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J.R. takes the reins

New chief hits hard on athletics

By Glen Creno

New ASU President J. Russell Nelson has taken a consistent hard line on backing his administration's efforts to salvage an embattled athletic program, according to Colorado media representatives.

Nelson, who was named Thursday to succeed retiring ASU President John Schwada, backed a University of Colorado policy that charged each student \$20 to help cover an estimated \$1 million athletic department deficit.

The 50-year-old chancellor of CU has been there for two years.

He actively defended administration policies during a National Collegiate Athletic Association investigation of Colorado's football program, an editor of the campus newspaper, the *Colorado Daily* said Thursday.

"He ought to have a lot of experience in that sort of thing (NCAA investigation)," Gill Reavill said. "He'll probably be right at home down there."

ASU will deliver its response to the NCAA next week on more than 70 alleged infractions in the athletic department.

Nelson was unavailable for comment Thursday.

Reavill said the mandatory \$20 surcharge touched off an explosion of resentment among UC students.

"The students didn't like it at all," he said. "It was very unpopular. They (the administration) finally imposed it involuntarily."

"He (Nelson) just took the straight administrative viewpoint in this whole thing. They had this monstrous debt. They looked around and said, 'Who are we going to hit?' Of course it was the students."

UC students held rallies to protest the fee.

Rick Reilly, a sportswriter for the *Boulder Daily Camera*, said he has been

following the situation at the UC athletic department.

"At one point they were \$1 million in debt," Reilly said. "On June 11 they axed seven non-revenue sports."

Reilly said the sports UC administrators eliminated included baseball, swimming and diving, gymnastics and wrestling.

He said the heaviest NCAA charge against UC was falsifying college entrance exams.

"The biggest problem they had was test taking procedures," Reilly said. "They had somebody take a college entrance exam for an athlete."

Reilly said UC administrators also boosted ticket prices for UC football games with Big Eight rivals Oklahoma University and the University of Nebraska.

Reilly said Nelson quietly backed UC President Arnold Weber throughout the athletic department struggle.

"He's (Nelson) kind of kept his nose out of it," Reilly said. "I think he (Nelson) is a pretty powerful guy. Nelson stood behind Weber."

Weber put UC Athletic Director Eddie Crowder on probation on the basis that Crowder had failed to create "an environment of managerial discipline or accountability in athletics."

It has been reported that UC head football Coach Chuck Fairbanks spent \$50,000 remodeling his office and squandered department funds on projects that were later scrapped.

Camera Sports Editor Dan Creedon said Nelson did not take part in setting UC's athletic department policy.

"The athletic department reported directly to the president of the university system," he said. "Nelson didn't have a role in athletic policy, good or bad — if anybody can find any good out there."

Nelson still quiet on appointment

By Pat O'Connell and Phomia Sliman

J. Russell Nelson, chancellor of the University of Colorado at Boulder, will officially be named today as ASU's 13th president.

William Payne, Arizona Board of Regents president, said the regents will announce their choice for John W. Schwada's replacement at 2 p.m. in the MU Alumni Lounge.

"The Board of Regents has made no final decision," Payne said Thursday.

Nelson's official statement was that he could neither confirm nor deny the rumor.

However, sources have said the regents offered the job to Nelson on Wednesday prior to negotiations on salary and living arrangements.

"The only question now is whether he'll accept or not," one source said.

Another source said Schwada will be asked by the regents to step down before the start of the spring semester "for the good of the University."

"He won't be forced out," the source said. "If he wants to stay, then he'll stay. If anything happens it'll be over the Christmas break."

No regents could be reached for comment on the request for the early changeover.

Schwada's retirement, scheduled for June 30, 1981, was announced late last spring.

Nelson, 50, has been UC chancellor since 1978. Prior to that he was executive vice president of the central administration for the four UC campuses.

Gill Reavill, campus editor of UC's newspaper, the *Colorado Daily*, said Nelson is "a good man, but rather conservative."

"I get the feeling that he really doesn't respect the student voice," Reavill said. "He's a fair man and he'll listen to the students, but unless you already have the

power to do something, he won't do anything."

Reavill gave the example of a recent student lobby against a bill approved by the Colorado Board of Regents that tacked a \$20 student athlete fee onto each student's tuition.

"Nelson, although he had plenty of input from the students, went ahead and endorsed the bill anyway," he said. "He comes down on the side of the administration always."

UC also has a "horrible, horrible record" when it comes to affirmative action, Reavill also said.

"We have a really terrible record of affirmative action in the higher echelon of the administration," he said.

ASU Associated Students President Tom Ajamie, a member of the search committee that selected Nelson and four other candidates for the board's approval, said that in the interviewing process Nelson seemed to be someone who would listen to and consider student opinions.

"I thought he was a strong student advocate," Ajamie said. "We've talked to student government people in Colorado who said he organizes student input into all his decisions."

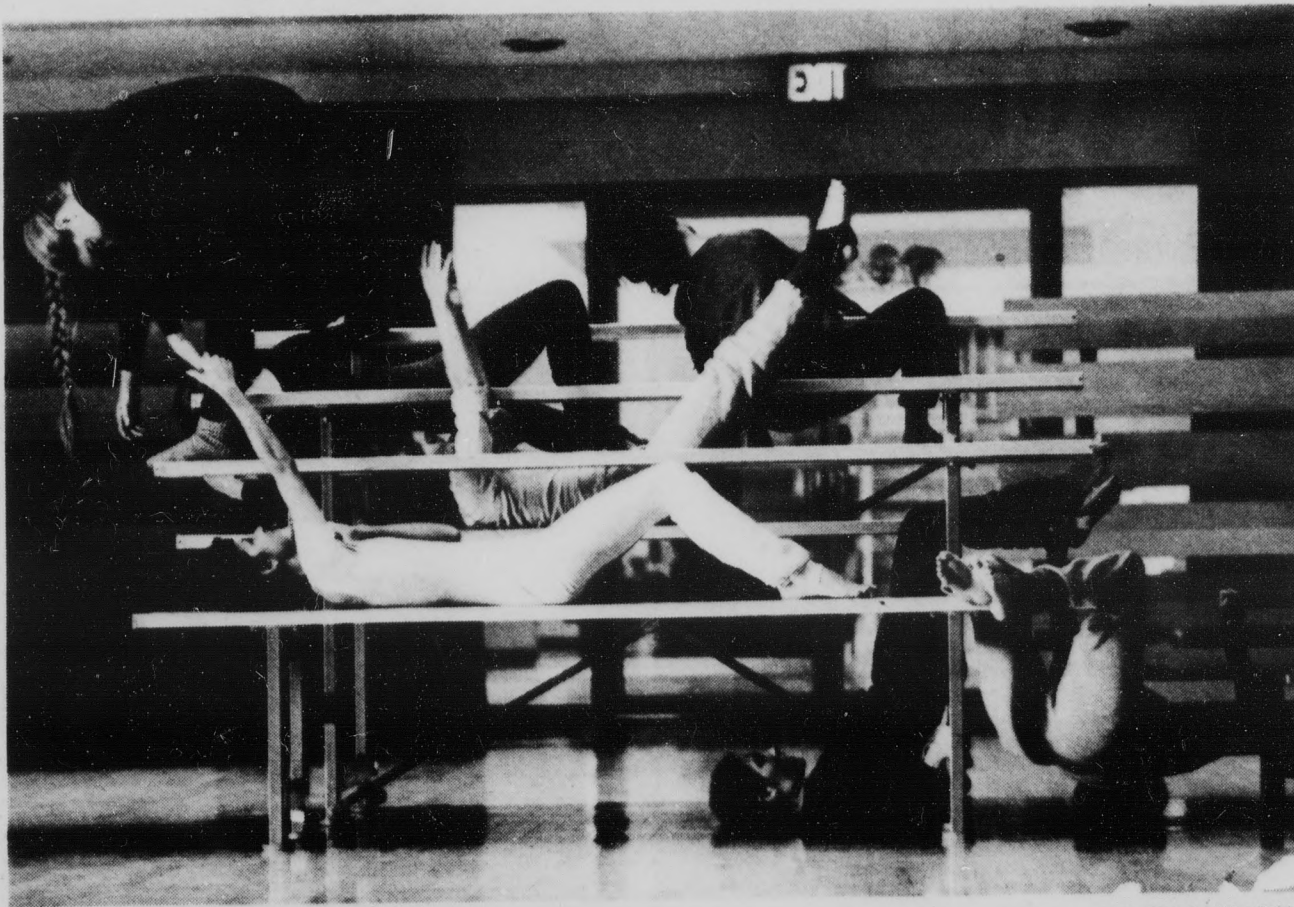
Helen Masterson, a researcher in UC's Public Information Office who "has worked closely" with Nelson, said he is "a very nice, charming person."

"He shows strong leadership qualities," Masterson said. "I think you'll enjoy having him."

Neil Ashley, chairman of the Boulder Faculty Assembly, said Nelson is dedicated to education and a competent administration.

"I've known him closely for three or four years," Ashley said. "He listens to faculty on issues. We've had a close consultative relationship with him."

Members of DAN 230, an improvisational dance class, do an exercise involving the interpretation of short phrases. Each member of the class wrote out a word or phrase and traded it with other class members. The exercise took place on the bleachers in P.E. East, room 132. The ASU Dance Department is giving a performance in the same room today and Saturday.



Staff photo by John Reid

news briefs

from the Associated Press

U.S. AGREES TO HOSTAGE TERMS IN PRINCIPLE

WASHINGTON — The Carter administration has agreed in principle to Iranian terms for freeing the 52 Americans held hostage in Iran for more than a year, Secretary of State Edmund S. Muskie said Thursday. But other U.S. officials indicated there still is disagreement over the details of the Iranian demands and they cautioned against expectations of imminent release. State Department spokesman John H. Trattner warned against "over-excitement." "We've said publicly we accepted the four points in principle," Muskie said, referring to the terms set down Nov. 4 by the Iranian parliament. However, he added, "that doesn't tell you much about the details, does it?"

IRAN REJECTS U.N. PEACE BID

BAGHDAD, Iraq — Iran claimed successes Thursday on three key battle fronts in its war with Iraq and rejected a U.N. peace bid, saying Iranians will fight until the Iraqis are driven out of Iran. Iran said its forces continued counter-attacking Iraqi positions near Mehran, a border town in the central section of the 300-mile-long warfront; near Susangerd, 150 miles to the south, and Abadan, 85 miles south of Susangerd. Tehran Radio quoted President Abolhassan Bani-Sadr as saying: "As long as Iraqi armed force are present in Iran, we cannot consider any peace proposal."

CHINA'S GANG OF FOUR TRIAL UNDER WAY

PEKING — Chairman Mao Tse-tung's widow, the once-powerful leader of the radical "Gang of Four," walked calmly into court Thursday and with nine other

defendants heard charges they persecuted nearly 35,000 people to death and brought "untold disasters" to China. Her composure deserted her during the reading of the charges and she broke into tears, Chinese reporters said. The long-awaited trial of China's much publicized "Gang," as well as six members of the "Lin Piao clique," got under way before 35 judges and 880 invited observers in a courtroom not far from Peking's central square. The 10 could face death sentences if convicted.

U.S. SHOULD PREPARE FOR OIL SUPPLY DISRUPTION

WASHINGTON — The United States should begin preparing immediately for a major disruption of imported oil supplies sometime in the next decade, the Senate Energy Committee said Thursday. The country urgently needs to build up its oil reserves, and agreements for handling a cutoff should be worked out with other industrialized nations to prevent severe strain on "the free-world alliance," according to a new report from the committee. The current U.S. emphasis on reducing imports is unrealistic, the report said, because energy self-sufficiency "is highly unlikely within this century, let alone within the next 10 years."

GREYHOUND CHIEF NAMED

PHOENIX — Greyhound Corp. vice chairman Ralph C. Batastini, 51, was named president of the transportation, food and financial conglomerate Thursday. Batastini fills the presidency vacated Oct. 7 by Robert Swanson, who resigned after 10 months.

