage is most irritating.

Once the house lights came down, Tim Landers on bass, Robby Gonzales on percussion, and Felice Maas on keyboards and marimba gave their boss competent and occasionally inspired support during the energy-charged opening numbers. Unfortunately, Felice Maas' marimba was inaudible.

Landers effectively changed the mood of the show with an unaccompanied solo on fretless electric bass. His harmonic approach to the instrument was well received, perfectly introducing duet work by DiMeola on acoustic guitar and Maas on marimba.

The marimba, after the better part of the first set, could finally be heard. DiMeola's acoustic instrument, however, had an inappropriately electric sound. Even more disturbing was the distant crash of "phantom cymbals" coming through the Dooley's sound system. In short, the system had its usual problems: muddy at high volume; and unresponsive and noisy at low volume.

Dooley's electronics may be suitable for a dance band, but they are an insult to an artist like Al DiMeola. Sorry 'bout that, Al.

As DiMeola prepared to excuse himself for intermission, a member of the audience handed him a pair of punk sun glasses. Al ceremoniously put them on and deadpanned, "Hey, just because I play serious music doesn't mean I can't kid around."

The second set laid down a blistering pace. Robby Gonzales' drum solo was entertaining but paled in comparison to the spotlighted efforts of his fellow sidemen. And the second set continued.

The crowd was getting drunk, DiMeola and friends were getting tired, and the line between jazz and rock became fainter and fainter. It finally disappeared altogether when the second of three encores suddenly burst into the Rolling Stones' "Jumpin' Jack Flash."

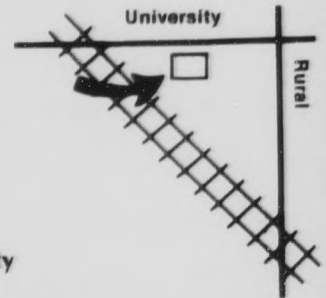
DiMeola doesn't apologize for straying from jazz. He told Rolling Stone magazine, "Corny as it may sound, my music is really progressive Latin rock. It might be jazz to the record companies, but to me, jazz means an upright bass and certain harmonies, and that's not my music." Still, the 26-year-old virtuoso defines his proverbial roots as jazz. "I was never influenced by Hendrix or Clapton or Jeff Beck. None of the rock guitarists, except maybe some of the stuff Jerry Garcia did. I listened to jazz players like George Benson and Larry Coryell."

If a jazzier can come this far into what many of DiMeola's contemporaries consider enemy territory, perhaps it is possible to demilitarize the music business in the not-so-distant future. Towards that end, Al DiMeola anticipates giving his body and his music to many more audiences to come.

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'B.S.' don't just stand

By Rory Rosegarten

I've never seen a copy of the "Sacred Rock Star By-Laws," but after meeting with Phoenix-based band, Blue Shoes and its P.T. Barnumesque manager, Charles Emerson, I got the idea that arrogance, obnoxiousness and pomposity are the basis for which these guidelines were formed.

Blue Shoes began its career about a year ago and for some strange reason seem to be taking Phoenix by storm. I don't think it really has anything to do with their talent; in that department the band is rather lacking. Oh sure, they have a hit on the radio right now, but most likely that happened by accident or by way of their manager, Charles Emerson. He knows all the angles and somehow is always two steps ahead of everyone else. He denies being the locomotive of the band, but gives off an aura of a self-acclaimed demigod. In all fairness I've got to give him credit; whatever he's doing, it's working very well.

Blue Shoes consists of five members: D.R. Wilke, a human cartoon in the Rick Nielson mold, who stumbles around the stage, cranking out over-used, tired guitar chords. His wife Murph Murphy, guitarist and keyboardist, prances, whines and groans the hapless songs, playing a losing game of mental masturbation with the male population of her audience. Drummer Jim Allen sheds at least one glimmer of hope on the Blue Shoes "organization." He's soft-spoken, polite and one hell of a drummer. His talents are worthy of much bigger and better. In time, someone important will recognize that. The third guitarist and singer is Troy Jannsen, a rather small, nimble fellow who looks more like a ticket taker at Disneyland than a member of a rock 'n' roll band. Hearing him sing bares out the comparison. Finally there is Allen Bews, bass player and newest member of Blue Shoes. I haven't seen him perform yet, but the members of the band absolutely rave about the guy. If I could stand another Blue Shoes show I might go check him out, but I'm not payed enough for self-inflicted torture.

I met with the band at Emerson's home in Phoenix. Some of their answers are intelligent; some offer new insight on the origin of the species.

You've released one full album and two EPs. The sales have proven that the band is, indeed, popular and does have a strong following. With such positive feedback to your own creative talents, why are you still doing cover tunes by other bands?

CE: Excellent question! If we hadn't already ordered you a pizza, we'd order you a pizza. That's a very perceptive point. Our date at Dooley's, Sept. 7, was the last time we do any cover tunes with very few exceptions. There will be some '60s material, but nothing like The Cars or Elvis Costello.

DRW: There is a reason why we were doing other people's material for so long. Phoenix has this thing about quantity over quality. The more there is, the better they like it. It's not what it is, but how long it is. We are gradually trimming that down.

TJ: Our playing three hours of our stuff and other



Blue Shoes: Allen Bews, Jim Allen, D.R. Wilke, Troy Jannsen

people's material is pretty much the way the clubs want it.

Is the band still in the position in which it has to conform to what the clubs want? With popularity, hasn't the band gained any say in the way in which they perform?

DRW: It's not a matter of decision, it's more or less what the people want.

The media and market success of your single 'Better' has been terrific. Did you expect the song to be as an explosive a hit as it's turned out to be?

CE: Yes! Very much so!

