

ASU search group finds cut 'simple'

Presidential field trimmed to five

ASU has narrowed the field of applicants still in the running for the job of retiring President John Schwada to five candidates, the *State Press* has learned.

A decision by the 13-member presidential search committee Thursday to trim the field was "very simple," according to sources.

None of the candidates presently are employed at ASU and at least one applicant currently is a university president, sources said.

The search team received more than 150 applications after Schwada, 61, announced his retirement May 30. Schwada said he will step down June 1 after 10 years as ASU president.

Associated Students President Tom Ajamie confirmed the report late Thursday.

"They're (the five applicants) probably the most competent people in the United States," said Ajamie, who is a member of the search committee. "They're all top-level

university administrators."

Ajamie said he could not speculate on what the new president's salary would be except to say it would be "negotiable."

Schwada currently is paid \$78,500 yearly.

All five finalists have "strong" backgrounds in affirmative action hiring policies at their schools, Ajamie said.

"We asked them a number of questions on affirmative action," he said. "They're all actively participating in affirmative action."

Ajamie also said all of the candidates are "extremely" accessible and maintain open relationships with the public and the press.

He said the search committee asked the candidates a variety of questions.

"We got to know them very well," he said. "I would feel comfortable with any of them as president."

Ajamie added that he was particularly interested in the candidates' positions on student government, activities and press. He said teachers on the committee were "relentless" in questioning the applicants on faculty and academic issues.

Other members of the search committee include Arizona Board of Regent members Ralph Bilby, Rudy Campbell, William Reilly and ex-officio member William Payne.

Faculty members include Leonard Gordon, professor of sociology; Morrison Warren, professor of education; Daniel Jankowski, professor of mechanical engineering; and Marjorie Lightfoot, professor of English.

The other committee members are Lehi Smith, professor of mathematics; Alan Matheson, dean of the College of Law; Darrell Sawyer, president of the ASU Alumni Association; and Julieta Bencomo of the Arizona Board of Education.

friday

October 31, 1980

state
press

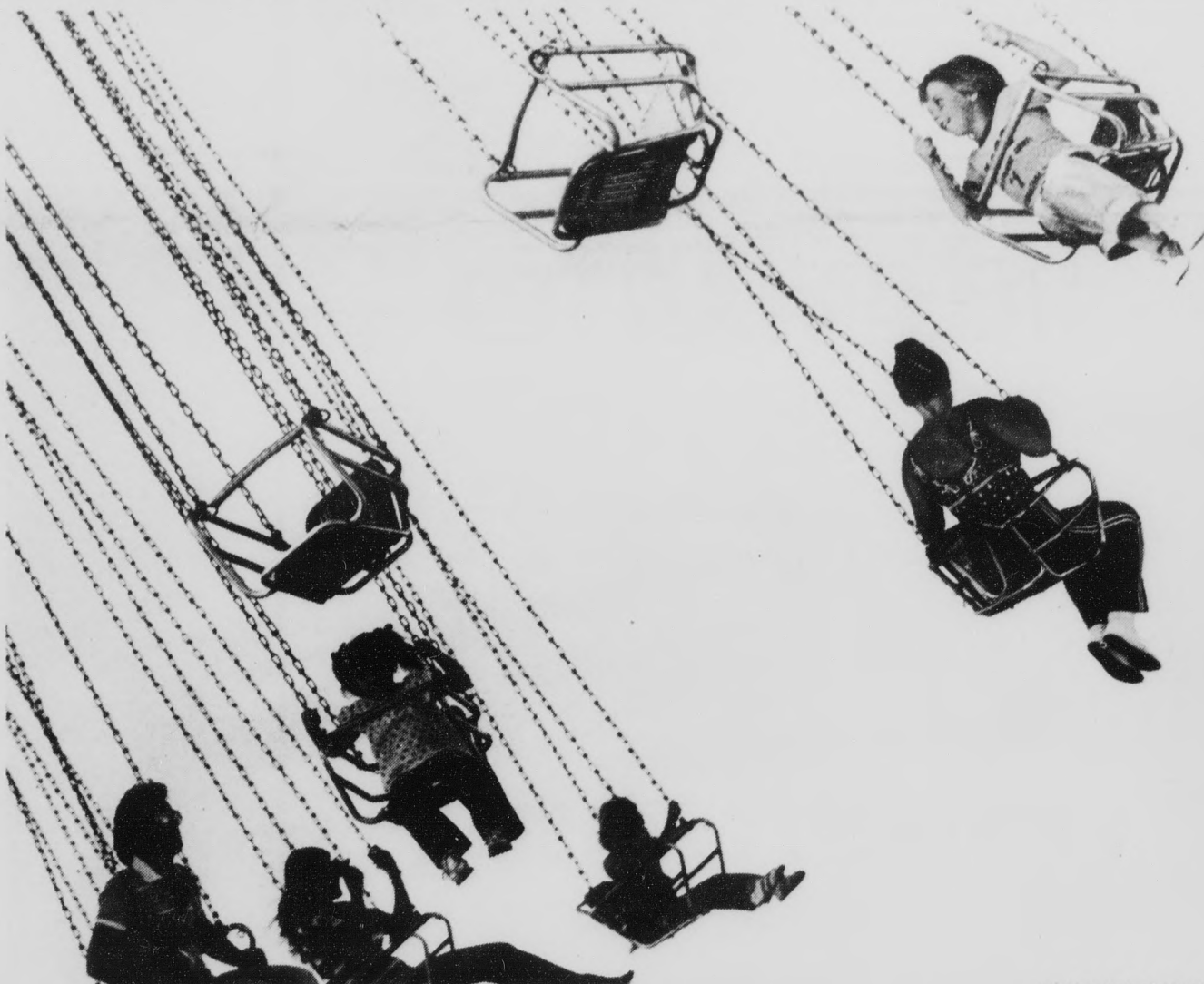
Tempe, Arizona

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Arizona State University

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Visitors to the Arizona State Fair
can enjoy one of the many rides
there now through Nov. 9. See
page 12 for full story.



Staff photo by John Reid

Dorm elevators turned on after vandals force shutdown

By David Schwartz

The ASU housing department will restart the Palo Verde West dormitory elevators today after they were shut down for two days in a get-tough measure to teach destructive residents a lesson, the PV West unit director said.

Rick Connell, a graduate student in business, said he shut down the elevators "to show the residents I don't make idle threats."

Connell said he warned the approximately 400 students four times this semester to stop the vandalism, and turning off the elevators was the only viable alternative.

"I sent out a memo to the residents last week and asked for their cooperation in the elevator situation," Connell said. "That night we found the west elevator door kicked in."

He said the damage is so extensive on the west elevator door that it will take more than a couple of days to repair. He also said elevator repair costs already have exceeded \$1,000 so far this semester.

Because of the "excessive damage" done to the elevators, the Montgomery Elevator Company is considering withdrawing its service contract to the dorm.

"The elevators are made to run almost endlessly without any damage, but we've had a repairman come in to fix the elevators almost every week this semester," Connell said.

No one at the Montgomery Elevator Company was available for comment.

Last year more than \$4,000 damage was done to the elevators, caused by students wearing out the railings by stopping between floors, kicking in doors, stealing and destroying parts of the button panels, pulling out vents and throwing garbage inside the elevators.

Jim Walker, a junior in pre-law who lives on the fourth floor of PV West, said it is not fair to punish all the residents for the actions of a few.

"They should have levied a strict fine to anyone caught messing up the elevators," Walker said. "The only problem is catching the people who did the damage."

Connell said without some cooperation from the students in the dorm, the elevators are too costly and not efficient enough to warrant their use.

"By closing down the elevators I hope to make the

residents more aware of the problem," he said.

Connell added that since residents have had to use the stairs, some of them probably will be mad enough to watch out for future vandals.

Connell said he will shut down the elevators again if the vandalism continues.

At its Wednesday night meeting, the P.V. West Hall Council set up a committee to study possible alternatives to shutting down the elevators. The council, made up of representatives from each floor, voted unanimously to support Connell in any action he might take to remedy the situation.

Connell said he will accommodate residents with any special health problems that might be aggravated by climbing several flights of stairs. There are five residents with asthma and one blind student on the seventh floor who were offered first floor rooms because of the inconvenience.

Joe Kienle, assistant housing director, gave Connell the suggestion to turn off the elevators.

"I hope this will be an effective way to cut down damage and repair costs to the elevators," Kienle said.

news briefs

from the Associated Press

SENATOR INDICTED IN ABSCAM
NEW YORK — Sen. Harrison A. Williams Jr. was indicted Thursday by a federal grand jury on charges he accepted a financial interest in a titanium mining operation and promised to influence military contracts during the FBI's Abscam undercover investigation. The four-term New Jersey Democrat was the first U.S. senator and the seventh member of Congress indicted in the Abscam investigation of official corruption. He is only the second U.S. senator in recent history to be indicted while in office.

HOSTAGE DEBATE POSTPONED
Boycotting deputies forced postponement of the long-awaited open debate on the U.S. hostages in the Iranian Parliament Thursday, creating new doubts and uncertainties on the fate of the captives. Another session was set for Sunday. President Carter, asked by reporters in New York whether the hostages would be home by election day Nov. 4, said, "I have no way of knowing. The American people understand what the situation is. It's an unpredictable thing." Speaker of the Majlis, or Parliament, Hashemi Rafsanjani, said the United States was supporting Iraqi military attacks that made debate "very difficult." Deputies who oppose any action on a hostage settlement until after the U.S. presidential election milled noisily outside the assembly chamber while legislators inside tried and failed to raise the necessary quorum — 179 of 228 members.

