

Stadium builders file suit against Regents

By Glen Creno

The builders of Sun Devil Stadium are suing the Arizona Board of Regents for approximately \$250,000 and court costs, a lawyer defending the regents said Thursday.

Robert McConnell, of Tempe, said the Mardian Construction Co. of Phoenix is claiming they incurred "impact costs" performing change orders on the stadium's east side foundation when it was expanded in 1977-78.

Trial on the claim will be heard Nov. 17 in Maricopa County Superior Court.

Mardian was awarded a \$9.1 million contract in 1976 to expand the stadium from 51,000 to 71,000 seats. Construction was done in two phases and completed in 1978.

McConnell said a change order is a modification of original construction plans. He added he does not understand what impact costs entail.

"We're saying the contract was a set-sum contract," he said. "We paid that sum. We're contending the whole thing is a puff of smoke."

Mardian officials could not be reached for comment Thursday.

McConnell said Mardian is claiming sub-surface conditions on the stadium's east side were different than those specified in the construction blueprint. The contractors said they incurred extra costs drilling holes for the foundation.

"They're saying that because of those sub-surface conditions they had to do things differently without an extension of time because of the upcoming football season," McConnell said.

McConnell also said Mardian was paid for the additional material and time spent making the adjustment.

"We paid them for their additional costs," he said. "They're saying there was something called 'impact' they weren't paid for because they didn't have enough time."

McConnell added that he never has heard of a legal claim of this type.

"There's no precedent for this as far as we know," he said.

The claim was unclear because Mardian is asking payment for work they said was done on a "hurry-up" basis, McConnell also said.

"My understanding of impact cost is time and energy (spent in change order construction)," he said. "It's a vague thing."

Herb Bay, ASU's assistant vice president of Physical Facilities, has been reassigned from his job to give technical advice to McConnell.

Bill Phelps, ASU assistant vice president of business affairs, said Bay was chosen due to his engineering background and familiarity with the stadium.

"Obviously, it's a technical suit," Phelps said. "As the trial date nears it becomes imperative that all the data is gathered, it's complete and the attorneys are properly briefed and prepared."

friday

October 3, 1980

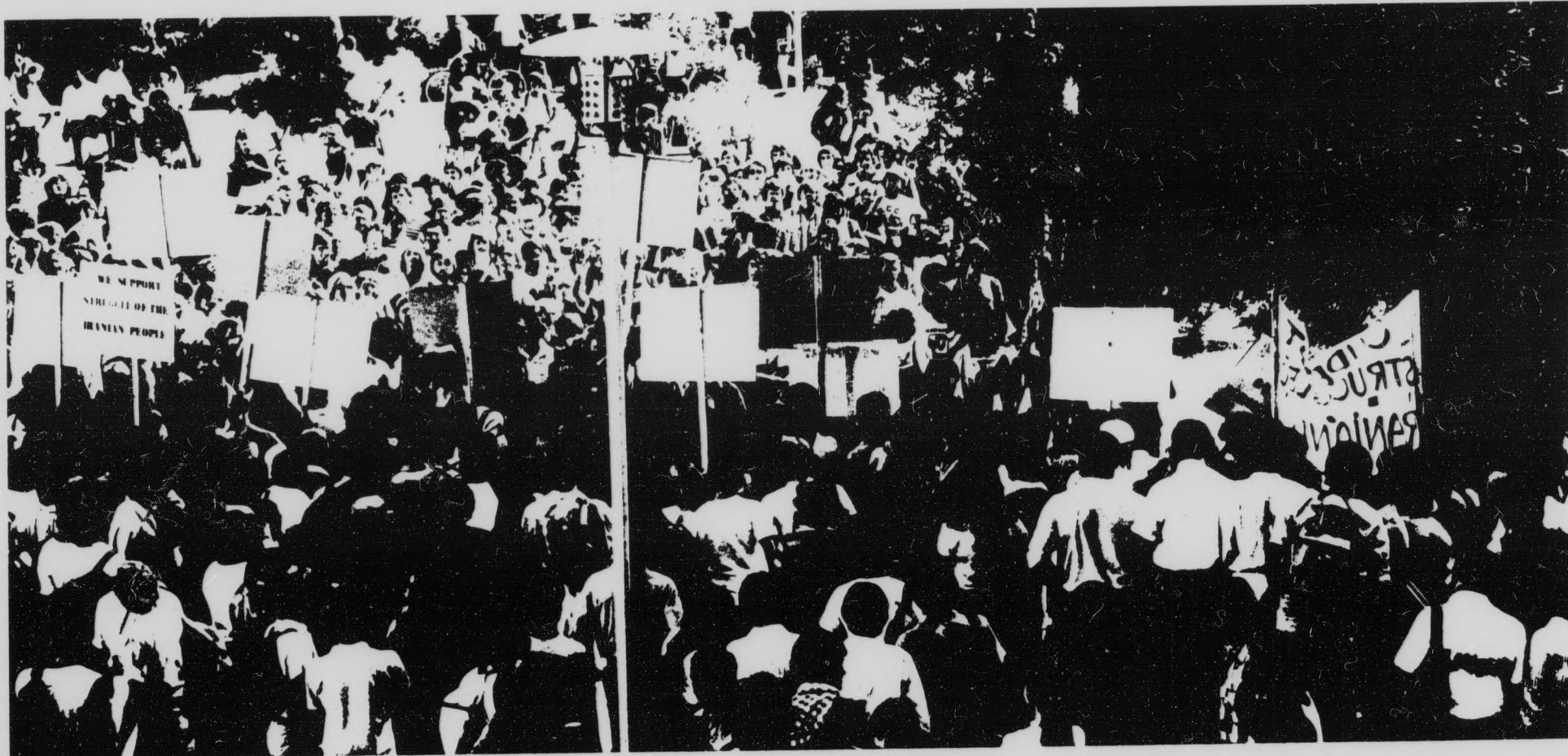
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More Iranian protests could provoke violence, prof says

By Fred Podesta

Any further demonstrations by Iranian students probably would lead to more violence, an ASU sociology professor who has researched mob mentality and crowd control said Thursday.

"I have a feeling if our guests from Iran continue to protest, last Friday's violence could easily repeat itself," Hans Sebald said.

But from reports he has gathered on the incident, in which approximately 1,500 American students gathered in a shouting, mud-slinging counter-demonstration against a group of 30 Iranian protesters, Sebald said an actual mob situation did not exist.

"A mob acts as one. Reinforcement results in a true mob," he said. "From what I heard, it did not quite reach that point."

The shared ideas of a crowd lead to a group identity and

finally a mob. Violence arises when each individual's hostility is reinforced by the groups' expression, Sebald said.

"One person shouts, another shouts; one makes a gesture, another makes a gesture; then one person shoves another," Sebald said. "The whole thing can spread like wildfire."

He added that if there were no further demonstrations, Iranian students probably would be safe from violence.

"I have confidence in the general American respect for differences, except in such exceptional cases," Sebald said.

He added that although American students and Iranian students here and in Iran have committed acts of mob violence, the Iranians are more prone to do so.

"American youngsters are brought up so individualistically that they would have enough inhibitions in a crowd environment," he said. "But the demonstrations from Tehran we see on television show that those people are not thinking, just feeling."

Sebald said the fact that the Americans outnumbered the Iranians at last week's demonstration may have led to the violence that occurred on the part of the Americans.

"The smaller group is always more reluctant to start a fight because they have a small chance of winning," he said.

Despite the danger involved, Sebald does not favor banning further Iranian protests.

"Let's not violate our own standards," he said. "But the administration should appeal to the American students to let them (the Iranians) demonstrate (peacefully)."

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problems

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A reflection

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shine on paper

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news briefs

from the Associated Press

HOUSE EXPELS ABSCAM PARTICIPANT
WASHINGTON — Rep. Michael "Ozzie" Myers, D-Pa., convicted of accepting a bribe in the FBI's Abscam undercover operation, was expelled from the House of Representatives Thursday, the first congressman ousted by his colleagues since the outbreak of the Civil War. The vote to remove Myers was 376-30, easily more than the two-thirds majority required. Myers, the first congressman convicted in the Abscam case, protested the action to the end, telling House colleagues their action was tantamount to execution.

DAY 11 IN IRAN-IRAQ WAR
BAGHDAD, Iraq — Iranian paratroopers dropped into the besieged oil port of Khorramshahr where Iranian forces were reported in hand-to-hand combat with Iraqi shock troops for control of the city, Iran claimed Thursday. In the 11th day of the war, with Iran rejecting U.N. and Islamic peace efforts and spurning Iraq's offer of a ceasefire, President Abolhassan Bani-Sadr claimed a string of victories and said Iraqi invaders were being pushed back.

