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Early next year set as target date for hiring affirmative action head

By Pat O'Connell

ASU's affirmative action program will have a new permanent director early next year, the chairwoman of a selection committee for that office has said.

"We hope to be recommending our top candidates to the Provost by Feb. 1 so that interviewing can take place by mid-February," said Dr. Karen Beyard-Tyler, an assistant professor of educational technology/library science.

Beyard-Tyler said the committee has decided on a list of job requirements, but the advertisements have been written up "rather broadly" to assure a wide range of applicants.

Applications will be accepted until Jan. 15.

Advertisements for the job call for a "high-level executive" with a "commit-

ment to and knowledge of equal employment and affirmative action policies."

Beyard-Tyler said an advanced degree in higher education is desirable.

"A faculty appointment would also be possible with the appropriate academic credentials," she added.

A faculty position would enable the director to accrue tenure and establish a solid base with the University.

"It's often thought that a person would have to have clout in that position so as not to be easily removed," Beyard-Tyler said.

The committee was chosen by Provost Paige Mulhollan to replace former director Dr. Anthony Martinez, who left ASU on Aug. 1. He is now at the University of California at Berkeley and holds a more comprehensive af-

firmative action post that encompasses several California universities.

At the time of his resignation, Martinez said he was leaving ASU because he was offered a better job.

However, he also said he had received "fairly intense pressure" from the administration to whitewash minority hiring problems, and ASU President John Schwada had "questioned" his loyalty to the University.

Campus minority groups have charged that the office staff is too small to effectively deal with the problems of a major university. The office currently is staffed by acting director Irene Wos and one assistant.

Mulhollan has said the new director will be able to enlarge the staff.

Beyard-Tyler said the opening is being posted in higher education periodicals and in affirmative action offices around the country.

"We are advertising in Educational Opportunities Forum, which has a circulation of about 40,000, and in The American Association for Affirmative Action's newsletter," she said.

Faculty members in campus lobby organizations have expressed strong support for the committee.

Dr. John Morris, a law professor and member of the Minority Caucus, said the search committee "is representative of all the interested factions on the campus."

"Each of the respective constituencies had

New president should be picked within two weeks

By Pat O'Connell

ASU should have a new president within the next two weeks, a member of the Arizona Board of Regents said Thursday.

Tio Tachias said the board will hear recommendations from the presidential selection committee at its meeting Saturday.

"They (the committee) will begin interviewing (the candidates and their families) next week. They could reach a decision in the next two weeks," Tachias said.

Regent Ralph Bilby, chairman of the committee, said every effort is being made to "protect the identities of the applicants."

Bilby refused to confirm a report that two of the candidates had threatened to withdraw their applications if their names were revealed.

"We'll be making our recommendations to Dr. (William) Payne (board president) and the board in executive session," Bilby said. "I would say we could know by the end of the month."

something to say about it," Morris said.

The appointment of a selection committee shows the University is serious about wanting to improve the affirmative action program at ASU, he added.

"This is the first time it has ever been elevated to the position of a selection committee," he said. "Before, the job was an appointment by the provost."

Dr. K.B. Valentine, presi-

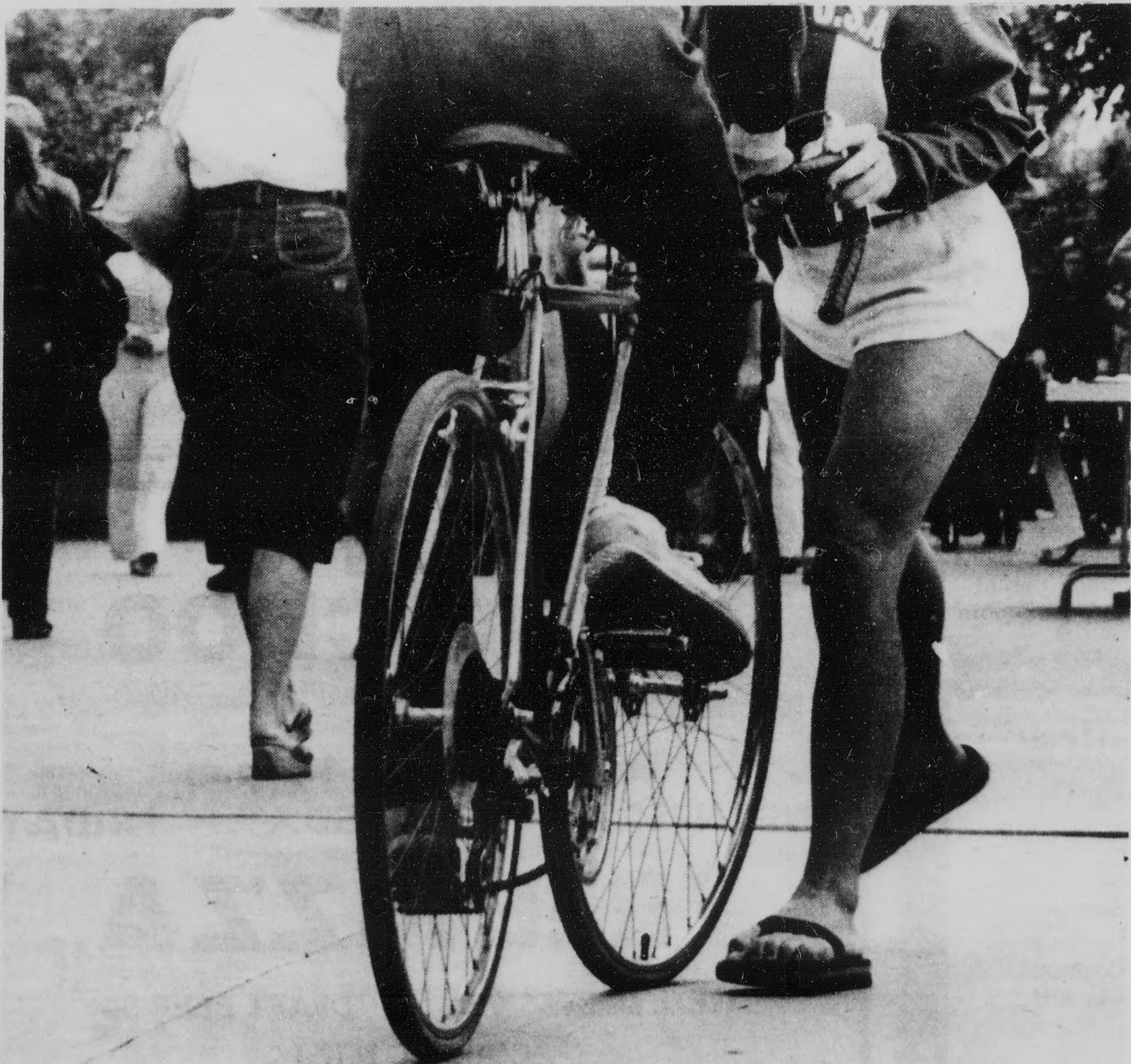
dent of the Faculty Women's Association, said she also is satisfied with the membership of the committee.

"Since two (members) of the group I nominated are on the committee, and one of the people I nominated is chairing it, I feel pretty good about it," Valentine said.

She added she personally would like to see the job go to a woman because the last three directors of the office have been men.

Warning

New ordinance could mean bike ban on Cady Mall, police chief says



Staff photo by Linda Christensen

By David Insley

The Arizona Board of Regents Saturday will consider a proposal that would grant the University Police authority to give citations to bikers on ASU malls.

University Police Chief George Bays said without the code revision, campus patrolmen are powerless to clear up congestion on the malls.

"The current bicycle code gives us the authority to ban bicycles from any part of campus," Bays said. "But no University official has the authority to levy any sanctions against bicycle riders."

Under current provisions, University Police can cite bicycles for blocking walkways under the fire code and can ticket bicyclists for moving violations on University streets.

Any change in the code must be approved by the regents, who may or may not vote on the issue on Saturday.

One regent, William Payne, said he was not familiar with the proposal and could not comment on it.

Bays said if the code change is accepted, he will initiate an ordinance to ban bicycle riding on Cady Mall and possibly other thoroughfares.

Loree Wade, a sophomore marketing major, said the bike ban would be inconvenient because she rides her bike from Whiteman Center to the Education Building every morning.

"It'll create some problems for me," Wade said. "Cady Mall is the shortest route across this part of campus."

Wade also said she advocates the construction of more bike paths.

But according to another student, some students will flaunt the ordinance.

"It'll cause some problems. I'll ride on the mall anyways," said Scottie Jack, a junior in finance. "It's gonna be hard to enforce."

Bays said he realizes enforcement of the new ordinance will create some problems and he is planning a "massive warning" to educate students about the proposed ordinance.

"Surely there will be some problems enforcing it," Bays said. "How do you catch a fleeing bicycle?"

The ordinance would be written and take effect as soon as the regents pass the bike code change, he added.

Bays also said the police generally expect compliance with the new ordinance.

"Police surveys show the majority of bikers get off and walk their bikes on the mall anyways," he said.

The police also will have the option of handing out verbal or written warnings. Bikers receiving citations would be expected to appear before the University Citation Appeals Officer within five school days.

news briefs

from the Associated Press

HOSTAGE DEBATE SLOWS IN WAKE OF ELECTIONS

Movement on the American hostage issue slowed sharply in the aftermath of the U.S. presidential election and one prominent member of Iran's Parliament spoke Thursday of "months" before the release of the 52 captives. The deputy, Sayed Mohammad Khamenei, also told The Associated Press in a telephone interview that the Iranian government would "definitely not" negotiate directly with the U.S. government. Asked how long it would take to resolve the issue, Khamenei said, "it depends on the action which the U.S. government will take. Some of them could be resolved within 24 hours and some in less than six months." Ronald Reagan, whose victory in Tuesday's election prompted one Iranian official to predict a delay in solving the hostage crisis, said in a press conference Thursday, "we are not going to intrude" on hostage negotiations.

WAR CONTINUES AS IRAN COUNTER-ATTACKS IRAQ

BEIRUT, Lebanon — Iraq pounded Iran's southwestern stronghold of Abadan with mortars and artillery Thursday, the 46th day of the Persian Gulf war, and Iran claimed counter-attacks against Iraqi-held Iranian territory there and farther north along the 300-mile front. Iran claimed its "soldiers of Islam" fought a fierce battle along the Abadan-Mashahr Road about two miles east of Abadan, and that its warplanes destroyed Iraqi positions along the Bahmanshir River, leaving the ground "littered with Iraqi dead." Iran claimed its jets struck inside Iraq, hitting military equipment and installations at Sulaymaniyah, 145 miles north of Baghdad. Tehran Radio claimed Iranian bombing runs on other Iraqi garrisons. Iraq said an Iranian Phantom was shot down during raids.

ECONOMIST SAYS REAGAN COULD CURB INFLATION

WASHINGTON — Ronald Reagan's powers of persuasion may furnish the impetus needed to break the nation's inflationary spiral, if the Republican's options aren't restricted by the conservative ideology of those likely to advise him, inflation chief Alfred E. Kahn says. Kahn, chairman of President Carter's Council on Wage and Price Stability, prepared his resignation on the day before the election, in which Carter's hopes for another four years were buried in a Reagan landslide. While he prepared to return to his professorial role at Cornell University, Kahn, in an interview with the Associated Press, talked of frustration on the job, a loss of clout in the Carter administration, and Reagan's chance to tame the roaring inflation that bedeviled the Democratic president.