While serving as president, Batastini retains a seat on the board of directors and his posts as chief financial officer and head of the Phoenix-based corporation's financial group, Greyhound spokeswoman Dorothy Loran said.

SMOKERS GO COLD TURKEY

Millions of American smokers went "cold turkey" Thursday, a week before Thanksgiving, in a test of will power billed as the third annual "Great American Smokeout." Last year, a Gallup survey said 5 million of the nearly 15 million who tried to quit for the day lasted at least 24 hours, and the American Cancer Society, which sponsored the effort, was optimistic that at least that many would make it again. But not without a little agony. "My kids aren't talking to me, my wife has filed for divorce, my secretary has quit," Howard Buckley, a Portland, Maine, hospital administrator jokingly reported midway through his 1980 24-hour ordeal. "But I'm doing okay."

DOW JONES CLOSING ABOVE 1,000

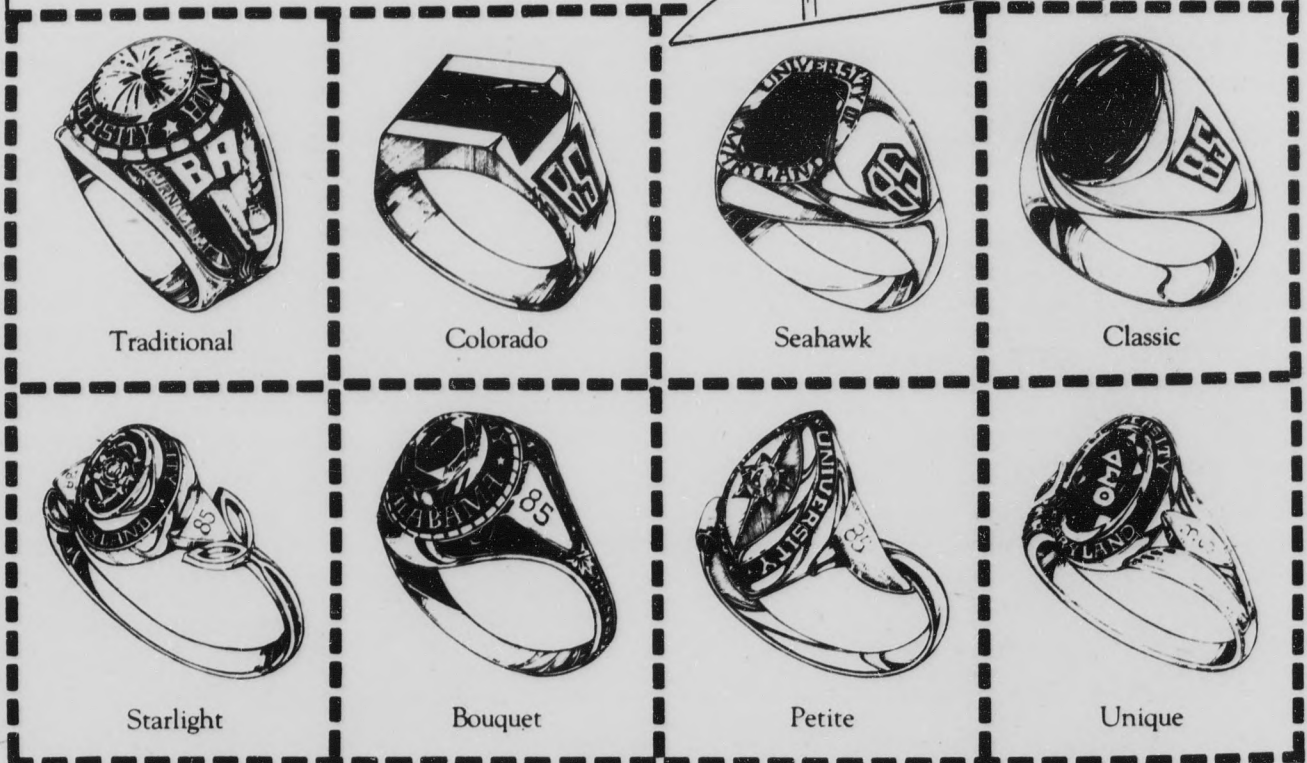
NEW YORK — The Dow Jones industrial average closed above the emotionally charged 1,000 level for the first time in almost four years Thursday after a late wave of buying swept through the stock market. The average, the oldest and best known indicator of market trends, climbed 9.13 to 1,000.17, its highest close since it finished at 1,004.65 on Dec. 31, 1976. Several other, broader indexes hit all-time highs as the rally following President-elect Reagan's victory in the Nov. 4 election continued.

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Federal representation at stake

Leader urges organization of students

By Rich Palmay

College students need to organize if they are to have any meaningful representation in the government, the national chairman of the U.S. Student Association said Thursday.

"If we're going to protect ourselves and our institutions, we need to use our power. The power we have is the power of numbers," Doug Tuthill said.

USSA represents students in Washington, D.C., in the Congress and the U.S. Department of Education.

Tuthill, a graduate student majoring in educational psychology at the University of Florida, has taken a year off from his studies to fill his post as chairman. He is currently on a three-month tour of more than 100 U.S. campuses.

He said he is urging students to organize on a state level and give student leaders the tools to increase the quality of education.

The election of Ronald Reagan to the presidency

will have a trying effect on access to education, which is the "issue for the '80s," he said.

"Reagan doesn't want to go forward to the '80s, he wants to go back to the '40s," Tuthill said. "Students have a feeling of impending doom. They're kind of scared and want to know what to do."



Doug Tuthill

"Especially now with what happened in the election, we can expect funding to be attacked and if we don't organize, a lot of students

will be forced to leave schools."

Tuthill said a tendency to raise tuition indiscriminately because financial aids departments will support the students is no longer valid.

As a result, people who do not have the money to attend college will be "sucked up" by the military, he said. He added there is a direct relationship between access to education and the military.

"When people are out of school, that's when the draft comes into play," he said. "When Reagan says he's going to increase spending for the military he's also saying that he's going to decrease spending for education. It will deny access to education."

Tuthill said he is pessimistic about the future of American colleges under a Reagan administration.

"We will come under attack in ways we've never ever thought about or seen before," he said. "If you've studied what Reagan did in

California, then you know he was very quick to use violence on students."

He said students can "fight back" by organizing state student associations and working with other off-campus groups, but different methods should be employed by student leaders in getting their points across to government.

"Tactics used will be different than the '60s," he added. "We need to understand the complex issues. It can't be a single-issue movement, it needs to be more broad-based."

Some of the basic issues which need to be addressed are quality of education and whether national priorities will be "bombs or books," Tuthill added.

"Students need to become much more politically active or they'll be wiped out, it's as simple as that," he said.

"We've got to make student activism a good word and student apathy a dirty word."

Speakers hold forum to discuss effects of Iran-Iraq war on U.S.

By Vivian Warner

The most immediate threat to U.S. interests in the Middle East is internal strife and instability, several speakers said Thursday at a forum on the Iran-Iraq war.

Dr. Patrick McGowan, chairman of the ASU political science department, said the United States does not want Iran's nationhood to disintegrate or its social revolution to spread because both may hinder the flow of petroleum to the Western industrial nations.

He added the United States would like to see a moderate regime similar to Bani-Sadr's in Iran that would return peace and "business as normal" to the region.

McGowan was one of six speakers who presented their arguments to approximately 150 people in the MU Pima Room.

Although the United States knew a war was brewing, "the initial outbreak came as a surprise to the U.S. government," McGowan said.

He added even though Iraq is using Soviet arms, it is not a satellite of the Soviet Union but a nationalistic Arab country fighting for territory lost to Iran in 1975.

McGowan said the winner of the Iran-Iraq war is not as important to the United States as whether the victor can become the "policeman" of the region and maintain a free flow of trade.

However, Seth Galinsky, of the Young Socialist Alliance, said the United States provoked the Iraqi invasion to put

down the revolutionary movement in Iran and to re-establish a regime similar to the former shah's.

He said the United States had been trading arms and technology with Iraq before the war began, but that will not mean Iran's defeat.

"The United States underestimated the strength of the Iranian revolution and their struggle to take over their own country," he added.

Galinsky said dissent in Iraq will prevent it from winning the war and probably will spark revolutions in the country when the war is over.

He added this momentum of strife is undermining the ability of the United States to control events in the Persian Gulf.

Galinsky agreed with McGowan that the United States would prefer Bani-Sadr to Khomeini, but he said the country does not think Bani-Sadr is strong enough to hold back the revolution.

"The U.S. wants a regime it can rely on to suppress people and protect profits," he added.

Joe McCowley, a member of the Arizona Coalition Against Registration and the Draft, said the United States indirectly is supporting Iraq in the war by aiding its allies.

Saudia Arabia and Jordan support Iraq and both buy arms from the United States, he said.

He speculated the military aid to Jordan and Saudia

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faces by lande

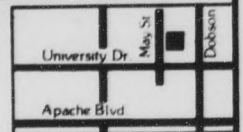
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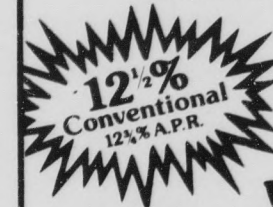
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Facts, as such, never settled anything. They are working tools only. It is the implications that can be drawn from facts that count, and to evaluate these requires wisdom and judgment that are unrelated to the computer approach to life.

—Clarence B. Randall

opinion

Business 'robots' worry critics

Business school graduates can't communicate.

I didn't say that, *Businessweek* magazine did.

According to the article, both academics and businessmen are a bit upset about business schools: "The disenchantment is based on a variety of reasons: the inability of newly minted MBAs to communicate, their overreliance on mathematical techniques of management, and what one disgruntled executive recruiter calls their 'expectations of becoming chairmen in four weeks.'"

Actually, criticism of business schools can be put into two categories. One side thinks business school graduates should fit the mold and play the game. Others think graduates should be reformists who will shake up the existing system.

WELL, THE corporate game is hard to beat. Businesses aren't going to see the problem the way business colleges do. Alfred E. Osborne, assistant dean at UCLA's business school, told *Businessweek*, "Businesses are looking for people who are not always critical or disruptive about the way things are . . . (someone who is) arrogant, elitist and tells management that they've been doing everything incorrectly for the past few years (is unlikely to be hired)."

Strong criticism has motivated the colleges to re-evaluate their curricula. For example, many colleges are "beefing up" writing and communication classes. Others have introduced in-depth courses on government relations.

BUT THESE measures haven't satisfied the critics at all.

They are concerned about the MBAs who make "calculated" decisions rather than instinctual ones, and those graduates oriented to short-term performance — garbage in, garbage out so to speak.

Richard N. Rosett, dean of the University of Chicago's Graduate School of Business, said, "We teach them the things that experience has taught us will be valuable to them

better than anyone else.

BUT SCHOOLS aren't the only ones responsible — businesses must carry some of the load. Westinghouse Electric Corporation's Education Department puts professional employees through in-house courses on engineering and manufacturing, marketing and sales, problem solving and general management.

George Moore, director of that department, told *Businessweek*, "The business school tries to project what the student needs when he gets on the job . . . We provide what he needs when he needs it." Excellent!

The crucial point is that a business is only as good as those who run it, and they are human beings. A computer cannot be sensitive to human needs and situations, nor can a completely logical, computerized brain. Sometimes, logic doesn't help.

BUT WILL the overall situation change? I doubt it. Businesses must first realize that there is a problem before any successful change can be made. Plus, if a change is going to take place, it will have to be worldwide, and whoever decides to tackle that job will be a hero. But heroes only happen in comic strips and movies.

So, what does Julie Martin, a journalism major, know about business anyway? Good point.

Another good point — Julie Martin didn't say it, *Businessweek* did.

Julie Martin

opinion page editor



in running a business . . . We do not try to teach them creativity or risk-taking. If their attitudes have not been formed by now, there's not much we can do."