PEACE MISSIONS ARRIVE IN BAGHDAD
BAGHDAD, Iraq — Revived Islamic and non-aligned peace missions con-

verged on this war capital Thursday on the 39th day of the Persian Gulf war and Iran and Iraq reported skirmishes all along their 300-mile battle front. Heavy fighting reportedly continued near the besieged port and refinery cities of Khorramshahr and Abadan in southwestern Iran, where Iranian troops sought to halt Iraqi infantry and armored columns. Both cities have suffered bitter onslaughts for the past three weeks, and a giant oil refinery at Abadan, which provides 60 percent of Iran's petroleum products, has been burning since the war's early days.

PEKING EXPLOSION CAUSED BY MYSTERIOUS DEVICE
PEKING — An explosion that killed nine people and injured 81 in Peking's central railway station was caused by a device brought in by an unknown person, the Xinhua news agency said Thursday. The official news agency gave no details about the charge or any hint of a motive. China's top policeman, Public Security Minister Zhao Cangbi, was one of the senior officials who rushed to the scene of the Wednesday blast, it said.

HALLOWEEN FEARS AROUND IN ATLANTA, MIAMI
With the slayings of 10 black children in Atlanta still unsolved and crime rampant in Miami, officials in those two cities are asking citizens to set aside tradition and keep their children at home on Halloween. Halloween, says Dade County Juvenile Court Judge Adele Faske in Miami, offers criminals a "license to do what they want." Atlanta Public Safety Commissioner Lee Brown on Thursday urged parents not to allow their youngsters to go trick or treating.

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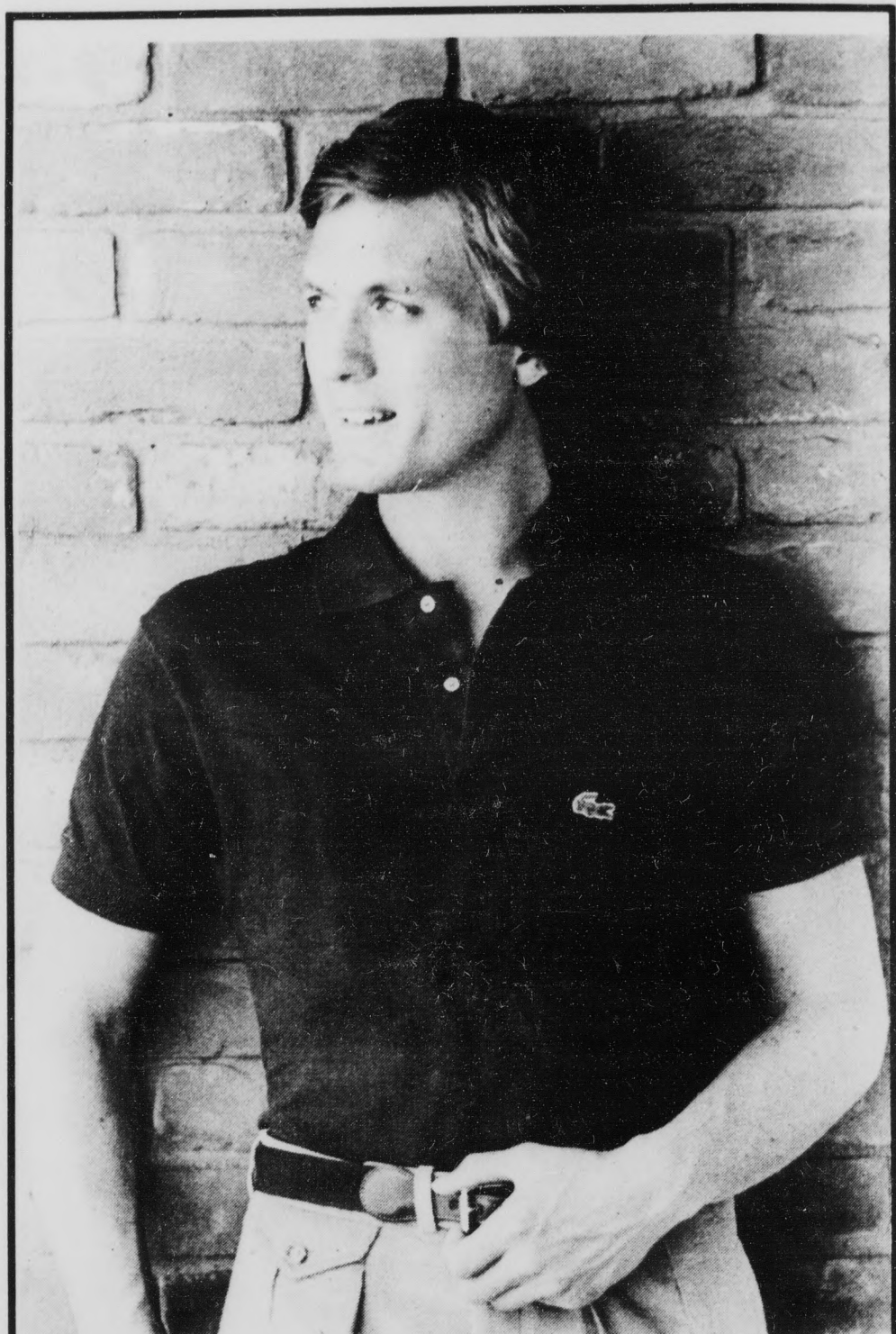
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Facilities worker reassigned

By Glen Creno

Bob Fails, director of management support services at Physical Facilities, has been removed from his job in reaction to allegations of mismanagement, the assistant vice president for Business Affairs said.

Bill Phelps said Fails has been reassigned from his job to handle "special projects."

"I've got a number of projects on the burner for someone with his talents," Phelps said.

Fails' reassignment follows a similar change of jobs last month for Herb Bay, the assistant vice president of Physical Facilities.

Bay was pulled from his job to advise state lawyers in a construction firm's lawsuit to recover additional money from ASU for the 1977-78 expansion of Sun Devil Stadium.

Phelps said timing of the reshuffling was "not a coincidence" because there have been several recent personnel changes in the department.

However, he said the Fails and Bay incidents were "separate issues."

Fails' and Bay's reassignments follow continuing employee complaints about management of the department. Last spring, the ASU Personnel Office conducted an investigation of the department.

Fails said he is now "doing some special projects" for the University.

He added he did not know if he would be returned to his former position and did not take a cut in pay for the new job.

Phelps said he did not know how long Fails would remain

on the new assignment. He has instructed Fails to study expansion of parking facilities for University vehicles.

Recommendations for reorganizing Physical Facilities will be heard after Phelps, Director of Planning and Construction Paul McClellan and Herb Miller, the new director of the physical plant, meet when Miller arrives at ASU Monday.

"We'll sit down and do some organizational studies," Phelps said. "Out of that will come, I'm sure, a different look over there (Physical Facilities)."

"My concern is getting the new man on, getting him familiar with the organization and getting it streamlined," he added. "I want to get a sound organization and you can't do that without sitting down and looking at the past and the future."

Phelps said he will consider the personalities of the management of Physical Facilities before making any changes.



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Law College wins discrimination suit

By J.J. Martin

After a four-month court battle, ASU's College of Law has won a suit charging the school with discrimination against women and white males in its admission policies.

The suit was brought by Kathleen Ann Gormley, 25, who was denied admission to the college in April after graduating from ASU with a bachelor's degree in criminal justice.

Gormley filed the suit in June in Maricopa County Superior Court.

Alan Matheson, dean of the College of Law, said he was extremely happy with the outcome of the case and the college will proceed with its usual admission procedures.

Gary Lassen, the defense attorney representing the college, called the decision "correct and wise."

The suit contended ASU "acted arbitrarily and capriciously" in rejecting Gormley, accepted less-qualified male applicants and approved 46 male and female applicants despite test scores lower than Gormley's. The claim added the College of Law does not consider Arizona applicants on the same basis as out-of-state applicants.

ASU officials said they used objective criteria for screening applicants, including an index that takes into account undergraduate grade point averages and scores on the Law School Admissions Test.

According to this index, Gormley placed among the less-qualified applicants.

For every 100 women that applied, 37 were admitted. This same acceptance rate was only 35 out of 100 for men.

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—William Cowper

opinion

letters

You're taking 'cheap shots,' Lori

Editor:

I never thought I would write to the State Press in response to an editorial — but then, I never thought I would see such a burst of ignorance as was displayed by Lori Weinraub on the subject of athletic tutoring.

Ms. Weinraub, where did you ever get the idea that football players have never gone through the "agony" of walk-through registration and drop/add? I have gone through drop/add two out of three semesters and found myself directing other "ordinary" students as to what was going on, rather than having my hand held as you would like to believe.

Also, I would like to point out that if the normal student spent the amount of time working a job that football players spend on activities that come with playing football, that student would most likely never have to worry about coming up with next

semester's tuition.

MS. WEINRAUB, you further show your inept understanding of the situation by suggesting that the Sun Angels have a raffle to benefit the five-year plan. If a student athlete on scholarship makes normal progress toward a degree and has not graduated after four years, he still has the option of a fifth year on scholarship. If you happen to feel that five years is too long for a student to achieve graduation, then you have hundreds of non-football players as examples that some students do not "make the team" in four years.

A valid point is made when Ms. Weinraub suggests that players should be taught how to study before they reach college. If I may refer you to a Sports Illustrated article on the student-athlete scandal (May, 1980), maybe you will further understand that the public education system in our country is

most accountable for the lack of academic skills among many student-athletes.

HOWEVER, I would like to know what foots the bill for a tutoring program better than seven home games in which the stands are filled with 65,000 paying customers? Also, I would have liked to have seen Ms. Weinraub substantiate that any of the \$500,000 budgeted for intercollegiate athletics goes to the football tutoring program, or to the football program at all. The fact is that football sees none of this money, and that football — along with basketball — keeps the money budgeted to intercollegiate athletics below what it would be without the successes of the "money sports."