DRW: I played the first chord and it blew my hand off.

AB: Yeah. The guitar started melting!

CE: We lost a bass player over that song.

MM: I don't want to talk about it.

TJ: Allen's good at stunts, so he can handle it.

You lost a bass player over a song?

CE: It's a very dangerous bassline and two men have died playing it.

AB: I'm the only one who can handle it.

DRW: So far.

Every band has some sort of image, but it seems that the Blue Shoes image is a bit vague. Can we get a 'from the horse's mouth' definition of the band's image?

MM: Fun!

DRW: Our image is eating ice cream and bowling...

CE: Eating barbeque...

JA: ...
CE: ...
TJ: ...
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en, D.R. Wilke, Troy Janssen and Murph Murphy

JA: ... and chicken wings.

CE: Ethnic food!

TJ: We're just regular-type people — just honest stuff. A couple of articles on the band stress the clean-cut image. Would that be a fair image of the band?

CE: Well, Troy is a convicted child molester.

AB: Yeah, I'm a junkie, and he's a child molester.

CE: On stage he's really clean.

On to bigger and brighter. Murph, placing your musical talents aside, you are undoubtedly the focal point of the band. Is it possible that we are seeing Blondie-type undertones involved within the structure of Blue Shoes?

MM: Only in the fact that there is a female in the group. I can't help it, I was born this way.

But, was the 'female upfront' thing part of the band's original game plan?

CE: The game plan was pretty much devised in D.R.'s mind before Blondie even hit.

MM: The plan was to simply get a band together.

DRW: From 1962 on we always knew what we wanted to do and that was play music.

CE: If D.R. had married a guy, they would have been the Dave Clark Five.

Why is a band that is slowly but surely making it willing to play small, private parties as opposed to being more particular about their gigs?

MM: We've played a couple of frat parties that were real big.

TJ: There were a lot of people there because school was starting again. These parties are a good idea because people get to know Blue Shoes.

CE: I'm sure that night 600 or 700 people saw the band for the first time. At this stage in their career, I don't think that's a bad thing. I think a diversification of the kinds of places we play is important. We've played in a number of places that most people don't play, like Ft. McDowell Indian Reservation, because we want to make the music available to anyone who could be conceivably interested. If we just play bars from 9 to 1 in the morning in Phoenix, Ariz. we automatically exclude a great deal of people. A lot of people either aren't 19 or don't go to bars in Phoenix, Ariz. — that's the route; you just see the same people over and over again. We consciously try to diversify the venues that we play. We've done that since the very beginning, and I think we've been very successful. We're not just a Phoenix bar band. A lot of people like us that don't even go to bars.

But, playing small parties can be looked upon as being somewhat amateur. Where does the band draw the line between being 100 percent professional, playing big influential gigs and playing private affairs?

CE: You're a professional if you get paid. Then you make the decision where and for how much. There are not too many bands that work regularly at Compton Terrace and there are not too many bands that work regularly at the ASU Activity Center. It's a question of demand and a question of economics. Down the road we are not going to be playing fraternity parties, but at this stage in the game, I think that playing a fraternity party and playing a bar is preferable to playing the same bar twice. Let me put it to you this way. Why aren't you writing for the San Francisco Herald-Examiner?

I haven't been offered a job as of yet, but I'll grab it if it comes my way.

CE: Well, we haven't been offered a job at the Activity Center yet. We're doing the work now that will cause us to be offered that job. If it were a simple thing there would be 220 million rock stars in America. But the process is slow, and it's a ladder that you have to climb one rung at a time. Until you're at the point where you play the Activity Center or you go to Albuquerque and play a big place there, you are not there, and it's silly to act as though you are.

In every aspect of show business there are husband and wife teams.

CE: This question applies to Troy and Allen!

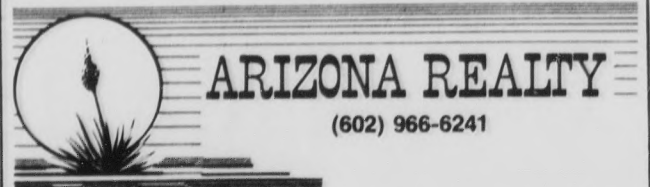
Does the fact that D.R. and Murph are married ever cause any problems within the band?

AB: Well, I want to ask Murph on a date once in a while, but that's about it.

CE: It's hard to see D.R. alone.

DRW: I don't see any problems. We don't look at it that way. We look at each other as five separate musicians that grew up wanting to play music.

continued page 16



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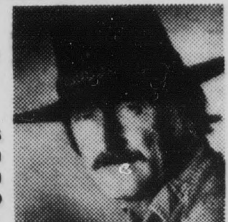
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Orchestra lacks sum-thing

Cleveland doesn't add up



Lorin Maazel, music director of The Cleveland Orchestra

By William Bryan

Winter of 1969 was typically Cleveland: bone-chilling and damp, with wet snow that blows in across Lake Erie and seems to fall from the sky in the form of slush. I was there, a Georgia boy, for a Christmas visit with in-laws, and before long the walls bore scars where my fingernails and toenails had dug in. To make matters worse, The Orchestra was off for the holiday.

The Cleveland Orchestra in those days was conducted by the late George Szell, who had shaped it into a disciplined ensemble considered by many musicians to be the finest in the world. Certainly no other group played with such precision and insistent energy.

The Cleveland is still a great orchestra, but the "Szell sound" I so sorely missed that Christmas is not what Valley music lovers heard at Gammage Center Tuesday night. The components are still there, but due to various problems the sum of the parts never added up.

