

War

Soviets could gain from Iran-Iraq conflict, prof says

By Pat O'Connell

The Soviet Union is in a better position than the United States to take advantage of the outcome of the Iraq-Iran war, the chairman of the political science department said Thursday.

Pat McGowan said the Soviet's geographic position and close relationship with the Iraqis could diminish America's influence in the Persian Gulf.

"It's a very complex situation that could be very serious if it blows up," he said.

Iraqi forces initiated the war Monday in a full-scale bombing of Tehran's international airport. Skirmishes between the two countries have continued all week, with Iraqi troops reportedly advancing 20 miles into Iran on Thursday.

McGowan said continuing conflict over control of the Shatt al-Arab, an inland waterway leading from the Persian Gulf into Iraq, is the main reason for the dispute.

The Shatt al-Arab divides the two coun-

tries. Iraq ships one-third of its oil exports through the waterway.

The current war results from dissatisfaction on Iraq's part over a treaty it signed with Iran "under duress" in 1975 establishing borders for the waterway in Iran's favor, he also said.

McGowan said the two nations have been in conflict for more than two decades.

"Iraq and Iran have a history of bad relations dating back to the 1950's coup that overthrew an Iraqi monarchy and established the Bathist Party," he said.

The situation became more serious when the late Shah of Iran worked in collaboration with the CIA to support Kerdish rebels in Iraq, he added.

The Kerds are an ethnic group living in Iran, Iraq and Turkey.

Also, the shah seized a group of islands near the mouth of the Persian Gulf in the 1970's that previously had been claimed as

Iraqi territory.

Boundries and ownership have shifted back and forth between the two countries since the 1950's coup, McGowan said.

"The problem is, where is the border? Does it run down the middle or is it on one side or the other?" McGowan said.

"Given the weaknesses of the present Iranian regime, Iraq probably will regain the territory they lost in 1975 and demand that the border be shifted," he added.

The "humiliation of losing the war" could further weaken Iran and lead to an overthrow of Iran's current religious leader, the Ayatollah Khomeini, he added.

McGowan said despite the hostage situation, Khomeini receives "almost 100 percent support from the Iranian people."

"The problems between the United States and the Persian Gulf powers are the result of foreign policy decisions made by former President Richard Nixon and Henry Kiss-

inger to build up the shah as a means of stabilizing and maintaining oil flow," he said.

A Moslem student from Iran, who asked to be identified as Kazem, said he feels the war is the result of "a covert relationship" between the United States and Iraq.

"Every Iranian citizen believes that the Iraqi government is acting on behalf of the United States," he said.

"However, Iran does not want to be at war with our Iraqi brothers. It is a revolution used as a means of freeing economically oppressed Moslems," he added.

According to the ASU International Students Office, there are two Iraqi students at the University. The office would not release their names.

The war will not have any effect on the release of the 52 Americans taken hostage 327 days ago, Kazem also said.

friday

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Staff photo by John Reid

Can they can-can?

Kenneth Seipp, head of the Lyric Opera Theatre and director of "Orpheus in the Underworld," watches as his cast rehearses the can-can. The production will be previewed to ASU students on Oct. 1. See page 5 for related story.

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of happenings

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news briefs

from the Associated Press

U.S., U.S.S.R. TO HOLD ARMS CONTROL TALKS UNITED NATIONS —

Secretary of State Edmund S. Muskie and Soviet Foreign Minister Andrei A. Gromyko reached agreement Thursday to open superpower negotiations for a cutback in nuclear missiles in Europe, Muskie said. But it was not immediately clear whether Muskie got any assurances from Gromyko that the Soviets would try to use their influence to end the spreading war between Iran and Iraq.

'FREEDOM' WINS AMERICA'S CUP

NEWPORT, R.I. — The 12-meter yacht Freedom, with Dennis Conner at the helm, completed the United States' 24th defense of the America's Cup Thursday, defeating Australia by 3 minutes, 38 seconds. The victory gave Conner and his crewmates aboard Freedom a 4-1 victory over Australia in the best-of-seven series.

VALLEY FLOOD CONTROL YEARS AWAY

WASHINGTON — New federal flood control efforts for the Phoenix area are years away, Gov. Bruce Babbitt and Arizona's congressional delegation were told Thursday. A Bureau of Reclamation engineer estimated that it may take 10 years or more before construction can start on Orme Dam — or one of its alternatives — to provide flood control for Phoenix and Central Arizona.

BAN OF DRUG USE FOR RACING ANIMALS SUGGESTED

PHOENIX — The Arizona Racing Commission Thursday called for new state laws banning the use of drugs on any racing animal and providing permanent revocation of licenses for repeat rule violators. By unanimous vote, the commissioners also rejected an appeal by Arizona Downs President Jim Herbueaux for an additional three-month moratorium of his one-year suspension for accepting off-track wagers.

STOCK MARKET DOWN

NEW YORK — The stock market turned downward Thursday in a retreat led by oil and precious-metals issues.

The Dow Jones average of 30 industrials, which has traced a zigzag pattern all week as traders monitored developments in the war between Iran and Iraq, built up a 4-point gain in early trading. But by the close it was off 8.79 at 955.97.

CARTER, REAGAN INVITED TO DEBATE

WASHINGTON — The League of Women Voters on Thursday invited President Carter and Ronald Reagan to a face-to-face debate without independent presidential candidate John B. Anderson. It was a proposal likely to appeal to Carter, but a top Reagan adviser said the GOP nominee was unlikely to accept. An Anderson aide expressed disappointment.

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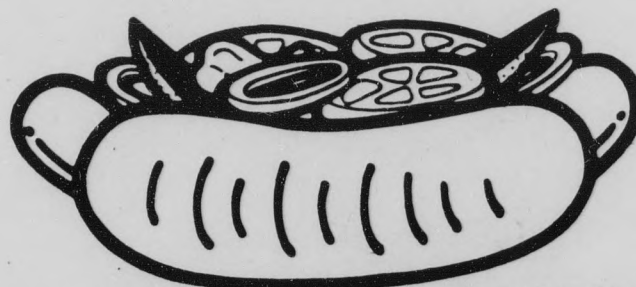
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Day care center at dead end

By David Schwartz

Associated Students President Tom Ajamie is working on a day care proposal that he said has been talked about for nearly 15 years but still has a slim chance of approval.

Ajamie said he foresees a quick death for an ASU day care center funding request to be presented at the October meeting of the Student Affairs Advisory Board.

Ajamie said the strong need for the center could be seen in a 1979 ASU survey that showed one-third of all graduate and undergraduate students on campus are married.

Statistics are not available on the number of students at ASU who have children.

ASU currently has a preschool in the Family Studies Building that serves about 48 children and is open four hours each day.

However, the preschool is a research and education program designed to give experience to students in the Family Studies department and is not geared for large scale day care.

Patty Briggs, director of the Students Child Care Center in Tempe, said most

of the children attending the nonprofit school have parents who have been affiliated with ASU.

In 1973, Briggs' center served 35 children and had another 200 on a waiting list. The facility now has 65 students and almost always has a long waiting list, Briggs said.

Briggs said the conservative political climate in Arizona augments the feeling that day care centers are not needed because women should remain at home and take care of their children.

In 1973, Rep. Thomas Goodwin, R-Tucson, proposed creating day care centers at Arizona's three state universities. The idea never got out of committee.

"Whenever I speak before a legislative body, I say, 'do you want all these people working or do you want them on welfare?'" Briggs said.

Briggs said the day care center problem continues because the University's "transient population" makes child care difficult to coordinate and a "drop-in" service would serve students better.

Kathy Davis, ASU

research coordinator for student affairs, said this year's proposal is still in the "embryo stages" and the advisory board is not certain the need for a center exists.

"Day care centers are still an ongoing issue and the question will still have to be addressed," Davis said.

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Beta Alpha Psi will meet at 11 a.m. and 12:45 p.m. today in the Memorial Union Coconino Room. Representatives from J.C. Penny and ARCO will discuss "Internal Auditing" during both sessions. Luncheon will be at 12:15 p.m.

Pi Sigma Epsilon will meet at 6 p.m. Sept. 28 in the Memorial Union Pinal Room to discuss the regional convention and other projects.

The **Student Association of Social Workers** will meet at 12:30 p.m. Sept. 29 in the dean's conference room in the west hall of the School of Social Work.

The **International Folk Dance Club** will meet from 7 to 10 p.m. Sept. 29 in the ASU Activity Center Room 116. Beginning and intermediate dances will be taught from 7:15 to 8:15 p.m.; request dances until 10 p.m.

Campus Ambassadors will meet at 7 p.m. Sept. 29 in Danforth Chapel.