Ms. Weinraub used one piece of information to prove a point she cannot make. Nice try, Lori. Now why don't you go take ENG 102 over to learn how to write

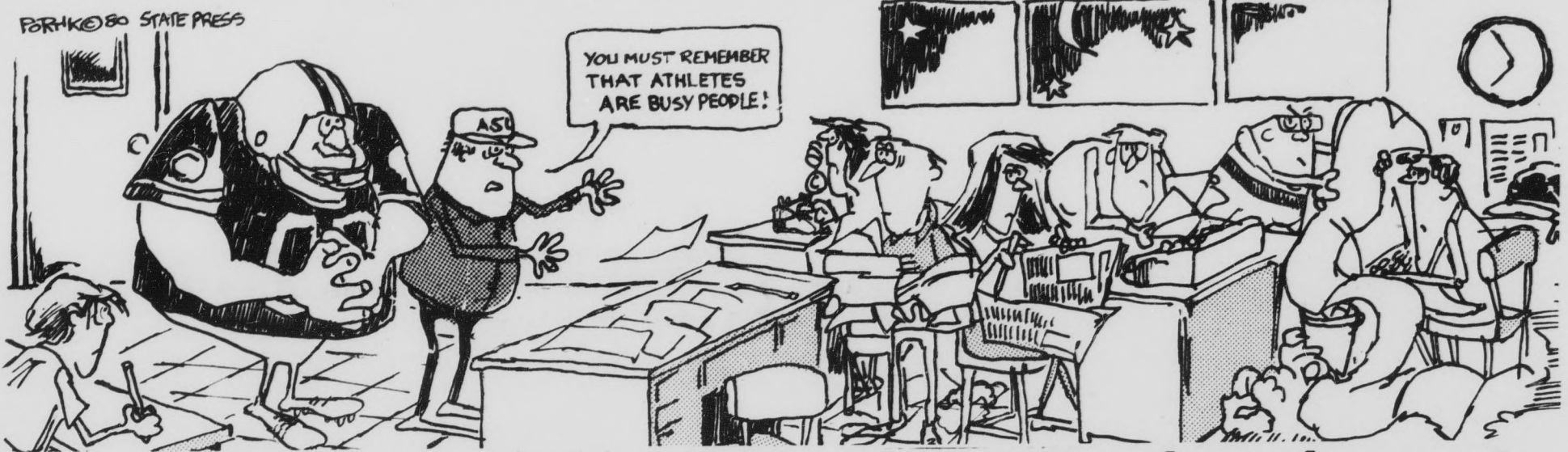
with some logic and clarity?

IT IS TRUE that 84 percent of the freshman classes of 1973-'74 and '74-'75 did not graduate. It is more important, however, to note that those players were under the direction of former athletic academic adviser John Rehfield, and under a football administration whose most profound duties included keeping the players eligible, even if it meant enrolling them in courses they never took.

Now that the football office has taken an about-face in its attitude toward academics and is actually trying to give the players an ethical way to pursue a degree, Ms. Weinraub wants to take a cheap shot and say that football players are being pampered by being tutored.

Frank Carr
Sophomore Offensive Guard
Communication major

FOR THE STATE PRESS



Athletes should expect the best!

Editor:

I am writing in response to Lori Weinraub's Oct. 29 article on our athletes. If she knew anything about college athletics she would understand that when you recruit an athlete and he decides to come to your school, you don't just tell him he's on his own. The athlete will expect to be

treated well and have some things done for him. In return, the athlete will hopefully perform well and bring more recognition to our school.

ASU is concerned with graduating athletes, and Tamburo's plan to provide aid to a fifth year athlete is a prime example of this.

You see Lori, college athletes must perform a double function — they must go to school as well as participate in their sport.

MOST ATHLETES spend three to four hours a day on their sport alone, about the equivalent of say, a twelve credit school schedule. This takes time away from school

and makes it tough for them to carry a full load. Going to school for five years gives the athletes a chance to get good grades and also compete to their best ability.

Let us remember that these "big dumb athletes" you refer to are no misdirected morons. These are major college athletes,

the cream of the crop, and they have worked damn hard to get where they are now.

OUR ATHLETIC program is in trouble right now and it needs the support of the student body to carry it through these hard times. Having an editor of our school newspaper condemn

our athletic program in such a way is certainly no help. Let us look at the favorable side of our athletic program, and give our athletes the credit they deserve.

Barry Conser
Sophomore
Business

For the Record from the editor

Readers of the Oct. 30 issue of the State Press may have found a two-page flier of political nature in the newspaper. The fliers were placed there by persons unknown to us. We apologize to any member of the campus community offended by the material.

The State Press hereby requests that the persons responsible report to our business office. The usual fee for an insert advertisement is more than \$700. Pay up.

Letter Policy

The State Press welcomes letters on any topic.

Type them, double spaced, with margins set on 60 characters. Include your full name, class standing, major and phone number. Letters that do not conform to these guidelines, as well as anonymous letters, will be discarded. However, if it is imperative that your name be withheld, state why.

Letters are subject to editing or rejection.

Address letters to: Letters, State Press, Matthews Center, ASU, Tempe, AZ 85281.

Angry donator

Editor:

On Oct. 29 at 10:30 a.m., my wife and I turned our television on to Channel 5 to watch the Phil Donahue show. He had on his show a group of senior citizens, gays and lesbians. I have no gripe if that is their belief, but I do have a gripe when they use my donation through the United Way to sponsor that garbage.

On the same day at 11:30 a.m., Channel 5 news showed children being loaded into vans and taken back to the reservation because the Valley of the Sun school doesn't have the money to take care of them.

It will be one hell of a cold day before I ever donate to the United Way again.

Richard Radcliffe
Physical Plant

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Minorities present list of 10 demands

By Pat O'Connell

The Minority Caucus confronted the administration Thursday with a 10-point list of demands that would increase minority enrollment, recruitment and retention.

The list, designed to move ASU Affirmative Action out of "a 10-year period of inactivity," was presented at a heated meeting to Dr. George Hamm, vice president of Student Affairs, by caucus member Ernesto Lopez.

"It's appropriate and important that these recommendations be made part of the history of ASU," Lopez said. "This should be a landmark."

The caucus demanded additional minority staff and related benefits in the areas of Admissions and Orientations, Counseling and Career Services, the Dean of Students Office, Legal Services, student organizations, Financial Aids, Housing, Student Publications and Special Services.

The list recommends the establishment of a Minority Cultural Center, free room and board for "identified minority students" through scholarships, and a 2 percent open admissions policy for minority students from the Valley.

Caucus members declined to say what action will be taken if the demands are not met.

Hamm said he felt the report "reflected some very sound work" on the part of the caucus.

Dr. Eugene Marin, chairman of the Student Affairs Minority Student Advisory Committee, said many of the changes suggested by the caucus will be covered in a plan being prepared by his committee.

"We're two weeks behind on contacting students in the field (high school recruiting) and three weeks behind on the whole program," Marin said.

The delays were created as committee members attempted to straighten out conflict of interest problems, he added.

Of full-time ASU minority students enrolled during the 1980 spring semester 4.2 percent were Chicanos, 2.4 percent were blacks, 1 percent were Native Americans and 4.2 percent were Orientals, according to the caucus report.

The caucus is asking for additional admissions of 1500 Chicanos, 288 blacks and 300 Native Americans by next fall.

An increase in Oriental enrollment was not requested because the ASU Oriental population already exceeds the group's population ratio in Arizona.

"A large percentage (of ASU's Oriental students) are international students and are not from the United States," Hamm added.

Minority groups staged protests last spring after the hiring of former Athletic Director Joe Kearney and head football Coach Darryl Rogers. The University was accused of indecision and of not adequately advertising the job.

"I'm not timid about decisions when we've had the proper input," Hamm said. "The reason most minority programs have failed is that too many administrators have made too many unilateral decisions."

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Housing disregards federal aid

By Michael Consol

The ASU housing department has yet to apply for federal funds to build new dormitories because it is "extremely unlikely" it would receive the requested money, the vice president of Student Affairs said.

"I don't see any thrust on the part of this University or the (Arizona) Board of Regents with respect to University housing," Dr. George Hamm said.

University officials had planned to submit a proposal in August to the U.S. Department of Housing and Urban Development for the funds.

Hamm said a main reason the department has not applied for money is because 256 schools have asked for a total of \$565 million in federal funding and only \$84 million is available.

This funding has been going mainly to economically depressed schools, he said.

"But that doesn't suggest we couldn't use more student housing," Hamm added.

Applications for dormitory rooms exceeded the number of rooms available by about 3,000 this year, he said.

Hamm said aside from the school's inability to get needed funds, there is also a "serious problem with respect to space."