So a business student goes to college, learns what color of suit to wear, who to bow down to, and how to use his or her carefully-trained computer brain to put all that management theory into practice. Remember: play the game, and play it

Contest winners ... First place

Dear Mr. President:

Along with the many warm welcomes you have received over the last few days, I would like to also extend mine.

By now you have probably taken the opportunity to survey the University more extensively than time permitted when you were here on interviews with the Board of Regents. As the new leader of the nation's sixth largest university, I know you share with me the pride one has in being associated with a university that has many underlying strengths.

ALTHOUGH IT is easy to give acclaim to these strengths, my thoughts today are on ASU's weaknesses. The campus totters between greatness and mediocrity. It seeks an identity that will give its students, faculty and staff an inspiration

in intellectual excellence, and in fact, most other aspects of their lives. I say tottering because you are the fulcrum. The balance between wide acclaim and wide disdain is easily tipped by your actions. Which will it be?

For a decade, our past University leadership has often lost sight of what a university is all about. ASU is not simply a school, a lab, a football team or line numbers on a budget. It is a community. All these things I'm sure you are aware of, yet leadership here has often meant that which is most expedient for the bureaucracy. It is expedient to provide inadequate health care at the Student Health Service because leadership requires the courage to admit the

inadequacy and then to take the steps to correct it.

LEADERSHIP REQUIRES the commitment to bring in bright and dynamic new administrators to manage those areas which have been run aground by those incapable or unwilling to provide proper guidance. Leadership requires being able to stand in front of the Board of Regents and the State Legislature and share with them not what they may always want to hear, but what they need to hear.

Above all, leadership means that you recognize that the essence of Arizona State is its people. The common bond we all share is the strength of the University.

Use that strength, for in the past it has often been ignored or forgotten. Administrators, students and faculty members cannot be adversaries and expect ASU to achieve greatness. Through your example of open communication and working with the campus community, the creativity that defines great achievement can be realized.

I know that these are high expectations, but you need not face the challenge alone. Together, Mr. President, you, myself and the thousands of others who make up ASU will make it a truly fine university.

Mark Barnes is a third-year law student.

Second place

The primary role of Arizona State University's new president should be that of liaison between the students, faculty, staff and the community; also with the Board of Regents and the State Legislature.

Our new leader must be a capable administrator with an established, positive national reputation, and a planner having the foresight to envision (and present in writing) the needs of this University two, five and ten years from now. This will enhance the current, progressive image of Arizona State University and provide for further

recruitment of the competent, well-known faculty needed to maintain that image.

STUDENTS' WANTS and needs, and the sincere desire to help solve their related concerns, should be of major importance to a new president. Solutions for all challenges must be administered justly and equitably so as not to become a detriment to the future operation of the University.

Faculty and staff members seek a dynamic leader for guidance. It is imperative, therefore, that the new president keep abreast of the variety of

situations involving faculty and staff members. A fair environment and equal opportunities based on ability rather than race, creed, sex and age must be provided to all persons; with this growth, advancement and recognition to all when notable service is rendered. Talents and abilities should be fostered in all areas of the academic community — from applied sciences to fine arts, from education to pure sciences, and from sports to the maintenance and clerical support groups.

THE NEW president of ASU must avidly convey

an attitude of support for scholarly research and publishing by faculty members; proposal writing for grants and other aids to academic endeavors must also be encouraged.

A crucial attribute of a president is having a sound knowledge of public relations methodology for the benefit of the internal campus community, the academic community, the local community, and the nation as a whole. The new president must particularly be able to relate and work with the Board of Regents and the State Legislature, as each has a

major impact on ASU.

A special attempt by our new leader should be made to rectify the problems and negative publicity associated with the ASU sports programs by actively promoting a positive presentation of these programs to all University personnel and the public at large.

MOST IMPORTANT, ASU's new president should continue to seek new sources of knowledge and pursue personal growth opportunities in order to insure the maximum ability to institute changes when necessary, and not merely

change for the sake of change. An effective leader in this capacity must listen and communicate in an unbiased fashion, and accept and give advice which will lead to critical decisions affecting the lives of many.

Finally, such a person must wholeheartedly desire to SERVE for the elevation of the University, academics in general, the individual, students, faculty and staff, the business community and society as a whole.

Verl A. Anderson is a graduate student in the College of Business.

Third place

In the search for a new president, I would hope some basic qualities such as dependability, reliability, and most of all, honesty, would be required.

The president of such a large university would need an overall knowledge in such areas as: administration, economics, education, public relations and communication. He or she would need to be a good listener and speaker, open-minded to new ideas, and unafraid to challenge the decisions of the Board of Regents.

THE PRESIDENT would need to maintain student and faculty relations, and this, in part, could be helped by

being more visible to the student eye.

The associated student unions and student clubs should be taken more seriously, their ideas and opinions taken more closely to heart. Students' opinions should be polled on issues that concern them before a decision is made. The president's main concern should be the attainment of the highest possible standard of education for the students enrolled in this University.

ACADEMICS SHOULD take priority over athletics, and each athlete should be guaranteed an education by enforcement of strict grade and course requirements. The

president should have a strong backbone, be willing to take a stand on controversial issues, resist pressure from constituents, businessmen and politicians, and act with the students' best interests in mind.

The final prerequisite, and possibly the most important, would be an awareness of minority needs and the ability to create an atmosphere, as well as a system, where all students benefit equally.

Kimberly Vannatter is a sophomore majoring in journalism.

Engineering College to expand program

By Vivian Warner

ASU's College of Engineering is expanding its continuing education program to better meet the needs of local industry, the new assistant dean said Thursday.

Dr. Carl Bartel, a technology professor who will assume the position of assistant dean next Monday, said he and a new continuing education coordinator will develop credit and non-credit courses for local engineers seeking to upgrade their skills.

"Eventually we will move to meet regional needs but the immediate thrust is to meet local needs," he said.

Bartel said the courses will be designed on the basis of a marketing analysis of Valley industry.

"The analysis will determine what these individuals need to update themselves," he said.

Bobby Newton, a secretary in the college who has spent the last two years building the continuing

education program, said ASU is not funding the courses. The classes will be totally supported by course fees.

Newton said many industries require engineers to sharpen their skills continually.

"Technology is changing so rapidly," she said. "You can't sit back on a degree and not bother learning

anything new or you will be left behind."

She added the new courses will help engineers desiring to "keep up on new technology as it happens."

Newton said many states have laws requiring certified engineers to periodically obtain continuing education credits.

"It's not yet a law in Arizona, but we are looking

forward to taking care of this need before it actually becomes law," she added.

Newton said Phoenix's electronics industry has the highest demand for continuing education classes.

She added the city, which is attempting to be the nation's top electronics producer, can attract better engineers if ASU is strong in this area.

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The Women's Affairs Board and Women's Studies Department will meet at 12:30 p.m. today in the Women's Studies Resource Center. Charito Planas, a Phillipina human rights activist, will speak on "Women in the Phillipines."

The Marketing Club will meet at 3:30 p.m. today in BA 401. Recruiters from Bullock's Department Stores will speak on careers in retail management and merchandising. TGIF following.

International Students are sponsoring a hayride at 5 p.m. Nov. 22. Cost is \$1.25. Participants meet at the circular postal letter drop on the mall near the MU. To reserve a spot, call 966-1117. Reservations should be made by today.

Pi Sigma Epsilon will meet at 6 p.m. Nov. 23 at Round Table Pizza. Nominations for next semester will be taken.

Alpha Mu Gamma will meet at 1 p.m. Nov. 24 in the Foreign Language Reading Room in the basement of the Language and Literature Building. Deadline for applications also is 4 p.m. Nov. 24.

The Christian Science Organization will meet at 3:40 p.m. Nov. 24 in Danforth Chapel. Gertrude Bayless will talk on "Living Totally in the Spiritual Context."

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More about Forum

continued from page 3

Arabia will increase during the Reagan administration.

Both Saied Afkary, from the Iranian Student Organization and Sadeq Alrahma, speaking as an interested student, said the United States is helping Iraq's allies because it wants to prevent the revolution from spreading throughout the Persian Gulf region.

"The massive movement in the region is the most dangerous to (U.S.) imperialism," Afkary said.

Most speakers at the forum agreed Soviet aggression was not as threatening to American interests as internal political discontent in the Middle East.

McGowan said both Iran and Iraq are struggling for national causes and would fight strenuously against a Soviet attack.

"Not everything that happens in the Third World is planned by superpowers," he added.



Photo by Bob Beamesderfer

Seth Galinsky of the Young Socialist Alliance delivers his opening remarks to the panel and audience during a discussion of the Iran-Iraq war. About 100 people attended the discussion held yesterday in the M.U. Pima Room.

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Opera isn't always dull



Staff photos by John Reid

The Lyric Opera Theatre performs two Puccini operas, "Gianni Schicchi" (above and middle bottom) and "Sister Angelica" (lower left and lower right), tonight, Saturday and Dec. 3-5 and 6. Performances are in the Music Theatre, located in the Music Building.

By Pat O'Connell

Most people hear the word opera and are instantly turned off.

But think for a moment. The current Broadway smash "Evita" is an opera. "Jesus Christ Superstar" is an opera, and so is Stephen Sondheim's "Sweeney Todd."

Opera isn't always synonymous with some fat tenor or soprano singing in Italian. It can be fun and even very moving.

ASU Lyric Opera Theater's dual production of Giacomo Puccini's "Sister Angelica," and "Gianni Schicchi" is a case in point.

Both shows are sung in English and staged and performed in a manner that is interesting and understandable to the novice.

"Sister Angelica," written by Puccini in 1918, is the sole property of Christy Welty, an ASU graduate student in voice performance.

Sister Angelica is a woman torn between her devotion to God and her son, whom she has not seen for seven years.

Nan Gravelle, in the best tradition of Angela Lansbury bad girls, portrays her aunt, the Princess, whose visit to the convent produces devastating results.

Welty not only possesses a voice of strength and purity, but demonstrates that she probably could pursue a career as an actress in the legitimate theater if she wanted to.

The rest of the cast is fairly strong, most notably Robin Reid as Sister Genevieve and Lorraine Carlson as the Mother Abbess.

The show is very successfully done

without a set and relies on lighting effects and shadows to create a sort of timeless feeling.

The description of this show may make it sound like a real downer but it's not, and neither is "Gianni Schicchi."

"Gianni Schicchi" is a grand farce set in Florence, Italy in the early years of the Renaissance.

The show opens (much too slowly) with the death of Buoso Donati, a rich nobleman. Donati's greedy relatives are stricken with grief until they hear a rumor that old Buoso has left all his money to the Friars.

They rip his bedroom apart until they find the will and discover it's true.

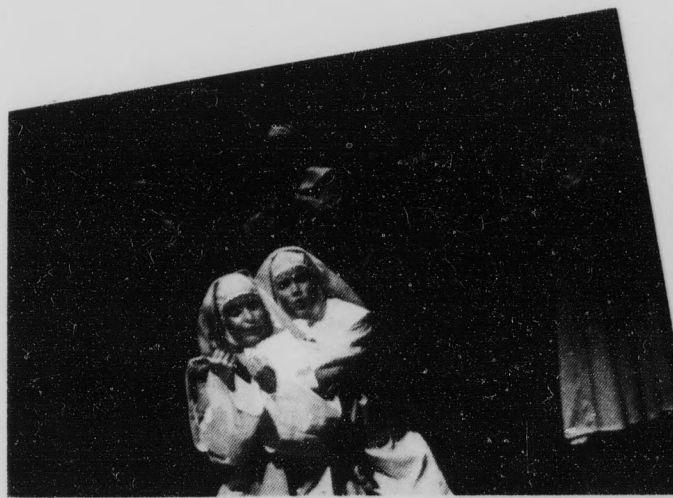
Therein lies the plot. Donati's nephew Marco is in love with Lauretta, a poor townsgirl. As the relatives lament their situation, Marco suggests that they seek the advice of Lauretta's father, Gianni Schicchi.