REAGAN NAMES TRANSITION TEAM

LOS ANGELES — President-elect Ronald Reagan said Thursday that he will "begin immediately on the job of translating campaign promises into reality," and named William Casey, the New York lawyer who managed his campaign, to oversee the transition to a Republican administration. He named three prominent Democrats to his foreign policy advisory committee — Sen. Henry M. Jackson of Washington, former Sen. Richard Stone of Florida and Washington attorney Edward Bennett Williams.

LABOR LEADERS SHOCKED BY ELECTION RESULTS

WASHINGTON — Labor leaders remained in post-election shock Thursday, trying to accept a nightmare come true: Not Ronald Reagan's White House victory, but the Republicans' capture of the Senate. Organized labor generally had worked for Reagan's defeat, but it had feared his election far less than

the loss of long-time Democratic allies who had ruled the Senate for a generation — often with a friendly eye on labor's legislative concerns.

THURMOND TO SEEK DEATH PENALTY LAW

WASHINGTON — Sen. Strom Thurmond, R-S.C., prospective new chairman of the Senate Judiciary Committee, pledged Thursday to seek a death penalty law next year and elimination of what he called unnecessary environmental and other federal regulations. Thurmond also told a news conference that blacks and other minority groups have nothing to fear from a conservative regime in 1981 when Republicans take command of the Senate. Thurmond, 77, once staunchly opposed civil rights legislation and was a prominent among the Southern Democrats who, known as Dixiecrats, opposed the civil rights platform of the regular Democratic Party in 1948.

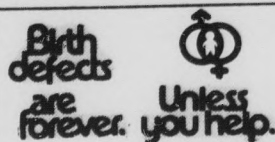
LOTTERY APPROVAL CAUGHT LEGISLATORS BY SURPRISE

PHOENIX — Arizona legislative leaders conceded they were caught by surprise by voter approval of Proposition 200 — ordering the governor to set up the machinery for a statewide lottery. Although Gov. Bruce Babbitt was in Washington Thursday, an aide reported that the governor would name an executive director and a lottery commission within 30 days after Nov. 24, the date on which the election votes are canvassed. While acknowledging his surprise at voter approval of the lottery, House Majority Leader Burton Barr, R-Phoenix, said, "Our job at this point is to see that we have the best run lottery in the nation."

STOCK MARKET DROPS

NEW YORK — The stock market took its sharpest drop in almost six weeks Thursday as many banks across the country raised their prime lending rates by a full percentage point. The slide in prices more than

canceled out the market's gains Wednesday following the sweeping Republican victories in the national elections. Precious-metals stocks were particularly weak as gold prices tumbled in world markets.



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Regents to look at curriculum changes

By Pat O'Connell

The Arizona Board of Regents will meet at ASU today and Saturday in the MU Alumni Lounge to vote on the proposed addition of 235 courses to the University's curriculum.

ASU is also proposing the deletion of 144 existing courses.

The regents will also vote on a policy, proposed by the Long Range Policy Committee, which would offer academic programs on military bases in Arizona.

The board's Legislative Committee will present a list of topics requiring the attention of the Arizona Legislature.

Regent Tio Tachias said the topics will basically concern previously approved budgetary matters.

A compensation philosophy for ASU's classified per-

sonnel system will also be up for approval.

Tachias said the measure is designed to create a pay equity for staff positions at Arizona's three universities.

"Someone in a janitorial job at one university might be paid a thousand dollars less than someone in the same position at another," Tachias said. "I think what they want is more equality of pay."

The board will also discuss internal audit plans for the 1980-81 academic year and distribution of tuition and fee status collections at each university.

Other matters relating to ASU include reports by the regent's Policy Committee regarding disability insurance for faculty members.

High school seniors invited

LSAT course offered to minority students

By Vivian Warner

For the first time in law school history, a Law School Aptitude Test preparation course for minority undergraduates also will be offered to high school seniors, the course's chairman said.

"We are trying to orient people at a much earlier stage to law school and community work," Armando Ruiz said.

Ruiz said between 30 to 40 Native American, black and Chicano high school seniors will attend the fourth annual LSAT preparation course this weekend on campus.

The two-day course, presented by the California-based Organization for the Legal Advancement of Raza (Spanish-speaking Americans) Inc., will be sponsored by the Barrio Law Students Association, the Minority Law Caucus, MEChA and the Native American Law Students.

Members of the various sponsoring organizations visited 15 Valley high schools to recruit participants.

"This is the first year we really made an extensive effort to reach down to the high school level," Ruiz said.

The LSAT is the entrance examination used by law schools nationwide.

Ruiz said the course will help prepare undergraduates for law school admission procedures and motivate high school seniors to plan law careers.

The 150 to 300 participants will take a simulated law school aptitude test and receive an analysis of their scores.

The students also will receive information

about law school admissions, financial aid and minority recruitment.

"We are trying to increase interest in law as a profession to high school and college minority students," Ruiz said.

Almost 50 percent of the minorities in ASU's College of Law have participated in an LSAT preparation course, he added.

Dr. David Kader, associate dean of the ASU College of Law, said the LSAT preparation courses typically are given only to undergraduates ready to apply for law school.

He said he was uncertain what the course could offer high school students or if it could be an effective recruiting tool for them.

Ruiz said the main objective of the Barrio Law Students, of which he is a member, is to produce minority attorneys dedicated to social change in low-income communities.

"Certain areas in south and west Phoenix don't have any practicing attorneys," Ruiz added.

Ruiz said the people living in these communities need lawyers who are sensitive to their needs.

"There is a failure of Chicanos to turn to the legal system because they have little faith in it," he added.

Ruiz said the LSAT course will encourage students to serve their own communities when they graduate from law school.

"If out of these 40 (high school seniors), five go to law school and return to communities to help their people, the program is a success."

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opinion

What's college all about anyway?

Many stories have been told about music majors teaching physical education, engineering graduates doing construction work, and English majors driving taxis. There are frustrated actors, businessmen and musicians overflowing.

Add to these stories the talk about declining college enrollment and face it, life's rough. But there's more . . .

George Dieter, dean of the College of Engineering at the University of Maryland at College Park, has observed a shift in higher education. What is being seen as a "general decline" is simply a major shift in programs students want.

A GOOD EXAMPLE of this at ASU is the overcrowded College of Business. If money and power is a student's desire, it's a good field. In a world where money is tight everywhere and many students have to work fulltime as well as carry a full school load, dreaming of becoming corporate executives, driving company cars, traveling, owning a jet and being financially secure for the rest of one's life, is a very pretty sight. Our societal work force has acquired a high degree of professionalism.

Well, looking around may have revealed that business is not the only field that's growing. ASU is witnessing more engineering, nursing, computer science, journalism, medicine and law majors these days.

THUS, WHAT IS happening is another major shift like the one that took place at the turn of the century when primary fields of study were Greek, Latin and religion (and I thought I had it bad!). Now, students are moving from fine arts and liberal arts into these professional areas.

Writing in the *Chronicle of Higher Education*, Dieter explains that America's young people are moving toward courses that help provide a sense of usefulness, and toward career and professional education. This type of education is devoted to creativity, productivity and problem solving.

IN AN AGE of self-actualization and "keeping up with the Jones'," this shift is not surprising.

But what happened to the old adage that experience is the best teacher? What about the businesses that won't hire a person, degree or no degree, without experience? What is getting a college education all about anyway?

Sometimes I wonder. I see many people like my brother, 18, fresh out of high school, driving a nice car, spending money on anything he wants, working with a company he's

also going to mean that I've learned to adjust and cope successfully with people in a given environment; that I am capable of handling progressively larger challenges and responsibilities; and that I am prepared to start the next major phase of my life.

BEING ABLE TO program a computer or design a solar-efficient house is excellent. Being able to predict the stock market and balance a company's books is also excellent. But if the material products are stripped away, what's left is people . . . period.

So what does an engineer and a computer programmer talk about "professionally?" What's wrong with a little culture? What's wrong with knowing a little about many subjects?

College can be a professional training ground or a rounding-out experience or both. I'm sure students wonder why, as business majors, they have to take humanities. Why, as journalism majors, they have to take economics. Why, as engineering majors, they have to take English composition.

WELL, BELIEVE IT or not, it's for their own good. Why be a computer salesman if one can't communicate with people on their levels about their particular fields. A business executive needs to converse with others at social gatherings. Hopefully, these professionals can make it past the "shop" talk and share their knowledge and preferences about music, literature and art.

No, college isn't for everyone. And if a prospectively professional offer had fallen on my doorstep before I entered college, I probably would have taken it. After all, college isn't cheap!

But for those heading for college, or caught in a professional curriculum now, take a little time to develop yourselves personally as well as professionally.

It can only help.

Julie Martin

opinion page editor



been with for two years and being trained as an assistant manager — all without the "benefit" of English 101, general psychology or a high grade point average.

ALTHOUGH I CAN'T help but be a tinge jealous of all those neat things he has and does, I wouldn't trade my college experiences for anything in the world.

I've been able to take in mounds of general knowledge, meet hundreds of interesting people, hold diverse jobs, mature and come to grips with what I really want for myself. Quite a change from the scared high-school graduate four years ago!

My degree isn't just going to mean that I can make X amount of money and thus, have anything I think I want. It's

letters

No thank you for the advice

Editor:

In response to your "Unsolicited Advice" (Tuesday, Nov. 4), thanks but no thanks. As a graduate student and an instructor of one of those "boring" required courses, I know the other side of the story, which you have so blissfully ignored.

In recent years, many high schools have followed such myopic advice, allowing students to take only those courses that "meet their needs." The result has been college entrants with miserably substandard fun-

damental skills.

We are, in large part, a generation raised by television. Consequently, we expect to be perpetually pleased and entertained, but never challenged. We have lost our sense of education as a privilege and a responsibility.

How valid is it, after all, to demand excellence from our educators while we persist in mediocrity?

Linda Kay Oiler
English Department



Campus lighting needs can't be ignored

Editor:

Rape, assault, theft and fear: Aren't these enough reasons to install more lights at ASU?

It's a disgrace that a university as large as Arizona State cannot allocate enough money to adequately light the campus. Most people agree that ASU needs more lighting, but certain groups and individuals need to give this matter their immediate attention.

Better lighting on campus is essential. Anyone who attempts to locate a parking space in lot 51 near Manzanita and the Palo Verde complex after 10 discovers how difficult it is to find an opening.

Lot 53, located between Palo Verde Main and the football stadium, is the alternative. Those of us who have taken the walk from lot 53 to one of the dorms know how dark that area is. Every night, women illegally park on lot 51 because they would rather risk getting a \$4 parking citation than risk being assaulted. Nobody should be put in this dilemma.

THE FIRST PRIORITY of the Board of Regents and the ASU administration in appropriating funds should be to make this a safer campus. The new Aquatic Center is near completion; construction has begun on an extension to the Physical Science Building, and soon we may see plans for a new student center and a multilevel parking garage.