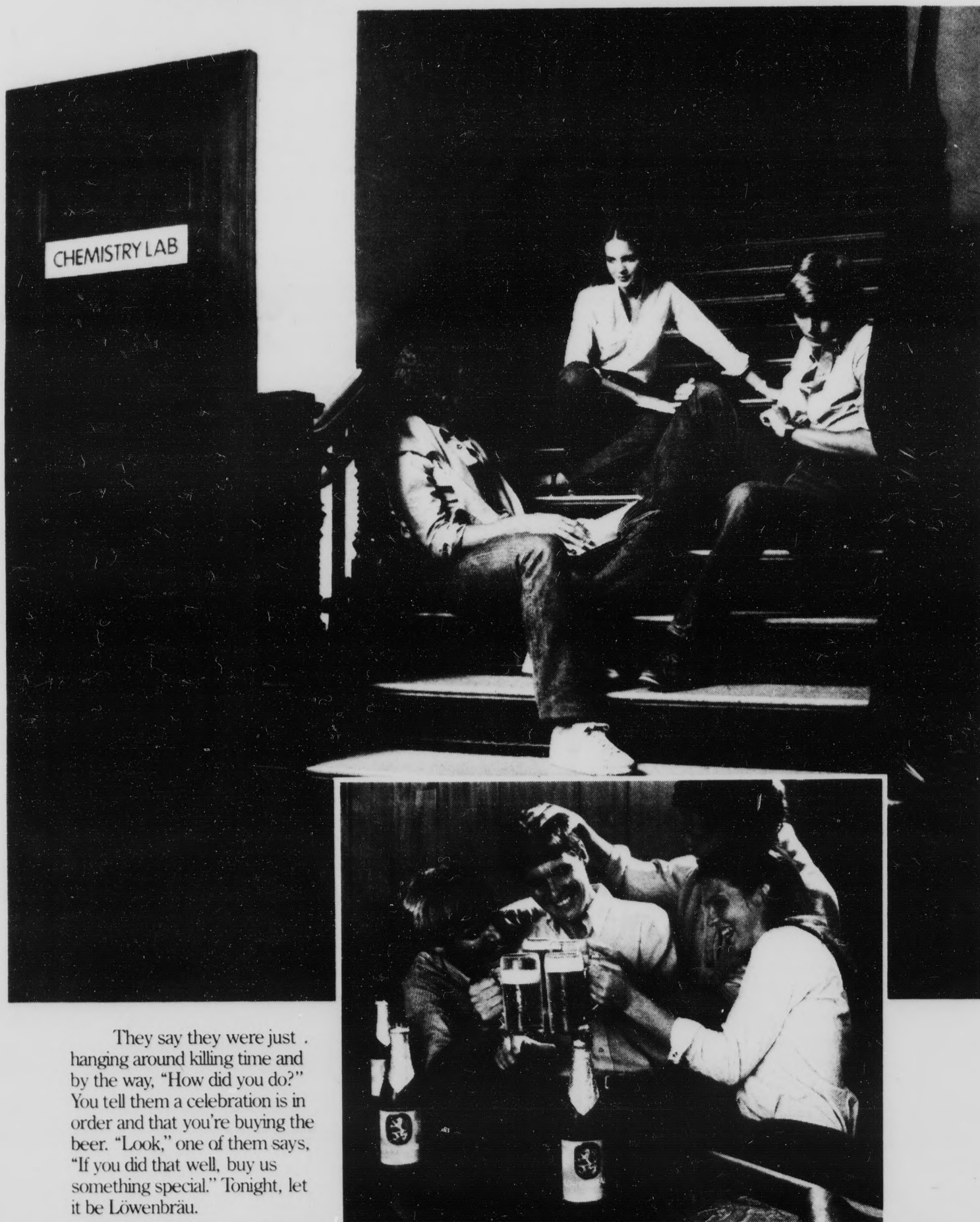
Some of the available land on campus, which is limited, is unsuitable for housing, he said.

Hamm, a member of Tempe's Project Area Commission, said he hopes private industry will help solve the problem by providing more nearby off-campus housing.

The PAC studies future housing development in Tempe.

"Part of the idea I've tried to impact (on the commission) is need for the development of housing close to campus," he said. "We need housing within walking distance of campus so that students don't have to drive their cars."

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entertainment & the arts diversions

Black music's past: flowing through Air

By Suzanne McElfresh

Air is a trio. They play music derived from the expansive tradition of Black creation — free, ragtime, swing and their own music — with an instrumentation of saxophones and hubkaphone, played by Henry Threadgill; Fred Hopkins' bass and Steve McCall's drums.

Their music is a creative mixture of improvisation and written compositions that allows the music to flow smoothly and with spontaneity, though there is a definite structure.

Technically, that helps describe Air's music and the approach they take in performing it. Then again, it tells you nothing. This is a band that needs to be heard and experienced to be understood; theirs is a music that refuses to be penned in.

Air will be coming to the Valley (thanks to ASASU's Real Jazz Series) at 8 p.m. Thursday in the Louise Kerr Cultural Center, located near McDonald Drive on Scottsdale Road. Tickets are \$3.50 for students with an ID, \$6 for the general public and are available at Diamonds Box Offices and in room 208J of the MU starting today.

Drummer Steve McCall provided insight into the band and his contributions to it in a phone interview conducted last week from his home in New York.

"Whatever we have is just kind of a natural thing," he said. "The idea of a group concept, the way we play and improvise together, is just a natural feeling that we have. In terms of a formula, I don't think we have one. It feels good — it's just kind of natural."

Air has recorded six albums to date, although the first two were for a foreign label. The four American releases, *Air Time*, *Open Air Suit*, *Montreux Suisse* and *Air Lore* portray a commonality in the band's approach to the group concept — one that focuses on the performers as individuals and as an cohesive unit, simultaneously.

Air Lore presents the most striking evidence, if only because of its accessibility. The album features four traditional jazz compositions, two each by Scott Joplin and Jelly Roll Morton, and one Threadgill composition. With the melodies and original arrangements being so familiar, it is easy to get a

firm grasp on just what it is Air is getting at.

There is a strong indication of the original spirit of the music in Air's interpretation. Much as in the original recordings, melodies intertwine freely with no one instrument being especially dominant.

Each musician in Air is evidently aware of the style of the previous musical period, but the end result is much more than mere imitation. The musicians add personal interpretations, as in McCall's rhythmically melodic solos, Threadgill's alterations of tone and texture and Hopkins' articulate lines.

"We try to give the music the way it's written and in the mood of it," McCall said, speaking of the album. "We try to give it its due and bring our feeling to it as well, within the frame of the work and the way it was written. Just like we would any other kind of music."

Appropriately, the first job Air had as a group was playing ragtime music for a long-running play in Chicago. "It was quite interesting. In terms of the music, it was our first job together and so of course we feel a kind of closeness to this music."

Air had always included rag music in their repertoire, and this contributed to the decision to record *Air Lore*.

"We'd always done it in concerts and things, but people liked it so well we decided to do an album of it."

Air began as a unit in 1971 and played together sporadically in Chicago until 1974. The band went separate ways for a year, with McCall touring and recording in Europe with Anthony Braxton, Leo Smith, Leroy Jenkins, Gunther Hampel and Marion Brown; Threadgill in South America and the Caribbean and Hopkins studying with the Chicago Civic Symphony.

All three met up in New York in 1975, when they recorded their first of two albums for a Japanese record company.

Prior to 1971, McCall was involved simultaneously with various swing-oriented bands and Chicago's Association for the Advancement of Creative Musicians. Threadgill and Hopkins were members of the organization as well, but McCall is considered one of the founders of the



AACM, an experimental group of musicians that has spawned such musicians and groups as Braxton, Jack DeJohnette and the Art Ensemble of Chicago.

In McCall's words, the innovations of that group were not the main intent, but rather a natural result of collective creativity.

"When the AACM started we had begun experimenting, but at that time the mechanics was more or less about getting together to put on our own concerts and things like that. Nobody at that particular point had any real different concepts together in terms of music."

"That was something that just happened to be developed by a group of guys because everybody was trying to write music to present in these concerts. Our main thing about the organization was to get together and help each other with concerts — to produce it, find the place — the whole thing, without having to go to anybody else."

The natural evolution of the music of AACM members is parallel to that of Air as a band. The musical diversity of Air's members lends itself to the end result — in addition to all three having been weaned in the AACM, Hopkins has

continued page 15

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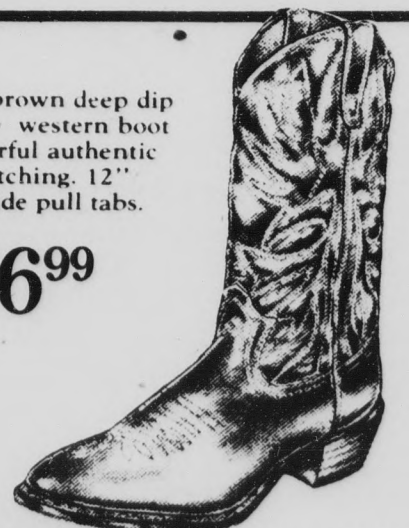
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Jim Kass solos during the ASU Jazz/Rock Ensemble's Monday performance.

By Eric Searleman

The ASU Jazz/Rock Ensemble's concert Monday presented a number of problems often found in similar programs.

The precision of the musicians as individuals and as a collective unit was, of course, tight and professional, but as admirable a quality as that at first seems, it was also the ensemble's ultimate failing.

The night's first tune, "Kilgore Trout," opened the show seemingly innocent enough including a nice solo by Jim Kass. Yet even so, it contained many elements that would later agitate.

The dreamy "Neptune" was the song that made all those elements of the band's problems clear. The group was, and is, a sincere, together and ambitious 10 (essential qualities, granted), yet the arrangements did not allow any risk or spontaneous brilliance that might have occurred. Possibly a bit less attention to the dictates and precision of the arrangements, and a bit more freedom for each musician would have given the music some life.

As it sounded, the result was as inspiring as the performance music teachers make their students play to assure the parents that they are not wasting their money on lessons, and on a song such as "Fred's Out There" not

Lack of freedom confines jazz performers

as outside as one might expect from the title, but predictable.

Even the arrangements had some problems. Parts of songs were similar to the watered-down jazz of Chuck Mangione, or the phrasing of Stan Kenton. Remember Stan Kenton? The progressive band leader who stopped progressing 20 years ago. Also, a song must be suspect when it is but a vehicle for instrument solos, that said even though ensembles across the world seem to continue the practice. Economy of musical ideas (and not as rigid of arrangements) will always show the better side of a band than the strength of an individual solo.

The night ended on a comparatively strong note as the ensemble performed "Home to Emily," the theme song from the late "Bob Newhart" show. Bassist Lloyd Moffitt, who seemed to be just adequate all night, stood out in the funky workings of the song.