WALL STREET GAINS THIRD STRAIGHT DAY
NEW YORK — Domestic energy issues continued to set the pace as the stock market eked out its third straight gain Thursday. The Dow Jones average of 30 industrials rose 2.82 to 942.24, extending its advance over

the past three sessions to 20.31 points. The daily tally on the New York Stock Exchange showed about five gainers for every three issues that lost ground.

SENATE PANEL CRITICIZES BILLY, JIMMY CARTER
WASHINGTON — Senate investigators unanimously voiced "severe criticism" of Billy Carter for his Libyan dealings Thursday and said President Carter used poor judgment in asking his brother to use his influence in the effort to free American hostages from Iran. But the Senate panel charged with investigating Billy Carter's connections with the Libyan government concluded that he got no kid-gloves treatment from the Justice Department because he is President Carter's brother.

ADAMSON LAWYERS SEEK CHANGE OF VENUE
TUCSON — Defense lawyers said on the eve of final jury selection Thursday that they will make a fourth request for a change of venue in the trial of a man charged with the bomb killing of newspaper reporter Don Bolles. William H. Feldhacker, one of two court-appointed lawyers representing John Harvey Adamson at his first-degree murder trial, said that if Superior Court Judge Ben C. Birdsall rejects the motion, as he has done three previous times, it will be appealed to the Arizona Supreme Court.

Opera stars must shine elsewhere while Metropolitan is idled by strike

NEW YORK (AP) — Renata Scotto, considered the Metropolitan Opera's reigning soprano, was supposed to sing the title role in "Tosca" last Monday. But the Met was dark, so she went to "Sugar Babies" on Broadway and vocalized afterwards with Mickey Rooney and Ann Miller.

Luciano Pavarotti, superstar tenor, was to sing on the Met's gala opening night the Monday before, in "Turandot." Instead of winning the soprano — that opera ends happily — Pavarotti got a gold bison from the city of Buffalo, N.Y.

As soon as it began to look as if the Met would cancel its season because of failure to reach agreement with its unions on a new contract, Pavarotti started getting phone calls. Buffalo got him,

for instance, for a recital to benefit the Buffalo Philharmonic and the Niagara Council on the Arts.

Tickets sold out at short notice; fans met the man the Buffalo News called "the heartthrob of opera buffs" at the airport with flowers and gifts and with album covers to autograph. And a city judge presented him the gold bison statuette.

Besides Buffalo, he has added recitals in Norfolk, Va., Philadelphia, Chicago and Boston.

Meanwhile, dozens of singers who rely on minor roles at the Met for their livelihood and don't have the fame to get hired elsewhere, are still hoping that somehow the disputes can be resolved and at least part of the Met season saved.

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500 forced to get duplicate decals

By Phomia Sliman

More than 500 ASU students were forced to get duplicate parking decal numbers due to a printing contract default, the manager of Accounts Receivable said Thursday.

ASU officials received bids from 13 different printing companies and gave the job to Elliott-Phelps Screen Printers, 10651 N. Cave Creek Road in Phoenix.

ASU buyer Jack Gimbel said Elliott-Phelps got the bid because they were the cheapest at 7 cents per decal.

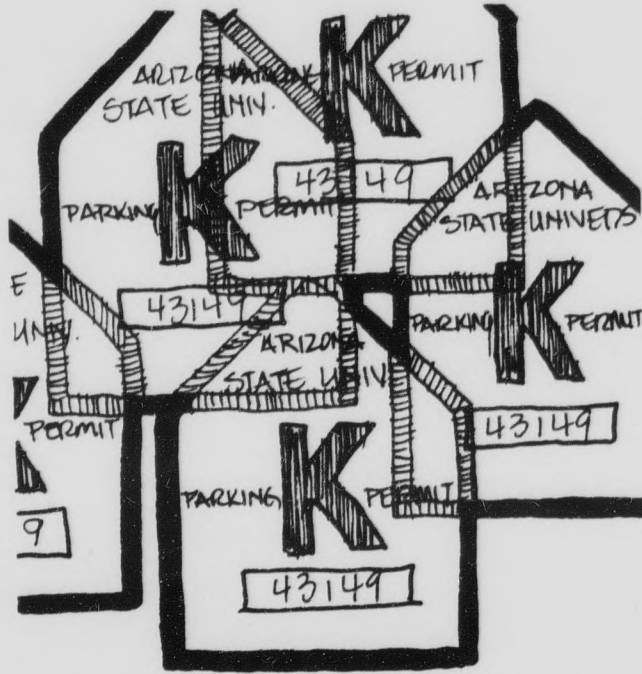
But, he said the company only was halfway through the job when it informed ASU it could not finish on time.

"We started to push them, and they finally admitted to us they couldn't finish," he said.

Gimbel said because it already was the end of July, ASU gave the remainder of the job to Drum Printing-Mailing Inc., 1618 E. McDowell Road in Phoenix.

Elliott-Phelps filled nearly one-half of the 48,000-decal order, and the rest of the decals, approximately 26,000, were finished by Drum Printing for 9 and one-half cents each.

Jennus Burton said ASU



did not receive the first shipment of decals until two days before they were to go on sale, and the staff did not have time to check through the decals before distributing them.

"The decals were delivered in a helter-skelter manner," he said. "They were supposed to be in numbered sequence when we got them. They weren't, but we went ahead and sold them."

Accounts Receivable did

not realize the duplication error until the decal numbers were put through a computer check Sept. 12.

Jerry Lindvig, manager of Elliott-Phelps, said his company has done a number of other big jobs, but this particular order was "extremely complicated."

"Each sticker took six separate steps," Lindvig said. "It was hard to judge how long it would take. We were well into the job before we realized we couldn't

finish on time."

Gimbel said he thought Elliott-Phelps "just bid too low and then realized they couldn't do it."

"Drum literally got us off the hook," he added.

Two days after Accounts Receivable personnel realized the duplication error, they ceased sales from that shipment and sent letters to all the students informing them of the problem, Burton said.

The error could result in students being billed for citations they did not really receive, but that has not happened yet, Burton added.

"So far we've gotten about half of the duplicates taken care of," he said. "We hope the rest of the students will come in as soon as possible to avoid a mix-up with their accounts."

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New co-director sought for Women's Affairs Board

By Vivian Warner

A new co-director with "conservative input" will be appointed to the Women's Affairs Board to expand its representation, the Associated Students campus affairs vice president said Thursday.

"The WAB was from a more liberal perspective in the past," Helen Mawhinney said. "I'm not trying to cut that back, but trying to widen its scope."



Helen Mawhinney

Co-director Debra Ruffner resigned Sept. 25 for personal reasons.

Mawhinney said during her spring election campaign and while in office this semester she has received complaints that the WAB was one-sided.

"A number of people were dissatisfied with its reception of controversial issues," she added. "I didn't feel the WAB was offering representation to all women."

But co-director Nancy Arbuckle said if the WAB is not representing all women on campus it is because women have alienated themselves.

"The people who say we are not representing them don't come to meetings or come to the office to make suggestions," she said.

WAB volunteer Susan DeBree, a junior in zoology, said the board's co-directors do not base programs on their own personal beliefs, but on the needs of women who get involved.

"The political orientation of the co-directors is not important," she said. "It is critical that the co-directors be committed to representing all women, regardless of beliefs, and the women that come and give input."

But Mawhinney said the co-directors tend to plan programs around their own interests and ideas.

"Regardless of how open-minded a person is, it's hard to represent interests one doesn't share or understand," she said.

She added more conservative women have become alienated from the WAB because they don't think the board is receptive to their needs.

"We have to make it easier for them to participate," she said.

Mawhinney said competing viewpoints in the WAB will insure that funding is allocated equally to programs that will interest a variety of women.

Arbuckle said she hopes the board will not be turned into a battleground for political viewpoints.

"Regardless of our personal beliefs, hopefully all women can find a common goal to work for," she added.