According to Dean Overman of the College of Business, bonding for a multimillion dollar expansion to the business building is nearing approval. Nearly 10,000 business students are keenly aware of how desperately short on classroom space the business building is.

But priorities must be set. Nobody should have to walk our campus in fear. If the state can afford expansion projects, then it should also attempt to make our campus as safe as possible.

The chief benefit of better lighting would be a reduction in the number of rapes, assaults, thefts and other crimes. Better lighting is not going to stop all crime, but it would act as a deterrent by depriving criminals of their cover. Not many individuals would attempt assault or bicycle theft under a bright spotlight.

LOT 53 is only one example of an inadequately lighted section of campus. The section of Orange Street between the post office and McAllister Avenue (in front of the P.E. buildings) is totally dark at night. A large number of people use this route to go from campus to Sin City. A woman returning from the library to Manzanita must use dimly lighted walkways.

University police do provide an escort service for female dorm residents to and from campus, and this has reduced the

crime rate during the past five years. But, since the service is not always convenient to use, at least one well-lighted walkway going in each direction should exist.

The Board of Regents and the administration of this University should realize that the expense of installing lights throughout ASU would be minimal as compared to the benefits in terms of safety. The University police undertake an extensive lighting study annually. Immediate action by the Board of Regents and the administration to improve lighting based on those reports, is long overdue.

TOM AJAMIE, as president of ASASU, you should continue to treat this matter with the urgency it demands. Hopefully, by working with Campus Affairs vice president Helen Mawhinney, Women's Affairs Board co-directors Nancy Arbuckle and Sarah Popovich, and the ASU safety committee, you can get the issue of improved lighting out of the study and planning stage and into action.

I urge the men and women of the campus community to sign one of the petitions calling for improved lighting on campus. One such petition is located in the lobby of McClintock dormitory. By working together, we can light up ASU.

Barry A. Silbergeld
Sophomore
Business

Dean of Students seeks crosswalk solution

By David Schwartz
The ASU dean of students said he will meet with various Tempe city planning departments early next week to discuss a possible crosswalk in front of Ocotillo Hall.
"I'm interested in talking with several people from the city departments to see what they feel is the best solution to the problem and their reasons why," Leon Shell said Thursday.
Shell said informal meetings with city planners will allow for a rational and clear discussion of the issue, which has been the subject of student protest for the past three months.
Tempe Mayor Harry Mitchell said he does not understand why students are requesting the crosswalk, which would be marked on Apache Boulevard between College Avenue and McAllister Street.
"I don't see the need for a crosswalk in that area because there are already (traffic) lights on either side of the street," Mitchell said.
Re-establishing the crosswalk, which was covered by asphalt five years ago, has been the goal of south dorm residents who must cross Apache Boulevard to get to classes.
On Sept. 15, approximately 200 Ocotillo and Sahuaro residents staged a peaceful demonstration by jaywalking across Apache Boulevard and subsequently circulating a petition for the crosswalk.

Shell said the high number of jaywalking citations in the area indicate a "a definite need for something in addition to what's there."
He admitted he does not know what the best solution would be.
"It is not financially feasible to build bridges like the one on University (Drive)," he said.
Shell said one disadvantage of the crosswalk is the traffic congestion it would cause. He added warning signs for the crosswalk would need to be placed so approaching motorists would have time to slow down for pedestrians.
The crosswalk problem affects not only the 368 residents of

Ocotillo Hall, but also approximately 2,600 residents living on the south side of campus, Shell said.
Joe Forster, Ocotillo Hall Council president, said he will meet with the Tempe Chief of Police to discuss the possibility of marking the crosswalk. He also said he will ask police to institute a policy of not ticketing jaywalkers.
"The Tempe traffic engineer (Harvey Friedson) said it would be safer if there isn't a crosswalk at Ocotillo because that way the students crossing the street would be more careful," Forster said.
Friedson said students crossing illegally are more alert because they are on guard for police as well as traffic.



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CRIME	THIS WEEK	YEAR TO DATE
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ROBBERY	0	1
ASSAULT		
AGGRAVATED	0	6
SIMPLE	1	8
BURGLARY	1	26
THEFTS		
BIKES	11	421
PERSONAL PROPERTY	29	371
STATE PROPERTY	0	44
AUTO THEFTS	0	27
VANDALISM	4	127

CRIME PREVENTION TIP:
Think crime prevention! Stop a thief. Thefts of book bags and purses continue to be a problem, especially in the area of Hayden Library. Don't become a statistic. Don't leave your property unattended, even for a minute. Report suspicious activity by calling the campus police at 5-3456.

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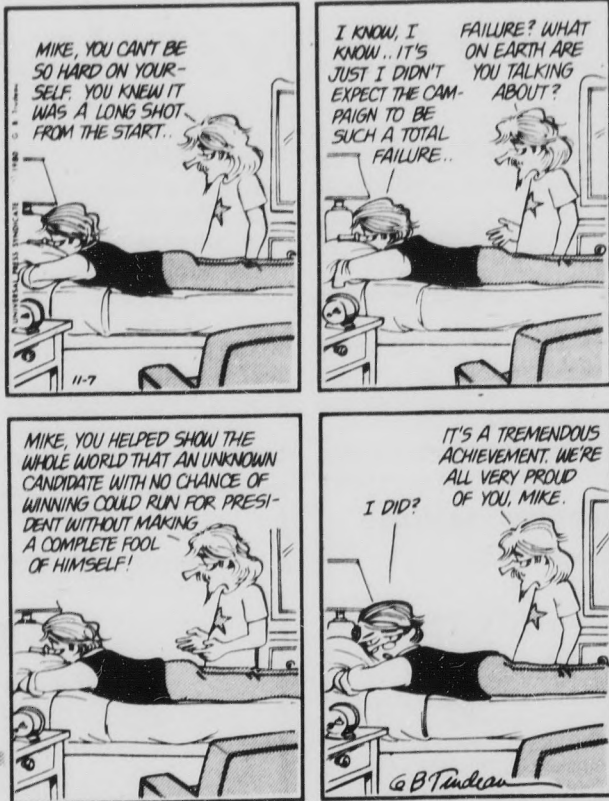
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by G.B. Trudeau



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Alpha Kappa Psi will host a regional conference Nov. 7 through 9. Members from 12 states will attend conferences, workshops and addresses by the mayor of Tempe and the general manager of the Phoenix Suns.

The American Institute of Industrial Engineers will meet at 1:30 p.m. today in ECG 145. Dr. G.T. Mackulak will speak on "Applications of Simulation Technology within the Consulting Firm of Pritsker and Associates."

The Foundation will meet at 8 p.m. today in the MU. Discussions will include reformation of black Christian ministry on campus and bible study.

Beta Alpha Psi will meet at noon Nov. 8 at Daley Park. There will be a picnic with faculty and NAAC. A \$2 charge includes food, drinks, volleyball and other games.

Pi Sigma Epsilon will meet at 6 p.m. Nov. 9 in the MU Pinal Room.

The Rodeo Club will meet at 7 p.m. Nov. 10 in AG 250. Discussions will include rodeo planning and advertisement fundraising projects.

The International Folk Dance Club will meet at 7 p.m. Nov. 10 in the Activity Center. Beginning and intermediate dances will be taught from 7:15 p.m. to 8:15 p.m. and request dances will continue through 10 p.m.

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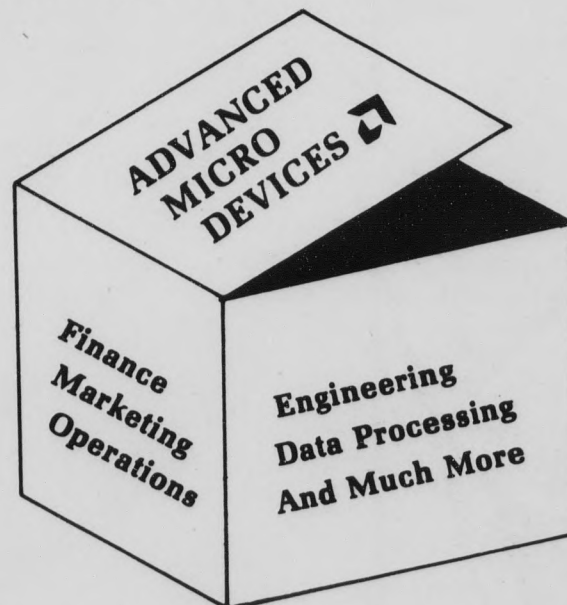
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ADVANCED MICRO DEVICES

entertainment & the arts diversions

Hollywood screens hopefuls, but teacher's on write track

By Michael DeMarsche

Hollywood always has been and probably always will be the destination for any starry-eyed kid with a dream and a bus ticket. In recent years, writing screenplays has become the national route to overnight success, surpassing the wearing of tight sweaters while drinking sodas at Schwab's.

Trade magazines cater to the thousands of budding screenplay writers, exclaiming that within their pages can be found the keys that will unlock the coffers of film producers everywhere.

Unfortunately, as one would naturally expect, few aspiring authors have neither the initiative, the preparation, nor the talent to write the final chapters of their dreamy success stories with happy endings. Eventually their work is discarded and only serves as a barrier that more talented writers must wade through before discovering success.

The realistic chances of anyone finding success in Hollywood are slim, but Hollywood is a unique place where dreams really are made everyday and if talent is any indication of the future, ASU theater professor Ross LaManna's is bright indeed.

After graduating from University of Southern California three years ago, LaManna moved to the Valley and began to teach film. Now, after finishing a number of scripts and receiving his master's at ASU, he has decided to return to L.A. and place all his energies into writing screenplays.

LaManna has found, however, that a new "system" exists in Hollywood — one in which a writer must be as social as he is literary.

"I would send my agent a few projects and he would send them out but people would say, 'This is interesting, but who is this guy? Where's he from?' So I asked him, 'What should I do?' And he advised me to write some sample TV scripts, just choose a sitcom I liked and write for it and then bounce it around."

"Then we could put a portfolio together, get me out on the lots, go to lunch, be Mr. Nice Guy and get myself into a staff writing job. Otherwise, you

could turn out 10 feature film scripts but with the industry being so corporate, the money coming from West Germany or England, you may never see any of them produced."

"TV on the other hand is there, it's a viable commodity. Plus, my agent said I would probably start at \$2,000 to \$3,000 a week. So I stood up, got saliva all over his Guccis and said, 'Where do I sign?'"

LaManna's prime interest is the writing of comedies and if the current popularity of that genre continues, his future in screenwriting may be easier than expected.

"Ten years ago, the crossover between TV and film was minimal. There was the TV camp and then there was the movie camp and they didn't jump over too much — it was considered a step down if you went into TV. But now the people who are doing TV are doing movies and it's become an homogeneous industry, so the best way to build contacts is to work."

Though the drought in film comedy appears to be over, film is still a medium held in check by the television industry. Since the '50s, TV has served as a training ground for many a young comedy writer and recent movie comedy has reflected that source. A new vitality, however, has begun to invade Hollywood and future screen comedy should exhibit new and exciting directions reflective of the imaginations of young writers like LaManna.

"For 35 years there was a slump in comedy. First we had the silent comics, then the great talking comics, the Marx Brothers and W.C. Fields comedies, the screwball comedies, the Ernst Lubisch, Billy Wilder comedies and then all of a sudden around the beginning of World War II they just went away. They did not come back."