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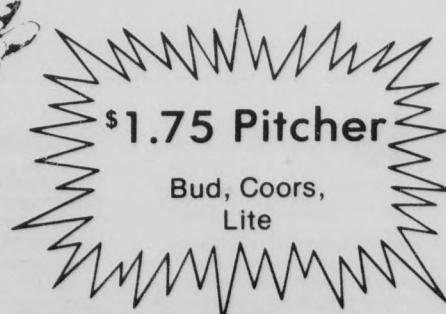


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Children will watch anything, and when a broadcaster uses crime and violence and other shoddy devices to monopolize a child's attention, it's worse than taking candy from a baby. It is taking precious time from the process of growing up.
—Newton Minow

opinion

An act of violence, or an 'Act of Love?'

Last night, KPNX aired a movie called "Act of Love."

In recent weeks, newspapers have run several stories on children accidentally getting shot while imitating something they saw on television. How tragic.

Until I saw this movie, I hadn't really thought about the definite effects television can have on children. Oh sure, I've read the psychological studies, editorials and many incidental accounts. But the articles didn't really affect me because the issue is one which you take a stand on either way, or you shut up — so I shut up.

SO WHY is the issue bothering me now? Because in the movie, Leon's (Ron Howard) brother was in a motorcycle acci-

dent that left him paralyzed from the neck down. The brother made Leon promise, that if the surgery didn't work, leaving him to slowly waste away as an invalid in constant pain, Leon would kill him.

Leon gave his word. He loved his brother very much — so much, that he felt his brother's pain. So, in a very tender scene, the brothers told each other how much they loved one another, and Leon shot his brother in the head.

My mind drifted back to a case where two little boys were playing pistol roulette, a game, one that was graphically depicted in the movie "The Deer Hunter" seen the night before, and a boy was killed.

THEN I thought of a case a few years back where a teenager killed an old woman and pleaded that he got the idea from television. He said his mind couldn't decipher whether he was really committing the act, or if he was "acting out" a television program at that fatal moment.

In any case, most of the instances people cite against television have to do with the violence shown. In this movie, it wasn't an act of violence, but an "Act of Love."

I can't help but wonder what affect that idea could have on someone who has a terminally ill relative, or may someday have a loved one seriously injured in an accident. Since the act was portrayed in a righteous, defensible light, it could give a person even remotely contemplating such action enough justification to go ahead with it.

THERE'S NO doubt that children are impressionable — they learn much from imitating mommy and daddy. And I honestly think children understand a lot more than we think they do. Thus, it seems like the argument against television violence is a valid one.

How to get around the problem? I don't know. Television has come too far. Parental discretion in program selection would certainly help.

If children really do imitate what they see on television, this kind of "violence" would certainly be at the top of the influence ratings.

Incidentally, the "Act of Love" went unpunished.

Julie Martin
opinion
page
editor



dent that left him paralyzed from the neck down. The brother made Leon promise, that if the surgery didn't work, leaving him to slowly waste away as an invalid in constant pain, Leon would kill him.

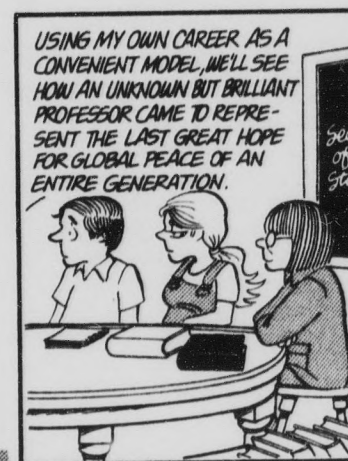
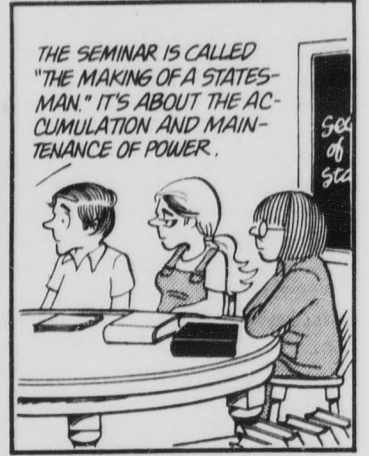
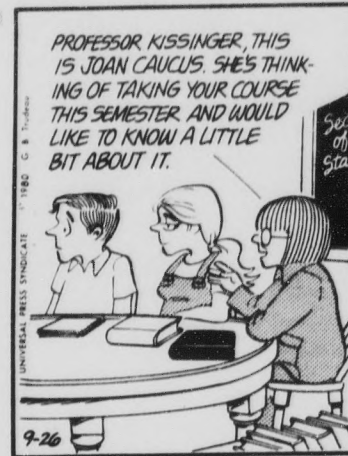
Leon gave his word. He loved his brother very much — so much, that he felt his brother's pain. So, in a very tender scene, the brothers told each other how much they loved one another, and Leon shot his brother in the head.

My mind drifted back to a case where



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DOONESBURY
by G.B. Trudeau



letters

Thanks for the doors

Editor:

By now, most of us are aware of the special doors that have been installed around campus for use by those persons unable to open the regular doors. These doors are designed to be opened in the conventional manner, or by pushing a small button that operates the automatic opening mechanism.

This method eliminates much of the frustration faced by those of us in

wheelchairs, or with other disabilities, making door opening a special task. They are also an invaluable aid to the student with a temporary disability, such as a broken leg.

It is important to note, however, that repeated use of the doors without using the automatic mechanism contributes to the wear and tear of the mechanism and can lead to breakdowns in its operation.

With everyone's cooperation, the doors will be functional for a long time to come without repeated repair expenses. After all, maximum accessibility at a minimum expense is the goal.

A great deal of thanks goes out to those responsible for the installation of these doors. Your efforts in making ASU a more accessible campus are appreciated.

Russell Chenoweth

Blue Shoes deserves better

Editor:

We would like to comment on the latest article about Blue Shoes in the Sept. 19 State Press. The so-called reporter who covered this story we feel, was very inadequate. We have always believed that a reporter's job was to get all the facts and relate them truthfully — without being biased to the public. But this is what Mr. Rosegarten failed to do.

He did get some of the facts, but misinterpreted them and added a few other things for his own personal reasons. Plus, hitting them (Blue Shoes) below the belt in such a personal way is not good reporting.

DURING THE interview itself, he simply raved on and on to the band about how much he enjoys their music, how talented they are and especially, how much he "loved" their style. What gives him the right to say such things as he did about their physical appearances? He is no critic. And if he was supposed to be one, he did that job poorly also.

Contrary to what was written, Blue Shoes is an extremely talented and determined band, with a terrific sense of humor. The funny thing about that article was that the band didn't mind what he (Rosegarten) said much at all. They laughed, and still do joke around to each other of what he had to say.

MAYBE IT'S because they can easily take things like that. But we won't, at least not without saying something in their defense. For those who haven't seen them perform, don't let one person who has no talent in the reporting field, let alone the music one, stop you from checking them out.

After all, if they were as untalented, obnoxious, arrogant and all the other things he said them to be, then they would be as unheard of and as unpopular as Rory Rosegartens' writing is and will most likely continue to be.

Frances MacDonald
Laurie Peters

state press

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entertainment & the arts diversions

Every song tells a story

By Chip Haubrock

Pictures are said to be worth a thousand words each. Nobody ever determined the exact value of a song, but music can often say more than any number of words.

Perhaps that is why some of the best stories are told with song. Stories such as "Jesus Christ Superstar," "Hair," and "West Side Story," etcetera, etcetera, etcetera, are why the ASU Lyric Opera Theater (LOT) exists.

Occasionally, it is necessary to remind today's pop culture that the rock opera "Tommy" would have been impossible if not for the hard-core opera "La Traviata." Believe it or not, it's absolutely true and LOT is here to prove it.

Dr. Kenneth Seipp created the LOT 17 years ago and has been at its helm ever since. The efforts of numerous artists are the very essence of LOT, but Seipp is the man who formed the philosophies upon which those artists base their work. To speak with him is as close as anyone can come to talking to the LOT itself.

This year's season opens next Friday with Offenbach's "Orpheus in the Underworld," a 19th Century operetta based on Greek mythology. With an entire year stretched out before the LOT, now seemed the perfect time to ask Seipp about how this season was chosen and the state of music theater at ASU.

There is a nearly infinite number of considerations to balance when selecting a work for LOT production and, according to Seipp, the students available to perform a show must be considered. "Obviously, if we've got 50 super women on campus and are short on men, then we think in terms of a show that is more demanding of the female roles. If we've got a whole bunch of tenors around and no baritones — or visa versa — then we try to keep that in mind."

Seipp acknowledges the line between good sense and precasting — assigning a role before listening to auditions — is a hazy one. "Precasting is a funny

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Past art leaves impression

By Michael DeMarsche

Perhaps now, more than any other time in its history, art must find new directions. Modernism has gone bankrupt as a viable movement not from lack of support, as so many artists love to recite, but from a new willingness by artists to let the bureaucracy of galleries and social values replace any antagonistic viewpoint.

Art no longer indicts and denies corporate values and interests but reaffirms them. In so doing, it denies itself the alienated perspective which has historically been coveted by artists. Great art can never support social values for the sake of making a buck: it must keep its independence and strive for innovation.