Chief among these problems was the evening's programming, which consisted entirely of late romantic period pieces, all composed within a period of roughly 60 years. The evening began well enough, with the overture to Verdi's opera "La Forza del Destino" — one of the better ones from this composer who seldom took much trouble about his overtures. The solid Cleveland brass section sounded the opening unisons like one gigantic instrument, and slight intonation problems in the woodwinds (due perhaps to a too-warm Gammage Auditorium) disappeared within a few bars. In general, the overture benefitted from the added sonority of a full-sized orchestra, the like of which is seldom seen in the pit of an opera house.

The next selection was really odd: another work by an Italian composer. Granted, Respighi's "Fountains of Rome" lies at the opposite end of the spectrum of

commonly-performed Italian symphonic music, but that spectrum is short indeed.

"Fountains" is a very colorful work, borrowing heavily from the French impressionists and peppered with exuberant bombast reminiscent of Gustav Mahler. But great music it is not, and unfortunately conductor Lorin Maazel tended to plow through the pieces needed to bring chordal effects to full bloom.

At this crucial point in the evening, something highly contrastive — something stark and angular in character — would have been welcome. Passing up the perfect chance to insert a piece (something American, perhaps?), the orchestra's programmer instead selected the too-often heard "Rhapsody on a Theme of Paganini" for piano and orchestra, by Sergei Rachmaninoff. The composer originally provided elaborate program notes to the piece, explaining how each of the work's 24 variations illustrated a chapter in the life of the fabled violinist; but as they say in the photography business, a picture is worth a thousand words, but a thousand words will not help a bad picture. Pianist Joela Jones' playing was clean and quite musical, but surely there are more interesting vehicles for her talent.

The final item on the program was a happy choice; the Brahms symphonies are a specialty of the Cleveland Orchestra. The old recordings with Szell are legendary and much of the old verve was present in Tuesday's performance of Brahms' 2nd, despite more plowing by Maazel. At the symphony's rousing conclusion, the audience demonstrated loudly enough that Maazel produced an encore, but the enthusiasm usually shown by Phoenix audiences plainly was not there; as Maazel returned for his second curtain call, concertgoers were headed for the exits.



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Stewart excels in history

By Pat O'Connell

Al Stewart promised his audience a magical journey through time and space last Friday night. What the Mesa Community Amphitheater crowd got was a history lesson woven into an excellent performance.

Stewart's song selections transported the audience to sixth century Scotland and back again to the post-World War II border of Spain and France.

The evening was a mixture of Stewart standards and several songs from his new album "24 PCarrots." Stewart began his set with "What's Going On," from his "Modern Times" LP, and then shot out into space for "Sirens of Titan" from the same album.

After a reggae version of his "Broadway Hotel," backed by his high velocity "A Shot in the Dark" band, an electric piano was brought onstage and the lights went down as Stewart performed the soft and haunting "Merlin's Time," about the sixth century Scottish warrior poet.

Stewart's laid back style held the audience's attention despite some delays caused by problems in the sound system.

While technicians attempted to fix Stewart's electric guitar, he asked the crowd to shout out their entries in his "name the two people you would most like to see in one bathtub" contest. The winners were Deborah Harry and Henry Kissinger.

Giving up on the damaged instrument, Stewart picked up an acoustic guitar and did one of his biggest hits "On the Border" from his 1977 "Year of the Cat" album.

After that he launched into "Nostradamus," a song about the 16th century French psychic from his "Past, Present and Future" album that included what had to be a five minute guitar solo.

Stewart has a very relaxed stage manner, but his instrumentals are manic and explosive.

Other songs figuring prominently from Stewart's new album were the comical "Mondo Sinistro," "Midnight Rocks," "Paint by Numbers" and "Constantinople."

Opening the show for Stewart was his back-up band, "A Shot in the Dark."

The group demonstrated their many skills by switching instruments after nearly every song.

Their featured vocalist, (whose name was never announced, is just over five feet tall, has frizzy blonde hair and was dressed in a skintight black satin body skin that had male members of the audience yelling, "Turn up the lights!")

She's sort of a cross between the delicacy of Stevie Nicks and the bawdiness of Bette Midler.

The group is excellent and probably will not be backing anyone up for much longer.



Lead guitarist Adam Yorman and Al Stewart duel it out in a song detailing the end of the Byzantine empire, "Constantinople."

Staff photo by John Reid

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More about

B.S.

continued from page 13

MM: Yeah, but D.R., ya didn't take out the garbage last night! God!

DRW: But our domestic problems really don't enter into the band unless we're doing interviews.

AB: We all work together. Their being married really doesn't fit in. They are married and everything, but it never comes down to 'It's D.R.'s wife or Murph's husband.'

Which one of you is considered the leader of the band or is everything a team effort?

MM: Who's turn, is it this week guys?

AB: Mine!

TJ: No, it's mine!

AB: Get out the whip!

No one specifically runs the show?

AB: In certain aspects, Charles runs the show as manager.

CE: I think most of the important decisions are made collectively. I don't think there has ever been a case where one person

stood up and said 'This is what we're gonna do.' I think it's always been a case of someone saying, 'What if we do this?' Then, all the members of the group examine that idea, add to it and then collectively decide how to execute it.

Charles, from what I can gather you are basically the puppeteer of the Blue Shoes organization, pulling most of the strings and handling a major portion of what goes on within the organization.

CE: That's extremely inaccurate. What I do is make sure the business is handled correctly and make sure nothing happens to the business that will adversely affect the music.

Will you act without discussing a matter over with the band first?

CE: Yeah, I brushed my teeth this morning.

TJ: You did!?

AB: Have you learned how to take a shower by yourself yet?