The intent of the players could never be doubted, and their sincerity could be felt by the audience, even though the stiff feel for the music just was not overcome. The concert came off as nothing but an extra-curricular assignment, deftly performed by 10 students who will eventually break away and find a suitable mode of musical expression more suited to their separate interests.



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Opening Soon At A Theatre Near You

For Nigel it's 'all in the family,' again

By Rory Rosegarten

Nigel Olsson is 31. He began playing drums for Elton John in 1969. In 1975, with the break up of the Elton John band, Olsson felt it was time to give his own career a shot and subsequently released three solo albums. After five years and the release of his fourth, *Changing Tides*, Olsson, along with the band's former bassist Dee Murray are back playing with Elton and once again "It's one happy family."

You looked like you were really having a good time up there last night. You seemed as though you felt at home. Yeah, I was feeling good last night.



Staff photo by Lars Jones

Have you felt that way throughout the whole tour? The first few dates were kind of tense and frightening, but I've really gotten into it, and I'm having a good time. Nigel, what was Elton's official reason for dismissing you and the rest of the band in 1975?

Well, he wanted to go in a different direction musically as well as the way he appeared on stage. At that time, I had a record out called, "Only One Woman," which was kind of a hit for me. It was then time for me to go and pursue my career as well, which I've done, and I've done quite well.

How did the reunion come about?

I was starting to record the *Changing Tides* album. At the same time Elton was finishing off 21 at 33. He called me in Atlanta where I was recording the album.

Had you kept in touch with him from the time you left in 1975?

I had hardly even seen him. But he called me in to overdub the drums on "Little Genie." When I was doing that he said, "Let's cut a couple of more tracks for this album and for the next one" (due out in December). Then we said, "Why don't we get together and go back on the road?" That's basically how it came up this time.

You've gone solo, and your acceptance has been admirable. Why, after having a taste of being your own boss, would you want to come back and be Elton John's drummer?

I like to be within a family atmosphere. I don't really want to tour on my own because I don't feel that I'd be happy being the frontman. I like to do what I'm doing now, and I enjoy my part in the show. I can kill two birds with one stone here. I can pursue my own career at the same time as doing this and have a lot of fun doing it.

From what I can gather, you are more of a rocker than Elton is. Does his music cramp your style at all?

continued page 16

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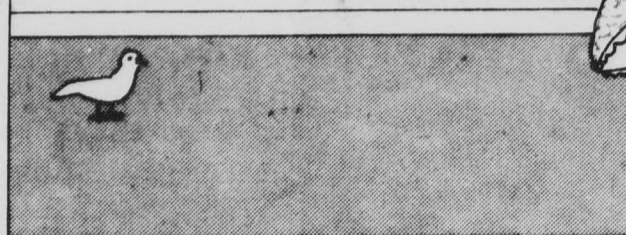
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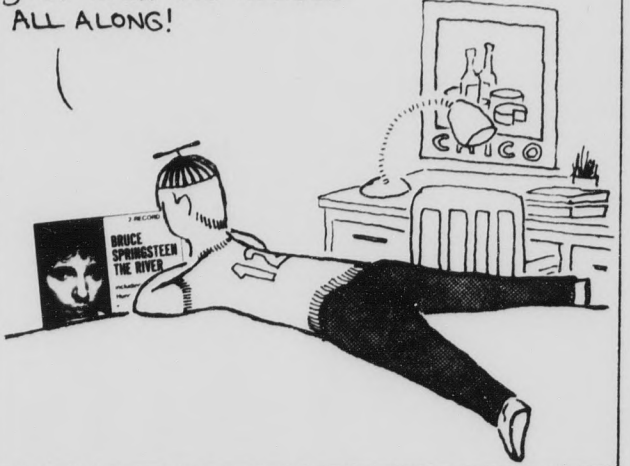


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By John H. Reid III and Jodi Summers

Elton John has reached a point in his career where he must come to grips with the fact that all the teeny boppers who idolized his every chord five years ago have grown up. He must now mesmerize a new generation of aspiring adolescents or refocus his musical direction.

Maturing with his audience, Elton has stripped his image of the garish eccentricities. His current tour brought him to the University Activity Center on Tuesday, pushing on in attempt to re-establish his audience by playing large arenas.

In contrast to his small venue last year at Gammage Center (accompanied only by percussionist Ray Cooper), Elton has assembled a variety of musicians from his previous bands: drummer Nigel Olsson; bassist Dee Murray; and alternative keyboardist James Newton-Howard. Ritchie Vito and Tim Renwick have replaced Davey Johnstone and Caleb Quaye on guitars.

Elton's new streamlined image, loud and blatant in black punk Captain Fantastic gear with new wave designs resembling the edge of a saw and yellow circles repeating the motifs of the stage lighting has supplanted the flamboyancy of previous tours.

Elton's past insecure naivete has been

swallowed by a professional cockiness. In the past, Elton was searching for his identity; after three years of seclusion, coming out of the closet and shedding the comforts of a stable writer and band, he has found himself.

"Funeral for a Friend/Love Lies Bleeding" was the perfect opening number. The ethereal five-minute instrumental lends itself as a grandiose introduction, with dry ice smoke engulfing the stage as Elton deftly sweeps over the keyboards.

"Ego," the song Elton calls "a favorite Elton John/Bernie Taupin composition," is one of his most autobiographical pieces. It contains the revealing lines "Inflate my ego gently/tell them heaven sent me" and "I need the press tonight." The lights were bold and blatant as he sang the piece with more conviction than some of his old standards.

A rendition of the popular "Rocket Man" had the audience swaying back and forth. Tim Renwick, who plays on Elton's latest release, 21 at 33, executed basic slide guitar, substituting for Johnstone's space chords. The song rambled uneventfully until Elton attacked the piano with banal bang-away chords, lamenting the alienation fame has caused: "I miss my wife/I miss my kids (what wife and



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Staff photos by Lars Jones

kids?) I'm so alone/I want to go home/I'm so alone/I'm so alone...."

Thankfully, the show was not full of Elton's depressing self-indulgences. The other two slow numbers, "Someone Saved My Life Tonight," from the 1976 *Blue Moves*, and the 1975 "Sorry Seems to Be the Hardest Word," featured Newton-Howard's moody synthesizers. A poor sound mix muddled his melodramatic keyboard solos into a jumbled fusion with the guitars.

Nigel Olsson has been putting out solo albums since 1973. From his experience with what was in 1974 booked as "The Elton John Band" and five years on his own, he has been cultivated into a successful artist in his own right, with two top-20 singles adorned with his name.

Elton strutted on stage like a proud father and announced Olsson would perform two solo numbers from his most recent album, *Changing Tides*. With the lights flashing like Broadway neon, "Saturday Night" afforded Nigel the chance to confirm his vocal ability. Conversely, "All I Want is You" is a simple ballad with a catchy hook.

The second half of Elton's performance was far less predictable.

"Saturday Night's Alright for Fighting" was one of two hard rock numbers. It was evident from his meandering about on the

piano that the tension Elton radiated during the first half faded into a comfortable security. The mirrors on his new costume, a trendy cowboy outfit complete with shoulder pads, reflected the lights casting dancing shadows against the white piano.

Surprisingly, he played the FM radio classic, "Harmony" from the *Goodbye Yellow Brick Road* album, a song he declared he had never before performed live.

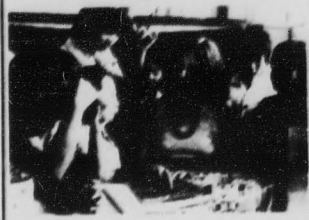
The contribution from his "most disposable album," *Don't Shoot Me I'm Only the Piano Player*, was not one of the two million-selling singles, but a bluesy and intense version of the lamenting "Have Mercy on the Criminal." It featured a guitar solo by Ritchie Vito.

Loud applause followed as people awaited the standard encore. He obliged reciting, "I dedicate this song to you, Phoenix." He played the ever-popular "Your Song," as the crowd seemed to mellow out.

The show closed with the other upbeat number the more esoteric "Bite Your Lip (Get Up and Dance)" from *Blue Moves*.

Though his performance was solid, it is going to take more diligence and enthusiasm on his part to re-establish his former title as the "Superstar of the Seventies."

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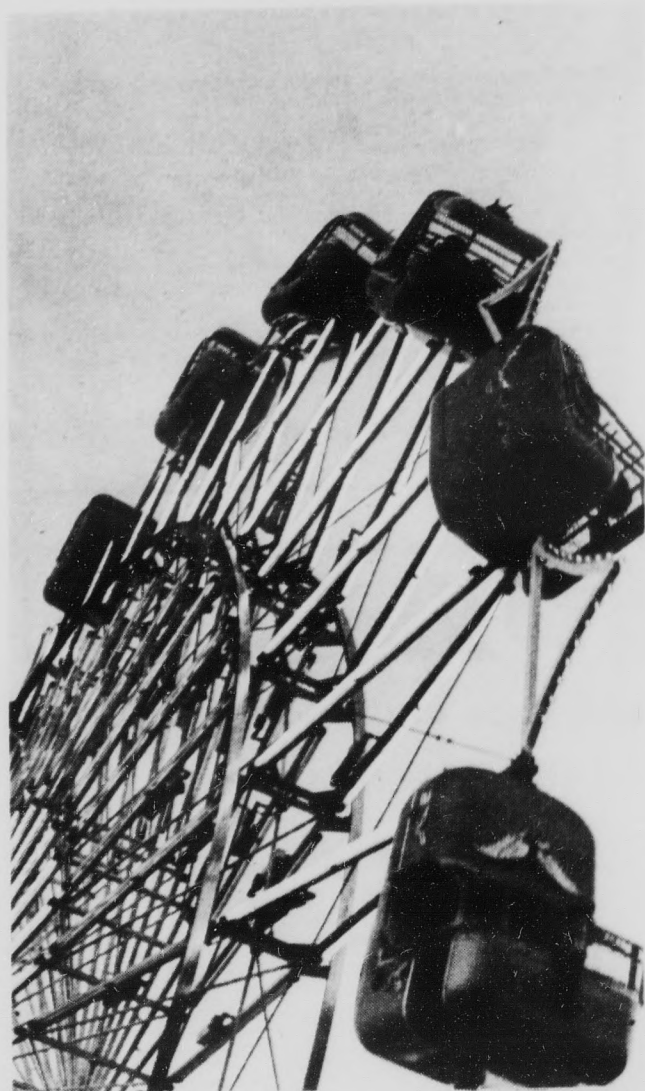
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Crowd senses variety at Fair



Photos by Jodi Summers

By Jodi Summers

The State Fair is a bombardment of the senses. Lights to dazzle your eyes. Every variety of fast food to paralyze the olfactory and taste buds. A multitude of different textures to run your fingers across. Possibly, the most engrossing part is the cacophony of contrasting noises that reverberate as you walk about.