Certainly, the struggle between society, with its financial interests, and the spiritual consciousness of art is nothing new. It has always existed in one form or another, but never has it choked off works of quality the way it has today. Rebellion, the catch phrase for change, has become a dirty word and has been replaced by conformity, with all of its consolations. If art is to

dredge itself out from under the weight of modernism, it must first re-examine past successes and reaffirm the artists' faith that the rewards of creating works of quality are far greater than any society has to offer.

The value of the current exhibition at the Phoenix Art Museum, 1625 N. Central Ave., "A Century of French Masters: Corot to Braque," is far greater than just the opportunity to view great works of art. It also lends us the chance to reexamine and learn from one of the great moments in art history. A superb exhibition like this one, more than any other, encourages us to reflect on the present state of painting and wonder what is so "right" with theirs and so "wrong" with ours.

On April 15, 1874, a Parisian photographer lent his studio to a group of obscure and mainly impoverished painters. Rejected by the art establishment of the day, these painters clung to their new beliefs and hoped this exhibition would spread and popularize their ideas on, among other things, color and form. It didn't.

continued page 11



1862 portrait of Victorine Meurent by Edouard Manet.

Photo courtesy of the Museum of Fine Arts, Boston.

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A Graham principal on Graham's principles

By Suzanne McElfresh

Youthful energy is a necessity for a dancer. The surging, spirited ability to express through movement stems from agile suppleness of mind and body.

Martha Graham no longer dances. But her mind has maintained the lithe creativity of her early career and she creates dances still.

Susan McLain, one of eight principal dancers in the 24-member company, is amazed by Graham's accomplishments. She's also proud to be working with her.

"She's an incredibly active woman," McLain said from her home in New York City. "She's stronger than all of us. She comes to most of the rehearsals, especially those with a new cast. She puts all her energy into a new work, and there's consistently one or two new ones a year."

Graham's newest work, "Judith," will be performed at the company's 8 p.m. Tuesday performance. A Monday performance by the Martha Graham Dance Company also is scheduled.

McLain said Graham continues to work on a new piece, even after it has been performed publicly.

"It will be performed a few times, then she'll rip it apart and change it," she said. "It's fabulous to watch the whole creative process and how she forms ballets."

Originally, Graham choreographed all works on herself, McLain said.

"She had to feel it, internalize it. So at first it was difficult to do on others. But she works intimately with anyone in a new role. And she conformed the parts she gave to others to them, she nurtured them. That's why it's so rewarding."

McLain spoke about the starting years of the company and of the dedication put forth by the dancers.

"The creative genius was so strong. Most dancers wanted to give their whole lives to Martha. She's the greatest to me, too. I wouldn't want to dance with anyone else."

Since her teens, McLain has wanted to dance with Graham, she said. She studied the Graham Technique — a patented, original approach to dance, exercise and body movement that is essential to Graham's works — at the High School for the Performing Arts in New York. She started teaching at the Graham School in 1976 and became a member of the dance company a year later.

"Dancing with Martha had been a dream of mine since I was young," McLain said. "I started with ballet. That strikes the fantasy of a child, I think. But modern

becomes more meaningful as you become more meaningful with age, the more you understand, the more mature you are. Martha's ballets are about wonderful, historical people — about mythology, true guts, feelings, passion.

"I had no modern dance until high school," she added. "But when I first was introduced to the Graham Technique, I realized the depth of it. It's so much more attainable. I got hooked on Martha."

McLain said Graham's technique is truly original, and that many modern dance companies of today base their style and techniques on Graham's ideas.

"There's a lot of freedom and exploring of movement — none of the rigidity of ballet. Martha has a very different technique. She started a whole vocabulary, all as valid as ballet."

"A lot of it is based on internalizing, the contraction and release. She'd turn herself inside out and formed a technique on that. There's a lot of drama in her ballets, but the core is the technique."

Beyond the fundamentals of technique, Graham casts roles for her ballets carefully, McLain said.

"Lots of times she'll picture a certain person in a role. But if a dancer feels she's right for a certain role, she can approach Martha and she'll give her a chance."

"She'll say 'Show me' and let you prove yourself. She always had to. She was in this world but the world wasn't ready for her. So she made them ready for her. She likes to see a dancer with a straight back, on the balls of her feet and ready."

But McLain gets satisfaction from any role, she said.

"My main inspiration is dance itself. I'm happy to have found a style and way of movement such as Martha's. Graham strikes my heart, my inner soul. I relate to that — she put so much in her technique. There's Indian dancing, and ballet . . .

"I'm just happy to be dancing — especially with her. I wonder if I really had a choice because I've been dancing since I was 3. I know nothing else. But I enjoy the discipline. I need it because I have a tendency to be lazy. It also pleases me to work on my body. I enjoy taking class — I like sweating. But it's not just exercise. I think jogging's a bore, but this is an expression. Graham is also a head trip. It's for intelligent, educated people, yet it's as intense and animalistic as her technique is. You have to have certain smarts to appreciate it."



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The Boss is back. This is only the beginning of media bombardment on Bruce Springsteen as everyone anticipates his Nov. 5 appearance at the University Activity Center.

Tickets for the show went on sale at Gammage box office last Friday, but queues for tickets began the Tuesday before. I wandered over Thursday evening to rendezvous with friends and record the events.

"We're gonna play some pool, skip some school, act real cool, stay out all night, it's gonna feel alright" — Rosalita.

The fluorescent lights glared down on Gammage Center's finely-manicured lawn. Hordes of people were consuming mass quantities, listening to Springsteen and entertaining themselves with games of social intercourse, Jewish geography ("Where are you from? Do you know..."), Frisbee and frenzied backgammon tournaments. It was comparable to one of Dionysus' ancient gatherings.

I found my colleagues semi-comatose at the far end of the lawn. My comrades had been indulging in moonlight croquet (honestly), abundant pizzas in a cup (Bloody Marys) and had forgotten their reason for being. My friend Charlie had thrown off his watch when it had interfered with his game, and was lamenting its loss during his bouts of consciousness. Someone told him to be content that he found his wallet, which helped ease the pain.

"Trust some of this it'll show you where you're at, or at least will help you really feel it." — Spirit in the Night.

Everyone was indulging in his own personal fantasies when, at 11 p.m., the gala atmosphere was interrupted by the megaphone of Gammage Security announcing a revision in the evening festivities. Officials asked the crowd to line up systematically in groups of 100 with one foot on the curb (visions of sobriety tests) as their names were read from a list.

This list was started Tuesday afternoon when the first die-hards showed up. Roll was taken periodically, and if no one responded, the name was deleted. Some of these periodic check-ins took place at absurd hours, such as 4:30 a.m. Hard core devotee Marshall Kahn justifies, "When Springsteen says you wait, you wait."

On this Thursday night of debauchery, anyone still on the list would be given numbered carnival tickets and allowed to return home until 8:45 a.m. when they would be able to redeem them for real live Bruce Springsteen

tickets. For those who had consumed mass quantities, this was a difficult set of instructions, but all tried to comply as they gathered 'round the official-looking officials.

By 1:17 a.m., 502 carnival tickets had been handed out. I had planned to spend the evening waiting around for tickets, so I had no intention of going home. Those among my associates who were able to, agreed. We began a rendition of "Rosalita," complete with dance. Charlie went down for a split for the finale and irritated the old football injury.

"Cripple on the corner cries out 'Nickels for your pity'..." — Saint in the City.

We disappeared for a caffeine rush.

Do you know what can you do at ASU with a bicycle at 2:22 a.m.? You can bang on first floor dormitory windows or bicycle around and do the Perrier Parcourse. Or, if you work for the State Press you can play good little investigative reporter and talk to the Gammage Security people who are sitting handing out more carnival tickets to people who walk up with camping gear to spend the evening, thinking they'll get a head start on everyone else, and are handed carnival ticket number 500+.

"Some all-hot half-shot was headin' for the hot spot snappin' his fingers, clappin' his hands..." — Blinded by the Light.

One officer said someone had had a row with the police. The story has it that he gave someone \$45 for ducat 25, and the someone told the police the buyer had threatened him for his ticket. There is now a possible assault charge pending.

By this time, the sky was beginning to take on the appearance of a Levi's life cycle as the sun very slowly made its way west. I went to gather what was left of my contingent, who had last been sleeping on the lawn. He had disappeared. Kidnapped for a number 104 ticket.

Innocently, the moment arrived. The first 10 numbers were called, and moments later their former owners wandered out enthusiastically waving their tickets about as if they were the golden tickets to enter Willy Wonka's Chocolate Factory.

As the anticipated evening, Nov. 5, grows closer, the radio stations will not cease playing Bruce Springsteen and the media will be making a fuss. Will it all be worth it? According to former guardian of carnival ticket number one, Dan Powers, "Bruce is the boss. Springsteen is the best show you'll ever see."