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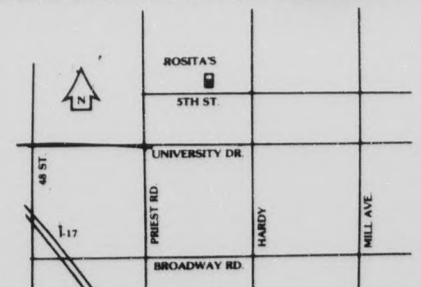
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letters

Response

'I did not say Coach Brock was prejudiced, he did'

Editor:

Perhaps God's plan for Coach Brock will be over soon, but the plan for me, that of being a Black woman in a racist, sexist society, will not. I went to the baseball office to pick up an application for a position as a Devil's Angel. Coach Brock's wife referred me to the office. Coach Brock said to me that he and his wife were prejudiced. I did not say Coach Brock was prejudiced, he did.

I did not add to, delete or twist his words in any way. I paid him the courtesy of continuing the interview because I was brought up as such. If I smiled at his "joke" it was to cover my embarrassment. I did not then, and do not now, perceive his statement as a joke. Further, he did not tell me it was a "joke" until several days later, after I had filed my

complaint. How long does a joke last?

Further, Coach Brock alleges that I did not show up for a meeting. My mother mentioned that I might stop by his office if I liked, but there was no stated time or no confirmation that I would go.

I suppose the "joke" really is on me, however. I was made the brunt of a racial joke when I went to pick up an application; made to feel like a fool because Coach Brock expects me to believe what he tells me now, but not what he told me then; made an object of ridicule by students who ask me, "why are you doing this?" and made an ogre who is picking on poor Coach Brock by your opinion editor, and by the cartoon which accompanied her editorial. I have done

nothing to Coach Brock. I merely filed a complaint concerning an injustice. Since then, he has called my house.

His fans have harassed me. I cannot study; I cannot come to school without people ridiculing and harassing me.

I reiterate, I have done nothing wrong. Julie Martin is right about one thing, Brock is guilty. He did not know me; I did not know him. We were not and are not "joking" friends. He humiliated and discriminated against me. I no longer wish to be a Devil's Angel; due to the fact that I do not want a "token position." But I do understand why he has trouble getting Black women to apply.

Jacqueline Weaver
Health Sciences Senior

Editor:

Needless to say, I was enraged at Julie Martin's article in support of Jim Brock. How dare you, as a supposed journalist, present such a one-sided account of his actions? How could you be so negligent of investigating the facts? You present your opinion as fact so strongly, it borders on being libelous to Jacqueline Weaver.

Ask yourself this: Have you searched for fact? If you had, you would realize that Alvin Davis may like and want to keep his job. Did you ask yourself why Brock had Davis talked to Weaver's mother? Why couldn't he, in all his self-righteousness, do it? Did you ask yourself why Weaver had to be the butt of Brock's joke? Did you investigate far enough to find out that players' personal "sealed" statements about Brock were dictated to his secretary in the baseball office? Did you research Brock's past record with minority causes while employed at Mesa Community

College?

Furthermore, in your effort to belittle Weaver, you drew numerous faulty conclusions. Though it may be hard to believe, jokes are not always funny. Simply because one, or in this case six, Black American baseball players say Brock is okay racially, that does not mean he is. Those players have to protect their athletic careers, too. And what does God have to do with this?

Check your article against libel criteria! You'll find that: 1) the article was published, 2) you specifically identified Weaver, 3) you did produce a harmful effect by belittling Weaver's charge to make her look like a fool and 4) Weaver is definitely living!

Your only valid defense, "Fair Comment and Criticism," is blown to kingdom come because you drew conclusions on false information. You had negligent, reckless disregard for

finding facts.

Julie Martin — LOOK FOR FACTS! Perhaps Weaver's right. Maybe deep down inside, you already know this. I think, just maybe, you were negligent because the false conclusions support your own racial feelings. Your attack on minorities and testing printed in the Sept. 4 issue of the State Press shows your record. Why, your record on support of minority causes is no better than Brock's.

As a future journalist, I am terribly frightened that I might someday have to work with you. Your drawing of false conclusions, opinion, fact or otherwise, make you dangerous to all in the journalism profession.

Incidentally Julie, to you, we are "Black Americans" with a capital "B."

Tracy A. Jackson
Journalism Senior

Editor:

Like Sherri Smith, I also would like to address Julie Martin's dramatic defense of ASU Coach Jim Brock. (Oct. 1, 1980 State Press).

In Martin's brilliant analogy of the events that led to Ms. Jacqueline Weaver filing a complaint of racial discrimination against Coach Brock, some questions were left unanswered and even unaddressed. Ms. Martin brought out the fact that Coach Brock "was the first ASU coach to start actively and successfully recruiting blacks." She further credited Coach Brock with having seven black baseball players go to the major leagues. To myself and many others it is questionable if the recruitment of black athletes at ASU is in the nature of Affirmative Action or exploitation.

This is the University that is willing to fall under the

heading of Affirmative Action when it recruits black athletes, but what heading does it go under when it hires coaches, administrators, faculty, cheerleaders . . .

In the September 30, 1980 State Press Coach Brock is quoted as saying "she (Weaver) would have to go through the tryouts with the other applicants, but she would get the job." Ms. Martin, Coach Brock, I ask you what happened? Why didn't Ms. Weaver get the job? If this black woman was indeed the fulfillment of Coach Brock's burning desire to have minorities on the Devil's Angels why didn't she get the job? If she is indeed as Coach Brock described her and I quote "extremely pretty, had good presence and the most interesting thing she was black" (Coach I fail to see the uniqueness of a pretty black woman on the ASU campus), if this is so why didn't she get the job? I am amazed that

Coach Brock, upon meeting Ms. Weaver, would tell her he is prejudiced against blacks and expect her to understand that he was only joking.

Rather than conclude racial minorities as being "a bit too sensitive" Ms. Martin should consider the stereotyped and discriminatory dealings that racial minorities confront every day and then tell me about sensitivity.

I submit we should call it rather than "a bit too sensitive" on the part of racial minorities, insensitivity on the part of non-racial minorities. After all, isn't that what the real issue is.

Patricia Ann Kirtley
Junior
Pre-Law/College of Business

Editor:

This letter is a rebuttal to the article written Wednesday, October 1, 1980, "Could This Man Be Prejudiced?" Let us look at the facts involved with the Brock prejudice incident:

Fact 1: It has been a problem getting minority women to sign up or join the Devils Angel's Organization. My question is why is it a problem finding minority women to hold positions in this organization? Is it because most minorities are met with the same racial jokes as Miss Jackie Weaver was met with?

Fact 2: Brock admitted he did make the racial comment. My thinking leads me to ask why a man in a professional position, who has been trained to act in a professional manner failed to act in the manner his position required.

Fact 3: Brock made the comment in the form of a joke and everyone in the office laughed. My question here is, was Miss Weaver the only black person in the office, and was Brock's joke intended to make Miss Weaver laugh; also, why would Coach Brock insult a young woman and embarrass her by having everyone in the office laugh at her, since it was the very first time he had met her. First im-

pressions play a large role in relationships.

Fact 4: Brock said the first 10 seconds was the only part that could have gotten twisted, "because the next 20 minutes he spent in going over, in great detail, all about the Devil's Angels and her prospective position." I can't help but compare the first 10 seconds of Brock's conversation to that of the first paragraph of a term paper or the first sentence of an essay. The first statement or paragraph sets the stage, and tells the reader what the rest of the paper is about. Do you see the relationship?

Fact 5: It was stated that in the past nine years, Brock has coached at ASU, seven black baseball players have made major leagues. Maybe someone should do some research in regards to how many blacks were cut from his team because they didn't like racial jokes, thus denied an education and a chance at the major leagues. Further, what does the number of blacks he sent to the pro's have to do with the issue?

Fact 6: Julie Martin the opinion page editor asks the

If Blacks are not funny, then they are slick. For references see "Tenspeed and Brownshoe" or "White Shadow." Ken is not made to look ridiculous; he is the savior. He could be teaching at a white school.

Perhaps Blacks are too sensitive about textbooks that list the discoveries, inventions and contributions of whites and never mention Blacks — like the one who discovered the process of making blood plasma, and ironically, who died because a white hospital would not give him blood.

Perhaps Blacks are too sensitive because when we apply for a job, our credentials are carefully scrutinized, while we've seen countless jobs handed out because of contacts — often contacts we do not have access to. And, if we do get the jobs, often our colleagues are crass enough to tell us it is because we are black.

If one is a black woman, then she gets it because she is a 2-fer (two-for-the-price-of-one).