After much argument, Schicchi is brought in to find a solution to the problem, and I'm not going to tell you anymore.

Ronald Bermingham does a wonderfully hilarious job as Schicchi. His voice is good and his timing even better.

Sharon Duncan plays the character of Lauretta with a very funny deadpan seriousness. The rest of the cast provides a good back-up, but tends to be a little weak in places.

The only really bad thing about "Gianni Schicchi" is the set. It's a sort of nauseating blue-green color that doesn't work well under the lights.



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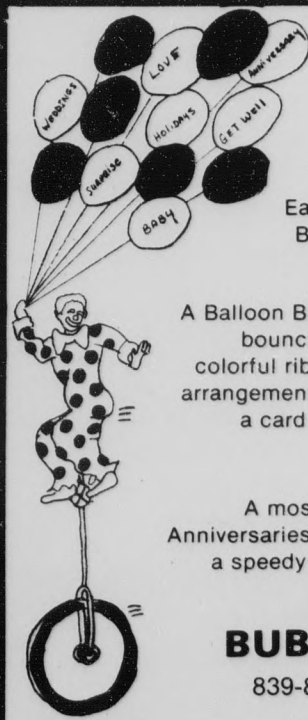
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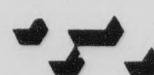
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Female singers branch out from roots of jazz



By Suzanne McElfresh

Jazz singers, throughout history, have symbolized the extremes of the music — the glamour and the heartbreak, the popularity and the hardships. They often sang about their experiences, as in Billie Holiday's "God Bless the Child," Ella Fitzgerald's interpretation of Duke Ellington's "Sophisticated Lady" or Dinah Washington's adoption of Leonard Feather's "Evil Gal Blues."

These songs, among others, are featured in "Bessie to Aretha (A Tribute to Jazz's Women Singers)," the seventh show in the locally produced Roots of Jazz Series. Two more shows are scheduled for 7:30 and 10:30 p.m. Sunday at the Boojum Tree Lounge in the Doubletree Inn, Second Avenue and Osborn Road.

Opening night proved to be a strong show for the most part and any rough edges were overshadowed by the overall smoothness of the show in concept and performance.

The performance is divided into two parts chronologically. The first half features the blues and swing-era songs and songstresses; the second half continued with the big band period and soul singers.

Narration, written by series producer Mary Bishop of Panacea Productions, highlights each song, providing educational information and trivia on the performers, the era and the styles.

Some of the same information provided vocally is also printed

in programs and, really, that's reason enough to go — to get a well-compiled, accurate, condensed version of jazz history, a trademark of the entire Roots Series.

The three vocalists Linda Caldwell, Sherry Jones and Carmela Ramirez, displayed versatility and a fine ability to represent the singers on the program. Jones has a strong voice with a deep, resonant quality. She was featured on many swing tunes done in the style of Ella Fitzgerald, complete with scatting. She is able to emulate the style very convincingly while adding a dimension of her own with a smooth, lilting quality.

Her treatment of classic soul songs was strong also. Tunes such as Aretha Franklin's "Respect" and "Dr. Feelgood" raised the temperature and energy level of the audience, causing several patrons to shun inhibitions, get out of their chairs and dance.

The music for the show was arranged by pianist Prince Shell and Emerson Carruthers. The music accurately portrayed the aura of each era, with the brash brass of the big band period contrasting with the smooth rhythm and blues background riffs of the soul tunes. At times, however, the brass tended to be overpowering, drowning out both the rhythm section (situated behind the horn line) and the vocalists.

In the R & B segment, all three singers performed on all tunes, either as lead or back-up.

The Pips and The Sweet Inspirations were a hit.

Caldwell's forte, at least in this show, is as a ballad singer. She is able to evoke, sincerely, the deepest of feelings, as in "Black Coffee," the mournful lamenting of a woman with man troubles, "This Bitter Earth," a Dinah Washington classic and Holiday's "trademark," "God Bless the Child."

She showed another aspect of her vocal talents in the raunchy "Gimme A Pigfoot," a song first recorded by Bessie Smith. Prince Shell's arrangement characteristically provided lots of space, and Caldwell handled herself well on the stop-time breaks.

Also notable were her performances of "Neither One of Us" (Gladys Knight) and "Respect," a la Aretha Franklin. She's a small woman with a big voice.

Of the three, Ramirez's style is more sultry and sophisticated. She was aptly cast in the role of singing "Sophisticated Lady," Holiday's "Fine and Mellow" and "Need a Little Sugar in My Bowl."

The show is a fine, well-put-together production. It's great to not only hear the music, but the background behind it as well. Productions like these, hopefully, will make jazz a more appreciated, understood art form.

Tickets for the Sunday shows are \$4.50 in advance, \$5 at the door and can be reserved by calling the Doubletree at 248-0222.

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Pianist satisfies palates

By William Bryan

Pianist Lorin Hollander delighted an appreciative audience in Gammage Center last Thursday night with an energetic and tastefully performed solo recital. It was an audience hungry to break the musical diet imposed by the Phoenix Symphony strike, and steak and potatoes is what they were served.

Hollander's opening selection was unusual: a piece for left hand alone, arranged by Brahms from J.S. Bach's "Chaconne for Unaccompanied Violin." This led to some tongue-in-cheek grumblings in the audience that, for these ticket prices, Hollander could at least play with both hands. Unusual as the piece was, any impressions of novelty were quickly dispelled by the rich, cello-like sonorities and sheer technical control of Hollander's interpretation.

The evening's centerpiece was Mussorgsky's monumental "Pictures from an Exhibition." Hollander played with a broad range of volume and tonal color, his body cantilevered forward from the piano bench, hunched intently over the keyboard like the gnome portrayed in the music's second episode. "Pictures" is one of those rarities in music — a commonly heard

piece which never becomes tiresome. The small but satisfied audience sent Hollander off for intermission with a rousing ovation.

This was a concert with everything, including an intermission feature: an attempt to bring Gammage Center's ailing Steinway back into tune. Ever since this instrument was damaged by a water leak last year, it has resisted the restoration efforts of the Valley's finest piano technicians, and its sound was a source of distraction throughout the evening. Sadly, it may now be time to retire this piano to the practice room and purchase another.

The second part of the program brought the Liszt B-minor sonata, one of those opulent, late-romantic pieces best enjoyed by sitting back with closed eyes. Indulgent as the work is, Hollander avoided the excesses which would have pushed it over the edge.

Equally satisfying was the trio of encores, which in itself formed a neat little program: Bach's "Jesu, Joy of Man's Desiring," Gershwin's "Second Prelude," and the demonic final movement of Prokofiev's seventh piano sonata. At this concert, even the dessert was good.



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Louis displays form, design with modern dance motion

By Jodi Summers

The Murray Louis Dance Co. captures the beauty of the human form.

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Legs and arms rise and fall in front, behind and in between each other creating rapidly changing angles, as seen in the Murray Louis Dance Co. appearance at Gammage Center Nov 12.

Louis began his dance career over three decades ago. In his early days of dance at the Henry Street Playhouse, Louis worked with Alwin Nikolais in evolving the aesthetic and didactic theories of modern dance. This effort yielded his choreography debut in the early 50s and his credibility as one of the premiere names in modern dance.

The international touring group, The Murray Louis Dance Co., went from conception to reality 1968. It is a medium through which Louis can display his choreographic achievements and showcase artists in the modern dance medium. Nikolais designed the lighting for all the company's numbers on this tour.

Murray Louis exhibited his interpretations of modern dance in one appearance, "Deja Vu (Opus 72)."

Performing solo, Louis moved with an incredible naturalness and spontaneity, leaving echos of his movements behind him. He glowed as he performed white face, his dance style displaying nuances of mime and a childlike innocence as he comically fell into and out of deep kneebends to the music of Scarlatti or pretended to fly to Albeniz.

The other three performances featured four to eight members of the current version of the company.

In "Porcelain Dialogues (Opus 65)", six white figures awakened from their daytime position, motionless on a little girl's bedroom shelf to Tchaikovsky's "Quartet in D Major."

"Glances (Opus 70)" was the bold music of Dave Brubeck and eight performers against an op art stage set. The octet slipped out wearing intrepid turquoise and each performer danced with influences of individual styles, whether moving to jazz or ballet modifications.

Dance still is not a readily accepted art form. Like any well-created art, it is divine to experience and interpret through a personal perspective. Gammage Center has brought the best of dance this semester in Murray Louis and Martha Graham and will continue this, hopefully, so more may experience it.



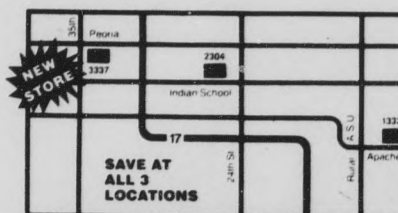
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Chuy's Choo Choo: 396 S. Mill Ave., 966-4980. Midnight Blues Band tonight through Sunday; Valley Big Band Monday; and Hans Olson and Friends Tuesday through Thursday. Same schedule next week.

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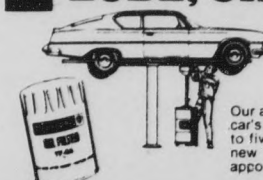
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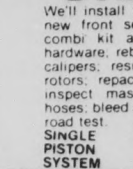
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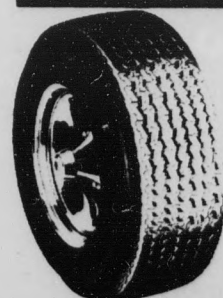


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Jr. CHemists put tale

By Eric Searleman

While the Go-Go's have got the beat in Los Angeles, the Cramps have climbed aboard the drug train and the B-52's are dancing this mess around all over the world, Phoenix is able to claim the Jr. CHemists as its very own. Famous Phoenix raver Charlie Monoxide may call them the new Velvet Underground, but the Jr. CHemists are definitely in a class of their own; "Neo-vomit slash

belief that "everyone should be in a band," the Jr. CHemists have worked up a stable 20-song playlist, and as prolific little buggers, are injecting new ideas as song vehicles into their set constantly. The three CHemists feel a non-changing attitude would bore not only them, but their audience, so they concentrate on variation. Sonny and Cher's "The Beat

Cornelius said.

"We're just people hanging out," DeVallance said, "no better or worse than anyone else."

The band has no pre-conceived attitudes about their music or performing image. Even if they wear goofy masks during a song such as "Huooul," or admit their tendency to affiliate themselves with commercial products, the Jr. CHemists play themselves on stage. Anyone who has noticed Kelly both walking about campus and in performance knows that she is just being Dawn Kelly (or

D. FY, or Clara FY, or what and not some Barbie-doll facade dressed by current fashion. Fashion is something the band is not concerned with.

"We try to dress colorfully," Cornelius said, "but it's hard to act natural on stage."

DeVallance concedes that he's too busy concentrating on what he's playing to be concerned with his specific stage personality.

"We have a different attitude toward the approach to our instruments," said DeVallance who often opts for an open g

"We're just people hanging out, no better or worse than anyone else."
"[We make] music for intelligent 12-year-olds."

post modern music," according to band member Dawn Kelly.

The Jr. CHemists recently have popped into the fast-becoming-stale Valley music scene and are surprising many by offering an interesting alternative in their approach to music. Their brand of sketchy dance rhythms and (not always, but sometimes) rock-riff structures combine for a fresh sound Phoenix ought to have no trouble supporting.