CE: Well, Troy still has to soap my back. The word puppeteer is extremely inaccurate. I just take care of the business. If it is a major business decision, I would never make it

without talking to the band and give them an opportunity to either say, 'No' or to modify it with their ideas. I think that six heads are better than one.

Charles, when I asked you when you were going to pack it up and take the whole show to New York or Los Angeles, your answer was, 'Rory, when are you going to give me some money?' Now, if the album sales are so successful and the band is booked solid every weekend, how is the money factor a problem?

CE: It's really tragic. The band happens to consist of five individuals who have these terribly filthy habits. They all pay rent. They all wear clothes. There is a popular illusion that I wouldn't mind dispelling, and that is that everyone in rock 'n' roll is 'feelthy ree-ich.' After you make your record deal, you probably have some money to play with. We are no different than any other small business. We are under-capitalized, underpaid and overworked. If you ever investigate how much it would cost to move seven individuals and about a ton of equipment to New York,

continued page 21

More about

'Da'

continued from page 9

good at what they do, I'd say an actor must have at least that."

Not only does an actor have years of training to look forward to, but, according to Aranson, he must also be prepared to take on the responsibility that comes with success.

"The biggest change in the theatre I've seen is the amount of money it takes to produce a show now. 'Forty-second Street' (a current Broadway musical) cost somewhere near \$2 million to produce. I remember in 1955, musicals may have cost \$100,000 — that's a lot of responsibility to put on an actor. You've got to deliver. And the responsibility of being a leading actor is even greater because you've got to carry the show, or the producer may lose his investment. As an actor you've got to

strive to clear all irritations. If a taxi driver or the stage manager has said something to upset you, you've got to forget it, remember the producer has a huge investment in you."

With all of the successes and experiences Aranson has had in his theatrical career, one can't help but think his current portrayal of "Da" is his most personally satisfying. For one of the few times in his long and varied career, he has the opportunity to explore a characterization closely related to his own background. Having the insight necessary to understand and interpret his character has lent a dimension to an already complex personality, which must satisfy not only a performer, but has proven to delight audiences.

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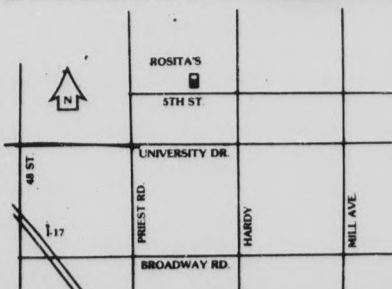
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FAVE RAVE

Hoffman, boys appeal to teeny senses

By Eric Searleman

It has always been a dream of mine, someday, after graduation, to write for either Tigerbeat or 16 magazine. Ever since the day the phrase "pix and fax" became a constant in my vocabulary and the knowledge of my fave star's color a must, I knew I was destined for the world of teenarama forevermore.

I always make an attempt to stay in touch with the pre-pubescent set and I feel that Mark Hoffman and the Rabble would be a safe bet for dream date Saturday night, with the right exposure. They look right, they play right and Hoffman is just the sort of pretty-boy lead singer to carry his band all the way to the top of the ravers.

Sure, the Rabble showed a certain heavy metal side last weekend at the Star System, yet this is just the stuff which a popstar is made of these days. Gone are those Osmond, Jackson and DeFranco families. Today the kids want Kiss, Cheap Trick, the Knack and Shaun Cassidy (hey, don't laugh, Cassidy's new album Wasp is great). All these groups are not afraid to play loud and fast, and that's what the Rabble do plenty of in concert.

On record, however, it's another matter. Leps and Other New Words, the first Rabble release, is definitely on the dumb side. I'm not getting condescending here, because I think Kiss is nifty and I thought the Knack (before they broke up) were pretty fab. Leps has no continuity, a terrible production job

and a sophomoricness that is, if nothing else, humorless. There isn't anything on the album to give the listener a clue to what to expect live.

Friday night Hoffman began the set by dancing, not unlike a male stripper, around the dance floor while the Rabble began the heavy beat that was to last for the next 45 minutes. Every song performed was better than the album version, and the couple of unrecorded songs done went well also.

The show decayed somewhat near the end as guitarist Randy Vandal (a Maryvale high school graduate) was set loose on a lengthy guitar solo that might make the guitar hero in us all bleed in awe. The dancers, however, were bored and left the dance floor en masse leaving the band a bit perplexed as to a direction to take. A decision to leave the stage and end the show might have been seen as a cop out, but Hoffman explained that the band gave their all and cut the fat to give the audience a compact show. That's right, a cop out.

Since it is unlikely that the Rabble will ever return to the Valley there's no way to recommend this band. The teens in el-lay are fortunate in that they can look and love Mark Hoffman to death, but Arizonians can only wait until I graduate, begin working for Tigerbeat and write great fluff stories on them. He's a Gemini, by the way, and his favorite (don't you mean fave? Ed.) color is red.



The Rabble: Chuck Wright, bass; James Hansen, drums; Randy Vandal, guitar and Mark Hoffman, vocals.

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Media dropouts miss DFX2

By Eric Searleman

Come on Arizona, it is no longer fun and games. It's time to be held responsible for such ignorance. When a good, no, a great band like DFX2 come out of their way to play in Tempe and is greeted with such a poor local greeting, someone is to blame. Radio isn't at fault, because they've played DFX2 music, and Friar Tuck's (where they played Thursday, Friday and Saturday night) can't be blamed because they gave the band enough promotion, and it sure as heck's not DFX2's fault, because their music is substantial.

That means one of two things, either everyone in town is a media drop-out or their musical appreciation is less than adequate. Like the couple who leave during a stage play's encore applause to get to their car and out of the parking lot before the rush, the small turnout for DFX2 was rude; the place should have been packed. Especially since the band played their abilities well, albeit a cool outward appearance.