Perhaps we are too sensitive when we answer phone calls and the caller cannot tell we are Black, but in the course of the conversation, makes racial slurs.

question and stated the comment, "Does this sound like a prejudiced man?" If so, then each one of us is guilty of far worse crimes than making joking comments." My comment, Cinderella you found your glass slipper and the shoe fits.

In conclusion dear editor, yes, damage has been done, but the consequences of Coach Brock's actions are a direct result of his actions, no one else, because he has failed to act in the professional manner that his job requires. And in regards to the statement Julie Martin made about minorities being a little too sensitive, well 250 years ago it was thought that blacks had no sensitivity at all, and although the trend now is "Let's forget about the past," I will never forget. Confucius says "He who forgets his history is bound to repeat it." Could this man be prejudiced? Are you joking, it's obvious.

Everett Winters II
Junior, Industrial Arts Technology
Fari of the Black Awareness Club

Editor:

Perhaps "minorities are a bit too sensitive." However, given the history of America, a history that has perpetuated racism and discrimination, when does it cease to be "too sensitive" if one decides he/she can no longer tolerate offensive behavior?

Perhaps the Jewish community should be pleased that an avowed supporter of the PLO does not mind playing a Jewish woman. After all, the film is a work of art, and art and politics (just like sports and politics) are separate in this country.

Perhaps Blacks who become livid about the innocent but obvious racism in the Shirley Temple movies, the Tarzan movies, those films where Blacks are made the buffoons, are too sensitive.

Perhaps Blacks are too sensitive about new variations of old themes. George Jefferson is a penthouse buffoon, and when John Amos would not allow his role to be made funny, he was not offered his contract again. Of course, J.J. was most successful. Currently, everyone loves sassy little Gary Coleman and he is so funny.

Perhaps the two Black students who were separated in the math lab while taking two different tests (the colors of the tests were different), while two white students were allowed to remain seated next to each other were too sensitive.

Perhaps I was too sensitive in one of my classes where a slide of Leda and the Swan was shown. Since the swan (a white one) was obviously raping Leda, the student lecturer observed that the swan should be black. Just as in the baseball office, everyone laughed (including the professor) except me.

Blacks are reminded daily how America perceives us. We are reminded by TV, by professors, by businessmen, by colleagues, by coaches and by the State Press. Often, the basis for myth is fact; the basis for a carefully woven tale is reality; the basis for a joke is a true feeling. Perhaps Black Americans, and other minorities are too sensitive, or are white Americans too insensitive?

Gayle Parks
Faculty Associate
Liberal Arts

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Official to advise in lawsuit Bay removed from position

By Glen Creno

The ASU assistant vice president of Physical Facilities has been removed from his job and reassigned, the State Press has learned.

Vice President for Business Affairs Jack Penick said Herb Bay was transferred from his job so he could give technical advice to lawyers in a lawsuit filed by the Mardian Construction Co. against the Arizona Board of Regents.

Mardian is seeking an estimated \$250,000 for extra costs they claim ASU did not pay in the 1977-78 expansion of Sun Devil Stadium.

Bay, who has been with ASU since 1978, received a memorandum from Penick Sept. 25 telling him he was being reassigned.

"I am relieving you of all assignments concerning the physical facilities department and ask that you serve in other capacities," the memo said.

The transfer follows numerous employee gripes about Bay's management of the department, complaints that prompted an investigation last spring by the late

Personnel Director Henry Koelbl.

Bay was unavailable for comment Thursday.

Bay's contract was not renewed by Penick June 30 for the 1980-81 school year. However, he has reason to expect employment for the rest of the school year because he was not given the proper six-month notification of the non-renewal.

Bill Phelps, assistant to Penick, said Bay will be employed full-time in assisting the attorneys.

Phelps said he did not know if Bay would return to his former job when the lawsuit was settled.

"I have no idea at this time," he said.

Penick refused to comment on whether Bay would be reinstated in the position at a later date.

Phelps said the attorneys recommended that a technical adviser be provided for the lawsuit.

"There was considerable discussion related to the importance of the Mardian suit," he said. "This (reassigning Bay) was real-

ly suggested by the attorneys.

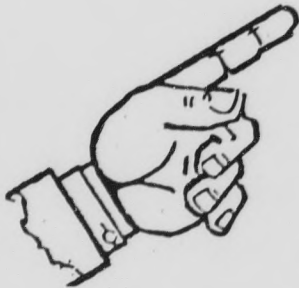
"In this particular time frame it's critical that we have someone who is...an engineer and...someone who is familiar with the situation," he added. "Obviously, it's a technical suit."

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The ASU Marketing Club will meet at 3:30 today in the Business Administration building Room 401. Richard Mundt will speak on "Motivating the Motivator."

Beta Alpha Psi will meet at 7:30 p.m. Oct. 4 in the Coronado Apartment Clubhouse. Guests will be representatives from five of the big eight accounting firms.

Pi Sigma Epsilon will meet at 6 p.m. Oct. 5 in the MU Pinal Room. Initiation will be discussed.

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'Vanities': Best friends can't last forever

By Chip Haubrock

Too few people use their imagination to anticipate what will be important to them in the future. Jack Heifner's "Vanities," currently seen on the Mainstage Series in the Alternate Space, graphically illustrates the consequences of such nearsightedness.

Granted, no one can predict the future and there certainly isn't any point in worrying about it. To deny it, however, is an invitation to emotional disaster. The characters in "Vanities" think of tomorrow as a mere extension of today and find themselves in tragic straits when they suddenly realize the essential differences.

As the play begins, three high school girls are seen arguing over the trivialities of adolescence. They are obsessed with the differences between everything but one moment and the next. Their lives, in the fall of 1963, are centered around cheerleading, boyfriends, and gymnasium dances. Diane P. Reynolds was most convincing as a high school sweetheart.

The second act takes place five years later, at which point all three girls are members of the same sorority. By this time, their lives are straying toward separate paths. Martha Sprague played a good innocent, but occasionally smiled at her own funny lines.

The concluding act is set five more years into the future, after college

graduation. The three girls who once shared everything now have little in common. Their petty bickering has turned into bitter argument. Terese M. Rumpza seemed more at ease during the final act than the preceding two.

Director Kimberly John DeLong's simple blocking made for an interesting visual presentation, resisting the temptation to run a small cast every which way. He could've used another week, though, to allow his ensemble more familiarity with the script.

Whatever its shortcomings, however, "Vanities" is still an enjoyable and thought-provoking show. No one could possibly leave the theater without feeling as if they had been through a trauma similar to what was depicted on stage. Each performer used the surrounding, almost threatening, atmosphere of the Alternate Space to the play's advantage, bringing about considerable empathy from the audience for those on stage.

Perhaps nobody's life will be drastically changed by attending this play, but if even one person is saved from a shocking confrontation with the future, the effort of producing "Vanities" will have been worthwhile.

See it tonight through Sunday and Wednesday through next Sunday on the stage of the Alternate Space in Payne Lab School.



The "Vanities" cast: Diane P. Reynolds as Mary (top), Martha Sprague as Joanne (right) and Terese M. Rumpza as Kathy (left).

Staff photos by John Reid

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Dance review

Dancers course with emotionalism

By Mark Alan Barrack

She is a small woman, starkly striking in her 80s. She is dignified and animated, her serenity leavened with a humor as dry and soft as her voice.

Martha Graham is a paradox.

Her choreography is anything but soft. In a word, it's intoxicating.

Graham began the Monday night performance of her dance company at Gammage Center with a 20-minute talk to a surprisingly half-filled auditorium (people were still buying tickets 10 minutes before the show).

Wearing a large silver-streaked robe and resting on an Oriental chair, she at first had trouble with a faulty microphone but took it in calm stride. She spoke rather hesitantly, improvising her talk.

"I don't speak easily," she confessed. "I have a terror of two things: that I'll dry up (during a speech) or that I might get too satisfied — pompous and not nervous."

This was a return engagement to the Valley for her company, and Graham praised the Southwest ("It's like coming home") for its beauty, inspiration and "that quickening thing, that bright necessity to do."

"A dancer has to have that probing necessity — that curiosity for more, more," she explained. "We have to eat life." She added that it takes 10 years to make a dancer, a training of constant movement — "a constancy to move like a hummingbird."

Martha Graham believes in getting to the core of specific things such as feelings, an outlook which was reflected in the four dances presented Monday night. Terror, awe, tenderness — she is not hesitant to give them a disciplined but full rein. "Joy takes courage," she summarized.

"Frescoes" was a new production to Gammage Center and was created late in 1978. The Egyptian gods Isis (Christine Dakin) and Osiris (Charles Brown) were revealed on a stark set of two stone blocks and a center obelisk.