Together just two short months and acting on Frank Discussion's

Goes On" is the only non-original song that has become a fixture in the group's repertoire, because, as band member Michael Cornelius said, the song has a lot to do with what the band is about. Brendan DeVallance, named Best Dressed Mutant of the week last week by *New Times Weekly*, considers the Jr. CHemists an ongoing artistic project to alleviate boredom and Kelly adds the band's desire to rid music of its elitism qualities. "We just want to have fun playing in a band,"



The Jr. CHemists: Brendan DeVallance, Dawn Kelly and Michael Cornelius

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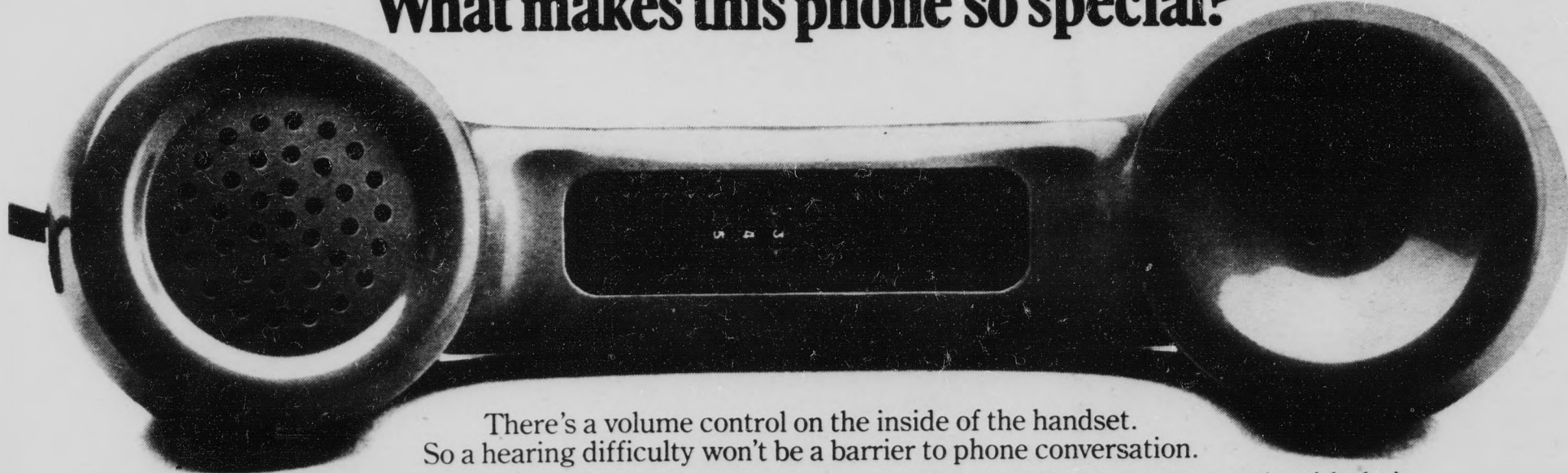
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alent on back burner

Clara FY, or whatever) ne Barbie-doll fashion ed by current fashion. something the band is ned with. to dress colorfully," aid, "but it's hard to on stage." ice concedes that he is ncentrating on what g to be concerned with e stage personality. e a different attitude approach to our s," said DeVallance ppts for an open guitar

chord while playing rather than any select chord. "The open guitar chord," he said, "is like the open space in bingo; you're stupid if you don't use it." The band, however, is concerned enough about each instrument to switch off periodically for variations in sound. DeVallance, in fact, owns a multitude of guitars for specific song needs, and has a two-string axe, bought for just \$10, that works wonders on a song such as "Spooky Cooties."

The Jr. CHemists are no

average band; the three members are obvious and distinct identities melding in one, and their purpose as a unit is not a standard one.

"We would like to play for as many people as possible," said Cornelius, yet the band does not intend to force themselves on any audience, and is not concerned with making money. A band such as this, not wanting to be controlled, might be forced to

year-olds," Cornelius stated, summing up the band's sound quite effectively.

The Jr. CHemists want to be liked for their bother, yet admit to a bit of insecurity and surprise when people verbalize approval of the band. A likeable attribute in the members of any band for sure, and one that may be the three's best inspiration: non-pretension.

"The open guitar chord is like the open space in bingo; you're stupid if you don't use it."

remain an underground favorite resigned to much critical acclaim and little financial and fan support.

Kelly, however, sees an audience acceptance for the band on the same level as Paul McCartney and Wings. The Jr. CHemists do indeed play pop tunes, not as light-headed as Wings perhaps, and a bit more intense, yet the danceability and accessibility of their songs is definitely present upon first listen. "Music for intelligent 12-

No career goals for the band have (yet) been established, except to express what they want to say and stay productive within the confines of the group. The Jr. CHemists are here now and affording Phoenix and the Valley the opportunity to experience an inspiration. The band says as much in the lyrics to their namesake song:

*We're all Jr. CHemists
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y and Michael Cornelius.

Staff photos by Bob Beamesderfer



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Photo by Linda Christensen

Prefab Four fake the fantasy

By Pat O'Connell

Listening to someone else sing the Beatles' songs was a lot like listening to Melissa Manchester sing "People."

It didn't quite work. The memory of the original was too fresh.

"Beatlemania" was an okay show, but the fun came out of the slide and film presentations, which evoked a strong feeling of the '60s, and not from the four musicians who impersonated the Lads from Liverpool.

The first act of the production was set up like a Beatles concert tour, complete with film of Ed Sullivan, John Kennedy and hoards of screaming women.

The Prefab Four came on stage and launched into "She Loves You," and "Can't Buy Me Love."

All four of them were excellent musicians who imitated the Beatles with all the right inflections and yells, but with none of the magic that turned the group into prophets of The Carpenters and Charles Manson.

Murray the K flashed across the screen. Then there was Mr. Spock, followed by Goldie Hawn at her dingy best from "Laugh-In."

A film of a Martin Luther King speech, a Civil Rights march, and Robert Kennedy preceded "The Munsters," "007" and a barrage of "TV Guide" covers.

Lights flashed, psychedelics abounded, and the boys walked off-stage to change into their blacklight Sgt. Pepper uniforms.

The second act was set up like a Beatles'

recording session and was similar to an LSD trip revisited, along with Timothy Leary (spaced out on celluloid).

It opened with "Lady Madonna," which the pseudo-John Lennon couldn't seem to get right.

"Fool on the Hill," and "Michelle" followed, and phony Paul seemed to have trouble hitting some of the higher notes.

The original orchestrations to all these songs accompanied the live guitar, piano and drum solos. This heightened the reality of the songs, and flowed with the rhythm of the review projection.

The screen behind the set flashed with crazy, oozing colors and unreal images. Blood poured down the neck of a female torso, and George Wallace lectured America's youth while police tried to control rioting at the 1968 Chicago convention.

Janis Joplin shrieked, Jimi Hendrix twanged and Grace Slick swirled.

Phony Paul sang "Let it Be," and the concert came to a close.

Except . . . the meager crowd filling the lower level of Gammage wouldn't let them go, and they returned for three encores (the strange thing is that the band sounded more like the Beatles during the encore than they did at any other time during the show).

Taken as a whole, "Beatlemania" was a bubblegum trip down the most joyous and tragic period of American history.

It was more feeling than substance.



Tommy R.
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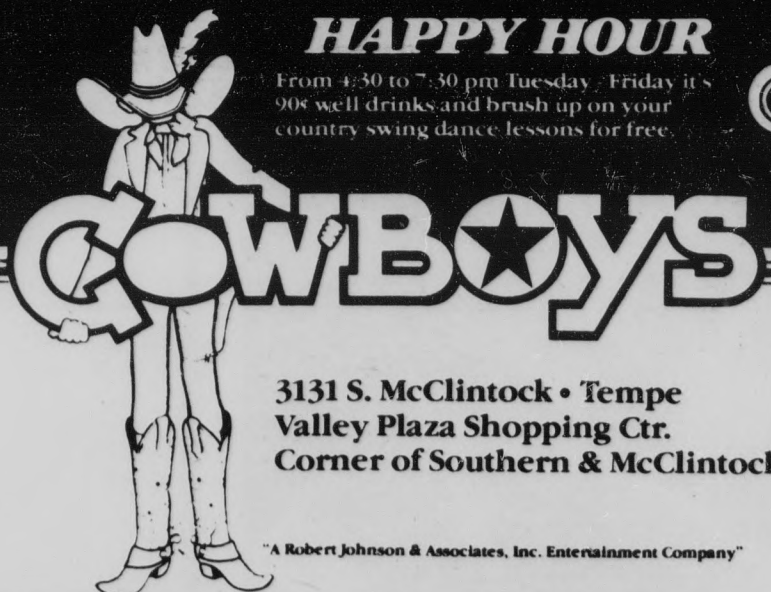
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Staff photo by John Reid

Ambrosia a bland treat

By Jodi Summers

Webster's Second College Edition of the New World Dictionary gives three definitions of the word ambrosia: 1) the food of the gods and the immortals, 2) anything that tastes or smells delicious, 3) any of a genus of plants of the ragweed family.

You can pick one of the three definitions for the band Ambrosia who appeared at ASU's homecoming concert (though the audience was predominantly high schoolers, not members of the ASU student body) at Gammage Center Friday.

Ambrosia's first two albums, *Ambrosia* and *Somewhere I've Never Traveled*, carried lush orchestral production, grand piano arpeggios and lots of violins. This was juxtaposed with the easy listening voices of David Pack (guitar), Burleigh Drummond (drums) and Joe Puerta (bass).

The album *Ambrosia* contains the single "Nice, Nice, Very Nice," written by the existing members of the band about a passage in Kurt Vonnegut Jr.'s novel "Cat's Cradle." Unfortunately the live version of the song doesn't live up to its expectations; it sounds like any other Ambrosia song.

It would have been a nice change to hear something in performance that had the lavish production of their earlier albums, but that style has been declining for the past two albums as Ambrosia becomes more successful with singles like "How Much I Feel" and the most recent "Biggest Part of Me." Take the cash, forget about art.

Ambrosia ended up sounding and looking like any of the successful commercial bands of their genre. Following the same mode as Styx or Toto have in the past, the group pattered out stock riffs and beats to songs like "You Don't Know" or "I Want To Know." They cracked bad jokes about Superman and the World Trade Center, and asked questions about the sexual activities of ASU students.

Some of their new material totally lacks creativity. "Living on My Own" sounded like something Ambrosia stole from the

Doobie Brothers when they were on tour together. The song rolled along, predictably mellow and easy to listen to, and the choruses would have been perfect had they contained Michael MacDonald's vocal interjections.

Somewhere along the line, Drummond announced they were going to get low and funky. They switched to a minor key and created imitation funk with the song "Someone's Calling Your Name." Pack played the usual guitar solo during the song, making faces he must have practiced in front of a mirror. Christopher North, one of the band members who plays keyboards and synthesizers, looked like a mad scientist as he fiddled with the various keyboards surrounding him. Percussionist Royce Jones looked bored.

The members of Ambrosia are decent musicians, they play their "any band can play this" music with dexterity, but with the interest of a professor giving the same lecture to the third class that day.

"Kamikaze" was another imitation funk song, but it had slight Japanese undertones. Drummond, with a rising sun scarf around his head, killed the band's minor surge of creativity by going into a self-indulgent drum solo.

For a change of pace, Puerta brought out his acoustic guitar and performed a medley of quiet acoustic songs.

In their more creative and textural live numbers, Ambrosia sounds like shades of Yes combined with their former days. An exemplifying song, "Time Waits for No One" (which the band dedicated to Leonard Bernstein) had the nifty electronic sounds of ticking clocks and running water, proving they still have some of their old ingenuity.

Ambrosia, had they not fallen into the enticing benefits of commercialism, could have been something unearthly with their creative combination of classical and popular music. Instead, they have slipped into the rut of writing top-40 material and playing uncomplicated music that continues along its mellow path so pleasingly it becomes irritating — like an allergy to a favorite food or flower.

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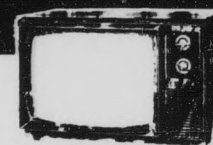
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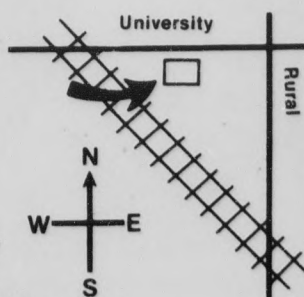
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Jack Bruce still alive and enjoying it

By Jodi Summers

Jack Bruce is alive and well, as evidenced by the former Cream bassist's appearance with friends at Dooley's Sunday night.