Our peers have been hired to run some of the game booths for this festive occasion. They stand languidly amidst the excitement of whiffling balls, plinking coins and popping balloons. Two wade among innumerable simulated old-fashioned bar mirrors listening to Led Zeppelin's "Rock 'n' Roll" scream from a jukebox in the corner.

Mothers with children and groups of early teens team into the funhouse to go whooshing through machines blowing hot air from the ground and walk up split staircases moving in opposite directions, as the subtlety of a country-picking tune transforms into a trendy chipmunk punk Blondie song.

Strolling toward the homemaking arts, Evel Knievel's "macho" sidemen, in Harley-Davidson shirts, sit outside an obscured exhibition of Evel's playtoys, intently eyeing people. Strains of Mariachi music are heard from a sombrero-and-burgandy clad band plinking away on the Wild West stage set up adjacent to it.

Inside the domestic pavilion is the chattering of little mouths. A bevy of homespuns discuss handy household hints as they admire Bebe Reed of Tubac's prize-winning Alomonetta Wine Jam or Oda May Webb of St. David's blue ribbon grape jelly.

On to the mechanical whorls and clicks of the manufacturer's product pavilion.

Graduates from "if you can draw this pirate you can attend the famous artists' school" sketch cliché caricatures. Mop demonstrations, 1935 Maytag washers and crayon-colored, simulated edible candy crowd the aisles. The traditional organ waltz and the hawk of barkers soliciting their products is detectable over the clanking gears and human drones.

Young children radiate as they loop 'round on the

continued page 16

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Invitation to apply for STATE PRESS EDITORSHIP

The ASU Student
Publications Advisory
Board is now soliciting
applications for the State
Press editorship for the
Spring Semester 1981.

Applicants for the position of editor:

must have a cumulative grade index of 2.20 or better;

must have either two semesters' service on the staff of the *State Press* or responsible editorial experience with a commercial, college, or university newspaper; and

must have been a full-time student at ASU for at least the two consecutive semesters prior to applying.

Candidates must also:

submit at least two letters of recommendation from university faculty members and/or professional journalists;

list on the application form the titles of all journalism courses completed and the grades earned in those courses;

submit at least two examples of a news story, feature story, or editorial written for the *State Press* or another newspaper; and describe on the application form the functions and responsibilities of previous positions held on the staff of the *State Press* or other newspapers.

Candidates must pick up at the *State Press* office, Matthews Center North Basement, application forms. The completed forms must be typewritten.

Applicants for the position of editor must be available for one or more interviews by the Board between 3:00 and 6:00 p.m. on the day specified for selecting the editor.

The Board will interview candidates for the Spring Semester editor (1981) on Friday, November 14, 1980.

The deadline for receipt of applications will be Friday, November 7 at 4 p.m.

Applicants need not be journalism majors; candidates from all disciplines are invited, graduate and undergraduate.

Edward H. Peplow, Jr.
Manager, Student Publications
Matthews Center, North Basement
Phone 5-7572

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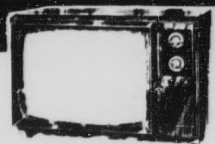
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CONCERTS

Works by student composers will be performed at 8 p.m. tonight in the Recital Hall of the Music Building.

Student instrumentalists and vocalists will perform the student compositions and the program is free.

The National Opera Touring Company, a new venture of New York City Opera, will perform during this their first season at 8 p.m. Saturday at Gammage Center. Verdi's "La Traviata," a production conceived and directed by Frank Corsaro and featuring New York City Opera artists, with orchestra and chorus, will be presented. Tickets, priced at \$12.50, \$10.50 and \$8.50, are on sale at Gammage and Diamonds Box Offices.

James Galway, the "Man with the Golden Flute," will perform at 7 p.m. Sunday at Gammage

Center. He appeals to both classical and pop audiences of all ages and has had a hit with "Annie's Song." Tickets are \$10, \$9 and \$8 for the general public, with special Student Series tickets available for \$1 with a valid ID at Gammage and Diamonds Box Offices.

The ASU Concert Choir, directed by Dr. Douglas McEwen, will appear with the Tempe Symphony Orchestra in an 8 p.m. concert Monday at the McClintock High School Auditorium. Admission is free.

Bruce Springsteen and the E Street Band will perform at 8 p.m. Wednesday at the University Activity Center. Tickets are on sale in advance at Gammage and Diamonds Box Offices, priced at \$10.50 and \$8.50 or at the door the night of the show.

A recital by pianist **Walter Cosand**, a music faculty member since 1976, is scheduled for 8 p.m. Wednesday in the Music Theater. Admission

is free.

Cosand will perform works from 18th, 19th and 20th century composers, including pieces by Muzio Clementi, Franz Schubert and Isaac Albeniz.

THEATER

"Step On A Crack," a play by Suzan Zeder, will have its final run at 10 a.m. and 2 p.m. Saturday and at 2 p.m. Sunday at Payne Lab School. Tickets are on sale at Payne Lab School and Diamonds Box Offices, priced at \$2.

continued page 15

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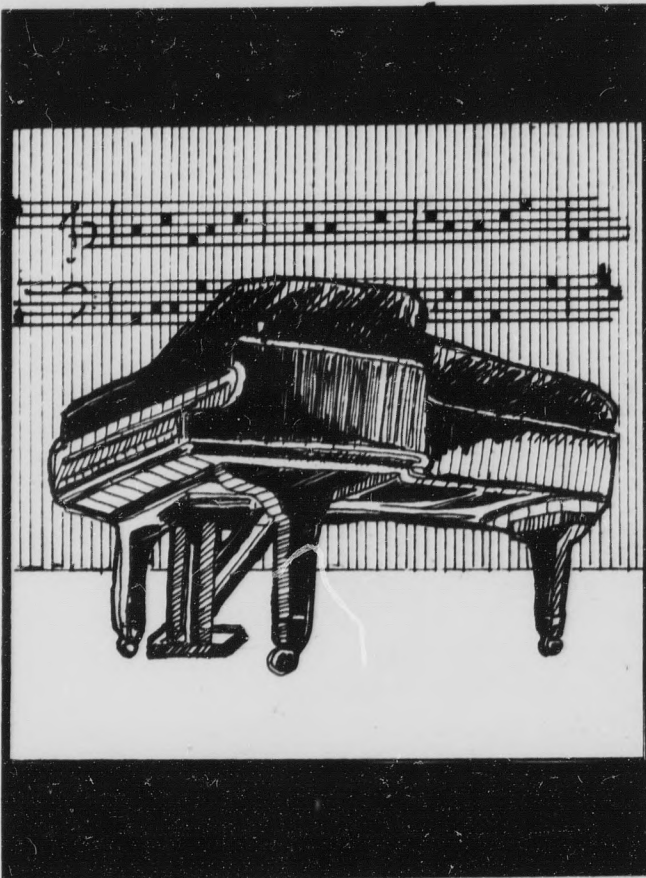
'Fatha'

Hines keys on jazz piano

By Eric Searleman

Earl "Fatha" Hines first gained his notoriety some 50 years ago when he played with Louis Armstrong and developed a piano style that gave an unlimited, two-handed approach to the use of the keyboard.

To say that Hines is passe after all these years is to discount both his output and all the pianists who acknowledge his influence. "Stereo Review" calls Hines "jazz history alive and in action," and at 74, with a



birthday coming up in December, Hines shows off what may well be the origins of modern jazz piano stylings.

Hines opened this season's Scottsdale Center for the Arts' jazz series on Saturday with Duke Ellington's "Perdido," and went on to present tributes to various traditional jazz composers, including a rousing medley of songs by Johnny Hodges and Ben Webster.

The "Fatha" considers himself not proficient enough for the blues he has said, yet on a song such as "Jelly Jelly" where he serves up a straight 12-bar blues, his feel is as comfortable as it is on stride or ragtime; other piano styles he concedes ineptness to (clarify it).

Possibly the only straight-ahead tune heard all night was one of Hines' signature tunes, "Boogie Woogie on St. Louis Blues." As the boogie woogie craze boomed during the late part of the 1930s and early part of the '40s, Hines spontaneously wrote and had a comeback success with the song. He has altered it a bit through years of workings, but it remained the one song all evening that let Hines loose for a spontaneous creative jaunt.

Hines, rather than taking his spotlight, more often than not laid back, setting the rhythm and allowing his band to stretch out on their own. Bassist Jimmy Cox was excellent on Jerome Kern's "Can't Help Lovin' Dat Man," as was reedman Eric Schneider on the Hodges/Webster medley.

Drummer Ed Graham, while properly restrained during much of the show, let out an overwrought solo that brought the audience to its feet applauding. Vocalist Marva Josie appeared during the second half of the show to distract from the atmosphere the band had created up to that point. Exaggerated gestures and obvious phrasing did nothing to climax the evening.