To the sound of howling wind they moved, posturing exactly, like images on hieroglyphics. In contrast appeared Cleopatra (Peggy Lyman) and Antony (Tim Wengerd) who were more vibrant and playful in their ardor. When the lovers parted, the gods returned for a somewhat ominous pas de deux.

Antony was brought back dying. While the lilting recorded voice of opera star Leontyne Price sang the death song, Lyman grieved with fine, angular grace. After Wengerd curiously got up for one last whirl around the stage with her, Cleopatra donned her royal robe and arched backwards to die.

The audience seemed moved by the impressive effect of the combined

flowing and jerky choreography. The attending body of dancers presented vivid visual underscoring, as did the Halston-designed costumes of smooth gold tights and headbands.

Wengerd was an acrobatic Antony, but his skill opened up in the next section, "Night Journey," based on the Greek tragedy of Oedipus. Abandoned as a child, Oedipus comes again to his birthplace and unknowingly marries his widowed mother, Jocasta.

Martha Graham recreated the legend from Jocasta's point of view, meaning her to be the central figure. The part was danced by the lovely Yuriko Kimura (a principle performer in the company), and she gave the role a haunting torment.

It was a moody piece, made more macabre by an enigmatic chorus of writhing women led dramatically by Sharon Tyers.

The most striking and stunning segment was the puzzling "Errand into the Maze." According to the program, the scene (a surrealistic set like a half-begun spider's web) takes place in "the maze of the heart's darkness."

Elisa Monte was the protagonist — wandering and twisting in anxious confusion. David Brown menaced her as the bull-horned pagan Creature of Fear. He was quite effective, a strutting Minotaur performing a war dance over her body as she fought to throw off his influence.

Brown did not overpower Monte's performance; there was better balance in this duet. After several struggles, she gained strength to defeat him and emerge from the maze in weary triumph.

The final presentation was pure Graham ballet, "Diversion of Angels." On a bare stage, three couples and other dancers celebrated phases of romance. Monte was the woman in yellow, an adolescent full of high spirits.

Kimura, the woman in red, displayed sensual hunger as she delicately stretched and catapulted across the floor. Lyman, the woman in white, was the mature aspect.

With the men bounding and cartwheeling, the other women spinning, all of them in this simple ensemble act seemed ready to burst, flushed by the first thrill of love.

And they were rewarded with a rousing, cheering, standing ovation from the well-pleased audience.

Martha Graham's work is a joy to watch.

It is intoxicating.

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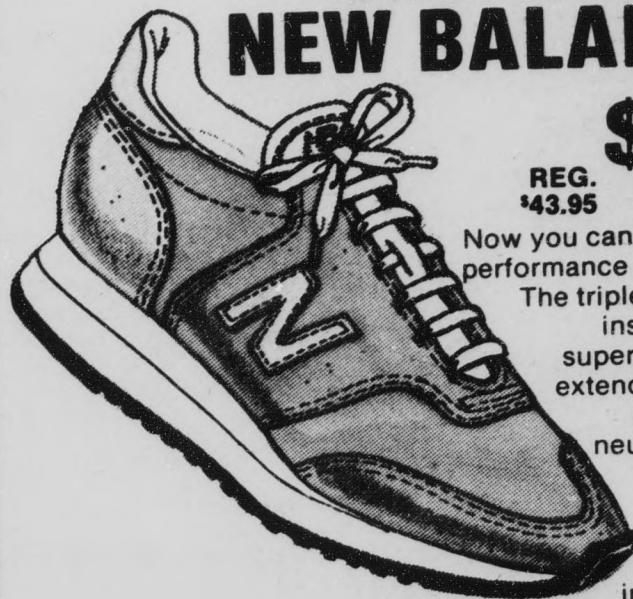


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Record reviews

Experimenting with rock 'n' roll

Girl — Sheer Greed

AC/DC — Back in Black

SPIZZ: So what kind of music are you into?

ARFY: Oh, basically hard rock.

SPIZZ: You mean like the Knack?

— A conversation this summer in North Dakota.

Isn't it incredible that in this time of media-saturated-availability some people (whether they're from North Dakota or not) consider the Knack a hard rock (heavy metal) band? The Knack?

Apparently there are people who have never ventured further than a car radio to gain exposure of a type of music they prejudice. Oh sure, everybody knows Ted Nugent is heavy, but that's a gimme. Is Led Zeppelin a heavy metal band? That's tricky, but no, no longer can Led Zep be considered as such without the bashing they formerly preferred.

Sheer Greed, the first album by Girl, is a fine and current example of hard rock. Heavy Metal is presently a revitalized thing over in Europe leading some to believe that all night parties and loud guitars are here to stay. As if anyone thought they would ever go away. Girl comes on snotty, sweaty, manly (a contradiction to their namesake) and heavy. They've studied their derivative chops, show their influences proud and rev through a set that sounds as good on vinyl as it probably does live.

Unlike sissy Def Leppard, whose singer sounds on record like he's secluded from his band, Girl's singer Philip Lewis is right there in the middle of dueling guitars getting hoarse trying to sing above the ruckus. The difference is obvious and the quality the same.

AC/DC's latest outing comes packaged in black and minus Bon Scott due to death. **Back in Black** cranks up the amps in an attempt to satisfy the hordes of consumers who lived and loved last year's **Highway to Hell**.

This time there are no girls with rhythm or love-hungry men, only less tangible musical ideas. For sure, the brothers Young still churn out the finest guitar duet in the biz (now that Joe Perry is no longer with Brad Whitford and Aerosmith), but the band is less focused on intent, concerned for the first time on being a bit more diverse.

Still today, AC/DC remain the boys to turn up on the stereo and jump around to. Although some of the current crop of songs are a bit slower ("Hells Bells") or a bit goofy ("Shake a Leg"), there's no use criticizing this type of music. Either you like it or you don't. Critics only influence other critics and like AC/DC say, "Rock and roll is just rock and roll."

Heavy Metal might hide behind many guises (Cheap Trick, Rush, the Knack) but when the real thing is heard and made available, there is no mistaking it. There is no excuse, not even in North Dakota.

The Knack are not hard rock. Long live hard rock.
Jon Anderson and Vangelis O. Papathanassiou
Short Stories

Blender-Head never really did like Vangelis. She would always reach for a Genesis album when the silence became irritating. There's too much and not enough all at the same time she would profoundly say. Too many one-track concepts that are never properly brought to their conclusions. Anyways, she asserted, he's too far-out-experimental.

I've always liked experimental music for heavens sake, but Blender-Head,

she was the kind of woman who liked ketchup on her hash, me, I think hash looks like dog food. Vangelis wasn't as off-the-wall as he was a composer of electronic symphonies. She and I existed on strained musical lines until Vangelis released **Albedo 0.39**. A great album for a party, she would say, a great stereo test record, I mused.

I should have known the relationship never had a chance from the start. Blender-Head was also an avid and crazed Yes fan. Steve Howe, she would say, was the best rock and roll guitarist in the world, but if she wanted to hear real rock and roll, she should have been listening to my New York Dolls records. She would also allow herself to be wooed by those seductive angelic vocal mutterings of Jon Anderson. His solo album (**Olias of Sunhallow**) wasn't half bad after all, but I still could not see his appeal over her.

Blender-Head and I are no longer together, but Vangelis and Jon Anderson now are with an album called **Short Stories**. I don't need to wonder if she has this record, because she would not be without it. And for once, I think we might just agree on something, because even though this album just sort of lays there, the easy accessibility and layered smooth keyboards are hard to resist. I know why Blender-Head likes this album, she'll play it in the pastel of dawn, after not sleeping a wink that night, and weep quietly to herself feeling every last minor chord that she loves to hear. She was always a sucker for a sad story. "Don't cry Amy," I would tell her those years ago, feeling every bit as she, "We're in this together." Sure, that's what I said and that's what we lived until the end.

Blender-Head is now gone, yet as I sit here alone listening to Jon Anderson and Vangelis O. Papathanassiou, I think of her and of her listening and loving this album.

Cub Koda

Cub Koda and the Points

There was once a great American band who, although having one gigantic hit song in the early '70s, went largely ignored for one reason or another. The song was "Smokin' in the Boy's Room," and the group was Brownsville Station.

The band might have been laughed at for the silly adolescence of their attitude or the idiotic image cut by guitarist/frontman Cub Koda, but they are no longer around to be ignored. The Cubmaster (Koda) has, however, resurfaced to take more public abuse with a new band and solo album.