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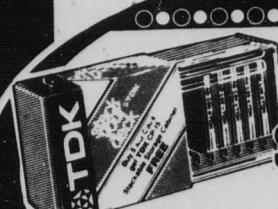
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Concert review

Raitt explodes with energy

By Pat O'Connell

If there had been a roof over the Mesa Community Amphitheater last Sunday night, Bonnie Raitt would have blown it off.

The diminutive Raitt's sizzling rhythm and blues vocals were husky to the point of being raw. And the energy level in the night air was electric, one of those perfectly-balanced evenings when everything goes right.

Raitt's appearance Sunday was the end of a six-week tour, and her group obviously felt like cutting loose.

She made her entrance wearing a Batman cap, welcoming the audience in her best Bela Lugosi manner.

"It's me!" she yelled as she pulled the cap off and opened her set with "Three Time Loser" followed by a threatening version of "You're Going to Get What's Coming." She swung her guitar playfully at one of the members of the band.

Unlike many performers, Raitt uses her guitar as an extension of herself. It was set aside only once during the evening for a blues ballad from her latest album "The Glow."

In addition, Raitt, who is outspoken in her opposition to nuclear power, had a few choice words about the Palo Verde plant.

"Get it the f--- out of Arizona," she recommended.

After that bit of politicizing, Raitt told her audience to fasten their seatbelts for the rest of the show, because "there is no mercy at all." There wasn't.



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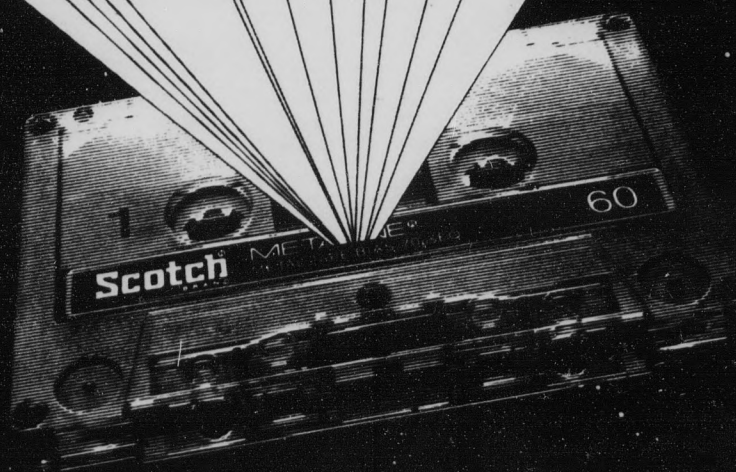
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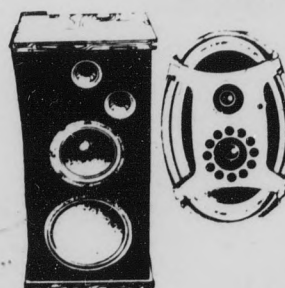
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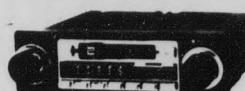
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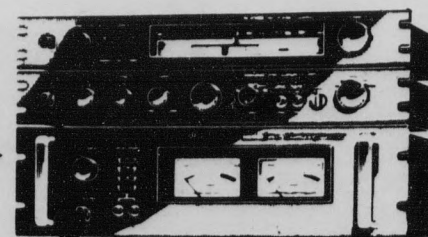
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More about LOT

continued from page 5

thing. We don't precast, but if you have someone around, you can't turn your mind off to the fact that they might make a super this or that. The funny thing is, though, that very often you pick a show, and you think to yourself, 'If so-and-so is here, they'd be really good.' But it's almost like picking a football squad. You can have someone in mind, and then someone else will come in and audition and be the best and end up doing the role. I can think of this happening a lot of times."

"But it's almost like picking a football squad. You can have someone in mind, and then someone else will come in and audition and be the best and end up doing the role. I can think of this happening a lot of times."

But that's only the beginning in choosing a season of musical theater. "I have to think in terms of a variety of genre — different types of works, different composers. This is for the educational purpose of our program . . . for our singers, for the orchestra, and for our audience. In other words, we wouldn't do five Verde operas in a year, even if we could."

"So we're looking for different types of things to do. We try to do one Broadway or off-Broadway show a year. We do one operetta a year. We try to get an 18th century opera in there and do a contemporary opera at least every other year. Not really contemporary, though — not avant-garde. It's hard to know how good those works are because

you don't get a chance to see them. Most of the contemporary operas we do are maybe 10, 15 or 20 years old. And then there's usually a 19th century opera. So we're looking for that kind of balance.

"Of course, we try not to repeat too often unless there's a real positive reason to do so. And since LOT is 17 years old, that's getting harder and harder every year."

Seipp also must consider the limits of student talent. Although dance is involved in many pieces for musical theater, LOT tends to shy away from choosing a show that requires complicated stage movement. "Dance is another highly specialized art form, and we make no claim to try to train

dancers at the same time we train them in musical theater.

"So, obviously, we don't pick shows that are going to spotlight dance. It's another discipline. If a certain amount of dance is required in a show, then we go ahead with it, but if given a choice, we would choose the show with less dance. For example, as much as I love 'A Chorus Line,' I don't see us doing that show. After all, it's about dancers."

The vocal capabilities of young singers must be taken into account. "We don't do Richard Strauss operas for the same reason that we don't Wagner: it's too hard. We couldn't cast one of those shows, and we don't have a pit big enough

continued page 10



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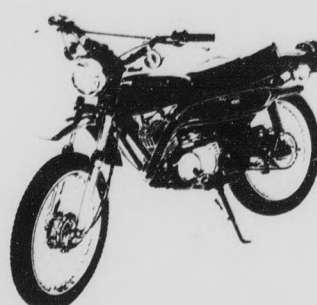
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More
about

LOT

continued from page 9

for the orchestra, even if we did have enough players. We tend to back off from music that you really can't have a young person sing."

Faculty members could perform roles beyond the abilities of students, but Seipp would prefer to see students on the LOT stage. "I wouldn't say that I'd never cast a faculty member. Seven years ago I did an opera with a faculty member. But we aren't here to showcase our music faculty. We're here to provide a performance vehicle for music theater majors, for music majors, and for students. It's a student showcase."

Seipp's concern for music theater students is evident. He likes all of them, but knows some of them are in the wrong place. "It's all a matter of whether a person is going to really try, because who knows if success will ever come? Sometimes, even at the end of the freshman year, we have to sit down with a kid and tell them, 'We like having you around and you're talented, but you just don't seem to have any real desire. You might want to give a thought to how badly you want all of this.'"

"If they're going to just piddle around, I'd feel guilty. We don't want someone graduating, only to find out that musical theater isn't what they really want. And lots of times, after we talk to a kid, they decide that musical theater isn't what they really want — not that bad, anyway. They just don't want to work that hard; they want a more serene life. And that's legitimate. They don't want to sing an audition and go home to sweat out the decision. If they don't want to live that kind of life, then I don't think they should."

A life in the performing arts is a strenuous one, and Seipp wants his students to understand what they're in for. "Only sick people want to work hard. Desire can come from working hard, but getting started is tough,

and I'm not even talking about success.

"The harder you work, the more you realize what slobbs we all are, and the more you need to do to have a good feeling about what you've done. You raise your standards."

"It's just hard to get to the task, even though you enjoy the process. You may not like to get up in the morning, but you do, and you go to your acting class, your dance class, and you do practice. Because you know that once you're there, you love it, and it does lead to your goal."

The LOT can certainly

help an aspiring performer reach that goal, says Seipp. "We do the training of the singer/actor. We aren't developing just an actor or just a musician — we're developing a singer/actor. The actor who becomes a singer/actor or the musician who becomes a singer/actor is something distinct, I think. I very definitely do. The singer/actor is a third person. It's a matter of multiple talents, and you can't do one without the other if you want to work in music theater."

"In auditions, you can almost count on this situation being illustrated. It's classic. You have three finalists for a role, and one can sing the part the best, one can act it best, and the

other person is somewhere in the middle. And the person in the middle usually ends up getting cast. Because even if the singer is excellent or the actor is very good, you aren't going to put them on stage unless they can do both. Otherwise, it just isn't believable."

Seipp is confident about the abilities of his cast for "Orpheus in the Underworld" and urges even those who don't see much musical theater to attend. "With 'Orpheus,' there are virtually none of the esoteric conventions to worry about. If you go and see Mozart's 'The Marriage of Figaro,' the young man in that show is a woman dressed as a man. That

continued page 14

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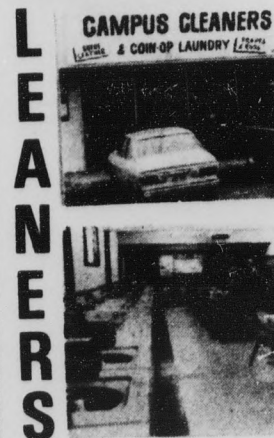
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More about Art

continued from page 5

The show was met with ridicule from the critics and amusement from the public. A movement had begun, however, and this assortment of French vagabonds were soon to become the leaders of the Impressionistic style.