DFX2 consists of two identical twin guitarists. Only when one picks up a saxophone is Douglas Farage distinguished from David Farage. The brothers stand tall, staring out into the audience with the most intense set of eyes and a general we-have-control-of-your-television-set demeanor that, like the old television

show Outer Limits, held the audience for the next 60 minutes.

"Where Are They Now" opened with an irresistible drum/bass trade-off, and as the expected detached vocals and sleaze sax entered, the song became an instant fave. Douglas Farage crouched low, hip-hugged his horn and wailed away classic dissonance to the few, but respectful, onlookers. His fingers spasmodically jetting inward and outward, his hips rotating in and around the beat and his eyes frustratingly hidden behind a pair of wrap-around black sunglasses. The image is as fresh now as it was at the time.

"Octane," the one recorded song written by David Farage, chugged along using DFX2's only obvious indebtedness to pop vocal stylings. "Pump it up baby, pump it up," they wooed showing subtle signs of actual smiles on their faces.

DFX2 came to Tempe from San Diego to play their all-original (save for one Beatles tune) set in an attempt to spread their appeal, yet the reception they received was a bit discouraging. The band definitely deserves better, and the audience that saw them got a true bargain for their media awareness.

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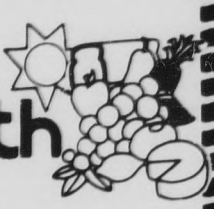
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CONCERTS

The ASU Symphony Orchestra will open its 1980-81 season with a program of Rachmaninoff and Mahler. James Rucolo of the music faculty will be guest soloist. Conductor Eugene Lombardi will set the first tempo at 8 p.m. Wednesday in Gammage Center. Admission is free.

Rahul Sariputra, sitarist, assisted by Shyam Kane on tabla and J. Zauderer on tambura, will perform at 8 p.m. Sept. 26 in the Great Hall of the law building.

Tickets are available through the music department office and Diamonds Box Offices for \$3 to the general public and \$2 to ASU faculty and students.

DANCE

The Martha Graham Dance Company, perhaps the foremost modern dance ensemble in the world, will appear on the ASU campus — complete with introduction by Graham — at 8 p.m. on Sept. 29 and 30 in Gammage Center.

ART GALLERIES

Art Collections at Matthews Center Gallery: Prints by William T. Wiley through Sunday; 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
continued page 20

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Chuy's Next Door: 222 S. Mill Avenue, 894-0643. Fran-

cine Reed and Jazz Alive tonight through Sunday; Charles Lewis and Alice Tatum Tuesday through Thursday.

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Friar Tuck's: 1890 E. Apache Blvd., 967-9698. The Generics tonight and tomorrow night; Beggar's Reign

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The ASU Lyric Opera Theatre presents Offenbach's "Orpheus in the Underworld" as its first offering of the year. The curtain goes up for the student preview at 8 p.m., Oct. 1, in the Music Theater.

Another gold mine is the Gammage Center student series. Tickets to every show, excluding the musical "A Chorus Line," would cost Ronald Reagan as much as \$90. But ASU students can see the same entertainment for \$9. A discount price for "A Chorus Line" won't be established until shortly before the March 30 ticket pick-up date.

To get your dollar tickets to the Gammage Center series, be sure to bring your student ID and activity card.

Hell, by the time you get your half-price pizza on Tues-

day nights at Lunt Avenue, you could get rich by going to college. And just when the regents thought they had you on the ropes.

Performers in the 1980-81 Gammage Center student series include Martha Graham, Sept. 30; Martin Mull, Oct. 10; James Galaway, Nov. 2; Angel Romero and George Shearing, Nov. 23; "Dancin'," Jan. 29; National Folk Ballet of Yugoslavia, Feb. 29; Andres Segovia, March 5; "The Elephant Man," March 28; Orchestre du Capitole de Toulouse, April 1; and "A Chorus Line," April 25.

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continued from page 18

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, through 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 Thursday.

Photographs by former and current ASU photo-journalism students — organized by ASU professor of journalism and telecommunication Frank Hoy and ASU graduate student Brad Johnson, Sept. 28 through Oct. 9.

Photographs by Bonnie Gordon and Diana Schoenfeld, Sept. 28 through Oct. 23.

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

THEATER

"Da," the Tony Award-winning play by Hugh

Leonard will be presented by a New York touring company at 8 p.m. on September 26 and 27 in Gammage Center. Tickets, available from the Gammage and Diamonds box offices, are \$10, \$9, and \$8.

ETC.

The Children's Art Workshop begins tomorrow and will continue on each Saturday through Nov. 22. Children ages five through 14 are invited to attend for instruction in drawing, painting, ceramics, sculpture, and printmaking.

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CE: We are working on it. The record is being played in several cities on the West Coast and we plan to support the record with live appearances. The unfortunate fact of geography is that Phoenix is 2,300 miles from New York and it would just cost too much to go there. Also, Rory, you've worked in New York and you know what bands get paid there; it's not a staggering figure. It's what Reggie Jackson makes in a minute. I think we can attract enough attention on the West Coast to be offered a record deal. We just happen to be in Arizona. If we lived in Connecticut, it would be a different story.

Your publicity campaign is one of the most complex of any unsigned band I've ever seen. That must run into a lot of money.

CE: That's why we can't go to New York.

Well then is that important to concentrate so much of the band's publicity in one area such as Phoenix?

CE: I think it's been important. I don't know how important it is now. In the past year, it's gotten us from the bottom of this heap to the top of the heap. Now we are ready for a new heap. It was really important to make people aware of what we've got and get them interested. The music and the band sell themselves. There is no point in the band being as good as they are if nobody knows about it. In the past year, all we've wanted to do was make people aware of it. I think we've been successful in doing so.