Bruce was last in the public eye when he canceled his American tour in 1977. Time has only improved his music. He is still the romantic, melodic and powerful tenor he once was, but unlike former cohorts, his musicianship is now innovative and excellent and — he's enjoying himself.

Since the demise of Cream, Bruce has been recording and performing with various "friends," most notably John

McLaughlin, former Jimi Hendrix Experience drummer Mitch Mitchell and jazz artists Carla Bley and Larry Coryell.

Bruce's current band of "friends" is as impressive a group of musicians. They include drummer Billy Cobham, most notably a former Mahavishnu Orchestra member; former Humble Pie member Clem Clempson on lead guitar and occasional keyboards; and one-time member of the E Street Band, David Sancious on keyboards and guitar. Together, Jack Bruce and Friends create a very pleasing blend of blues and rock.

Bruce's new compositions like "Post War" or "Apartment 318" instill images of the mad hatter's tea party with trippy psychological lyrics and unsyncopated timing. The new material was intertwined with classic Cream material such as "Spoonful" and "White Room."

Bruce and Friends share the spotlight. Bruce introduced the song "Living Without You" with the bottomed out, bluesy bass sound he is renowned for, but as the song progressed, the mood and emphasis of the improvised jam shifted to Clempson's clean and crisp rock guitar.

"Apartment 318" began with Sancious' prodigious creativity which ranges from classical to funk. Midway through, Cobham bopped furiously away in his offbeat style — fortunately unlike the bang-bang-crash-crash, hours-too-long solo typical of many drummers.

The Cream material was done with ingenuity. The band did not try to simulate the guitar work of Eric Clapton or the drum style of Ginger Baker. Instead, it was a personal interpretation.

"Sunshine of Your Love" emphasized Bruce's heavy bass sound of old, but it was Clempson's chance to play his own guitar innovations, running his fingers down the neck to make the instrument scream. With Sancious' contributions on keyboards the songs sounded more like Deep Purple than Cream.

After the scheduled encore of "N.S.U." the band disappeared through Dooley's stage door and the house lights were turned on. The audience raged on, standing up, stomping their feet and shouting for more.

Eventually, Bruce and Friends returned to the stage to perform a superb and very impromptu version of "Rollin' and Tumblin'," adeptly recreated and transcending the North African sound Cream simulated more than a decade ago.

With the current trend of re-forming old groups to cash in on the riches of the music industry, it's admirable to hear artists performing for the pleasure as well as the money.



Photo by Jodi Summers

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CONCERTS

Two musical giants, classical guitarist Angel Romero and jazz pianist George Shearing, will join in "A Classical Jazz Celebration" at 7 p.m. Sunday in Gammage Center. Highlights of the program will be a performance of Claude Bolling's "Concerto for Classic Guitar and Jazz Piano." Tickets are \$8, \$7 and \$6 at Gammage and Diamonds Box Offices.

John Meta, a new member of the music faculty, will give a harpsichord recital at 3 p.m. Sunday in the Music Theatre.

The ASU Jazz Band I is scheduled for a concert at 8 p.m. Monday in the Music Theatre. Admission is free.

ASU's newly formed Chamber Orchestra, conducted by Eugene Lombardi, is scheduled at 8 p.m. Tuesday in Gammage Center. Among the works presented on the free program will be Beethoven's Symphony No. 1 and Shostakovich's First Ballet Suite.

The New Music Ensemble, conducted by Glenn Hackbarth, will give a free performance at 8 p.m. Dec. 1 in the Music Theatre.

Cellist Janos Starker will give a performance at 8 p.m. Dec. 2 in Gammage Center. Tickets for the program are \$8, \$7 and \$6 at Gammage and Diamonds Box Offices.

The California Boys Choir, whose versatile repertoire ranges from classical boys choir music to fully staged musical theatre, folk tunes and popular songs will appear in a 8 p.m. show Dec. 3. Tickets are \$7.50, \$6.50 and \$5.50 at Gammage and Diamonds Box Offices.

The Chorale and the Woman's Chorus will give a free performance at 8 p.m. Dec. 4 in the United Presbyterian Church at 139 E. Alameda.

DANCE

The Dance Department of ASU will stage a diversified program of dance works, choreographed by faculty members and students. Performances will be at 8 p.m. tonight and Saturday in the Dance Studio of the Physical Education Building East. Tickets, priced at \$1, will be on sale at the door.

THEATER

"The Shrew" by Charles Marowitz, a radical adaptation/collage of Shakespeare's "Taming of the Shrew," will be staged by ASU Theatre at 8 p.m. tonight through Sunday at the Payne Lab at 10th and Myrtle. Tickets are \$4 for the public and \$2 for students at Payne Lab and Diamonds Box Offices.

ASU's Lyric Opera Theatre will present a double bill featuring Puccini's tragic "Sister Angelica" and his comic "Gianni Schicchi" at 8 p.m. tonight,

Saturday and December 3, 5 and 6 in the Music Theatre. Tickets, priced at \$6 for the public and \$3 for students, are on sale at the Music Theatre and Diamonds Box Offices.

"The Serpent", by Jean-Claude van Itallie, will be staged by the Student Experimental Theatre of ASU at 8 p.m. Dec. 3 through 7 in the Alternate Space at Payne Lab. The play utilizes text from Genesis in an exploration of man's battle between self-gratification and obedience to external authority. Free tickets are available in advance at the Payne Lab School Box Offices.

ART GALLERIES

Northlight Gallery: Southwest Juried Exhibition Sunday through Dec. 11.

Gallery hours are 10:30 a.m. to 4:30 p.m. Sunday through Thursday. Call 965-5667 or 965-6517 for addition information.

University Art Collections: The Art Faculty Show, through Nov. 23. Container Show through Jan. 11.

On-going exhibitions offer the Oliver B. James Collection of American Art, the Collection of European Art and the Latin American Collection.

Gallery hours are 9 a.m. to 5 p.m. Mondays through Fridays and 1 to 5 p.m. Sundays. Call 965-2874 for additional information.

MU Gallery: Group exhibit by Cristina Hutton, Roger Camp and Pat Thomas through Dec. 11.

Gallery hours are 9 a.m. to 5 p.m. Mondays through Fridays. Call 965-6649 for additional information.

Gammage Center lobby: Lithographs by Brian Cook through Nov. 30.

Gallery hours are 1:30 to 3:30 p.m.

Contemporary Gallery.

Gallery hours are 9 a.m. to 5 p.m. Mondays through Fridays, and 1-5 p.m. Sundays. Tours may be arranged by contacting the gallery at 965-2874.

FILM

MU Cinema: "10," tonight through Sunday; "Same Time Next Year," Dec. 2 and 3; "Chinatown," Dec. 4 through 7.

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

"A New Norway," a film narrated in person by John Roberts, will be shown at 8 p.m. Monday in Gammage Center. Among the segments captured on film by Roberts are a visit with a Laplander family; scenes of fjords, farmlands and industrial sites; and tours of Oslo and Bergen. Tickets are \$3 in advance at Gammage and Diamonds Box Offices or \$3.50 at the door the night of the film.

ETC

"Pass in Review," featuring

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highlights from the Sun Devil Marching Band's halftime ceremonies during the football season, will be presented at 8 p.m. Dec. 4 in Gammage Center. Also included in the free program will be selections by the Concert Band.

"Salute to Skiing," presented annually by Gammage Center, is scheduled at 6:30 p.m. Dec. 5 and 6 in the Gammage Center. Tickets for the ski show and adventure film are \$4, \$3.50 and \$3 at Gammage and Diamonds Box Offices.

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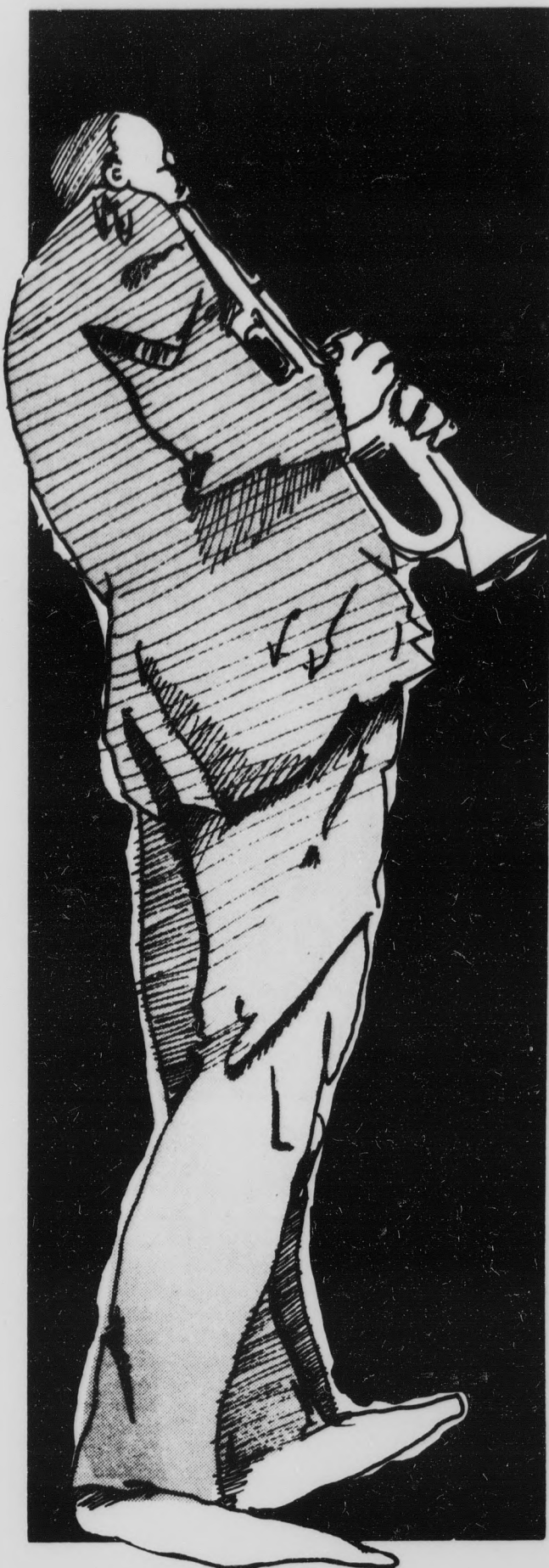
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Edison legend truly 'Sweets'

By Suzanne McElfresh

Harry "Sweets" Edison is a member of a distinguished group of musicians — the living legends in jazz. Unfortunately, that group grows smaller with each passing year, but he, hopefully, will be around a long time to keep telling about it.

If his manner is any indication, this should be no problem for "Sweets." He is a sharp-witted man with an impeccable memory and a ravenous curiosity.

Beyond that, he plays his horn with the same spryness of his early years with the Count Basie Orchestra, the added depth of the experience of a fulfilling career and, apparently, has lost none of his eagerness.

"I can play the whole year round. I love to play and I like to play for people that enjoy it," he said.

Consequently, Edison performs mostly in Europe. He also lives in Switzerland most of the year and stays in Los Angeles when in the United States.

"Jazz is not appreciated in America like it is in other countries, probably because they don't consider it as art or culture here in America like they do in Europe," Edison said.

"In Europe, jazz is subsidized by the government, just like the arts are — the paintings, Mozart, Wagner, Debussy, Ravel — jazz is in that same category. It's recognized as an art and as a culture, the same.

"Here, even the symphony bands are not subsidized by the government, that's why they had the strike at the Metropolitan Opera."

Edison knows and respects the tradition of the music, including his own part in it and going back much further.

"Jazz music is one of the oldest art forms we have," he said. "It came from spirituals and spirituals were the first form of music here in America. Jazz mushroomed from there."