Of course, it took more than just three weeks for a movement like Impressionism, with all of the revolutionary techniques that embodied it, to take shape. Impressionism had its roots deep in the traditions of French painting. Painters such as Jean-Baptiste-Camille Corot and Eugene Delacroix, though not Impressionists, were major influences. Their styles were a foreshadowing of the explosion to come.

The current exhibition contains numerous works, that served to influence the Impressionists. Corot is represented by seven works that display not only his preoccupation with un-idealized landscapes but also his innovativeness with brushwork. Such paintings as "Twilight," "Turn in the Road" and the beautiful "Morning Near Beauvais" are examples of Corot's ability to define little of the details of the subject in order to convey the dreamlike ambience he found in nature.

Though his early paintings were criticized and his technique likened to "going over the canvas with a sponge that has been dripped in mud," Corot eventually achieved success and is generally regarded as the major influence on Impressionism. Still, critics who attended the first Impressionist showing moaned "Oh Corot! Oh Corot! What crimes are committed in your name!"

"The Lion Hunt" is the only work in the exhibition by Eugene Delacroix, but one can scarcely think of a painting more representative of Delacroix's work and at the same time indicative of why the Impressionists were so influenced by him. Delacroix was linked with the Romantic movement and his work reflected its emphasis on color and dramatic expression. "The Lion Hunt" depicts the hunting of a lion by Arabs, and is an explosion of color. Color encompasses every inch of the canvas, in the exotic dress of the Arabs, in the landscape that serves as a background and in the animals. But Delacroix's influence is felt by the Impressionists, not only in his use of color, but also in his unique approach to brushwork. Again like Corot, "The Lion Hunt" is done in a broad style with little emphasis on detail, thus having a major influence.

Though the exhibition contains many more examples of influential painters, including Camille Pissarro, Eugene Boudin and four excellent examples of Jean-Francoise Millet, one of the finest paintings in the whole exhibition is Edouard Manet's portrait of "Victorine Meurend."

Conceived in broad areas of flat color with halftones almost completely eliminated, the painting reflects the influence of Japanese woodcuts that were becoming popular in Paris at this time. Manet worked in a rapid and spontaneous style with extremely free brushwork that brings an immediacy to his subject hardly matched by other artists. Manet was a leader in the use of light and was not afraid to borrow extensively from photographs. His use of a harsh, bright light in the portrait of "Victorine Meurend" flattens the subject further and exemplifies Manet's interest in developing a style entirely his own. Though Manet would eventually be known as one of the leaders of 19th century painting, his works were soundly criticized, and he died never aware of the acceptance his work would soon gain.

continued page 14



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The buzz — where to

By Lori Weinraub

Myth: A paraphernalia shop, one of those neighborhood fixations that prompt disgusted legislators to exclaim "How immoral," is a paraphernalia shop, is a paraphernalia shop.

Uh-huh.

If, in all of your decadent honesty, you could trust your taste buds to a greasy spoon, or your hair to a dog groomer, then head to your nearest hardware store and put your own cylinder and bowl together.

However, should you desire a more sophisticated approach to engaging in such illicit, but fun, behavior, stand forewarned.

You needn't hide your head in shame in Tempe. It seems that the Tempe stores have this fear of being known as head shops. To combat this "stigma," they have

branched out into gift shops. The gift concept turned them on so much that more square footage is devoted to other items instead of paraphernalia.

The store that devotes the most room to the sale of drug equipment is Happy Trails, 514 S. Mill Ave. (pictured below) Right now, 50 percent of Happy Trails' business comes from paraphernalia.

If it's \$110 bongs you want, Happy Trails is the place you want to be. The cheapest bong is \$2.25 and the \$110 glass bong is the most expensive.

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If Happy Trails just doesn't quite satisfy your needs, you can dash across the street to Circus. With 20 percent of its square footage devoted to drug gear, Circus is the second largest paraphernalia outlet in Tempe.

It all started on a smaller scale nine years ago. Since then, Circus has expanded to include the same gift line found in Happy Trails, but with a few extras. Circus sells women's clothing and accessories, which is something that no other Tempe paraphernalia store can boast.

Bongs at Circus start at \$2 and run up to \$70. Pipes range from 95 cents to \$150 a custom-made model. The usual coke spoons, roach clips, scales and incense also are available.

Some of Circus' specialties include 100 types of rolling papers, various drug-related magazines, triple beam scales and Kabongs.

If you live in Sin City (or even if you don't) and lack the motivation to head to Mill Avenue, the Sin City Rolling Company, at 1042 S. Terrace Road has paraphernalia, though their selection is somewhat limited.

Once a part of Happy Trails, the Rolling Company now takes in most of its business from roller skate rentals. But the usual inventory of bongs, pipes etc. is there for the asking.

The least expensive bong is \$3.50; the most expensive is \$32. They are available in glass, acrylic or ceramic.

Now that you've got some direction, follow that buzz. And remember, the myth stops right here.

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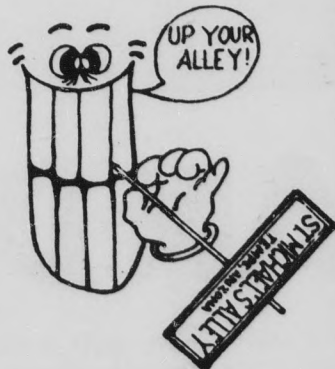
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More about LOT

continued from page 10
may be something that would disturb someone who

More about Art

continued from page 11
Manet's influence, though far greater on the canvas, was also prevalent in the cafes of Paris. Parisian night life was brimming, and the major painters of the day were drawing inspiration from it. Manet was a learned man from aristocratic background, and his ability to articulate on his artistic values was of major importance to the formulation of Impressionism.

Edgar Degas, Paul Cezanne, Pierre Renoir, and Claude Monet all were influenced by Manet but broke loose to form their own styles and eventually the core of the Impressionist movement.

Degas fancied himself a draftsman and quite unlike Manet's attitude claimed, "There is nothing less spontaneous than my art." Three of Degas' works are included in the Phoenix exhibition and they are prime examples of his compositional inventiveness. "Race Horses at Longchamp," is not only a compositional marvel but an example of the Impressionists' preoccupation with depicting the amusements of upper French society.

The painting depicts a group of jockeys with their mounts walking in an open field toward a starting gate. The image is so relaxed and random that it appears to resemble a casual snapshot. Upon closer inspection, however, the painting is a virtual masterpiece of composition and reveals Degas' understanding of compositional devices used in Japanese prints. Although Degas never considered himself an Impressionist, the innovations of the movement are apparent in many aspects of "Race Horses at Longchamp." The brilliant pastel colors of the jockey's costumes, the atmospheric light of the sky, and, above all else, the concern for capturing a specific moment in time all are Impressionistic innovations.

The years between the first Impressionist exhibition and 1881 are generally regarded as the period of "High Impressionism." Though

continued page 15

hasn't seen a lot of theater. "In opera, everything is sung, and that may be strange to a person the first time. In something like 'Orpheus,' which is not opera and is actually much closer to musical comedy, you have a book. You have dialogue. Not a great deal, but enough to carry the story along.

"I can't think of anything in 'Orpheus' that a non-opera-goer would be dismayed by. And, of course, all our shows are sung in English because that's part of our philosophy as to what musical theater is supposed to be. We're so dedicated to the singer/actor, to believability, to legitimate drama, that to

sing in a foreign tongue would be contrary to our philosophy. I don't know of any opera ever written that was intended to be heard in a language that the audience couldn't understand."

The following ASU students will make sure next Friday evening's LOT audience understands every

word they hear: Nan Gravelle; Sharon Duncan; David L. Watson; Alisa von Goerken; Jennifer Nichols; Michael Bowers; Michael G. Muziko; Michael Sokol; Veronica J. Komar; Debbie Lipmann; James Reuben Reza; Rebecca Kwart; Randy Braunberger; and Julia South.

All performances of

"Orpheus in the Underworld" begin at 8 p.m. Oct. 3-5, Oct. 8, and Oct. 10-12 — except Sunday matinees which begin at 3 p.m. — and will be seen on stage at the Music Theater. Tickets are on sale for \$3 for ASU students and \$6 for the general public at the LOT box office or at Diamonds Box Offices.

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More about Art

continued from page 14

this period is such a short time, it is the accumulation of much that went before it, and is perhaps the most important transitional period in the history of painting.

It is puzzling however, that this new style should have lasted such a short time. After such a struggle to produce original material, one is inclined to think that the artists would have drawn on their discoveries for many more years to come. However, the Impressionists did not stop and draw on past achievements but kept on struggling to new developments which would eventually lead to more modern art forms, such as Cubism. That style is represented in the exhibit by an early work by Braque.

The exhibition is fortunate to have eight superb works by Claude Monet. Monet's works alone reveal an insight not only into his own concepts but also into the entire range of Impressionism. Without the works by Monet this exhibition would have been only an historical sketch, sadly lacking the special spark that makes an art showing memorable.