Can you tell me anything about companies that have bitten so far?

CE: We've shopped the record around and no one, obviously, has given us the

right deal or we would now be in a larger living room. The stuff we've been offered is not really tangible. People have asked us what we've wanted and I've told them. Apparently, they have not been willing to give it to us.

Realistically, are you asking for unreasonable things?

AB: Not really. Just immortality.

CE: Hey look, is the Parthenon unreasonable?

CE: I think we have a situation in which we are dealing with people who are 35 to 50 years old who are in a corporate business. Their backgrounds are legal and accounting rather than music. They are totally out of touch with the people they are marketing to, thus, 9 out of 10 albums lose money. They sign people who they think are going to make money and they don't. They haven't figured it out yet, but they will.

What have you been telling the record companies about Blue Shoes?

CE: I don't have to tell them anything. I think the music sells itself and so does the track record of the band. Until a record company is willing to give us what is appropriate, in terms of the value of the group, there is no need for us to sign and get lost in the shuffle the way a lot of other groups have. An accountant or a lawyer really doesn't know how good this is.

OK gang, wake up! I'm going to take this next question right around the horn.

MM: What's your favorite color, right?

OK, what's your favorite color and what would you like to ultimately get out of Blue Shoes?

DRW: My favorite color is blue and...

MM: I knew he'd say that!

DRW: ... let everybody who could possibly hear our music, hear it, and enjoy it as much as we do.

JA: My favorite color is light blue. As well as the money, I'd like the feeling of accomplishment which is awfully nice.

Murph, how important is the money to you?

MM: If it were real

important, I would have quit a long time ago. It's important to me in that I can turn around and do other things with it, but I haven't really had money to play with to see what I would do. But, I don't think about that. I just think about the fact that when I was little I always wanted to do this and I'm very determined.

CE: The money they receive is only a metaphor of the level of success they achieve. If they make a lot of money, they will know that they were right about the kind of music they were writing; that it's very, very good and it appeals to a lot of people. That's all the money will mean.

AB: Before I joined the band, I worked a regular job at a bike store making a quarter over minimum wage. At night, I jammed with somebody else and we'd record a couple of songs in a little studio. I felt it a hassle that I had to work during the day in order to be able to pay my rent and play my music at night. All I want out of this is money to survive, pay my rent and give me some pocket money.

CE: I think people go into music because they love music. I don't think they go into music thinking anything about money except how much their guitar costs.

AB: Look, it's fun and we're having a great time.

Troy, what are you doing for the fans in return for their dedication to the band?

CE: Don't most of them stay at your house?

TJ: I'm just up there doing what I love to do. I hope it shows. The fans are just people to me just like people have always been. They can be real nice friends or they can be real obnoxious.

CE: Would you say assholes?

TJ: We can't say that!

CE: Acerbic. You can say that.

Every band owes their success to the fans. How are you paying them back?

TJ: Just by trying to do as good a job as I can whenever we play. You've got to put as much into it as you can.

What exciting things can

the fans of Blue Shoes be expecting to see in the future?

CE: This Sunday at the Legend City Amphitheatre, Blue Shoes will be the first Arizona band to headline a show. We will be making another album soon which will be out before the religious holidays in December.

Charles, why is it every time I speak to you I get the feeling you're holding something back. There is a mystery surrounding you that I'm going to break if it kills me!

MM: Well, if you do, let me know.

Can you tell me a little bit about what the new album will contain?

DRW: Songs.

CE: Not only that. They'll be guitars and drums and stuff. Oh yeah, it'll also have singing.

DRW: We're not real sure yet.

CE: You didn't ask me what my favorite color is.

OK Charles, what's your favorite color?

CE: Midnight blue. Now dat be the kind of blue dat be so blue it be practically black. Some guys say, "Hey man, dat's black" and I say no man, dat's midnight blue. The pizza is here. If you move your notes, I'll feed you.

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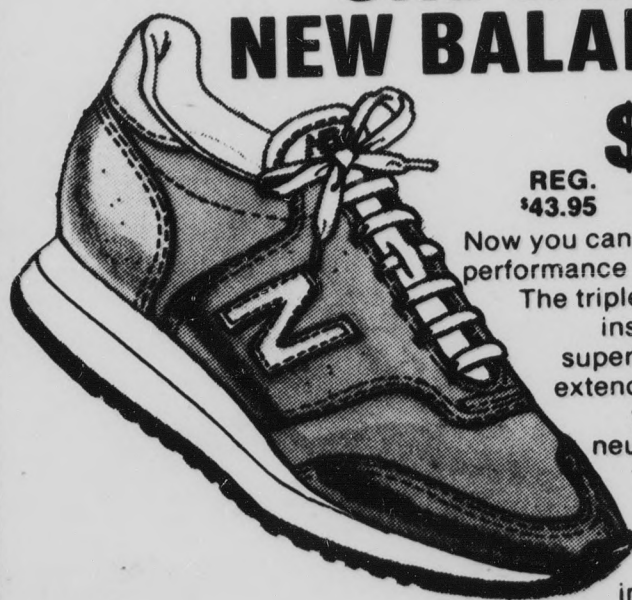
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Weekend concert scheduled

Saturday will be an evening with **Gordon Lightfoot** at 8 in the Mesa Amphitheater.

Lightfoot has written and performed music in the folk vein since the late '50s and remains basically a folk singer amidst those who are not. After 400 songs and 15 albums, there seems to be little doubt about that.