Hines' piano playing, always distinguished, has remained basically unchanged through the years. He is still unorthodox, intriguing and, at times, still unpredictable. His seemingly unending career went full circle Saturday night as he performed the old Lil Hardin Armstrong tune "Struttin' With Some Barbecue."

Even after 50 years, Hines is a pianist/composer worth due attention and the distinction of being the "Fatha" of modern jazz piano.

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

Chuy's Choo Choo: 396 S. Mill Ave., 966-4980. Mid-night Blues Band tonight through Sunday; Valley Big Band Monday; and Hans Olson and Friends Tuesday through Thursday.

Chuy's Next Door: 222 S. Mill Ave., 894-0643. Francine Reed and Jazz Alive tonight through Sunday; and Joel Robbins Trio with Patty Lombard Tuesday through Thursday.

Crackers: 1420 E. Apache Blvd., 968-9375. Open Mic Night Wednesday.

Dan T's: Danelle Plaza, Mill Avenue and Southern Avenue, 967-3007. Cosmo Topper tonight and tomorrow night; Marty Mitchell Band Wednesday and Thursday.

Dooley's 1216 E. Apache Blvd., 968-2446. Shadow in the nightclub tonight, tomorrow night, Monday night and Wednesday and Thursday; Dixie Dregs Sunday; and the Stranglers with the Nervous Tuesday. Pat Dailey in the tavern tonight through Thursday.

Friar Tuck's: 1890 E. Apache Blvd., 967-9698. Mondo Rickets, the Names and the Telephones tonight and tomorrow night.

Hammerhead's: 955 E. University Drive, 967-4611. The Freeze Band tonight through Sunday then Wednesday and Thursday.

Lunt Avenue Marble Club: 1210 E. Apache Blvd., 967-9192. Jim Hall tonight through Sunday.

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

The Solid Gold: 1354 N. Scottsdale Road, 967-2736. Gary Myreck and the Figures tonight; Captain Tripps tomorrow and Sunday night; and Wizard Wednesday and Thursday.

Star System: Danelle Plaza, Mill Avenue and Southern Avenue, 967-4577. Fischer-Z tonight; 45 Grave with the Alley Cats tomorrow night; and Killer Pussy, Meat Puppets and the Names Sunday.

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

a.s.you

continued from page 13

ART GALLERIES

Northlight Gallery: Stuart Rome through Nov. 6.

MU Gallery: Three California artists, Stuart Coswell, Tom Morgan and James Spencer will have

their works displayed through Nov. 7.

Matthews Center Gallery: The Art Faculty Show, through Nov. 23.

FILM MU Cinema: "Halloween," tonight through Sunday; "Enter the Dragon," Tuesday and Wednesday; "The Godfather II," Thursday through Nov. 9.

The Union Cinema

starts films at 7 and 9:30 p.m. Monday through Saturday, and only at 7 p.m. on Sunday. Admission is \$1.50 with ID or \$2 without.

"Bewitching Brazil," a film narrated in person by Commander Karl Stein, will be shown at 8 p.m. Monday in Gammage Center. Stein calls Brazil "the land of the future, a

restless giant of South America." Tickets are \$3.

ETC

Jumpstreet features jazz pioneers Alvin Alcorn and Roy Eldridge as they perform and talk with host Oscar Brown Jr. about the origins of their music.

The show airs at 9:30 p.m. tonight on KAET-tv, Channel 8, and 11:30 p.m. Saturday.

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Glen Crawford, 1978 ASU alumni, will be on hand at the Career Services building November 4 and 5 to answer questions regarding this opportunity. Sign up at the Career Services Department at once. Only two days of interviewing will be possible for this recruiting session.

Interviewer: Darryl M. Henry,
Western Regional Manager
November 6 & 7, 1980

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More about

Bizarre Fair

continued from page 12

fanciful horses of the carousel. Whimsical Calliope music plays. The ride operator spins in circles while sitting on the arm of the love seat with a disenchanted pout.

Over at the 4-H (head, hands, heart and health) exhibition is elementary school *deja vu*. The aspiring Euell Gibbons, Albert Einsteins and Andy Warhols bring back memories of class projects.

The music-box favorite, "Love Makes the World Go Round," plays as the muzak introduction to the marionette

show next to the science section. Future Einsteins have devised ways to use oranges as batteries and create solar heating units.

Back outside, there is a peculiar energy from people experiencing sugar rushes from all the cotton candy. They gather around souvenir stands buying memorabilia commemorating their visit to the fair, which they will cherish forever — or at least until they get home.

Across the midway, the Super Loop was making hollow wispy noises, whooshing great currents of air as it spins. In contrast is the more primitive revolving rattle of the "4th of July Asbury Park" Tilt-A-Whirl and the hydraulic buzz of the Hurricane as it lifts its winged arms into the dusk sky and the multi-colored lights appear, heralding the arrival of Saturday night.

More about

Air

continued from page 7

a symphonic and bop performance background. Threadgill has worked with gospel, rock and blues bands and McCall has bop, pop and swing experience.

"I just enjoyed playing music and as long as it's good music it doesn't depend on what idiom it's from or what era it's from or something like that," McCall said. "Just so it's good music, I enjoy it. It doesn't bother me that it happens to be modern, or not as accepted at one time or another."

"Although with the acceptance thing, I go by the way the audiences react to the music more than what the critics are saying. So to me, the music has always been accepted because whenever we played, people liked it," he said.

"There's more people listening now because there's been more records made. Course, we've been doing it a long time now."

Verbally, McCall's own concepts in terms of music seem to represent those of the band.

"I try to work out a thing that's kind of a mixture of the time thing and the free thing. I try to work out a kind of mix, something that can work together, all in the same time. I guess if I've got a concept at all it would be in terms of

dealing with that. That and texture and colors — I try to lead into that kind of playing right now."

Further evidence is presented when he speaks, modestly, of the band's contributions to the tradition of music they have grown from.

"I feel that one of the contributions we've made is the concept of group playing, the concept of a group playing improvised music and getting kind of a cohesiveness — something that makes sense and is beautiful."

"Also, in our compositions, our approach is somewhat unique as well. In the way Henry Threadgill writes, when we put the music together, we all get a chance to put something into it, our own ideas. We can bring our concept to it."

"By now, he's writing according to more or less the way we play. A lot of people ask us where does the written part end and improvisation begin and vice versa."

In the end, the answer is irrelevant, though the question itself is useful. That it needs to be asked is important; for it proves Air has succeeded in at least one thing — gaining a style that is unique and identifiable, yet still provocative.

Their music points to the future while augmenting the past and the result is refreshing.

More about

Olsson's 'family'

Not at all. It's music that I enjoy playing, and I always have enjoyed playing. I think it's basically the reason I'm still in the business. I love his style of music, and when I write, I write in a style that is quite similar to what he writes.

Are you collaborating with him more now than you did in the past?

Not as yet, no. Hopefully, we'll be writing some stuff together for my next album.

Does he seem to appreciate the fact that you've been a successful solo artist?

Yeah, he's real proud of me.

You went through some rather unusual methods of gathering material for *Changing Tides*.

I wasn't happy with the songs that I had written for this album. We put an ad in "Song Plucker" magazine and got about 700 tapes. I sorted through the songs and came up with about 15. I went to Atlanta and started cutting them. It was probably the easiest album I've ever done in my life. It went very quickly. We had the whole thing ready in six weeks.

Didn't you feel less creative doing the album that way?

It was just a new way of doing it, and I

was happy doing it that way. The songs that I picked out are very similar to what I would write anyhow, and I can identify with them.

Your use of a 24-track mixer on stage is somewhat unusual. How did you come about using such elaborate equipment?

Since about 1972, I've always worn headphones on stage. I've always had the mixer, but it was only four or five channels. This time, I wanted to be able to hear everything, especially if I was doing my own set, because if I can't hear it right, I can't feel it or sing it right. This time, I just went the whole way and got the 24-track mixer and an echo system. It keeps me much tighter.

By using the mixer, you can be a little more creative with your drumming. Do you change the drumming each night and experiment?

Oh, yes! Absolutely. I don't think that I ever play two gigs the same.

What can we expect to be seeing from Nigel Olsson in the near future? What is the ultimate goal?

Basically, to have more hits, write some more and get another album out after January.

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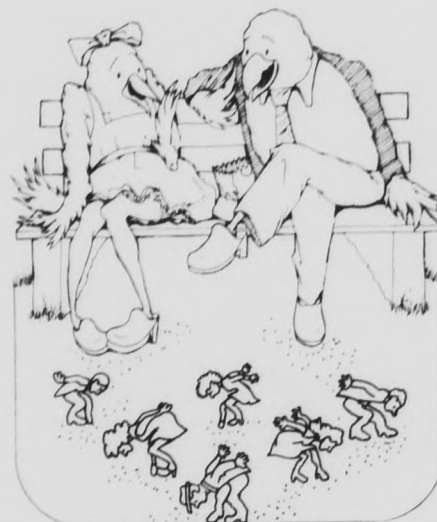


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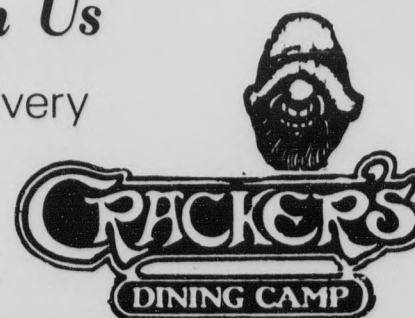


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sports

Sun Devils primed to win road game

By Pete Prisco

Weekly in the State Press, the Wizard of Odds makes his predictions for the upcoming gridiron battles.

This week, a State Press sports staff member challenges the Wizard's picks in the Pac-10 games, as well as two of the top games in America.