"Comedy really died but then in the '60s two people started doing comedy again — Mel Brooks and Woody Allen. And then, bingo, Woody Allen won the Academy Award. Comedy did a complete turnaround in 1977 when Woody Allen made 'Annie Hall.'"

Unfortunately, since "Annie Hall," screen comedy has developed little and

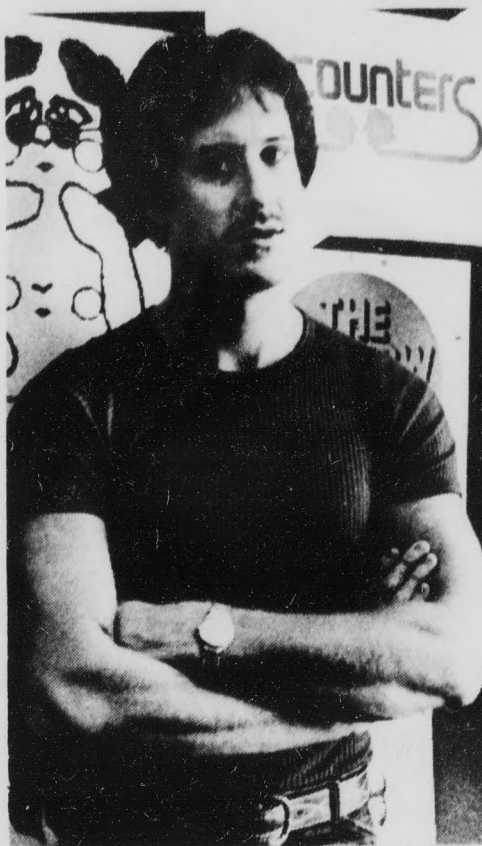


Photo by Linda Christensen

LaManna is hopeful that TV will not disturb the quality of film comedies permanently.

"Comedy is finding its '80s voice; it's visual, like the silent comedians; it's verbal and it has to be rather urbane, yet simple enough for everyone to understand because it has to compete with TV. So, basically what comedy in movies is doing right now is doing stuff you can't do on TV, which is saying 'pee-pee, ca-ca,' make fun of boobies and stuff like that."

LaManna has found the writing of TV scripts a difficult task, however, not because of the content needed but the routine of preparing lines and actions for already existing characters and environments.

"Television is very difficult to write only because it's so easy to write. I wrote a sample script for 'WKRP in Cincinnati' and it should have taken me three weeks but it took me two months because I couldn't work up any interest in it. I hated it — they weren't my characters, they weren't my locations and basically it was a formula story."

Though the film industry may be an immensely popular one, it is unable to support itself and must rely on the

television industry to stay alive. An influx of television stars and writers to the silver screen has occurred and has, in the opinion of many, saturated the screen with popular faces but untalented, unimaginative writers and actors.

The reliance of film on TV is beginning to fade, however, and with the help of such directors as George Lucas and Francis Coppola, the old studio system is beginning to reappear.

"Right now Francis Coppola has the chance of changing the whole Hollywood system. Hollywood is a town of paranoia. It's run by agents and lawyers and Coppola has the clout behind him to go back to the old studio system, which had a lot of problems but turned out product; each studio turned out 50 films a year. This country turned out 118 films last year and in 1939 turned out over 400 and many of them were very good."

"Coppola has bought an old studio and signed up staff writers and staff directors and put them on salary. He just signed up Mel Brooks to a three-picture deal to develop things like 'The Elephant Man.' He signed up Gene Kelley for a five-picture deal to do musicals. Now whether these come true or not is a different story, but he's trying to go back to that creative environment where it's a work-a-day situation and where the creative artist is supported."

If Coppola's plans are successful, a new era in the development of the industry will certainly arise and young, up-and-coming talent like LaManna may find a wealth of opportunities opening up.

An industry that once found it hard to produce a handful of quality films may soon not only produce more films but offer more diverse opportunities within the industry. For LaManna, that would mean an opportunity not only to write but also to direct and produce films.

"I would like to direct to protect my writing and produce to protect my directing. While I was in college, I majored in screenwriting and minored in performance media management, which is producing, because I always had this bend toward the business end of film."

"I figure you just can't write in a vacuum and throw a script on someone's desk. You have to go out and do some things yourself. Besides, I'd need shock therapy to write more than two scripts a year."

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Stranglers Jean Jacques Burnel and Hugh Cornwell

Stranglers

Creatively, this band is dead

By Eric Searleman

The Stranglers, while often associated with the London punk explosion of a few years ago, never really had anything to do with that movement at all.

Abrasiveness, a disregard of conventional attitudes and an overall aggressive poseur stance was only the image of a band more concerned with developed musical structures than with the punk rock ethos of breaking down boring pretensions that many established rock 'n' roll bands had set up.

Since the impressive Stranglers' *Rattus Norvegicus* debut and the two following albums, the band regrettably has lost its inspiration and has become a tired, dreadfully boring rock outfit that has been trapped by its own unprogressive direction and the preconceived expectations of its fans.

Whereas once a snarled lyric like "I'm gonna make love to a water rat or two" made sense and seemed appropriate, today, however, the same phrase is timeworn, thin and serves a purpose only in recapturing some former glory. Last year's *The Raven* was perhaps the damning truth of a good band gone stale.

Three years have passed since the Stranglers released their first album and Tuesday night (election night) at Dooley's they finally got around to making an appearance in the Valley.

After an extended Nervous set, the Strangers shuffled on stage for a crowd anticipating some sort of punk nirvana. The night held little else but a chance to see four musicians who recently have had

more than their share of undeserved media attention.

The Stranglers sound is a thick mesh of organ swirls, ponderous bass throbs and carefully constructed guitar lines that can, as has been proven on earlier albums, be ingenious and invigorating, yet remains today predictable and undramatic. As far as musical ability goes, the Stranglers have choreographed song structures that allow any inabilities to be seen as assets.

Jean Jacques Burnel was once a favorite bass player until his solo album "Euroman Cometh" dropped him from the graces. Guitarist Hugh Cornwell has never been anything save, at times, a strong composer, and keyboardist Dave Greenfield has contributed more to the Stranglers sound, which at times has been compared to the Doors, than anyone else in the band.

Even though they have just recently picked up an American record distribution deal and are touring the colonies once again, creatively the Stranglers are dead. No longer is anyone shocked by their lyrically shameless feminist slurs or their always-simplistic view of life, yet they persist in clinging to these stagnant vices. The music also has grown tired and lifeless, as Tuesday's show made obvious.

The Stranglers should take a tip from the punk rock society they have continually been associated with by working to avoid complacency and injecting ideas and excitement into their music. A healthy makeover would do wonders for this band.

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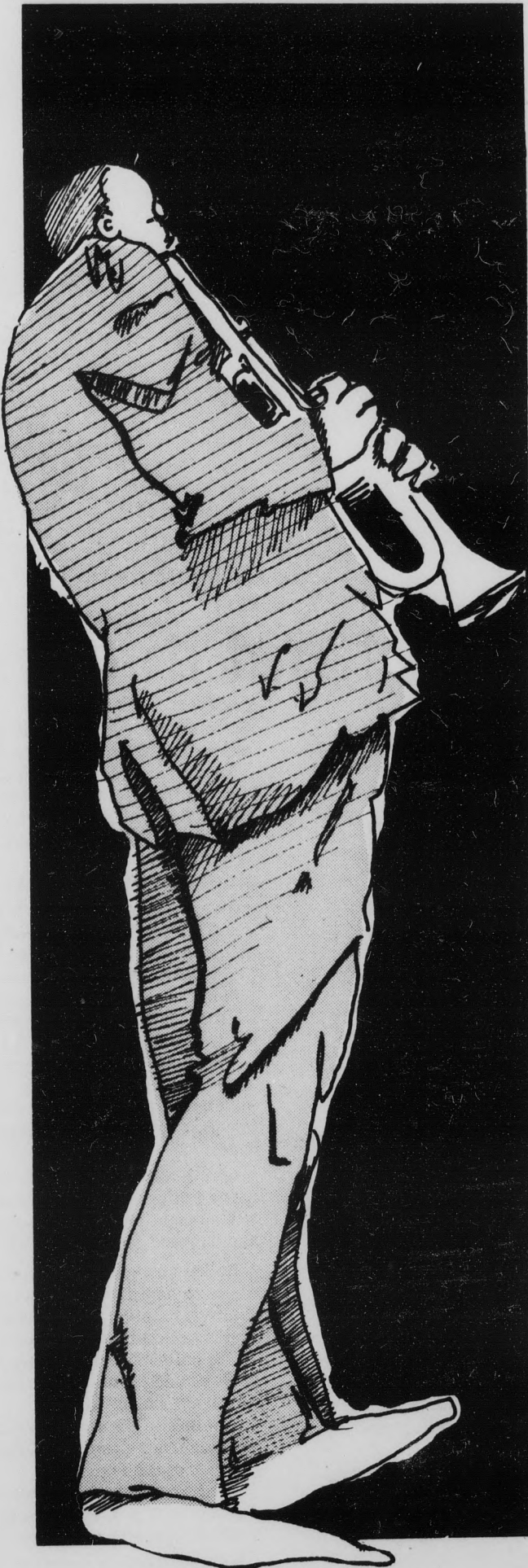
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November 7th, 1980.

Edison, Davis swing 'Tree'



By Suzanne McElfresh

There's something about seeing classic jazz artists, otherwise known as "the old cats," perform live that illustrates the essence of the music they play. These are the musicians that are the originators of the music, the models for the anxious young players, the perpetrators of the oldest American art form.

There's an essentiality in their playing, a maturity that stems from a life of actually living the culture of their music, an inherent realness that can be heard, felt and seen.

Two of the great masters of jazz, trumpeter Harry "Sweets" Edison and tenor saxophonist Eddie "Lockjaw" Davis, can be seen performing tonight and Saturday at the Boojum Tree Lounge in the Doubletree Inn, 2nd Avenue and Osborn Road in Phoenix.

Edison and Davis are a duo of both contrast and complement in their musical styles, something that may be a result of having traveled together, off and on, for four years and furthered by having somewhat similar musical backgrounds.

Edison played in Count Basie's big band from 1937 to 1950; Davis joined for a year in 1952. Before and after, Davis led and played in many small groups, as did Edison. Today, they continue in the tradition of their early influences as musicians performing a swing style of music, emphasizing a strong groove above anything else.

The contrast begins with the individuality each man expresses, something that is heightened further by the nature of their instruments. Davis plays the tenor with an approach that epitomizes the swing era. His big, breathy tone is a catalyst for honks, repeated notes and figures and a conversational mood that is relaxed and generous.

On stage, Davis is as much of a surprise visually as aurally. His face ends up in a myriad of expressions that clarify his thoughts as they come across on the horn. His eyebrows raise, then knit downward, following his eyes as they alternate between surprise and sincerity.

Edison's sound is clear and melodic, with a forward momentum that carries his lines up to squealing high notes, only to cascade back downward to a logical resolution. Every note Edison plays counts, and he often displays an economy that soundly identifies the groove, a trait Davis employs also.

Both men play with an authority that demands respect, though the demeanor with which the music is delivered is in a humble vein.