Strongly influenced by **Bob Dylan**, **Lightfoot** began playing the coffee house circuit in 1963. And about his concert performances of today, he says, "I try to set up a coffee house atmosphere at center stage, a small intimate space where everyone's thoughts are focused on the same thing at the same time."

Vocalist **Bonnie Raitt** will sing and play her music for local concert goers at 8 p.m. Sunday in the Mesa Amphitheater.

The Los Angeles native and musical product of Boston and Philadelphia performs rhythm and blues, calypso, jazz, and original blues tunes. Her last album, 1979's "The Glow," featured music created by a diverse group of songwriters such as **Isaac Hayes**, **Mary Wells**, **Jackson Browne**, and **Robert Palmer**.

Raitt is nearly as well known for her position against nuclear energy as she is for her music. A member of Musicians for Safe Energy, she appeared in "No Nukes," the concert, movie, and album.

Point Blank brings its own brand of rock 'n' roll and hard driving blues into Arizona for a show 8 p.m. Monday at Dooley's. The concert originally was scheduled for tonight in the Mesa Amphitheater.

Two albums on MCA constitute the group's entire catalog to date, but their last record, "The Hard Way," was only 25 days in production. At that rate, **Point Blank** should be sitting on a stack of their own records before long.

Rusty Burns and **Kim Davis** on guitars and vocals, "Wild" **Bill Randolph** on bass and vocals, **John O'Daniel** on lead vocals, **Peter "Buzzy" Gruen** on drums and vocals, and **Karl Berke** on keyboards and vocals have reached their modest level of success by playing pitstops and clubs along the touring circuit and by opening for acts like **KISS**, **Aerosmith**, **Foreigner**, and **REO Speedwagon**.

Evening Star Productions, now sponsoring the show, said the concert was rescheduled to allow for a better setting for the concert.

Tickets for the show now are \$5. If \$8 tickets have been purchased already, the difference will be refunded at the door the night of the concert. Full refunds will be given at point of purchase if patrons are unable to attend the rescheduled show.

tempe 2-night

continued from page 19

Sunday and Monday; The Names Tuesday through Thursday.

Hammerhead's: 955 E. University, 967-4611. The Freeze Band tonight and tomorrow night, Wednesday and Thursday.

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

Lunt Avenue Marble Club: 1210 E. Apache, 967-9192. Dan Costello tonight through Sunday, Wednesday and Thursday.

Scene West: 825 N. Scottsdale Road, 968-8629. Temporarily closed for remodeling.

The Solid Gold: 1354 N. Scottsdale Rd., 967-2736. Blue Shoes tonight and tomorrow night; Burning Flamingos Wednesday and Thursday.

Star System: Dannelle Plaza, Southern and Mill, 967-4577. The Alley Cats tonight and tomorrow night; The Roll-Ons Tuesday; The Nobodys Wednesday and Thursday.

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

Warehouse: The Arches, University and Forest, 966-7788. David Friday; Mimi Saturday; Norm Pratt Sunday; local talent Monday; Jim Leighton Tuesday; Karman Wednesday; Norm Pratt Thursday.

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Automobiles

'79 CHEVETTE, 2-door, hatchback, 4-speed, air conditioning, radio, steel belted tires, luxury cloth interior. \$4,000. Ted, 258-1671.

I HAVE three cars and need money! 1971 Dodge Colt, \$950. 1976 Toyota Corolla, \$2,400. 1977 Datsun B-210, \$3,300. All look and run great. Great mpg. 892-2740 after 1 p.m.

1974 VEGA: GOOD condition, auto, air, low mileage. \$1,500, negotiable. Contact Jennifer, 894-6521.

1959 MORRIS MINOR parting out. 965-5046, 964-0975.

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1976 DATSUN PICK-UP, AM/FM cassette, air conditioned, paneled camper shell, 22 mpg. \$3,500. Call Rusty, 965-2183, 899-0370.

1969 DATSUN 200 Roadster, many new parts, \$2,200 or best offer. Jeremy Rowe, 965-5046, 964-0975.

1974 FIAT X19, great mileage, new tires, radio, good condition. Asking \$3,400. Call evenings, Chris, 894-8953.

Bicycles

RECONDITIONED 10-SPEEDS, variety of types and sizes, \$50 to \$95. Usually home noon till 8 p.m., 968-8944.

Clothing

GIVE YOUR wardrobe a boost at Twigg's Garden. Second hand women's clothing. Good quality and great prices. 2930 N. Hayden Rd., Scottsdale, 946-3501.

For Rent/Lease

\$420 AND utilities, 3-bedroom house with air conditioning within walking distance to ASU. Six month lease. 968-2887.

ALL NEW La Cresenta Apartments, 1050 S. Stanley. Furnished apartments, utilities included. Start at \$315. For information, call 967-8203.

BEAUTIFUL FOUR bedroom house, 1 1/2 bath, two miles to ASU, large fenced yard, storage shed. Avail. 10/1/80. 968-1501 evenings/weekends. \$450/month.

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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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Stereo, brand new, never been used. In original carton. AM/FM stereo receiver, BSR record changer, cassette player and recorder, large speakers. Full original guarantee. Cost \$350. Will sacrifice, \$165. Call 946-2127, private home.

Help Wanted

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LEICA M2 with 35mm Summilux Sommar Elmar, Leicameter-MR-4, leather ever-ready case. Body cosmetically good, mechanically excellent. (Leitz overhauled 5/80.) All other pieces in very good condition. \$970. Ask for Bob, 965-0425.

LADIES SANDAL sale! Up to 1/2 off. Backdoor Shoe Shop, 707 S. Forest, 966-1772.