Monet must be regarded as the arch-Impressionist. He was by far the most consistent practitioner of the movement he had done the most to evolve. Monet's accomplishments and services to the Impressionist style were many but his name must always be synonymous with color and light. It was his lifelong obsession, and his progress is recorded in the paintings he was responsible for.

"Snow at Argenteuil" represents Monet during the height of Impressionism. The scene is of a street in a small town near Monet's home. The subject of the painting was completely unimportant to Monet as he strove not to accurately detail an image but to capture a specific season at a specific time of day, evoking the atmosphere and light of a quiet winter afternoon. Monet varies his brush stroke in this painting; spare, flat strokes to indicate a heavy overcast sky, thick, broad strokes for houses and fast, small daubs for the partially-snow-covered foreground.

Though the painting's subject matter was tame, to say the least by today's standards, its representation of a humble scene and the broken application of paint all contributed to alienating the buying public. Monet was destined to a near destitute lifestyle for years to come, borrowing money from his family and other more wealthy painters in order to exist.

Monet's financial success came late in life, as it did for most of the Impressionists. Eventually, he would be able to purchase extensive acreage and produce spectacular paintings of his estate. Excellent, more recent, works of Monet's are included in the show and form a personal, pictorial retrospective of one of the world's great artists.

Alfred Sisley, August Toulmouche, Berthe Morisot and Vincent Van Gogh all are included in the exhibition and help chronicle an age in painting unmatched by its creativity, energy and sheer indulgence into controversy. What the showing details more than anything, however, is the ability for a group of artists to withstand social demands and continually produce works that were at first scandalous, eventually sought after, but always unmatched in honesty.

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CONCERTS

Rahul Sariputra, sitarist, assisted by Shyam Kane on tabla and J. Zauderer on tambura, will perform at 8 p.m. tonight 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.

Yes, the popular rock group, will perform an 8 p.m. concert Wednesday in the ASU Activity Center. Tickets are \$8.50 and \$9.50 and are on sale at Gammage and Diamonds Box Offices.

Kenny Rogers, noted country-western singer, will give an 8 p.m. performance Wednesday in the ASU Activity Center. Tickets are \$12.50 and \$15 and are on sale at Gammage and Diamonds Box Offices.

DANCE

The **Martha Graham Dance Company**, perhaps the foremost modern dance ensemble in the world, will perform + complete with introduction by Graham + at 8 p.m. Monday and Tuesday in Gammage Center. Tickets are \$9, \$10 and \$11 and are on sale at Gammage and Diamonds Box Offices.

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 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 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 Schoenfield, 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.

Gammage Center lobby: Photographs by Jay Dusard of Prescott will be on display through Sept. 30. Photographs by Louis DeSario will be on display for the month of October.

THEATER

"Da," the Tony Award-winning play by Hugh Leonard will be presented by a New York touring company at 8 p.m. tonight and Saturday in Gammage Center. Tickets, available from the Gammage and Diamonds box offices, are \$10, \$9, and \$8.

"Vanities," Jack Heifner's bittersweet comedy, will open the ASU theater season at the Payne Lab School, 10th and Myrtle on campus, with 8 p.m. performances Oct. 1-5 and 8-12. Tickets are \$4 for the public and \$2 for students at the Payne Lab School and Diamonds Box Offices. Call 965-3437 for season ticket information.

"Orpheus in the Underworld," opens the Lyric Opera Theater season. Performances begin at 8 p.m. except for Sunday matinees at 3 p.m., and run Oct. 3+5, 8, and 10+12. Tickets are \$6 for the public and \$3 for students at the Music Theater and Diamonds Box Offices.

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Chimi's: 801 E. Apache Blvd., 967-3355. Open Mic Night Tuesday.
Chuy's Choo Choo: 396 S.

Mill Avenue, 966-4980. Midnight Blues Band tonight and Saturday; Hans Olson and Friends Tuesday through Thursday.
Chuy's Next Door: 222 S. Mill Avenue, 894-0643. Francine Reed and Jazz Alive tonight through Sunday; Charles Lewis and Alice Tatum Tuesday through Thursday.
Crackers: 1420 E. Apache Blvd., 968-9375. Willis and Michael tonight and tomorrow night; Open Mic

— Hoot Night with Hootmaster Mike Callahan, Sunday; Steve Dannenbaum Monday and Tuesday; Willis and Michael Wednesday and Thursday.
Dan T's: Danelle Plaza, Mill and Southern, 967-3007. The Marty Mitchell Band tonight and tomorrow night, Wednesday and Thursday.
Dooley's: 1216 E. Apache Blvd., 968-2446/968-2448. Asylum in the nightclub tonight and tomorrow night, Tuesday through Thursday; The Legendary Thunder Chicken Band in the tavern tonight and tomorrow night, Wednesday

continued page 19

Cameo, Mann at Celebrity

Cameo and Kurtis Blow will present rhythm and blues at 7 and 10 p.m. Tuesday in the Celebrity Theatre, 32nd St. and Van Buren.

Blow will open for Cameo, a group who opened for War in February and was so popular, they were brought back as headliners.

Blow recently was No. 1 on Phoenix R&B charts with "The Breaks" and an album is due next week.

Herbie Mann, jazz flutist extraordinaire, will be in the round for an 8 p.m. concert Oct. 3 at Celebrity Theatre.

Joining Mann will be Badal Roy (tabla and other percussion), Frank Gravis (bass) and Armand Halburian, drums.

Phoenix' Panacea will open the show. The group will feature many original works.

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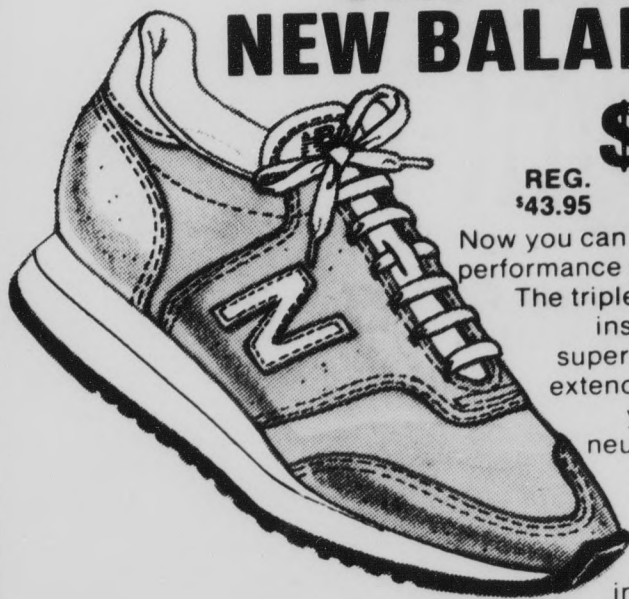
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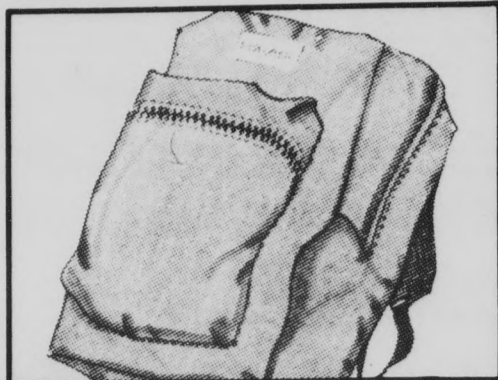
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Pepperoni, Mushrooms,

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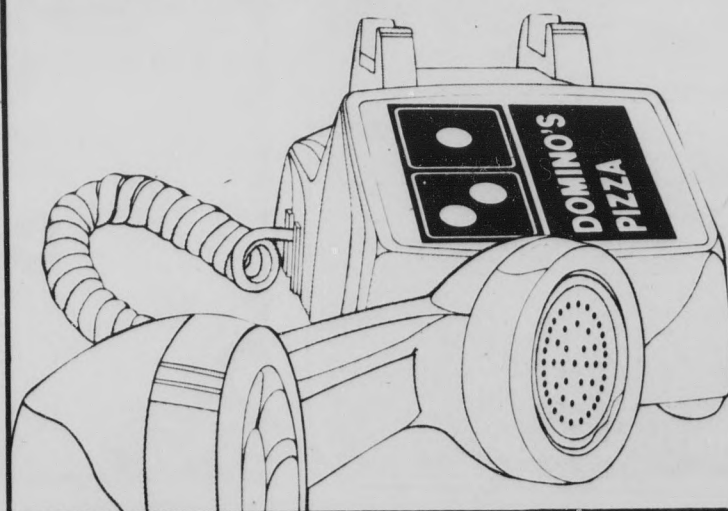
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**The
Hot
Line**

'Vanities' staged in Alternate Space

Jack Heifner's "Vanities" will open the ASU theater department's Mainstage Series at 8 p.m. Wednesday through Sunday, as well as Oct. 8-12, in the Alternate Space theater inside Payne Lab School.