Cub Koda and the Points basically travels the same territory already ventured by the Brownsvilles. There is no Phyllis (fast), Louise (sleazy) or Beezer (guitar) — Koda has traded them all in for crazy people, roosters with sneakers and Guitar Joey.

Koda, no longer as nutty or cartoon-looking as before, has reverted back to the stylings of his former band before the shave and haircut turned them into a two-bit mainstream outfit. That means the Points pound out more raunch than Bad Company and more roll than Z.Z. Top. The only duff cut is the only slow cut, and synthesized strings do more to prove the point than the actual lazy-hazy song structure.

The career of Koda has not exactly been a celebrated one, yet all of the loyal fans who follow his vinyl outings need not despair, for Koda assures his listeners that he wouldn't do "nothing" else even if he got religion.

— All reviews by Eric "Brownsville Station was once my favorite group" Searleman.

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Concert review

Ultravox rox now

By Eric Searleman

As a mere child, my old man would walk in my room while I was listening to blaring metallic rock and roll and muse, "Where are the trumpets? Where are the saxophones? This music does not swing."

I often put myself sympathetically in his values, imagining myself 30 years older, and a poppa, encountering my kid and his then futuristic electronic music with the same logic. "Where are the guitars?" I could hear myself asking. "Where are the drums? This music DOES NOT ROCK."

That presupposed day is now here.

Not that 30 years have passed or children come my way (thank goodness), but the futuristic music I imagined is beginning to emerge as a popular, viable marketing art form. Thursday at Dooley's, Ultravox showcased its music for a crowd avid in its interest in the future of pop music.

Sure, there were bands churning out similar music years before (Tangerine Dream for one), but they were never popular enough in sales to influence the listening habits of the masses. Recently, Gary Numan has been the most audible of the genre. Yet Ultravox, more engaging and art conscious, might be the definitive statement in synthesized pop.

Vienna, the first album minus founder John Foxx, brings Midge Ure to the fold. Ure, former guitarist with Slik (pop music), Rich Kids (new wave music) and Thin Lizzy (boring music), brings a bit of stability to the new Ultravox sound.

On stage, the sight of three keyboard players and a drummer is stark enough for a concert-goer expecting a frontman and at least one guitarist, yet by the end of the evening, it all seemed proper and cohesive to the atmosphere the band set. Ure does, on occasion, stand up front to sing and play guitar, and once, all keyboards were abandoned for a conventional guitar-drum sound.

Ultravox is smart. They don't alienate their listeners by being as overblown as could be, and on occasion have been, and are experimental and risky enough to expand the pop music guidelines they subtly adhere to. The band has more wit than the witless Gary Numan and more substance than more quirky progressive outfits. It is this fight-from-the-inside mode that will make the changes in music that Ultravox strives for.



When Ultravox came to town they played their futuristic, wild, synthesized music to an eager crowd of followers. Pictured is lead guitarist Midge Ure, drummer Warren Cann, and keyboardist Billy Currie. Not pictured is Criss Cross.

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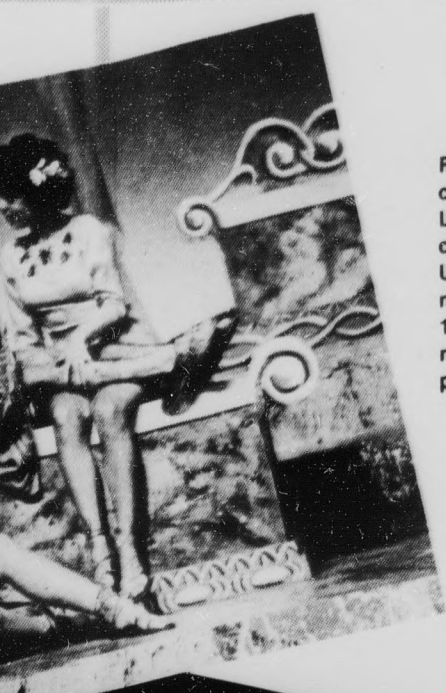
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Staff photos by William Ashby

Theater review

LOT goes to Hell

By Chip Haubrock

The Lyric Opera Theater takes its audience to hell and back again in its current production of "Orpheus in the Underworld."

Jacques Offenbach's story of devilish tomfoolery set alongside Roman mythology will be staged tonight through Sunday, Wednesday, and Oct. 10-12.

It is difficult to reiterate the plot, but the total lack of narrative credibility only contributes to an evening of fun.

Who, after all, would believe a character named Public Opinion? Played by Nan Gravelle, this living symbol provides the most sane element offered by "Orpheus." Gravelle gives a graceful performance that draws its humor from a fine balance of elegance and absurdity. She turns in an admirable piece of work.

Michael Sokol as the God of the Underworld (that's the Devil), brings a convincing physical presence to his role and appears to be having the best time of any of his colleagues.

Throughout the production, all members of the cast displayed formidable talent and energy, but bodily control was sometimes lacking and made it difficult to discern character movement from caricatured movement. Overall, however, the play was visually interesting and included some spectacular special effects.

No, there weren't any exploding spaceships or capsized oceanliners, but a hydraulic lift built into the floor of the stage provided an imaginative representation of the gates to hell. The scrim — a transparent curtain — was used to provide visual variety and it worked its usual magic by staging a hazy look in selected scenes.

The casts' costumes appear to have been designed to contribute to a completely nonsensical production. But then, nonsense was the order of the evening. Still, the get-ups worn by the male chorus members during the first act look a bit effeminate and beg the question, "Is there such a thing as a mythological drag-queen?"

As enjoyable and entertaining a show as "Orpheus in the Underworld" is, it's especially perplexing that artists of such beautiful voice move so stiffly. This slight flaw runs through the entire cast and might have been due to opening-night butterflies.

"Orpheus in the Underworld" presents a stage full of multi-talented people, showcasing them in a nearly professional-quality production. Everyone should experience it to find out how pleasantly lowbrow operetta can be.

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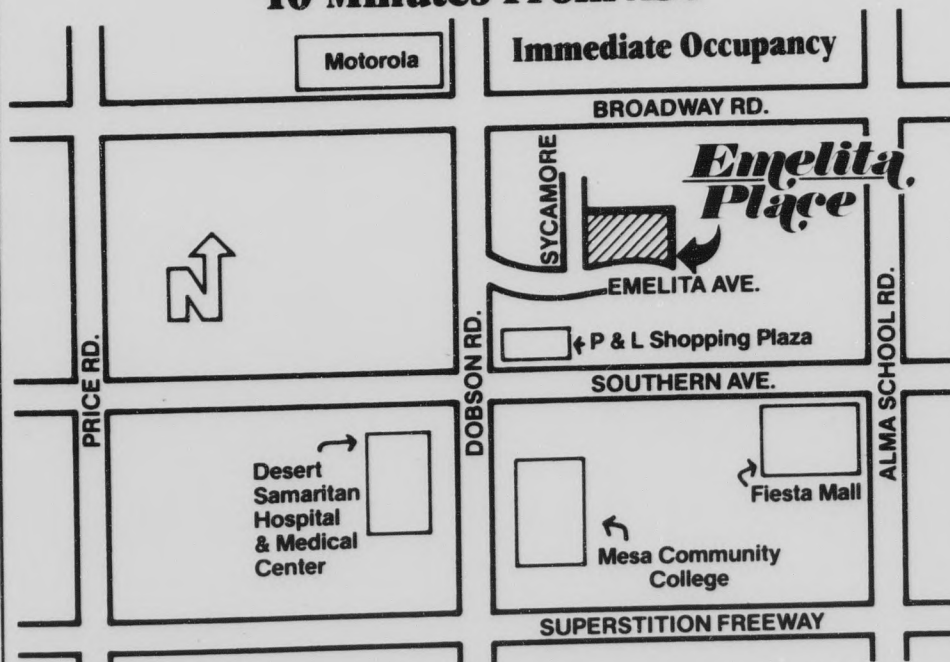
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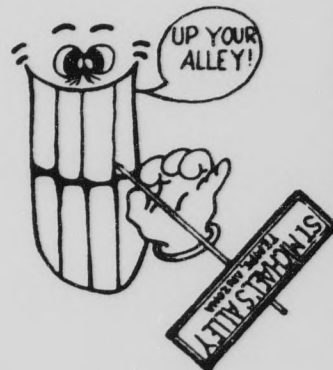
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CONCERTS

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

The ASU Jazz Band I will stage its first concert of the season 8 p.m. Monday in the Music Theatre. Admission is free.