PABST BOCK beer \$1.99. LaPaz Tequila \$3.99. Haagen-Daz Natural Ice Cream, imported beers, cold wines, magazines, pocket books. Rundle's Liquors and Market, University and Mill Avenue. 967-9079.

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NEW FURNITURE, direct from distributors' showrooms. 20% above wholesale dealers cost. Dan Smith, 966-4514.

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SMALL BLACK female dog, 10-15 lbs. Few tan markings. Need owner or good home. Call 964-4618.

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GOOD STUDENTS save 25% on auto insurance. Call Steve, 835-1480, for quote. Farmers Insurance ASU representative.

GRAD STUDENT needs adoptees over 18 and natural parents who had reunions with each other. Thesis research. Confidential. Jan, 945-5905.

IDEAS? STUDENT needs income source via home business, mail order, or the like. (No phone sales, please.) Rick, 945-5134.

JOE PARKER: Lost your phone number — important — please call Julie, 839-5197.

Roommate Wanted

FEMALE NON-TOBACCO smoker, spacious 2-bedroom furnished, pool, rec. room, \$215 includes everything. Suzanne, 838-6985, keep calling.

FEMALE ROOMMATE to share 3-bedroom house, \$150/month plus 1/2 utilities. Nice home in nice area. 945-6836, Sharon.

FEMALE ROOMMATE wanted to share 4-bedroom house, \$100/month plus 1/2 utilities. Call after 9 p.m., 897-0302.

FEMALE ROOMMATE wanted to share lovely 3-bedroom furnished duplex apt. with same. Walk to campus. \$133 and 1/2 utilities. 833-3013, owner.

FEMALE, SHARE darling 3-bedroom house with 2 studious girls. 1/2 mile to campus. \$140/month plus 1/2 utilities. 968-7175.

FEMALE NEEDED, share 3-bedroom, 2-bath Tempe patio home. Pool, extras, deluxe. 839-9713. \$200 total. Urgent.

MALE OR female to have one bedroom in two bedroom apartment, walk to campus. \$130. 968-0944.

MALE ROOMMATE wanted: renting master bedroom, private bath. \$200, utilities paid. In Tempe, Rich, 838-7406.

MALE GRAD student, two miles from ASU, \$160 plus 1/2 utilities, laundry facility, pool, no pets. Call 968-7400, Toby.

MALE OR female to share 4-bedroom house with three grad students, one block from ASU. \$112.50/month plus 1/4 share of utilities. Call 966-4249.

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SHARE TWO bedroom house near Southern and Hardy, \$120/month and 1/2 electric, non-smoker preferred. 894-1446.

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EMBARRASSED by unsightly facial or body hair? Tired of endless shaving or tweezing? Skin irritated by wax, creams or bleaches? REWARD yourself with permanent hair removal by electrolysis. Call for a FREE, confidential consultation. Desert Electrolysis Center, 838-1885. Student Discounts. 9/30

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A-1 WORK. IBM Selectric. Convenient ASU. Reasonable. Mrs. Oakley, 967-0802.

EXPERIENCED TYPIST, guaranteed work, Correcting Selectric. Transcribing/dictating equipment, uses standard cassette tape. Jane, 968-2664.

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TYPING, IBM Selectric. Rush jobs accepted, large or small. Professional and very reasonable. Transcription also. 831-5738.

TYPE IT today. IBM Correcting Selectric. Professional work, reasonable. Spelling, punctuation and grammar corrected. Mrs. Anderson, 946-5029.

WORD PROCESSOR typing. Fast, accurate (editor, writer). Books, letters, resumes, theses. Donna, 962-6694.

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**MONDAY
SEPT. 22**

arrive by 8:00 p.m. to avoid line
Band starts at 8:30



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LIVE MUSIC

SNAKE EYES BAND

COUNTRY • ROCK • BEATLES • BEACH BOYS • DO EVERYTHING BAND •

..... DRESS CODE

PAJAMAS • TOGAS • ROBES • Shorts(boxers) • Anything...

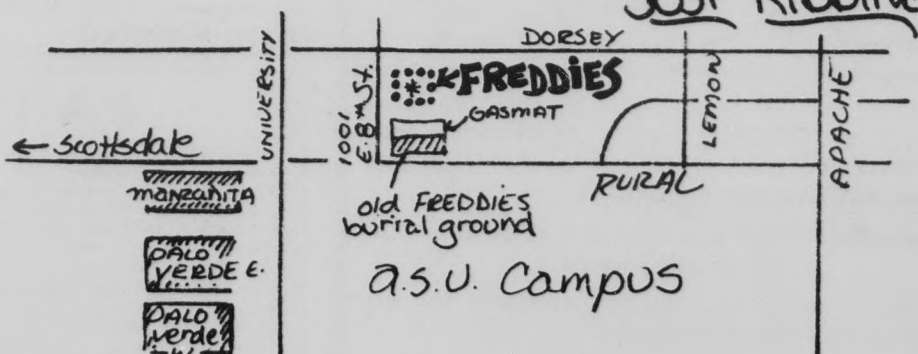
----- PAJAMA CONTEST RULES -----

- 1) NONE 2) (anything acceptable) however management does ask that you keep your P.J.'s on (most of the time)

----- SPECIAL EVENTS -----

1. Lots of Girls, Lots of Guys, all they do is socialize
2. P.J. PEEKING (for those who want a sneak preview)
3. ROBE FLASHING
4. Who can keep their "toga the longest contest" - REWARD- Free ride home... alone
5. Featuring the famous how many mugs can you break contest (what's not broken you can steal - JUST KIDDING!)

PJ PEAK + TOGA TUG
with us at
**FREDDIES
DOWN THE ROAD**



May the pinch of your P.J.'s cause the TUG of someone's Toga....