From his own standpoint, one of Edison's first jobs was with Basie's band. He played with the band until 1950, and then toured with Jazz at the Philharmonic.

"When I first started (with Basie), they didn't have too much music. Everything was just made up. Everything," he said.

The life was not easy then for black musicians, either, and Edison experienced the hardships first hand.

"You take Count Basie, Duke Ellington, Jimmy Lunceford, Chick Webb, Fletcher Henderson — all the big bands in those days, they were very underpaid because we had no place that we could sit down and work.

After that, he freelanced in New York for a couple of years, later becoming the musical director for Josephine Baker, a black entertainer who was "the toast of Europe," Edison said.

He also led his own band from 1955-61, an ensemble that included such greats as the late saxophonist Jimmy Forrest, pianist Tommy Flanagan, bassist Tommy Potter and drummer Elvin Jones.

Later, he did a lot of studio recording, including most of Motown's material for many years.

Recently, Edison has been back on the club and concert circuit as respect for the American tradition of jazz grows. He will perform in concert Nov. 29 at the Scottsdale Center for the Arts.

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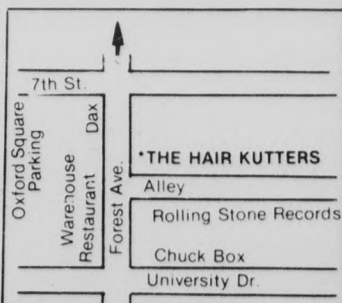
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continued from page 11

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Ponty featured in valley concert

Eddie Rabbitt will give a concert to be filmed for a beer commercial at 3:30 p.m. Saturday at the Mesa Community College Amphitheater.

Rabbitt will perform an entire show, while camera crews film both him and the audience. Tickets are available through radio station KNIX.

Millie Jackson brings her sensual soul singing to the Valley at 7 and 10:30 Sunday at the Celebrity Theater. Opening act Ray Goodman and Brown will fill out the show. Tickets are \$10.50 and \$9.50 and are available at the Celebrity box offices.

Kool and the Gang and Michael Henderson will be in concert at 8 p.m. Nov. 28 and 29 at the Celebrity Theater. Tickets for all seats are \$10 and available at the Celebrity box offices.

Lady J and The Jazz Collection return on Monday through Nov. 29 at the Boojum Tree. The Jazz Collection features Helen Jones on vocals; arranger and keyboardist Prince Shell, a veteran in jazz circles who has played with greats such as Gene "Jugs" Ammons and Eddie Harris; Lewis Nash on drums; Emerson Carruthers on tenor sax and Tom Golden on acoustic bass.

Clarence "Gatemouth" Brown will be in concert at 8 p.m. Tuesday at Dooley's. Tickets are \$5 and available at all Dooley's ticket outlets.

Jazz violinist Jean-Luc Ponty, a prominent proponent of the "fusion music" style, will give a performance at 8 p.m. Wednesday in Gammage Center.

Not only has Ponty been the pioneer of the violin in contemporary music for the past decade, but he has established himself as a successful composer, producer and arranger as well.

Tickets for the concert are \$9.50 and \$8.50 at Gammage and Diamonds Box Offices.

Steve Forbert with opening act Billy Burnette will give a concert at 8 p.m. Nov. 30 in Dooley's. Tickets, in advance, are \$9.50 and available at Dooley's, Bill's Audio, Charts Records and Paraphernalia East and West.

The Pointer Sisters will perform at 7:30 Nov. 30 in the Celebrity Theater. Tickets are \$9.50 and \$8.50 and available at the Celebrity Theater box offices.

Z.Z. Top will be in concert at 8 p.m. Dec. 5 at the NAU Dome in Flagstaff. Rick Derringer will open the show. Tickets are \$7.50 and \$8.50 and available at all Dooley's ticket outlets.

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sports

Ducks' small lineman enjoys huge success

By Pete Prisco

In an age when most defensive linemen are almost as tall as Wilt Chamberlain and as wide as Orson Welles, Oregon defensive tackle Vince Goldsmith is a rarity at 5-foot-11, 230 pounds.

"My size never hindered my play," Goldsmith said. "If I go all out all the time, I will get the job done."

When Goldsmith says he gets the job done, he means it. In fact, he is being touted as one of the best linemen on the West Coast — a fact he attributes to his addiction to the weight room.

"I work with the weights a lot," said Goldsmith, who has bench pressed a phenomenal 455 pounds. "It helps me handle the offensive linemen who are much bigger than I am."

"My strength helps me get leverage on them, and enables me to shed them with my hands."

Goldsmith's strength is not only put to use on the football field — it also aids in his track career. Goldsmith is one of the best collegiate shot putters in America.

"Throwing the shot put takes a lot of strength also,

so I lift for track as well," Goldsmith said.

Last season he was such a good shot putter he qualified for the National Collegiate Athletic Association meet, but couldn't compete due to an injury.

"Yeah, I earned a berth to the tournament, but just before the meet I got hurt and had to go to the hospital," Goldsmith said. "I was kind of disappointed."

While Goldsmith enjoys track, he says football is more fulfilling.

"I like football more

because you get to share the excitement with the other guys," Goldsmith, a native of Tacoma, Wash., said. "When I win in track it's all individual enjoyment."

This year Goldsmith and his teammates have had a lot of excitement to share, as the Ducks are one of the better teams in the conference with a 6-2-2 record overall and a 4-2-1 Pac-10 slate.

But excitement is all the gratification the Ducks can get out of their successful season. They were slapped with penalties by the Pac-10, preventing them from participating in a bowl game this season.

Goldsmith, however, has taken the penalties in stride, although he does regret not being able to play in a post-season bowl.

"It's just one of those things," he said, referring to the penalties. "I would like to have played in a bowl game, I hear they are exciting. But we just have to realize that we beat the top two teams in the conference

continued page 21



Oregon defensive tackle Vince Goldsmith (63) will play a key role in Saturday's ASU-Oregon game at Sun Devil Stadium. The Devils beat the Ducks in two previous outings, but Oregon has never played ASU since the Devils joined the Pac-10 in 1978.

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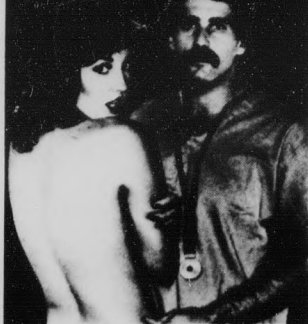
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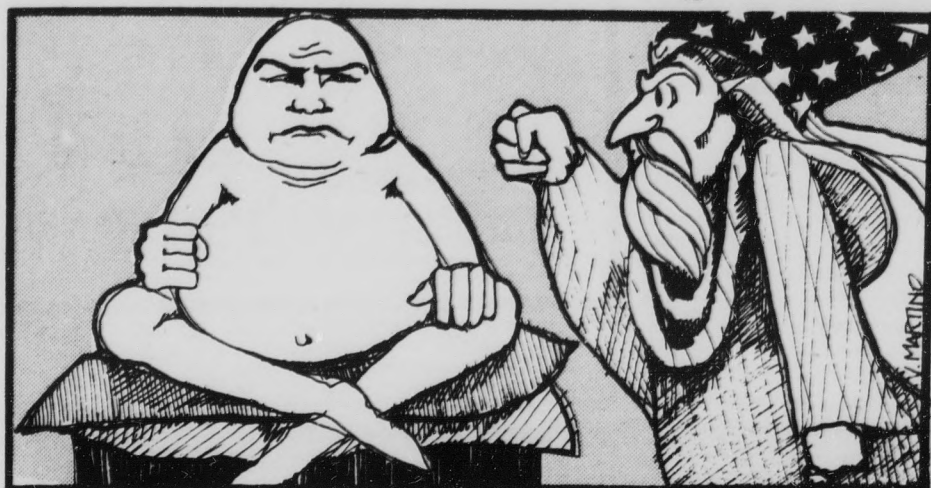
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Pete Prisco

The Buddah confronts Wizard's weekly odds



This is the last weekend of college football with a full slate of games on tap. So I guess this is the Buddah of Bad Choice's last chance.

Ever since I started challenging the Wizard three weeks ago, I have been beaten worse than a drum. But this week I intend to get revenge on that prognosticator from the North.

Well, look out Wizard because I think this is the week. I will make amends for all the bozo mistakes I have made this season. There are a lot of big games this week, so I guess the pressure is on. But you know what they say, "When the going gets tough, the tough get going." But the way I've been doing it probably means going to Ajo.

Wizard wherever you are, I'll see you Saturday in the press box, and we'll see who laughs at who.

Oregon vs. ASU

The big question is: Are the Ducks all they're "quacked" up to be? With big wins over Washington and UCLA, and a tie with the USC Trojans one would think they are. But in keeping with the State Press tradition of "I'm a Sun Devil too," I am going to have to pick the Sun Devils to pluck the Ducks' wings in this one. The past three weeks the Devils have looked as emotionless as a person who had a frontal lobotomy. But with two wins in the next few weeks, the Sun Devils could salvage a successful season. In order to do it they will have to turn loose the aerial circus that the fans expected in the beginning of the season. The Sun Devils feast on roast Duck, 24-21. *The Wizard's pick: 24-17, ASU.*

USC vs. UCLA in Los Angeles

This game is as tarnished as the silverware that is used only at Christmas. First of all neither team can win the national championship after their poor showings in the past few weeks. Secondly, neither team can go to a bowl game. And last of all USC has lost quarterback Gordon Adams to a knee injury and UCLA's star running back Freeman McNeil is doubtful. But the two teams still have an abundance of talent, so it will be a classic USC-UCLA battle. I'm going with the Bruins, 27-20. *The Wizard's pick: 35-27, USC.*

Washington vs. Washington State at Spokane

The Cougars tried getting the Pac-10 to

make ASU forfeit a game in which they said the Sun Devils used illegal players. If that would have happened this game would have been for the Rose Bowl. Nice try WSU. So this game is just another intrastate battle. But I think it will be a dandy. WSU has everything to gain and nothing to lose, while Washington has everything to lose and nothing to gain. It could be a close game, but I'm not crazy. Washington 27-20. *The Wizard's pick: 41-27, Washington.*

California vs. Stanford at Berkeley

The two San Francisco Bay area schools were both projected to be in the battle for the Rose Bowl spot. Well neither team did as expected. As a matter of fact Cal is in line for a Toilet Bowl spot. Stanford, however, still could receive a bid to the Peach Bowl. They will be ready to score as much as possible to influence the scouts from that bowl. I don't think they should have too much of a problem. Stanford 45-21. *The Wizard's pick: 38-14, Bears.*

Michigan vs. Ohio State at Columbus

This one, like every year, is for the Big 10 title. Michigan has drastically improved since the beginning of the season, and believe it or not, this Michigan team throws the ball. The passing combination of John Wampler to Anthony Carter is becoming one of the best in America. And don't forget what Illinois quarterback Dave Wilson did to the Buckeye secondary two weeks ago (he threw for more than 600 yards). Michigan will upset the Buckeyes regardless of the home crowd. The Wolverines will take it 27-22. *The Wizard's pick: 27-23, Ohio State.*

Oklahoma vs. Nebraska at Lincoln.

This game has a lot of incentive. The winner goes to the Orange Bowl, the loser to the Sun Bowl. The Orange is in Miami, the Sun Bowl is in El Paso, Texas. Now you tell me where would you like to spend your holidays. (So what if Juarez is right across the border from El Paso.) Well, I think the Cornhuskers will be the ones to head to the land of oranges, hijackings, and refugees mainly on the strength of their defense. The Oklahoma offense has really started moving in recent weeks, but they still have that tendency to fumble the football. It's later for the Sooners in this one, Nebraska 27-24. *The Wizard's pick: 38-27, Nebraska.*

More about

Goldie

continued from page 20
(USC and Washington), which shows how tough we are.