The Jubal Trio, including soprano Lucy Shelton, harpist Susan Jolles and flutist Sue Ann Kahn, will be presented in a free concert 8 p.m. Thursday in the Music Theatre.

Martin Mull brings to town an evening of comedy entertainment Oct. 10 at 8 p.m. in Gammage Center. Tickets, priced at \$8.50 and \$7.50, are on sale at Gammage and Diamonds Box Offices.

Guitarists Herb Ellis and Barney Kessel will be featured in a jazz concert Oct. 10 at 8 p.m. in the Great Hall of the ASU law building under music department auspices. Tickets are \$6.50 for the public and \$5.50 for students and are on sale in advance at the music department office, or at the door the night of the concert.

ART GALLERIES

Art Collections at Matthews Center Gallery: Collage Prints by George Miyasaki until Sunday; The Art Faculty Show Oct. 12 through Nov. 23. 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 today.

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 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.

Harry Wood Gallery: Sculptural and functional forms of ceramics by graduate and undergraduate students Sunday through Thursday.

Gallery hours are 8 a.m. to 5 p.m. Monday through Thursday, and 11 a.m. through 4 p.m. Sundays.

THEATER

"Vanities," Jack Heifner's bittersweet comedy, opens the ASU theater season at the Payne Lab School, 10th and Myrtle on campus,

with 8 p.m. performances Oct. 3-5 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.

The Lyric Opera Theatre season opens at ASU's Music Theatre with Offenbach's "Orpheus in the Underworld." Performances are scheduled Oct. 3-5, Oct. 8, and Oct. 10-12, with curtain time at 8 p.m. Friday, Saturday and Wednesday, and 3 p.m. Sundays. Tickets are \$6 for the public and \$3 for students at the Music Theatre and Diamonds Box Offices.

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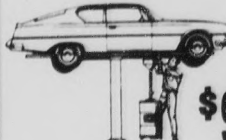
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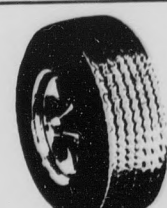
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Concert review —

Gears mesh, rock, roll

By Eric Searleman

Thank gawd for boring music, because without boring music there would never have been new wave or punk or the Gears.

It was inevitable that a backlash to milquetoast music would occur and the coming of both the Gears and vital music was to be expected. Anyone with the belief in rock and roll knew that the medium would resurrect itself from the tedium and boring adulthood it had fallen into with the inward inspiration that had always propelled it.

The Gears, playing last Sunday and Monday at Friar Tuck's, bring the excitement of rock and roll full circle, blending the various elements involved and creating, while hardly original (but that's not the point), an urgent necessity that is essential to all sincere rock and roll.

So the Gears and punk rock have the same initial inspiration. Both have been conceived by the privation of recent musical motives since rock and roll, born from the same frustrations and wild-eyed naivety of youth needs — that rebellious attitude for viability of content.

The Gears owe a bit to rockabilly, if only to punch up the chords, make 'em full and chunky and drive the

sound at full tilt. Kidd Spike churns out the guitar licks in and out of the rhythm section and Axxel G. Reese adds vocal stylings that are at first surprising yet perfect on second listen.

Rockin at Ground Zero, the Gears' first album, follows form by intent and proves that when the world ends, they will be playing the last chord at ground zero. Teenageness is forever and getting, or acting, old is actively avoided. The band is serious as they wonder, "What (are we) gonna do, when (we) turn 22, 20 just like you?"

Poorly billed with local band Electric Lawyer, and the passive crowd they attract, the Gears put up with an audience that both misunderstood them and did not appreciate them. The laid-back reception could have killed a band not truly honest in purpose, yet the Gears, while not pleased (oh no), pressed on and gave the initiated a show expected from such as the Gears.

One has to wonder why the rock and roll consciousness hasn't caught on to this new wave-punk-Gears thing. The Gears are here right now, however, and the game plan has been revealed: Put the roll back into rock and change rock muzak into rock and roll again.

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continued page 15



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Record review

Weisberg omits self from LP

By Chip Haubrock

Some music sounds like it might not be finished. Sensible listeners don't object to that because they realize no particular song can be expected to say all things to all people. Something must inevitably be missing to the ears of at least a few individuals.

Presumably, musicians are faced with the task of deciding what should be excluded from their work, thereby determining precisely in what way a song will sound incomplete. Tim Weisberg evidently chose to delete his personality from "Party of One," a recent album by the former pied-piper of A&M records.

As a background woodwind player with A&M, part of Weisberg's living was to keep his own personality off a record and remain subserviently behind the featured artist. Weisberg was only doing his job by being just another flute player.

As the main event, however, this attitude has got to go. Nobody buys a record to hear just another flute player. And that's exactly what Weisberg comes dangerously close to becoming on "Party of One." Not only did he fail to write a single cut on the album, but he clumsily stumbled at maintaining a continuity of presence as co-producer.

The role of record producer is one seldom shared successfully, and Weisberg might have needed more control to make his performance a distinguished one.

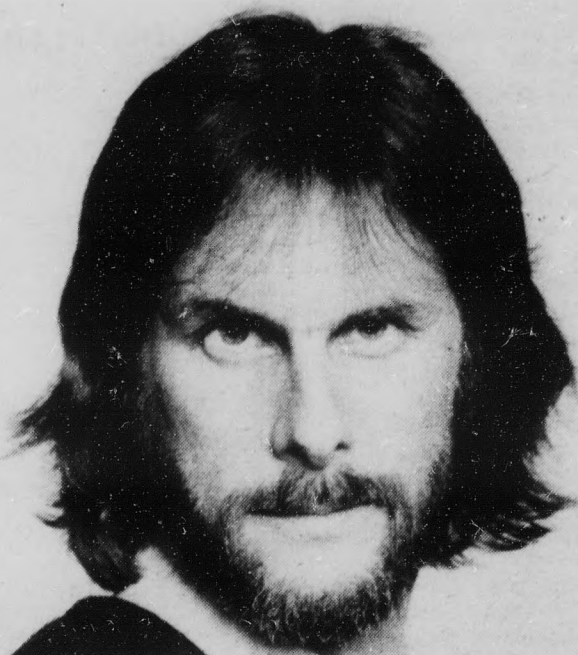
Nonetheless, Weisberg's flute playing oozes with technical virtuosity. His tone, intonation and execution defy reasonable challenge. All that is expected, of course, from a professional, but praise for accomplishment ought not be withheld on any grounds.

One of Weisberg's most noteworthy accomplishments is his effective employment of the seldom-used alto and bass flutes. He takes advantage of the alto's extended range without losing vitality of tone and, on bass, avoids a hollow "pop bottle" sound.

A hollow sound, however, haunts "Party of One" from first track to last. The musicianship is impeccable, but there's no heart and no trace of Tim Weisberg's inspiration. An overplayed song like Marvin Gaye's "What's Going On" ought not appear on a Weisberg album unless something new to say with Gaye's tune has been uncovered. Such is not the case, and Stevie Wonder's "Power Flower" is treated with similar lack of creativity.

Even the human voice is depersonalized. "I'm the Lucky One" and "Don't Keep Me Waiting, Girl" feature Bill Champlin on lead vocals who sounds as if he's trying to sound like just another Kenny Loggins. Champlin possesses a strong voice, however, with which he is probably able to imitate many styles. Unfortunately, such a talent is no talent at all when it comes to meeting the challenge of the spotlight.

If "Party of One" was Tim Weisberg's first solo album, his inability to meet the challenge of the spotlight would be less glaring. He's been around long enough to know better than to try selling hand-me-downs as new merchandise. His talent is capable of much more than false advertising. The public might buy it, but the storekeeper has to live with a crook.



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Concert review

Riopelle saddles crowd with driving monotony

Pat O'Connell and Jodi Summers

Let's say a little bit about the legend that is Jerry Riopelle before we get started.

The man is a Southwestern phenomenon who has been selling out Celebrity Theatre on New Year's Eve for the last four years.

His fans speak of him in the same reverent manner usually reserved for visiting pop-rock royalty.

After pondering these facts, curiosity got the better of us. On Saturday, we played Sherlock Holmes and Dr. Watson and visited the Mesa Community Amphitheatre to experience Riopelle and the Double Shuffle Band first hand.