Their familiarity with each other and the music they share is evident, and this trait allows for a tight performance with relaxed undertones. On the out choruses of one of the many standards they play, such as "Out of Nowhere," "Exactly Like You" or "Take the A Train," Davis and Edison often engaged in a rousing back-up riff, harmonizing a full band sound. Many times, the shout would climax, then end in a fall-off to a four-bar drum break.

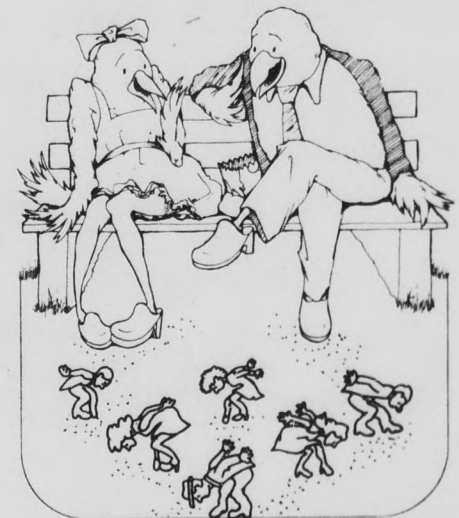
Still, as energetic as the musicians were, the last set of Tuesday night's performance was disturbed by a lack of attentiveness among the hotel lounge crowd, while the second set was dulled by a limp, energy-draining audience.

Edison and Davis managed to overlook these drawbacks, but it always is more inspiring for the performers when the audience responds.

The local backing trio of bassist Augie Mendoza, drummer Dave Roberts and pianist/ leader Buddy Weed is adequate, and the group follows the urgings of the headliners with professionalism.

The chance to see such timeless musicians as Davis and Edison is an opportunity that should not be missed. The tradition lies within them and they deserve a listen, not only for that, but for the sheer joy to be derived from their playing.

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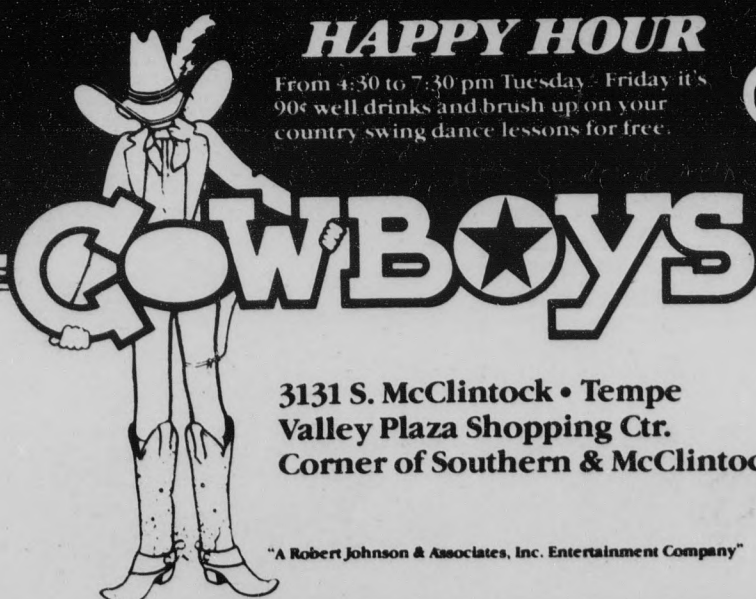
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Balloonists float in own wo

By Jodi Summers

The ultimate fantasy. Tipping forward and skidding on the dirt plain, 250 multicolored hot air balloons lurched into the clear, cold New Mexico sky.

Fragile envelopes of heated propane, they danced lightly on the wind currents, drifting across the face of the rising sun.

"The object of the mass ascensions is to get the balloons in the air systematically, without running into each other," said Don Robertson, one of the launch directors.

"You can manipulate yourself up and down, but the only way to get control of your direction is by getting into a wind current. There are air currents which flow like streams at different altitudes. If you can learn to live with them you can possibly gain control," aeronaut Craig Landon said.

The whole weekend seemed surreal. It all began on a Friday afternoon at the Holiday Inn in Albuquerque, during the Ninth Annual International Balloon Fiesta. All of the "balloon people" were drifting about the bar of the Holiday Inn as they prepared for the afternoon's convention activity... a picnic at the zoo.

"Everyone goes through a phase when they're growing up," balloonist Warren Book said between sips of Chivas Regal. "They have the dream of flight. When you leave the ground in a balloon the whole world becomes special.

"The romance of ballooning is the attraction when you first run across a balloon... it's fantasy."

A complete balloon costs approximately \$12,000 and consists of the gondola, the balloon itself, propane tanks, burners and instrument panel.

"It takes four people to put a balloon up on a clear day, eight when it's windy," Book added. "Everyone shares in expenses."

According to Norm Courtney, owner of Albuquerque's AERCO balloon sales and repairs, it costs \$100 an hour to pay for the gas, insurance, chase car and alcohol it takes to operate a balloon.

Landon said it's possible to find a sponsor to absorb some of the costs. All costs were covered by various sponsors at the Albuquerque festival.

The balloonists explained their particular

fascinations with the little-understood sport w

adjourning from the bar to the picnic grounds. Displaying a top hat full of pins commemorating various flights, bulbous-nosed Fred Bell chuckled the memory of how he got started ballooning.

"I saw all of these Christmas tree ornaments in the sky. I loved it," Bell said. "I was bit — bit hard. Three weeks later I owned a balloon."

John Sweeny, a former policeman from New Jersey, was dressed in his traditional family picnic kilt. Someone asked to take his photograph. Sweeny put down his beer, got out his bagpipe and began playing. A curious crowd gathered.

Their spirits boosted by an afternoon of drinking, the balloonists' conversation became anecdotal.

"My brother thought it would be something for an alumni get-together," said Mike Vail, a member of the Balloon Federation of America. "A month later I bought a balloon named Rainbow Rider."

Like a war veteran, Vail proudly indicated the many multicolored pins emblazoned across his shirt. He finished his beer, took a puff of his bright yellow jumpsuit. He finished his beer and excused himself to fetch more.

Balloon ascensions usually take place in the morning hours, about sunrise, when the air is relatively stable and there are no thermal currents. Winds are calm at four to six mph.

The balloons were carted to the field in the pickups where they were then prepared for flight, a relatively simple task.

"To inflate the envelope you lay it out and fill it with air from a fan," said Aubrey Cookman, director of the festival.

The balloon then is heated to between 194 to 200 degrees with propane burners. The 60-foot balloon swelled, paused briefly, and lifted off.

Some balloonists complain that their sport is well-recognized.

"Ballooning is not a spectator sport yet," a man said. "Nobody wants to go anywhere at sunrise. It's a problem with values."

Others were less serious. As one said, "Ballooning is just out to have a good time."

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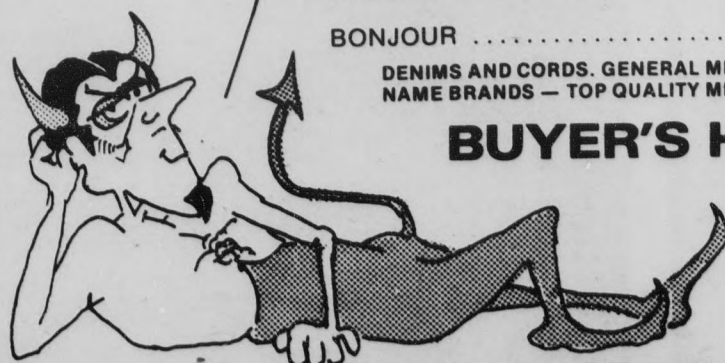
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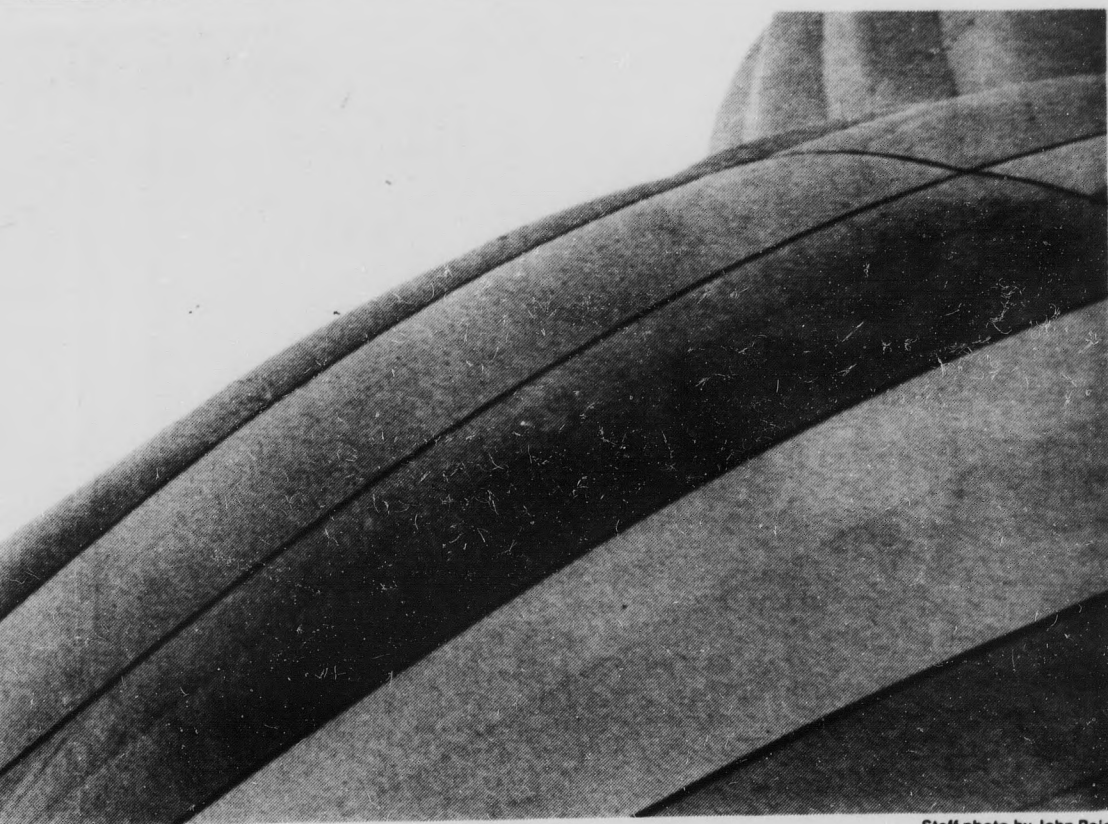
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Photo by Jodi Summers

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Young company has style

Opera performed with charisma

By William Bryan

Out here in the provinces, opera tends to be a sometime thing. Sometimes, what we get is a faint echo of what is heard in major cultural centers. After all, opera companies can seldom compel their first-string artist to go on the road, and those so compelled would really rather be doing something else.

Sometimes, however, the music is presented with love and youthful flair, as in Saturday night's performance of Verdi's "La Traviata" by the National Opera Touring Company.

This group of young artists is the new touring arm of the New York City Opera, the brainchild of Beverly Sills, NYCO general director. The idea is to give the stage over to young singers who desperately need — and deserve — to be heard, and the result is striking.