"I guess we will just have to sit back and watch the Huskies in the Rose Bowl on TV knowing that we beat them. There's not much else we can do."

While the ASU game is Oregon's last game of the season, Goldsmith is hoping he won't have to put the pads away just yet.

"I wouldn't mind playing in an all-star game," he said. "But not just to show my talents to the professional scouts. I would go there to enjoy the game as much as possible."

However, Goldsmith said he wouldn't be offended if a professional scout did like what he saw in him.

"I wouldn't mind playing in the pros, but it isn't my lifelong goal," Goldsmith said. "Right now all my thoughts are aimed at ASU."

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— from Dr. Levitsky's article The Fear of Happiness

When: Friday, November 21, 1980 • 7:30 to 10:00 p.m.

Fee: \$7.50 per person, \$5.00 students.

Where: Memorial Union, Pima Room #218, ASU campus, Tempe, Ariz.

To register, send fee to the Gestalt Institute of Phoenix, 4302 N. 32nd St., Phoenix, Arizona 85018. Registration also accepted on the evening of the event.

Abe Levitsky, Ph.D., is past president of the Gestalt Institute of San Francisco and former national vice-president of the American Society of Clinical Hypnosis. He received his training in Gestalt therapy from Fritz Perls and he is co-author with Fritz Perls of "The Rules and Games of Gestalt Therapy."

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Men's swim team fights cold

By Will Hart

Swimming in the dead of winter takes dedication. It also helps to be a little crazy, according to the ASU men's head swimming coach.

"They don't feel it (the cold) that much actually because the water is heated," Ron Johnson said.

This year, however, the swim team is switching from 6 a.m. practices to "bankers hours" (8:30 to 10:30 a.m.) so it will be a little warmer.

This year's nice weather has put the Devils in good shape, Johnson said.

"We are way ahead of

ourselves," he said. "We are presently riding the crest of three victories."

ASU is scheduled for seven dual matches with nine of the nation's top teams.

"From here on out it's murderers row," he said.

Johnson said his dream is for his team and Bill Rose's women's team to sweep both the National Collegiate Athletic Association and Association of Inter-collegiate Athletics for Women titles.

"We may not do it this year or the next, but we will

do it," he said.

He added a big part of a good season is fan support. The support at ASU swim meets is not a crowd control problem right now for University Police, but Johnson and Rose are trying to change that.

"We are going to stage the hell out of our meets," Johnson said.

Some of the ideas that are being considered are an ugly man contest and a bathing beauty contest.

Johnson said the idea is to get people to realize what a

good spectator sport swimming is.

"They can come out here, get a sun tan and see a great athletic event," he said. "We (the men's swim team) are on our way up."

This year's team includes an Olympic finalist, the Canadian and Commonwealth record holder and a Pan American Games contestant.

ASU lost a couple of their top swimmers to graduation, but Johnson is confident that the new recruits will take up the slack.

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Devil goes for record

An ASU women's basketball player is within two points of breaking the all-time school women's scoring record.

Kim Griffie now has 717 points in her four year career at ASU. The record is currently held by Cathy Aiken with 718 points.

In Wednesday's game the Sun Devils destroyed the NAU Lumberjills, 91-38, outscoring them in the second half, 47-9.

Griffie is expected to break the record in the Cal-Poly game 2 p.m. Saturday in the University Activity Center.

Thanksgiving.
Thanksgiving.
Thursday, November 27.



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Now comes Miller time.



USC back becomes top rusher

Southern California's Marcus Allen took over the National Collegiate Athletic Association rushing lead with his 216 yards against the University of Washington last week. He leads South Carolina's George Rogers by almost five yards a game.

Georgia freshman sensation Herschel Walker needs only 176 yards rushing in his final game against Georgia Tech to break Tony Dorsett's freshman rushing record. Dorsett set the record of 1,586 in 1973, while playing with the University of Pittsburgh.

If the Georgia Bulldogs lose their final game of the season against Georgia Tech on Nov. 29 it would mark the first time since 1936 that there has not been a major college team unbeaten and untied at season's end.

Experts that argue which conference is the toughest are in for a surprise when they find out that the conference with the best record against outside foes is the Southeastern Conference. The SEC is 11 games over .500, while the Pac-10 is next with six over .500. The Southwest Conference is third followed by The Big Eight. All the other major conferences, including the Big 10, have losing records against major college foes outside their conference.

Brigham Young quarterback Jim McMahon's 10.25 yards per attempt is above the previous collegiate record. Who holds the current record? Former ASU and now Dallas Cowboys star Danny White, with a 9.85 average in 1973.

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Do you feel lonely, depressed, unwanted? Your search for God will meet your needs. Each Monday a Christian Science service is held in the Danforth Chapel at 3:40 p.m. Please come and find how God's love does meet our needs. A Christian Science Campus Counselor is available in the chapel an hour before the service — or call 967-3716.

11/21

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11/21

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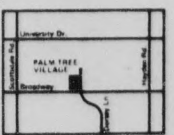
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Smirnoff	80° 1.75 Liter	\$6.59
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Gordon's	1.75 Liter	\$7.58
Gilbey's	750 ml.	\$3.98
Wolfschmidt	1.75 Liter	\$8.56

TEQUILA

La Paz	750 ml.	\$4.14
Jose Cuervo	Gold, 750 ml.	\$6.80
Sauza	Silver, 1.75 Liter	\$7.80
Sanorita	White or Gold, 1.75 Liter	\$8.79
Olmeca	Gold, 750 ml.	\$4.99
Pope Lopez	1.75 Liter	\$5.97
Arandas	Lite, 80° 750 ml.	\$5.11

RUM

Bacardi	1.75 Liter	\$10.19
Castillo	Light or Dark, 1.75 Liter	\$8.60
Meyers	750 ml.	\$7.71
Trader Vic's Flaming	750 ml.	\$6.92
Ronrico	101° 750 ml.	\$7.79
Lemon Hart	Golden, 750 ml.	\$6.79

BRANDY

Christian Brothers	750 ml.	\$5.75
Paul Masson	750 ml.	\$6.84
St. Remy Napoleon	750 ml.	\$6.19
Korbel	1.75 Liter	\$11.34
E & J	1.75 Liter	\$10.39
Almaden	1.75 Liter	\$6.28
Presidente	750 ml.	\$7.39

COGNACS

Remy Martin V.S.O.P.	750 ml.	\$19.54
Courvoisier V.S.	750 ml.	\$13.28
Martell V.S.P.	750 ml.	\$14.80
Salignac V.S.	750 ml.	\$9.34

Cordials & Specialties

Amaretto di Saronno	750 ml.	\$10.99
Tia Maria	23-oz.	\$10.82
Balley's Irish Cream	750 ml.	\$11.79
Dumont Cordials	750 ml.	\$2.99
Kahlua	750 ml.	\$8.69

**ALMADEN
MTN. WINES**
1.5 Liter
\$2.99

GALLO WINE
Chablis Blanc, Pink Chablis,
Hearty Burgundy,
Rhine, Red Rose
1.5 Liter
\$2.55

**SUMMIT
WINE**
Burgundy, Vin Rose
Chablis, Rhine
1.5 Liter
\$2.49

**BACARDI
RUM**
Light & Dark
1.75 Liter
\$9.99

**HANNS
KORNELL BRUT**
Extra Dry—Sehr Trocken
750 ml.
\$5.98

**Keg
Beer**
Budweiser,
Miller or Coors
1/2 keg
your choice
\$29.95

**SKOL
VODKA**
1.75 Liter
\$6.66

**PEPSI
COLA**
6 Pack
\$1.49

**HEINEKEN
BEER**
Light & Dark
6 12 oz.
btl.
\$3.59

Prices effective thru
Wednesday, Nov. 26, 1980
at the LIQUOR BARN in
Tempe, AZ.
Phone: 894-1067

DOMESTIC WINE

Taylor's Cellars Burgundy	1.5 Liter	\$2.89
Taylor's Lake Country Red	750 ml.	\$2.49
Sebastiani Mtn. Vin Rose	1.5 Liter	\$3.19
Carlo Rossi	4 Liter	\$3.99
Tyrolia	1.5 Liter	\$2.33
Spanada	1.5 Liter	\$2.33
Paul Masson Calif. Rose	1.5 Liter	\$3.35
Inglennook Chenin Blanc	1.5 Liter	\$3.83
Wente Blanc de Blanc	750 ml.	\$2.99
Weibel Green Hungarian	750 ml.	\$2.84
Paul Masson	Golden Cream Sherry, 750 ml.	\$2.72
Robert Mondavi White	1.5 Liter	\$4.25
Krug Cabernet Sauvignon	750 ml.	\$4.44
Manischewitz Cherry	750 ml.	\$1.98
Wente Chablis	1.5 Liter	\$5.15
Simi Gamay Beaujolais	750 ml.	\$3.22
Buena Vista	Pinot Chardonnay V, 750 ml.	\$5.65
Almaden	18 Liter Carafe	\$22.98
Mirassou Gamay Beaujolais	750 ml.	\$3.66
B.V. Burgundy	1.5 Liter	\$4.99
B.V. Chablis	1.5 Liter	\$4.99
Geyser Peak Box	4 Liter	\$4.99
Geyser Chardonnay	750 ml.	\$4.54
Gallo Vermouth	750 ml.	\$1.59
Louis Martini Burgundy N.V.	1.5 Liter	\$5.15
Buena Vista Chablis V.	750 ml.	\$3.08
Buena Vista Pinot Chardonnay	750 ml.	\$5.65
B.V. Cabernet Sauvignon	Private Reserve 74° 750 ml.	\$12.38
Mirassou Cabernet Sauvignon	750 ml.	\$4.84
Mirassou Monterey Chardonnay	750 ml.	\$5.15
Robert Modavi Chenin Blanc	750 ml.	\$5.13
Robert Modavi Zinfandel	750 ml.	\$5.77
Beringers Chablis	1.5 Liter	\$2.98
Beringers Chenin Blanc	750 ml.	\$2.88
Geyser Peak Rhine	1.5 Liter	\$2.99
Geyser Peak Rose of Cabernet	750 ml.	\$3.47

CHAMPAGNE

*We chill
champagne for
your party*

Piper Heidsieck Dry N.V.	750 ml.	\$14.45
Henri Piper Joli Brut	750 ml.	\$8.08
Martini & Rossi	Asti Spumanti, 750 ml.	\$7.84
Moet & Chandon White Star	750 ml.	\$14.20
Mumm's Extra Dry	750 ml.	\$12.69
Codorniu Blanc de Blanc	750 ml.	\$5.15
Chandon Brut	750 ml.	\$8.44
Blue Nun Sparkling	750 ml.	\$5.99
Torre Dei-Conti	Asti Spumante, 750 ml.	\$5.34
Cora Asti Spumante	750 ml.	\$6.45
Aliberti Spumante	750 ml.	\$3.69
Le Domaine	750 ml.	\$3.55
Andre	750 ml.	\$2.09

IMPORTED WINE

Riunite Lambrusco	750 ml.	\$2.25
Casarsa Lambrusco	750 ml.	\$1.89
Cararsa Cabernet Sauvignon	750 ml.	\$1.99
Bolla Soave	750 ml.	\$3.39
Blue Nun Liebraumilch	750 ml.	\$3.55
Brollo Chianti	750 ml.	\$4.39
Bolla Trebbiano	750 ml.	\$3.39
Karl Mannheim May	750 ml.	\$2.22
Karl Mannheim Zellar	Schwartz Katz, 750 ml.	\$3.33
Lancer Vin Rose	750 ml.	\$3.49
Mateus Rose	1.5 Liter	\$7.49
Harvey's Bristol Cream	750 ml.	\$6.49
Moc Baril Rose D'Anjou	750 ml.	\$3.79
B&G Chateaufort de Pape	750 ml.	\$8.22
Nectarose	750 ml.	\$3.39
Mouton Cade Red or White	750 ml.	\$4.99

Convenient Location



LIQUOR BARN