Kimberly DeLong will direct a cast of three: Martha Sprague; Terese Rumpza; and Diane Reynolds. The play was chosen partly because it has a small cast, necessary to accommodate the somewhat cramped quarters in the Alternate Space, said William Aikens, theater department chairman.

"'Vanities' is an entertaining show that happens to be small, easily designed and built and fits in the Space. It'll give us a chance to do some creative things in production."

"My only objection to the show is that it has been done locally several times," he added. "But it does give us a chance to feature our women, and although we do have a number of talented men on campus, we just seem to have more excellent women."

Tickets are \$4 for the public and \$2 for students.

tempe
2-night

continued from page 18

day and Thursday.

Friar Tuck's: 1890 E. Apache Blvd., 967-9698. The Names open for Mike Smiley tonight and tomorrow night; Electric Lawyer opening for The Gears Sunday and Monday.

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

Scene West: 825 N. Scottsdale Road, 968-8629. Living Proof tonight through Sunday.

The Solid Gold: 1354 N. Scottsdale Rd., 967-2736. Burning Flamingos tonight and tomorrow night.

Star System: Danelle Plaza, Southern and Mill, 967-4577. The Nobodys and The Falcons tonight and tomorrow night; The Names, The Cicadas, The Killer Pussies, and The Contractions Sunday; The Nervous Wednesday and Thursday.

The Stashbox: 1825 E. Apache Blvd., 967-9865. Lucky High tonight and tomorrow night.

Stuart Anderson's Black Angus 507 W. Broadway Road, 968-9026. Back Seat Romance tonight and Saturday; The Kaywell Brothers Sept. 29 till Oct. 29.

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\$24.00 - 27.50
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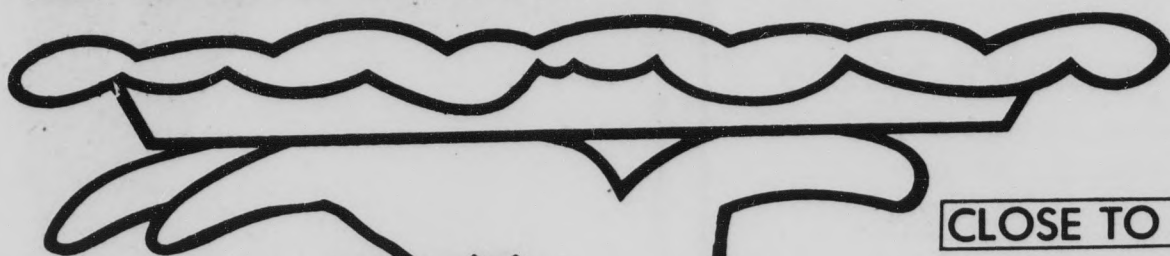
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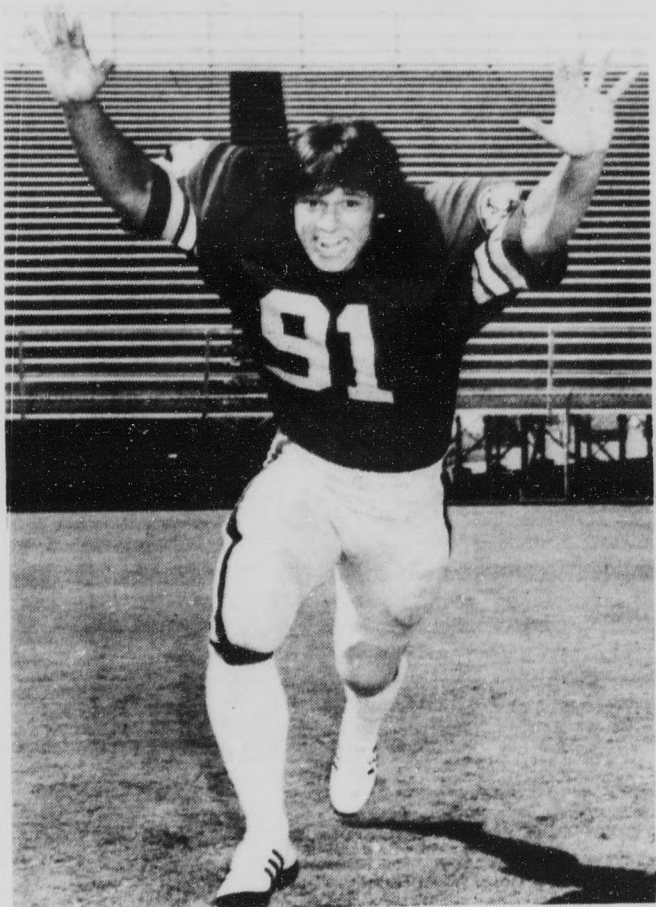
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sports

Apuna joins team; signs with Giants



Ben Apuna

By Charlie Diaz

The National Football League New York Giants signed former ASU linebacker Ben Apuna to a two-year contract Thursday, according to Apuna's agent.

"Ben has been activated by the Giants," Philmore Hirohata said. "He will be out on the field today (Thursday)."

Hirohata added Apuna signed a two-year contract that is "much better" than the four-year, \$55,000 per-year offer he had from the Canadian Football League Calgary Stampeders.

Hirohata said another of his clients, former Sun Devil linebacker Gary Padjen, has returned from his tryout with the CFL Winnipeg Blue Bombers.

"Gary is back, we pulled him out," Hirohata said.

Padjen returned to con-

centrate on getting a position in the NFL, although the Blue Bombers offered him "an excellent opportunity," Hirohata added.

According to Hirohata, the two NFL teams most likely to offer Padjen a tryout are the Cleveland Browns and New Orleans Saints, in that order.

"They will probably be the first teams to offer a tryout," he said. "We've talked to Cleveland about it."

Although Apuna is on the Giant's active roster, Hirohata is not sure he will suit up for the Giant's next game Sunday.

Apuna was a seventh-round draft choice of the St. Louis Cardinals in the 1980 draft and was let go in the final cut Sept. 1.

continued page 23

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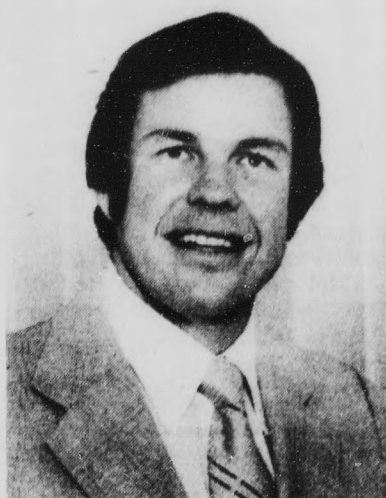
Thursday, October 2nd

Grady Gammage Auditorium 7:30 p.m.

Bill Glass—former All-Pro defensive end
for the Cleveland Browns

Iris Urrey—former prostitute madame
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Admission is free



Friday, October 3rd

Grady Gammage Auditorium 7:30 p.m.

Richard Jackson—pastor of
North Phoenix Baptist Church



Friday, October 3rd

Grady Gammage Auditorium 7:30 p.m.

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Saturday, October 4th

B. J. Thomas

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University Activity Center 8:00

Tickets \$6 \$7 \$8

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Student discount available

Sept. 29th—Oct. 4th

Devils face challenge

By Will Hart

The upcoming Ohio State game is being called one of the greatest challenges ever for a Sun Devil football team. When ASU (ranked 18th and 20th in the national polls) heads into Columbus, Saturday, they will be facing the No. 2 ranked team in the nation.

While the Sun Devils are decided underdogs, the ASU coaching staff is not intimidated. Here are their comments:

Bob Baker, offensive coordinator: "There is a good chance for a high score. Anytime you have two teams with good kickers there is a chance for a high score. They're not a bad outfit. They have some good football players. We'll have an even distribution of passing and running. There is no comparison between this game and the game last week."

C.T. Hewgley, offensive guards and centers: "We did fairly well against Oregon State. We had two crucial fumbles and one interception but overall we were a little better. In the Ohio State game we're going to try to do stuff never done to them before. I don't worry about him (Mike Pagel) getting pass protection. He hasn't been sacked yet. I don't think they'll be coming; we can get rid of the ball — fast. The time difference will throw us off. When we are playing, it will be 1:30 p.m. their time and only 10:30 a.m. our time."

Willie Shaw, defensive secondary: "We're going to try to stop the running and passing games. You can't stack up on one, you have to be balanced. The team last week looked basically good. Anytime you win 42-14 you look good. They weren't as up for this game as they were for Houston though."

Al Luginbill, inside linebackers: "We didn't play very well on defense, last week, because we didn't fly around the ball. We have some pretty good players. It has nothing to do with them (OSU) being awesome; if we fly around the ball like I know we can, we have as good a chance to win as they do."