Elizabeth Pruett as Violetta is a prime example. Aside from her good looks, she possesses a warm and appealing lyric soprano voice. While many sopranos can produce a lot of sound, few share Pruett's ability to do so without harshness or visible effort. More than that, she is a fine musician with a mature control of vocal nuance, which she combines with a strong sense for characterization to make the best of every dramatic episode.

Less successful is the production's Alfredo Germont, sung by Gerald Grahame. He did not seem to be in peak vocal form Saturday night. He lacked the robust image, physically or vocally, of the provincial dandy who sweeps away the heroine.

The pivotal role of Giorgio Germont, Alfredo's father,

was sung convincingly by baritone Vernon Hartmann. He delivered a nice performance of the aria "Di Provenza il mar."

The quality of this duet work between Violetta and Germont was typical of the ensemble work of the entire cast. Not only did those passages sound good, one also had the impression of a cooperative and harmonious cast thoroughly enjoying itself. This enjoyment spilled over the footlights and into the audience.

Between footlights and audience comes the orchestra pit, where not all was well. One of the most distracting problems was the semaphore cueing of conductor Victor DeRenzi, who waved his arms as lustily and emphatically as a man who has just missed his bus. Touring opera orchestras tend to be a bit sparse due to budget considerations, but they do not have to sound sparse. This group sawed and hacked and generally made a nuisance of itself.

One question nagged throughout the evening: Why not perform in English? The Italian diction of some cast members left something to be desired, although better diction would only have allowed the audience to not understand more clearly. The point is, there is more to be gained by singing in English than would be lost by not singing in Italian.

However, the language barrier did little to dampen the enthusiasm of the audience, which responded warmly if not vociferously to the cast's efforts. It is an audience who should grow in size and fervor as the National Opera Touring Company grows artistically.

STATE PRESS

Newsroom Staff

Openings

Applications for positions on the News Staff of the **STATE PRESS** for the Spring Semester 1981 are now being received at #15, North Basement, Matthews Center.

There will be openings at most levels — reporter, photographer, copy editing, assistant sports editor, assistant city editor, arts & entertainment writer, sports reporter, city editor, news editor, managing editor, sports editor, copy chief, photo editor and opinion page editor.

Applicants must pick up job referral forms from Student Employment in Matthews Center and an application blank at #15, North Basement, Matthews Center.

Applications close 4:00 p.m. Friday, Nov. 14, 1980.

Applicants must be full-time (at least seven hours) students at ASU; but major in any department is acceptable, as is class standing of freshman through graduate.

Newspaper experience is desirable but not mandatory. These are part-time, salaried positions open to any student in good standing. Applicants must be available Wednesday, Nov. 26, for indoctrination and VDT training prior to break-in week Dec. 1 - 5.

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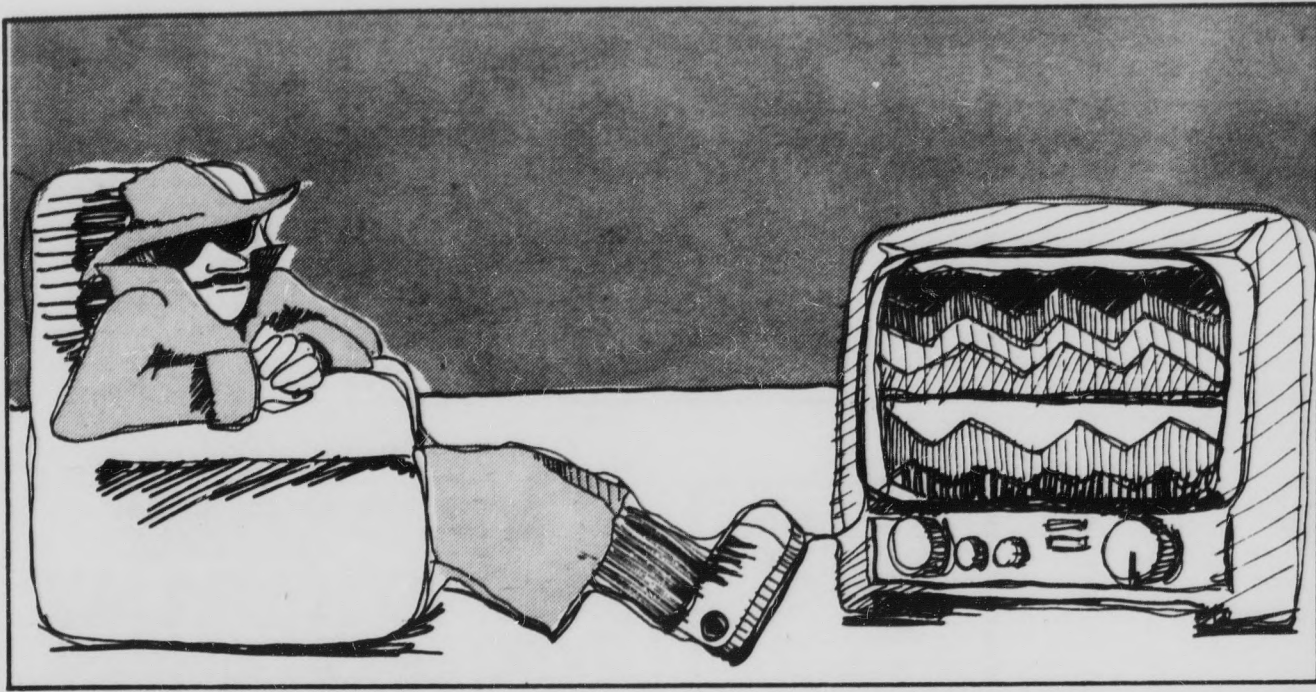
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STUDENT PICK-UP FOR UCLA TICKETS DEADLINE IS MONDAY, NOVEMBER 10

Due to the closing of 5,000 end zone seats for the season, and because of the demand for tickets for the UCLA game on November 15, all students are urged to pick up their tickets for that game before 5:00 p.m. on *Monday, November 10*.

The earlier pick-up date will help insure that all students can be accommodated.

PICK UP YOUR UCLA TICKETS BEFORE 5:00 P.M. MONDAY, NOVEMBER 10 AT THE STADIUM TICKET OFFICE . . . OR AT THE M.U. STUDENT TICKET OFFICE OR STADIUM ON MONDAY.



Video bums

The abused, the endangered, the charitable

By Chip Haubrock

Television sets surely constitute the most bewildered and amused segment of our society. They see each of us at our very worst and most hilarious — like the time you fell asleep on the floor, in your best clothes, while watching a "Love Boat" re-run instead of studying for the only exam you'd had in the past three weeks. Of course you remember.

And it isn't fair to label TV the "great thief of American time." My set isn't armed and has never uttered a single threatening word to me, without the assistance of one of the three major networks, at least. The fact is, televisions are not criminals. They are charities. Most of us simply choose to bankrupt ourselves by a crazed generosity with time and self-respect.

Should you care to make a donation in the near future, you'll be happy to know there is a place on campus where a collection plate is passed around seven days a week. For your convenience, a television lounge lurks in the basement of the Memorial Union and, hiding behind cloaks of non-profit and tax-exempt status, represents a threat even more insidious than cult religions or the Reagan administration.

The intellectual wasteland of television tends to afflict all that touches it. The very existence of a communal TV set on campus could easily turn the University's fertile meadows of creativity and free thinking into a 19-inch diagonal desert.

ASU's own KAET Channel 8 and public television are a valiant conservation effort, but they are too little to even warrant criticism for being too late. Television began eroding deep crevices in the way we think long before the need to nurture healthy growth in the media was truly recognized.

Throwing a handful of grass seed into the Grand Canyon is not the solution.

Nor is it wise, some may argue, to leave a television unattended in a crowd — as is the situation in the television lounge. When people congregate to abuse alcohol, they must agree to certain rules: "no one under 19 allowed to join us, we shouldn't drive ourselves home, we'll quit at 1 a.m., etc."

Before we get drunk, we assure care will be taken to protect those members of society most threatened by alcohol — namely children, automobile drivers and ourselves.

Everyone, of course, is susceptible to television mind rot, but college students are particularly endangered in that TV opposes a thoughtful approach to life and encourages us to sit back, turn off and forget. College ought to inspire us to

do just the opposite. Failing at that, though, this University may give you the mental capacity to at least avoid being suckered into buying dish soap to soften your hands.

You can see that ASU already has failed a certain number of its students, though, if you drop by the television lounge around noon or so. Soap opera fans will be firmly entrenched for the afternoon and woe to anyone foolish enough to touch the channel selector. One such transgressor was strangled with an extension cord, cut to pieces with a pair of manicure scissors, and wadded into the seat cushion of an overstuffed chair in the lounge.

These chairs are big enough to make you horribly lonely. There really isn't room for two in them, but the suggestion of a love seat is strong enough to leave you with hot flashes. Some men experience the desire to turn over and go to sleep.

And sleep is just what many students do in the television lounge, but some of those napping do not appear to be students. Of course, the choice between a hard sidewalk in the seedy part of town or a soft chair in the MU is a rather obvious one.

Those not majoring in accounting or engineering, take note.

Strangely enough, though, there seem to be more business majors in the television lounge than students from any other discipline. I've arrived at this conclusion by making periodic spot checks of those sitting near me in the lounge, and almost invariably their embarrassed reply is, "Well, I'm a business major, but I'm a week ahead in all of my classes. Do you own any gold? Treasury bonds? Designer jeans?"

Everyone is a little ill at ease about being seen in the lounge. God forbid they should run into someone they know; you'd think the minister's wife had caught them in a dirty book store. "Hi, there! Just stepped in here to pull up my socks — got to go read the library."

They're evidently ashamed, which would explain why chairs in the dark are always the first to be taken. No one wants to be seen wasting their time and they certainly don't want to be seen laughing at "Gilligan's Island." Take my word for it, though, because laugh they do. These people must be pathetically desperate for humor in their lives; perhaps that's why they major in business. If you stop and think about it, there isn't anything much funnier than expecting someone to teach you how to get rich for a mere \$300 a semester.

And how do I know so much about the television lounge? Easy. I heard it all from the minister's wife.

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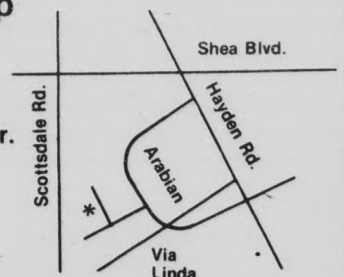
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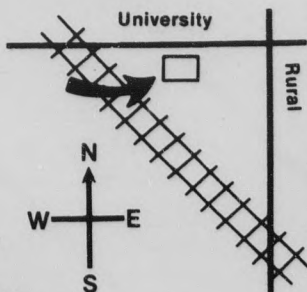
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Flutist fulfills fantasies with concert variety

By Art Peterson

Flutist James Galway sang his way into the hearts of an appreciative Gammage audience Sunday night with a program that devoted the entire first half to Franz Schubert. Opening the program on a serious note, Galway began with "Sonata for Arpeggione and Piano in A minor."

With finely shaped phrasing and sensitive rubatos, Galway and accompanist Phillip Moll (a Chicago-born American who is currently the pianist/harpichordist with the Berlin Philharmonic) made a convincing case for the transcription genre, which can be effective in the hands of a master.