After a suitable delay to build tension, The Man walked on stage confidently and welcomed his audience. Dressed in tight, wrinkled Levis and a low-buttoned black shirt, Riopelle draped a white, Ramada Inn towel around his neck for added effect. The secret of Riopelle's success became instantly apparent. He is what every cowboy would like to be and what every cowgirl would like to be with.

Like "The Rocky Horror Picture Show," it wasn't what happened on the stage that attracted attention — it was what went on in front of it. Riopelle's Cro-Magnon sexuality caused Beatle-concert screams of "There he is!!!" from gaping females. Hands slapped, feet stomped and 10-gallon hats rode rhythmically up and down.

Seducing the masses, Riopelle bumped and ground his way through such songs as "Carry Me Away" and "Walkin' on Water" with powerful, throaty vocals.

Alternating between keyboard and guitar, Riopelle had the audience jumping and emitting post-adolescent, sexually-releasing shrieks as he gyrated to the beat of his song, "Easy Driver" (a national success for Kenny Loggins). He got the same reaction during an intense duet with keyboardist/guitarist Tamara Hall on "Let's Be Dangerous Strangers."

However, to we outsiders, the fun wore off after about 20 minutes. Whether he was performing a new song, like "Gulf of Mexico" or one of his standards, Riopelle's music is a little monotonous. If it weren't for the pauses between songs, one would assume it was a continuous number. His voice is powerful, but Riopelle doesn't have a wide range and fails to vary his intonation — even on ballads.

The Double Shuffle Band is able, but it lacks in creativity. Their style was predictable; love ballads had typical solos, and rock numbers had the same beat.

Worst of all were the soft ballads. There are lines in the song "You and I" which go "Tell me girl does he treat you right? Does he feel like me in the middle of the night?" after which several female fans in the area let out whines and fell back into their seats.

Still, no one can dictate to anyone what their taste should be. Everyone finds pleasure in different things for different reasons.



Israeli Dancing

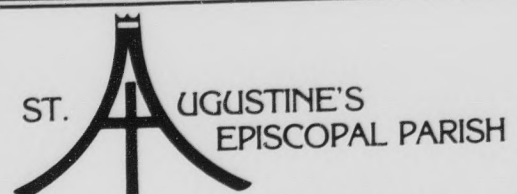
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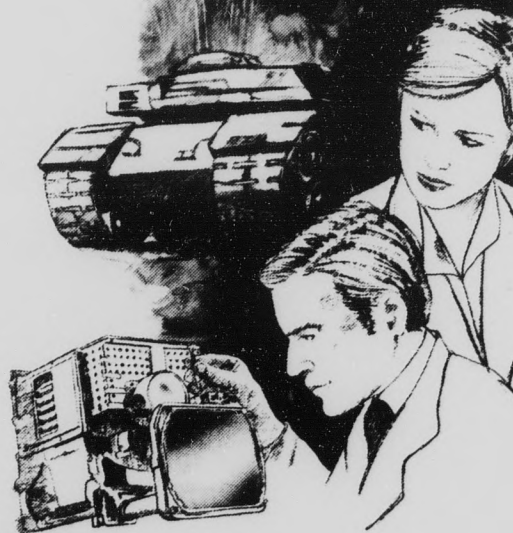
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Concert review

Cameo, Blow be funkkin' up the place

By Suzanne McElfresh

With a group like Cameo, it obviously is not a question of quantity, but one of quality.

Their show Tuesday night at the Celebrity Theatre proved this. The band presented less than a hour of music, but that one hour was a forceful one, leaving the audience obviously satisfied, considering no one clapped for more.

Opening for the show was Kurtis Blow, already a Phoenix favorite for his rappin' ability on tunes such as his hit single, "The Breaks." Blow appeared on stage in a white jacket and pants, a vivid impression, backed only by "the disco dream on the mean machine," reputedly the fastest DJ in New York City.

Kurtis was well-received by the enthusiastic crowd; the audience was on its feet even before he appeared on stage. An energetic performer, he danced, rocked, jumped, talked and did push-ups in between raps, of course.

When Cameo strutted on stage about 11:30 p.m. (for the second show of the night, added by popular demand), dressed in tight, cut-out jumpsuits (orange for the horns, purple for the singers and rhythm section), the groove changed just a bit. It's still soul music, but the group comes more from a harmonic/melodic base than a rhythmically funky one.

With a 10-piece band that includes two singers, two keyboardists, drummer (producer/arranger Larry Blackman), bass, guitar and trumpet, sax and trombone, the band was a jumping, gyrating, jamming collection of energy.

It's a toss-up as to who exerted the most. The horns were constantly running up to the microphones to blast out a quick shout, then jumping back three steps to exhibit more choreography. But then, the lead singers had quite a few synchronized moves themselves.

Despite all the visual variety, the most predominant feature of the group is musical excellency. The horns provided a satisfying fullness, matched only by the close vocal harmonies the band specializes in. Each member of the group rates high in singing, but lead singer Anthony Lockett is the most noticeable. His sweetly soft vocals reach skyward on songs like "Heaven" and "You Can Be What You Want To Be."

The last tune of the night was, of course, "Shake Your Pants," the latest of the band's hits. The tune is already a funk classic, based more on its compelling rhythm than anything. After that, most of the crowd headed downstairs for after-hours dancing in the Encore Lounge, heeding the advice.

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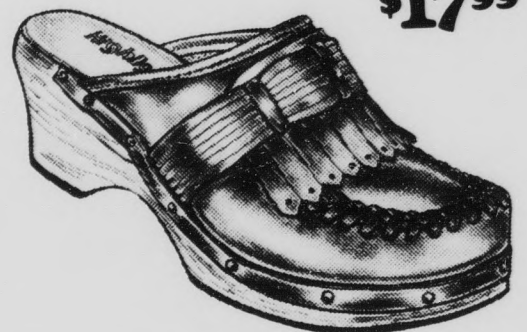
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Here are the individual statistics after the third week of college football in the Pac-10.

Players of the Week:
Offense — quarterback John Elway of Stanford.
Defense — cornerback Steve Brown of Oregon.

Total Offense:
Mike Pagel (ASU) 205.3 yard average is good enough for the No. 5 spot.

Rushing:
Willie Gittens (ASU) is averaging 80.3 yards a game, 6.7 yards a carry, for the No. 7 spot.

Passing:
Mike Pagel's (ASU) 109.1 total yardage a game is 10th best.

Scoring:
Most points in a game — 18. Toussaint Tyler (Wash) vs. Air Force and Northwestern; Willie Gittens (ASU) vs. Oregon State.

Overall scoring leaders — John Mistler (ASU) is fifth with 24 points.

Most Touchdowns — three. Toussaint Tyler (WASH) vs. Air Force and Northwestern; Willie Gittens (ASU) vs. Oregon State.

Most Field Goals — three. Scott Lewis (ASU) vs. Houston; Norm Johnson (UCLA) vs. Purdue.

Interceptions:
Most on the season — three. Ronnie Brown (ASU) vs. Houston; Ronnie Lott (USC) vs. Minnesota.

Longest Return — 73 yards. Reynaldo Peru (ASU) vs. Oregon State.

As a team, ASU is No. 3 in scoring offense, averaging 30.7 points a game, and it's seventh in team defense allowing 21.7.

ASU is tied for fourth in first downs with 60; and second with a plus-seven in turnovers, including seven fumble recoveries and eight interceptions while committing four fumbles and four interceptions.

ASU is leading in the punting category with 11 punts for a 45.5-yard average; is fifth in kickoff returns with a 21.3-yard average on seven runbacks; and third in punt returns

with a 10.6-yard return average.

This week's featured game:
UCLA-Ohio State will be broadcast 10:30 a.m., Arizona time, regionally on

ABC-TV. Both teams are ranked in the Top 20 by both wire service polls.

Games against teams outside of the conference:

In 23 games, the Pac-10 is 13-9-1.

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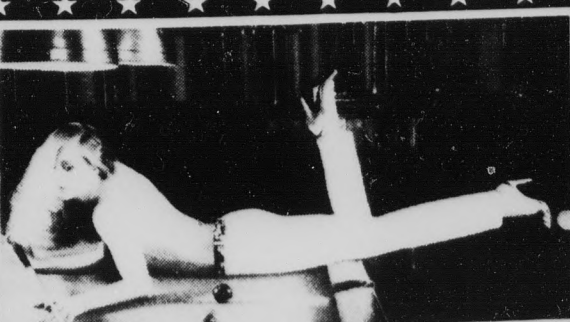
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