ASU vs. Washington at Seattle

The Sun Devils finally are ready to win a road game. The passing of Mike Pagel will riddle the Washington secondary that is hurt by the loss of safety Ken Gardner. Tom Flick, the Husky quarterback, could do likewise to the Sun Devil secondary. But, look for a big effort by the ASU defensive backfield in this one. Also, the hard inside running of Gerald Riggs and Robert Weathers will allow ASU to run at will on a Husky defense that was dominated by Navy 24-10 last week. ASU gets road win No. 1, 24-17. The Wizard's pick: 24-17, Washington.

UCLA vs. Arizona at Tucson

The Bruins, ranked No. 2 in the country, possess one of the finest backs in America in Freeman McNeil. Although the Wildcat defense did a fine job against Notre Dame last week, it won't be able to stop the thundering McNeil. And the vulnerable UA secondary will have their hands full trying to stop Tom Ramsey — the leading passer in the Pac-10. Plus, Arizona's offense is sputtering under the direction of freshman quarterback Tom Tunnicliffe and will be facing one of the best defenses in America. The Bruins roll 35-10. The Wizard's pick: 30-13, UCLA.

California vs. USC at Los Angeles

There is a possibility for an upset in this one. Rich Campbell may put the ball

up 50 times against the Trojan defense. If he does, and is on target most of the day, it could be a long afternoon for the Trojans. But, California probably could score 40 points and still not win this one. The USC offensive line will blow open gaping holes for Marcus Allen, who might set some sort of rushing record in this one. No stopping the Trojans in this high-scoring affair — USC 42-35. The Wizard's pick: 35-27, USC.

Washington State vs. Oregon at Eugene, Ore.

This regionally-televised game may be one of the better Pac-10 matchups of the day. Washington State quarterback Samoa Samoa has developed into a fine passer and should have a field day against the Ducks' secondary. But the Cougar defense is terrible, to say the least, and Oregon's do-it-all quarterback Reggie Ogburn will give them fits. This game, like the USC-California game, will light up the scoreboard, but Oregon will prevail 32-28. The Wizard's pick: 34-20, Oregon.

Oregon State vs. Stanford at Palo Alto, Calif.

If Stanford wants to score 70 points, it is possible in this one. The Oregon State defense is even worse than Washington State's. Stanford, behind quarterback John Elway and sensational running back Darrin Nelson, will be looking to avenge their 33-31 loss to the Beavers in Corvallis last season. It shouldn't be too hard, Stanford 48-10. The Wizard's pick: 37-14, Stanford.

Notre Dame vs. Navy at Giants Stadium in East Rutherford, N.J.

If you are a betting person, put your money on the Mid-dies in this game pairing traditional rivals. Navy is coming off its stunning upset



of the Washington Huskies in Seattle last week and look like they are ready for their second upset in as many

continued page 19

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SSSTAFF PIXXXX

ASU's football squad, sans Frank Kush, Kevin Rutledge and others, makes a visit Saturday to Husky Stadium. The last time ASU was there, UW let the dogs loose on the Sun Devils, 42-7, on regional television. Also, the Devils lost a head coach and a punter.

So, on that sour athletic note, the State Press staff picks for the 1980 ASU-UW game are as follows: Glen Creno, ASU TKO in the third quarter; Lars Jones, "The plane will crash"; J.J. Martin, 27-20 Washington; Ellen Haggerty, 27-21 ASU; Suzanne McElfresh, "I'm non-partisan"; Jeff Fries, 17-13 ASU; Bob Beamesderfer, Washington by six; John Reid, 17-14 ASU; Dave Walker, 10-10; Will Hart,

28-14 Washington; Fred Podesta, 21-16 Washington; Vivian Warner, 27-11 ASU; Andy Cohen, "Too close to call without Rutledge"; Tricia Reeson, 17-13 Washington; Lori Weinraub, 14-7 Washington; Phomia Sliman, 21-14 ASU; David Schwartz, 24-14 Washington; Pete Prisco, 24-17 ASU; Rich Palmay, 24-21 ASU; Mary Townsend, 21-14 ASU; Pete Russell, 21-16 Washington; Julie Martin, 28-17 ASU; Jamie Johnson, 24-21 Washington; Pat O'Connell, 26-14 ASU; Michael DeMarsche, 32-17 Washington; Val Martino, "We're gonna lose"; Becky Nothnagel, 21-11 ASU; Eric Searleman, 17-14 ASU; Karen Portik, 21-14 ASU; and Rory Rosegarten, 21-17 ASU.

Russell, Auerbach best ever in NBA, sportswriters say

NEW YORK (AP) — Bill Russell and Red Auerbach, two of the key figures who helped the Boston Celtics win 11 championships in 13 years, were named Thursday as the greatest player and the greatest coach, respectively, in the history of the National Basketball Association.

The balloting was conducted by members of the Professional Basketball Writers Association of America in conjunction with the NBA's 35th anniversary.

Russell and Wilt Chamberlain were among 11 men chosen for the all-time NBA team. Joining them were centers Kareem Abdul-Jabbar and George Mikan, forwards Elgin Baylor, Bob Pettit, Julius Erving and John Havlicek and guards Oscar Robertson, Jerry West and Bob Cousy.

Russell, a five-time NBA Most Valuable Player, beat arch-rival Chamberlain for the outstanding player honor. But Chamberlain received a measure of consolation when the 1966-67 Philadelphia 76ers, on which he played, was voted the league's greatest team.

"I think it was a very fair choice," countered Alex Hannum, coach of the Philadelphia team that compiled a 68-13 record during the regular season and ended Boston's string of eight straight championships.

Besides Chamberlain, that team also featured Chet Walker, Luke Jackson, Billy Cunningham, Larry Costello, Hal Greer and Wally Jones.

"We had the power in the front line to physically dominate a game," Hannum said, "and Costello and Greer made the best backcourt combination I've ever been associated with."

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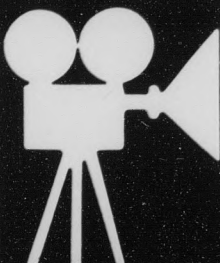
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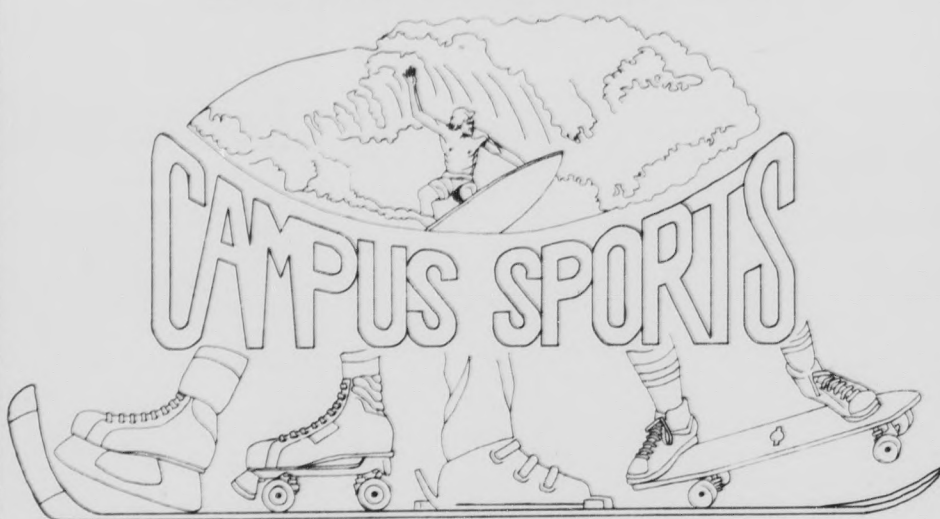
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More about

The Wiz

continued from page 17

weeks. The Fighting Irish, ranked No. 3 in the country, may be looking ahead to the big showdown with No. 1 ranked Alabama in two weeks. Plus, quarterback Blair Kiel has been somewhat erratic leading the Irish offense. In a thriller — Navy 24-17. The Wizard's pick: 29-13, Notre Dame.

South Carolina vs. Georgia in Athens, Ga.

If you want to see this classic matchup between two of the classiest teams in America, just turn on the television set, because this is the ABC nationally-televised game of the week. This game features two of the top running backs in America in South Carolina's George Rogers and Georgia's freshman sensation Hershal Walker. But the experience of Rogers, as well as the Gamecock defense, will lead 14th-ranked South Carolina to a mild upset of the fifth-ranked Bulldogs, 24-21. The Wizard's pick: 28-20, Georgia.

Announcements

CAREERJAM! YOUR career choice may no longer be in demand! Are you making the right choice? "How To Choose A Profitable Career" examines over 200 careers that are the highest in demand for the 1980's. Information provided by the U.S. Bureau of Labor and Statistics. Free information. Send name and address to Careers, P.O. Box 273, Logan, Utah 84321. Hurry, supply is limited because of regulation.

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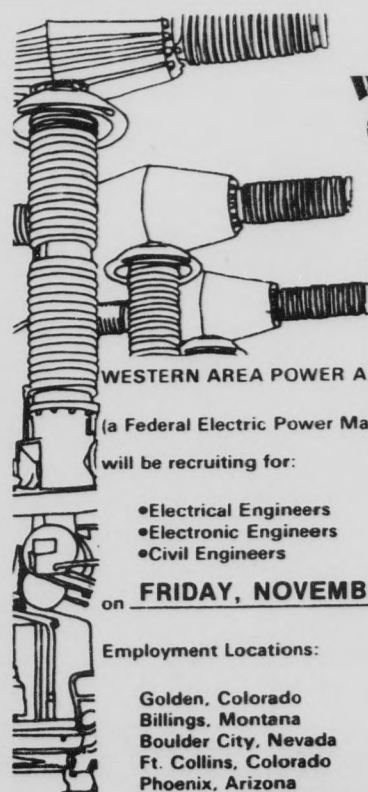
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