The audience obviously enjoyed the work and only in a couple of places were the lines muddled due to the octave difference between flute and arpeggione (a seldom used six-stringed bowed instrument tuned like a guitar.)

Finishing up the first half was Schubert's "Variations for Flute and Piano on 'Trockne Blumen,'" from the song cycle "Die schone Mullerin." The introduction ideally captured the mood of serious contemplation which was contrasted by a lively set of variations. Sprightly figuration and clean articulation matched by a singing piano style kept audience interest alive.

Following the intermission, Galway announced a veritable grab-bag of crowd pleasers, which he sprinkled with anecdotes and lively humor. Opening was

Doppler's "Fantastic Pastorale Hongraise," op. 26. Played with panache, it revealed itself to be a spiritual heir of the composer's friend Franz Liszt.

Next was a short three movement composition "Sonatina" by the English composer Malcolm Arnold. The moods of the disparate movements were superbly captured, including the last movement, "England's answer to the blues," according to Galway.

In the unaccompanied C.P.E. Bach "Sonata in A minor," Galway's elegant phrasing and variety of tone colors were combined with a complete mastery of the contrapuntal elements, producing a composition of exceptional beauty.

Ending the program were two French pieces of complementary character. In "En Bateau" (In a Boat) by Claude Debussy, one could virtually hear the rippling of the waves under the pianist's fingers. Combined with the supple melody of the flute, the resulting performance was suave and lilting. "Concertino," op. 107, by Cecil Chaminade was a programmatic piece, fluffy and impressionistic. The performance was likewise effervescently played.

The enthusiastic audience's standing ovations resulted in several encores, including "Annie's Song" and "Londonderry Air," suggested that Galway may indeed be this decade's Pied Piper.

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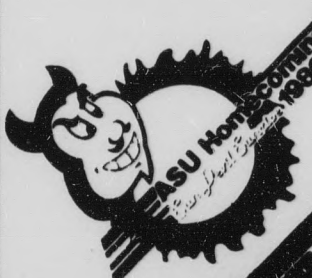
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The kicky, pure pop group The Police will be appearing at 7:30 tonight at the State Fair. XTC will also perform in the show, which is open to all who attend the fair.

Darrell Mansfield will give a performance to help the Society to Aid Brain Injured Children at 8:30 p.m. tonight in the Celebrity Theatre. Tickets are \$7.50 and \$8.50 and available at the Celebrity and Diamonds Box Offices.

Blood, Sweat and Tears, Iron Butterfly and Steppenwolf will bring back the music of the past in two shows at 7 and 10:30 p.m. Sunday in the Celebrity Theater. Tickets are \$9 for all seats and available at the Celebrity and Diamonds Box Offices.

The Art Ensemble of Chicago will present an aural/visual experience of Great Black Music at 8 p.m. Nov. 20 at the Kerr Cultural Center in Scottsdale. Tickets are \$3.50 for students,

\$6 for the public and are on sale now at Diamonds Box Offices and Room 208J in the MU. The concert is an ASASU production of the Real Jazz Series.

Tickets go on sale today at all Bill's Records and Audio locations for ZZ Top, who will be making their only Arizona appearance Dec. 5 in Flagstaff. Tickets are \$8.50 for reserved seat tickets.

Tickets for another Evening Star Production, Jean Luc Ponty with Ben Sidran as the opening act, go on sale today at the same locations. The show will be held at Dooley's Nov. 26.

Jazz at no cost is presented via the atmosphere when Jazz Alive airs on KMCR radio, 91.5 at 8 p.m. tonight and From Jumpstreet airs on KAET Channel 8 at 9:30 tonight and 11:30 p.m. Saturday.

ASU jazz combos will give a free concert at 8 p.m. Monday in the Music Theatre. The groups that will perform are the Craig Render Quintet, the Dan Sieckman Trio and the E.N.T. Combo.

Pianist Lorin Hollander, whose interpretations have won the acclaim of critics and audiences alike, will give a solo performance at 8 p.m. Thursday at Gammage Center. Since his Carnegie Hall debut at age 11, Hollander has performed regularly with the world's major orchestras, at music festivals and on television. Tickets are \$8, \$7 and \$6 at Gammage and Diamonds Box Offices.

DANCE

The Murray Louis Dance Company will give an 8 p.m. performance Wednesday in Gammage Center. Louis, an internationally acclaimed dancer and choreographer, has selected four works, for his program. Tickets priced at \$9, \$8 and \$7, are on sale at Gammage and Diamonds Box Offices.

THEATER

"The Shrew" by Charles Marowitz, a radical adaptation/collage of Shakespeare's "Taming of the

continued page 16

a.s./you

CONCERTS

The Irish Light Orchestra of Dublin, present a program of popular Irish favorites at 8 p.m. tonight in Gammage Center. The company of 45 includes singers, colorfully costumed dancers, and musicians. Tickets are \$8, \$7 and \$6 at Gammage and Diamonds Box Offices.

The ASU Symphonic Band, directed this semester by Dr. Robert Fleming, will give its first performance of the season at 8 p.m. Sunday in Gammage Center. Among the highlights of the free concert will be a tribute to Irving Berlin and a presentation of Anne McGinty's "Variations for Solo Flute and Band," featuring student Barbara Kemper as soloist.

The ASU Faculty Chamber Music Society will give a free concert featuring the works of Beethoven, Brahms and Schubert at 8 p.m. Sunday in the Music Theatre.



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Cactus Country Saloon: 918 E. Apache Blvd., 966-9124. Worth through Nov. 15.

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

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; All Male Review Monday; and Joel Robbins Trio with Patty Lombard Tuesday through Thursday.

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a.s.you

continued from page 15

"Shrew," will be staged by ASU Theatre at 8 p.m. Wednesday through Nov. 16 and Nov. 19 through 23 in the Payne Lab at 10th and Myrtle. Tickets are \$4 for the public and \$2 for students at Payne Lab and Diamonds Box Offices.

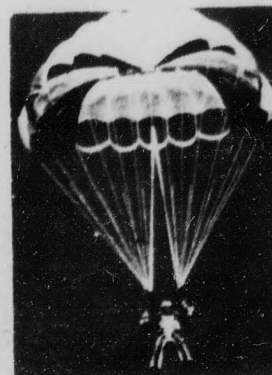
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Clarence Clemmons, Bruce Springsteen, Gary Tallent and Steve Van Zant perform Wednesday in the UAC.

Bruce crushes UAC

By Dave Walker

The front-page headline on Wednesday's Arizona Republic read "Reagan crushes Carter." The headline on this article should have read "Reviewer crushes objectivity." Everyone who was at the UAC Wednesday night will understand.

Bruce Springsteen and the E Street Band opened Wednesday's concert with the song "Born to Run."

Frank Sinatra does not open with "My Way."

The power and beauty of the song "Born to Run" . . . brought tears to my eyes . . . and I've heard it a thousand times . . .

Excuse me, and you probably don't care, but it was an emotional moment, and I've never even been to New Jersey. I was moved beyond words. Lucky you.

"Prove It All Night," another anthem, was next.

A slap-happy "Tenth Avenue Freeze-Out" followed, as the main-floor audience held Springsteen in a white spotlight as he sang " . . . and I'm aaaaaalllllll alone . . ."

Max Weinberg's majestic drumming then kicked through "Darkness on the Edge of Town."

"Independence Day," "Factory," "Jackson Cage," "Two Hearts," "The Promised Land," "Out in the Street," "Racing in the Street," "The River," "Badlands," and "Thunder Road" were the other songs of the first set.

"Badlands" was especially poignant, heard for the first time in a political context. Springsteen told the crowd that Tuesday night was "pretty frightening" for him as he began the song.

After intermission, the band crept into blues as Springsteen rapped about a close encounter of the video kind with Tex Earnhardt as a prelude to "Cadillac Ranch."

From there it was playful renditions of "Hungry Heart" and "Fire."

"Candy's Room," "Sherry Darling," "I Wanna Marry You," "The Ties That Bind," "Stolen Car," "Wreck on the Highway," "Point Blank," "Crush On You," "Ramrod," "You Can Look (But You Better Not Touch)," "Drive All Night," "Backstreets" and "Rosalita" completed the second set.

The audience, all true believers, were appropriately reverent, hushed or boisterous as the program continued. There were several special moments in the second set.

At the end of "Drive All Night," which I think is an extension of earlier, live versions of "Backstreets," Springsteen crouched into a low light from the side of the stage — into the headlights I guess . . . incredibly dramatic for an arena show.

"Backstreets" itself was moody and dramatic and howling — the perfect and traditional prelude to "Rosalita," Springsteen's long-time concert closer.

"I'm A Rocker," began the first encore. The shadowy "Jungleland" ended it with a joyous chorus of mass air punching.

The house lights began to come up as the band returned to the stage for the "Devil With a Blue Dress" rock 'n' roll medley.

It was a satisfying evening for the patient Springsteen lover — for whom the man can do no wrong.

There was spontaneity there, no matter how carefully rehearsed the show might be.

Springsteen fanatics — and I'm one — tend to gush at the mention of his name or New Jersey or cars or that Rosalita girl he sings about. But he's important, and his concerts are worthy of their now-legendary status.

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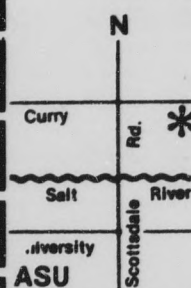
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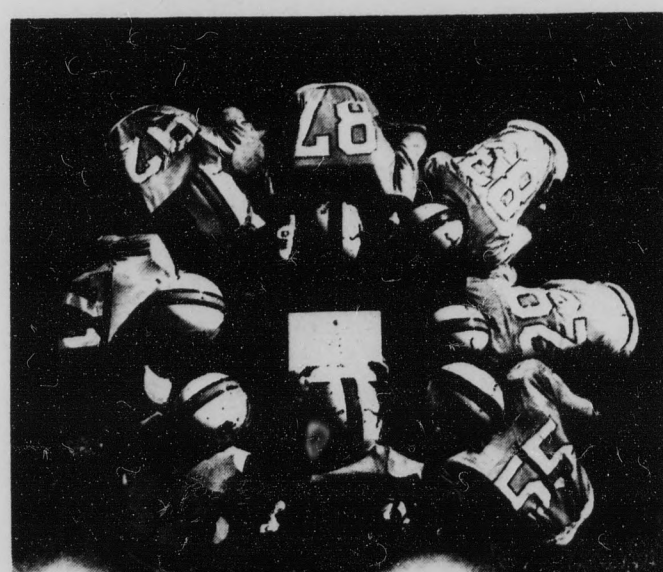
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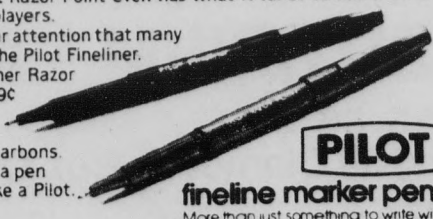
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Band will take backseat to stars at ASU halftime

By Jeff Fries

The marching band won't be the only featured highlight at halftime during the ASU-Cal game Saturday.

The spotlight at halftime will focus on the ASU Sports Hall of Fame, as eight new members will be inducted into the "honorary society" for outstanding ASU athletes.