George Dryer, defensive coordinator: "To contain Art Schlichter (Ohio State quarterback) we're going to have to have a lot of outside support. To stop the pass we're going to have to keep steady pressure on him, not necessarily sack pressure, but we have to keep him in

the pocket and give our defensive backs time to react. Their tailbacks can go inside or outside and they can throw. I don't think we played very well (last week). We made too many

mental errors and we didn't dominate like we have to to win."

Dryer said he isn't worried about playing in OSU's stadium: "We will just have to drink their water."

Staff picks divided

The Sun Devils will be leaving for Ohio State in the morning to take on the No. 2 ranked Buckeyes in their toughest test of the season.

Some of the staff choices for this game: Jim Walters, sports editor, OSU 28-17; Charlie Diaz, assistant sports editor, ASU 49-48; Pete Prisco, ASU by three; Will Hart, ASU 21-20; Dave Walker, editor, ASU 23-21; Julie "Jellybean" Martin, ASU 20-17; Lori Weinraub, OSU 28-7; Jamie Johnson, 21-21, tie; Lars Jones, OSU, by five points; Tricia Reeson, ASU 24-21, only after finding out that they weren't playing the Regina Roughriders; Suzanne McElfresh, OSU 27-19; Pat O'Connell OSU 37-14; Rich Palmay ASU 28-24; John Reid OSU 35-10; Bill Ashby, ASU 27-24; Val Martino, OSU 27-20 and Dave Swartz, OSU 45-21.

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Arts & Crafts Fair
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Hollywood Sneak Previews
Videotapes
Highlights
Paper Airplane Contest
Academy Awards Contest
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CLIO AWARDS
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Usher Union Cinema
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Pop-Ups
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Local Speakers
And Now for Something
Completely Different

GET IN ON THE FUN!
CALL 5-MUAB

Hockey tryouts set

The hockey team will be holding tryouts this Sunday at the Oceanside Arena in Tempe.

The Ice Devils' practice will start at 7:30 p.m., but coach Dale Redmond is asking that everyone come around 6:45 p.m. so the team can take to the ice as soon as possible.

Anyone interested in coming out for the team is welcome.

More about

Apuna

continued from page 20

Apuna was one of eight Sun Devil football players declared ineligible by ASU last fall in the Rocky Mountain College credit scandal, forcing the team to forfeit five of its wins.

Apuna filed a multi-million dollar complaint with the Board of Regents in July alleging his earning power was decreased because he was unable to play the rest of ASU's 1979 schedule or in post season All-Star games.

In the complaint, he alleges that various experts had told him he was a certain first-or second-round choice.

He contends he would have received more money if he had been a first-or second-round draft choice.

CLASSIFIEDS START HERE

Announcements

CAMPUS ATHLETIC, 906 S. Priest, is having a sportswear sale. One day only, Sat., Sept. 27, 9 a.m.-4 p.m. Closeouts, prices below wholesale. Call 968-3121 for more info.

WOMEN'S SOCCER league now forming. Sunday clinics, Sept. 28, Oct. 5, HoHoKem Park, 3:00, Center & Brown in Mesa. Information, call 966-9527, 892-3532.

Automobiles

1973 BUICK REGAL, all power, air, am/fm radio, excellent running. \$975/offer. 965-5747 day, 897-1039 evening.

1974 FIAT X19, great mileage, new tires, radio, good condition. Asking \$3,400. Call evenings, Chris, 968-6236.

1974 TOYOTA 5-speed GT, AM/FM, 43,000 miles, \$1,100. Call 835-5015 after 5 p.m.

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

APARTMENT, \$185/month, utilities paid, 1-bedroom, five miles from ASU. Call 968-9290 before 5 p.m., 967-0426 after 8 p.m.

ATTRACTIVE TWO bedroom duplex apt. Private yard, near ASU. Child OK. 912 South Dorsey Lane, \$295.

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.

FURNISHED ROOM for rent to non-smoking male. \$175/month includes utilities, washer/dryer. 966-8375.

LOVELY TWO bedroom house, partially furnished, two miles ASU, \$350. Call 966-7558.

TWO BEDROOM townhouse, unfurnished, 1 1/2 bath, washer/dryer, patio, pool. \$400/month. 44th St. and Broadway area. Near ASU. 276-1317.

For Sale

AUTO ACCESSORIES, fiberglass spoilers for Ford, Chevy, Dodge vans. Also 280-Z, B-210, Honda Civic. Chrome door extenders for vans. All \$10 and up. 4 - 13" mags, \$80, for Monza, Sunbird, etc. Call 967-0607.

1979 CAMARO BERLINETA, light blue metallic, 15,000 miles, lots of extras, mint condition. \$5,900. 839-4199 after 5 p.m.

For Sale

1971 CUSTOM MOBILE 2-bedroom, 1/2 bath, air condition, large fenced yard, three miles from campus. \$13,500 (will carry). 967-5957 after 5 p.m.

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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. Ruinite Lambrusco \$2.99. Used pocket books 25c. Haagen Daz Natural Ice Cream, imported beers, cold wines, grocery items. Rundle's, corner University and Mill. 967-9079.

SURGICAL SCRUBS: Shirts or pants in blue or green. Only \$9.95 each or \$18.95 a set. Top quality. Order small, medium, large. Women order a size smaller. Campus Casuals, P.O. Box 1972, Wheaton, MD 20902.

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HOUSEKEEPER WANTED, Monday-Friday, 3-6 p.m. Clean house, cook supper, "supervise" two kids, 14 years and 16 years. Must have car and references. \$2.75 an hour plus supper. Call Stefanie, 8-4:30, 244-5130; after 6 p.m., 838-1643.

KEY PUNCHER needed for part-time work. Good pay. Call Lee at 968-6649.

LUNT AVE Marble Club needs dishwasher, doormen, hostesses. Apply in person Wednesday thru Friday between 2-5 p.m. 1212 E. Apache.

NEED A new car? Enhance Marketing is currently recruiting individuals in this area to market new products. Commission, bonus, and for a limited time to individuals who qualify, a new lease car. No investment, no salesman will call. Send for details today: Enhance Marketing, J&D Caldwell, P.O. Box 330, Tuskegee Inst., AL 36880.

PRODUCTION TECHNICIAN III to assist in television and film lighting. Contact Bill Harrison at 965-3506 or 965-2303 for an appointment. MUST present resume or examples of past work in this or related areas. Obtain a "referral" from the ASU Student Employment Office. 20 hours per week @ \$3.83/hr.

PART-TIME DELIVERY and warehouse work. Hours flexible. 258-2402.

STUDENTS, MALE or female. Work your own hours, full-time, part-time, or weekends. Cleaning occupied residential homes. Get into shape and be in the most beautiful homes in the valley. Must have phone, car, and follow the golden rule. 941-0090 or 257-0727.

SALES POSITION, part time. Earn \$150-\$200 two to three evenings per week. Call 943-0243.

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FREE INTRODUCTORY guitar lesson. All levels. Masters degree, guitar. Call for information. David Bergstrom, 966-2618.

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CASH FOR gold, diamonds, silver, old watches, jewelry, class rings. 968-5967. Mill Ave. Jewelers.

PIPHI's, DEEGEE's, Theta's and any other Greek orgs. save \$ on Greek sportswear. Campus Athletic is having a sample sale on Sat., Sept. 27 from 9 a.m.-4 p.m. at 906 S. Priest, Tempe. Call 968-3121 for more info.

Motorcycles

1978 HONDA HAWK 400cc with back rest and luggage rack. Excellent. 4,000 miles. Call Bruce: work 965-1080, home 966-2615.

1975 HONDA 550-four, 28,500 miles, well maintained, \$800. Bill, 966-3473 night and weekends.

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Personal

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

PARAPROFESSIONAL OPPORTUNITY: ASU Dean of Students Office seeking students interested in conducting workshops for campus organizations. Call 965-6547.

Roommate Wanted

SHARE HOUSE near ASU. \$150 and 1/2 utilities. Call Paul, 894-6535 evenings.

FEMALE, HUGE 2-bedroom apt., utilities, furniture, everything included, beautiful landscape, pool. Suzanne, 838-6985, keep calling.

FEMALE ROOMMATE needed to share 4-bedroom house, \$125 and 1/2 utilities. Close to campus, nice home in nice area. Call Kana after 7 p.m., 968-2320. Available now.

FEMALE, SHARE cute house with female students. 1/4 mile to ASU. \$140 plus 1/2 utilities. 968-7175.

FEMALE ROOMMATE wanted to share 2-bedroom, 2-bath with three others. \$90. Call 894-6580.

GAY/LESBIAN roommate needed, share 3-bedroom house in south Tempe near Guadalupe/Lakeshore. One room available. \$135 plus 1/2 utilities. 839-8467 evenings.

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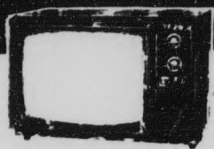
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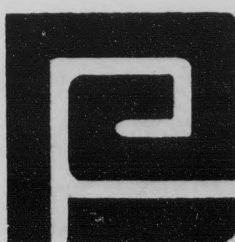
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