The 1977 ASU relay team of Herman Frazier, Clifton McKenzie, Gary Burl, Gerald Burl and Tony Darden; baseball slugger Roger Schmuck (1970-71); and baseball/football star Lenny Randle (1968-70) will receive honors at the annual ceremony.

The 1977 relay team set a world record in the 4 x 200-meter relay of 1:21.4 and set the American record in the 4 x 200-yard relay with a time of 1:21.7. 1976 Olympic medal winner Frazier, who also is an ASU assistant athletic director, Gerald Burl, McKenzie and Darden also set marks in the 4 x 400-meter and the 4 x 400-yard relays.

Schmuck, the Sun Devil first baseman in 1971, amassed a 45-game hitting string that year that still stands as a National Collegiate Athletic Association record today. He also earned All-America honors that year with a batting average of .434 — the highest ever by a Sun Devil player.

Randle, both a baseball and football star, was eyed more for his feats on the diamond. He was starting second baseman on the 1969 team and was chosen as a third-team All-American in 1970.

The ex-Sun Devil was drafted by the Washington Senators, then played for the Texas Rangers (after the Senators moved to Arlington, becoming the Rangers) and the New York Mets. After spending last season as a utility infielder for the Chicago Cubs, Randle has opted to test the free-agent market.

On the football field, Randle rambled for a combined total of six touchdowns on punt and kickoff returns.

Others to be inducted include swimming standouts Libby Tullis (1972-76) and Sally Tuttle Karrasch (1973-76); archery champ Carol Jurn (1971-74); golfing ace Jané Bastanchurry (1966-68); and football great Hascal Henshaw (1938-40).

A four-year All-American, Tullis set national marks in the 100-yard backstroke in 1973-74 as a member of the ASU women's swimming team. She also was a member of four national relay teams and was a recipient of the Arizona Republic's Outstanding Athlete Award in 1976.

Tuttle also was a four-year All-American and shared the Outstanding Athlete award in 1976 with Tullis. She captured national titles in the 100-yard freestyle in 1974-75 and was voted the outstanding swimmer at the 1973 World Student Games, where she took golds in the 100-meter freestyle and the 400-meter medley relay.

Jurn, another four-time All-American, speared the national intercollegiate archery title in 1974 and captured the Arizona indoor intercollegiate championship from 1971-74. Also, she was outdoor champ in 1972 and 1974.

Bastanchurry finished fourth in individual golf play as a member of the U.S. World Cup Championship team in 1968. She won the honor of Trans-Mississippi champion and was ranked third in the nation in 1967. She also was a U.S. amateur quarterfinalist in 1967-68 and a U.S. collegiate semifinalist in 1968.

Henshaw was a halfback on the 1939 and 1940 ASU Border Conference championship teams and took the Sun Devils to the Sun Bowl both seasons. He had a 94-yard touchdown run in the 1941 bowl game that stood as a Sun Devil record for 26 years. He also gained first team honors on the 1941 All-America bowl team and was named a member of the Sun Bowl's all-time one-platoon football team.



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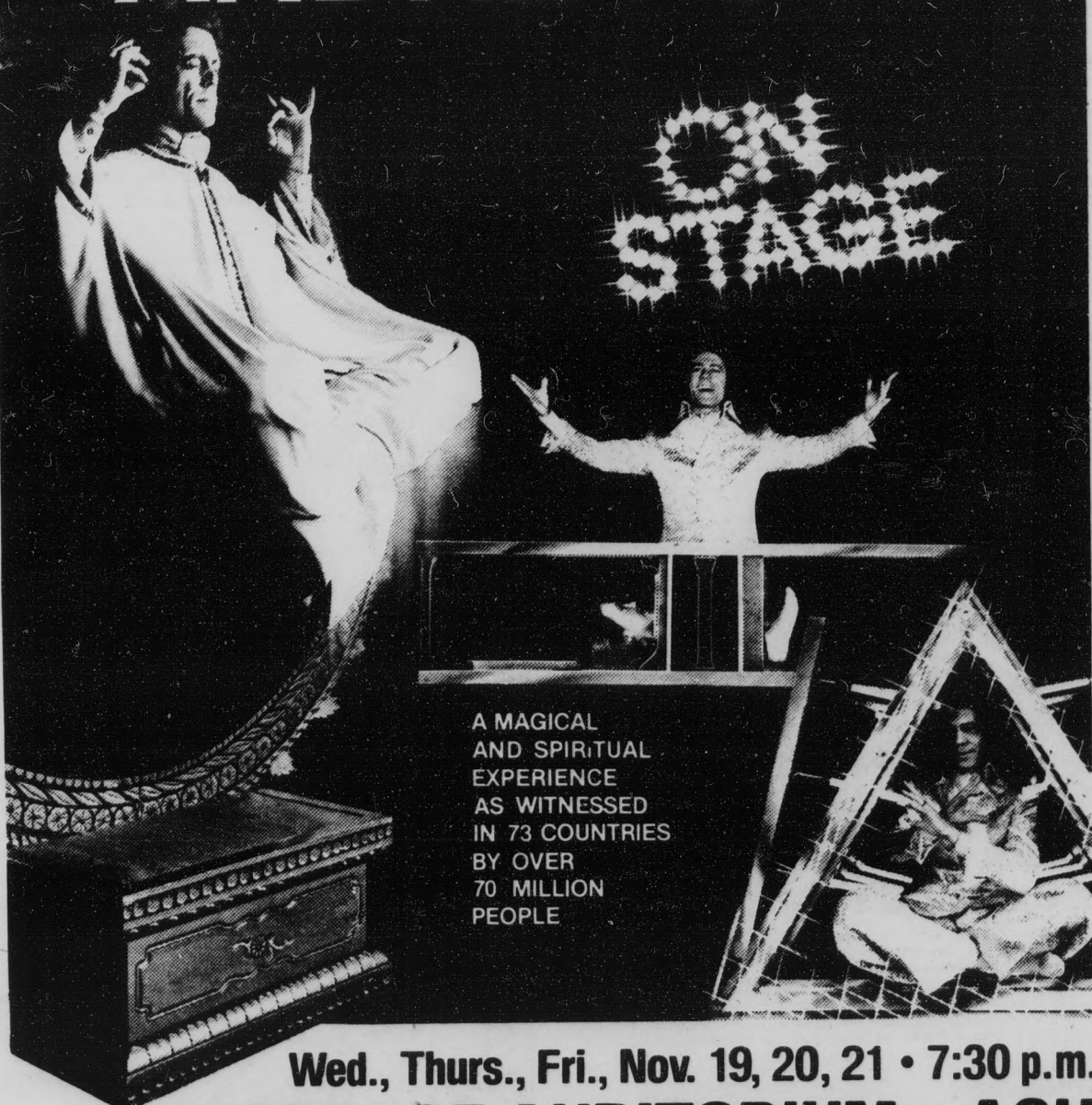
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Pete Prisco

Staff wiz picks ASU to romp

All right, so your friendly predictor didn't fare too well last week. But whoever thought that the one-time "Mildcats" of Arizona would knock off the UCLA Bruins. One can never tell in the wild and wacky world of college football.

Now that I have alibied for my poor showing against The Wizard last week, here's my picks for this week.

California vs. ASU in Tempe

Last week, the Sun Devils had as bad of a week as I did, if not worse. They were totally dominated by a Washington defense that was said to have more holes in it than Dunkin Donuts. But the ASU offense should bounce back and have a field day on a hapless Bear defense that's been in hibernation all season. Sun Devils to bomb the Campbell-less Bears, 32-10. *The Wizard's Pick:* 27-17, ASU.

USC vs. Stanford at Palo Alto

Both of these teams had relatively easy wins last week, but this week things will be different because Stanford always gives the Trojans fits as evidenced by last season's 21-21 tie; so in a surprise Stanford, 34-31. *The Wizard's pick:* USC 28-21.

Arizona vs. Washington at Seattle

After Arizona's stunning upset of UCLA, the Wildcats are smelling roses. Washington, however, is a tough bridge to cross to get to that bed of roses. But the Wildcat defense is very strong, especially the secondary. How well the Wildcats fare in this one will depend on how well quarterback Tom Tunnicliffe does. I'm going out on a limb on this one, upset special to Wilcats, 24-22. *The Wizard's Pick:* Washington 28-17.

Oregon vs. UCLA at Los Angeles

The Bruins will be breathing fire when they face the Ducks. After falling asleep in the second half against Arizona, I'm sure UCLA Coach Terry Donahue will give the Bruins plenty of No-Doz for this one. The Ducks do have a lot of talent. But the Bruins will be ready to roll. The Ducks get cooked, 27-14. *The Wizard's Pick:* 34-20, UCLA.

Oregon State vs. Washington State at Pullman

These two teams are so bad, neither team is capable of winning this game. But since one of the "Hapless Two" has to win the game, it probably will be like the presidential campaign — "the lesser of two evils," which is the Cougars in this case. The Oregon State offense couldn't move if they had fire up their butts. The Cougars eat up the Beavers, 32-10. *The Wizard's Pick:* Washington State, 28-13.

Houston vs. Texas at Austin

The Texas Longhorns were the No. 2 team in America just two weeks ago before consecutive losses to SMU and Texas Tech. Houston has started to play well in recent weeks and still is undefeated in SWC play. This game should help decide the conference champion, and the Longhorns

should put a damper on the Cougars' hopes. Texas in a squeaker, 24-22. *The Wizard's Pick:* 23-17, Texas.

LSU vs. Alabama at Birmingham

The Crimson Tide was knocked out of the No. 1 spot last week by a 6-3 upset at the hands of Mississippi State. But Bear Bryant-coached teams lose two games in a row about as often as it snows in Florida. The Tide offense will score at will against the Bayou Bengals. Alabama's Tide rushes in, 63-0. *The Wizard's Pick:* 28-13, Alabama.

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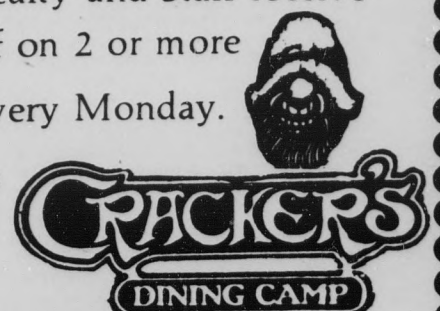
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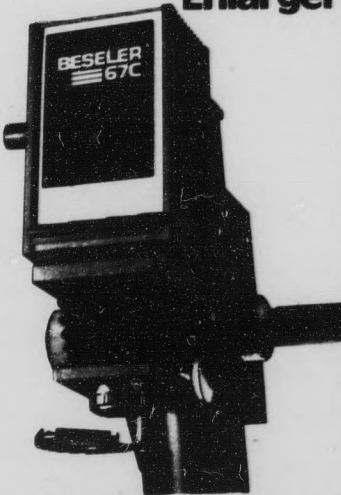


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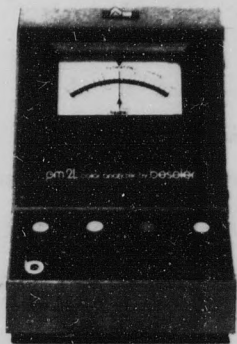


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