



Staff photo by Lars Jones

Hero's welcome

A crowd estimated to exceed 15,000 fill the streets of Globe to greet former hostage Marine Sgt. Jimmy Lopez in his hometown. Lopez did not speak to his fans or leave the white limousine he rode in, and a spokesman said the 22-year-old Lopez would need rest after the whirlwind of travel

and continual rounds of praise he has undergone since the hostages were released from 444 days of captivity in Iran.

friday

January 30, 1981

state
press

Tempe, Arizona

Vol. 63 No. 69

Arizona State University

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U.S. should honor agreement, Civiletti says

By Sharon E. Bushard

The United States should honor its agreement with Iran for the release of the 52 former hostages to assure other countries U.S. settlements can be trusted, the former U.S. attorney general said Thursday.

"I think it is imperative (for future foreign policy) that we live up to the agreement," said Benjamin R. Civiletti, who was appointed in August 1979 by former President Carter.

Civiletti, in Tempe to speak at the annual meeting of the ASU Foundation, addressed his remarks at a press conference held in the MU.

He said the U.S.-Iran agreement, though negotiated under "coercive" circumstances, was constitutional and lawful.

The Justice Department considered the legality of all Iranian proposals and discarded those determined to be illegal or unconstitutional, Civiletti added.

The final agreement "was reasonably fair in that essentially it returned Iran's money to Iran," he said.

The agreement calls for an initial return to Iran of \$2.5 billion in frozen Iranian assets. The first of three installments was made upon the former hostage's release.

Civiletti said the Reagan administration has indicated it will honor the agreement, although it has not made an official statement to that effect.

He also said the policy for the deportation of Iranian nationals with illegal status in this country will be continued under the new administration.

Approximately 2,000 Iranian nationals found to have illegal status have left the country voluntarily, Civiletti said.

There were 54,000 Iranian students "found to be in lawful status," he added. "They were here doing what they said they were going to do."

Lawful resident aliens have "almost the same rights" of freedom of speech and assembly as citizens, and they can be politically active even though they criticize U.S. policy, Civiletti said.

The former attorney general said he would encourage a tightening of immigration rules concerning foreign students, no matter what their nationality.

The Reagan administration will not alter non-partisan programs and policies instituted by Civiletti and previous attorney generals, but "may approach them from a different point of view and with a different spirit," he said.

The Justice Department not only will enforce the law on constitutional issues, but will do it in good faith, Civiletti said.

He added environmental concerns are important, but future policies probably will be "not so unrealistic as to put a damper on equally necessary economic revival."

Under William French Smith, the new attorney general, the Justice Department probably will continue the current trend of encouraging local governments to resolve integration issues, Civiletti said.

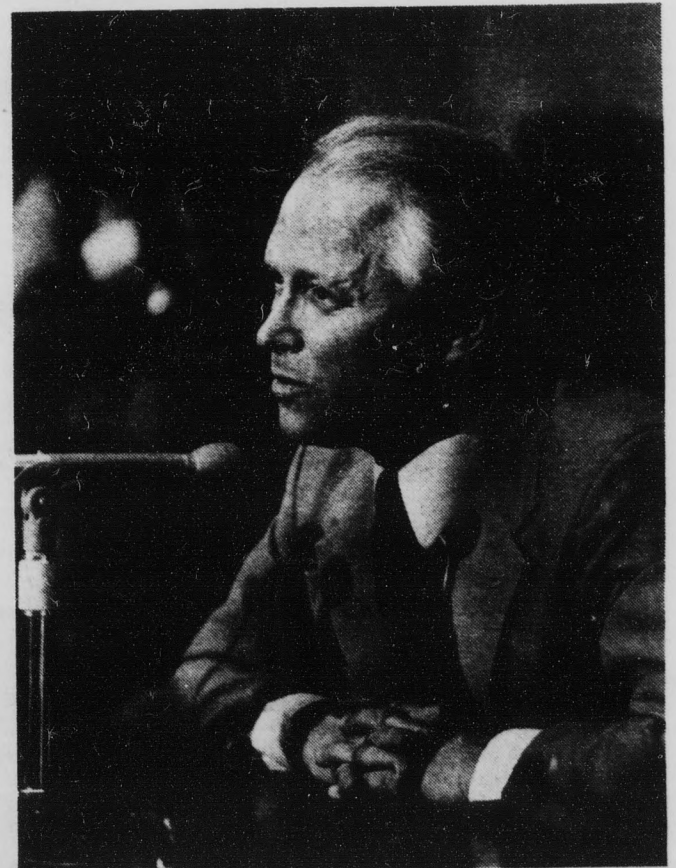
The department never advocated busing unless it was shown that busing was the last alternative to achieve integration, he said.

Busing has become a symbolic issue, which means progress of civil rights to one group and the sacrifice of quality education in the interests of a "greater good" to the other group, he said.

"In practical terms, there is not a lot of busing in the country right now, and there probably won't be in the future," Civiletti said.

The former attorney general spoke to the ASU Foundation Thursday night at the Regency Resort in Scottsdale.

Civiletti, who said his years in Washington were "interesting and terrific," will rejoin the Baltimore law firm of Venable, Beatjer, and Howard. The firm, which now includes his name, will open a branch in Washington in April.



Staff photo by Mike Floritto

Benjamin Civiletti

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fought

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capers

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news briefs

from the Associated Press

SMOKE FROM PEAT BOG BLAMED FOR HIGHWAY DEATHS

ADEL, Ga. — Smoke from a stubborn peat bog fire caused another fatal collision on Interstate 75 near this south Georgia town Thursday and forced officials to close a 10-mile strip of the busy route to Florida to the scene to see what could be done to douse the smoldering fire that has resulted in two chain-reaction pile ups that killed four people. "It's a crisis and we are going to do all we can to deal with it," said Georgia Department of Transportation spokesman Harry Murphy.

ISRAELI JETS HIT LEBANON

SIDON, Lebanon — Israeli jets attacked Palestine guerrilla bases in southern Lebanon Thursday for the first time this year to avenge a Palestinian rocket attack on an Israeli border town. In Jerusalem, an Israeli defense official cited U.S. President Reagan's statement that terrorism should be dealt with "swiftly and unequivocally." The Israeli warplanes struck at targets across southern Lebanon hours after Lebanese-based Palestinians wounded seven Israelis in Kiryat Shmona with a barrage of Soviet-made katyusha rockets.

SENATE COMMITTEE APPROVES DONOVAN

WASHINGTON — The Senate Labor and Human Resources Committee voted its approval Thursday of Raymond L. Donovan to be labor secretary after weeks of checking into unverified reports that the New Jersey businessman had ties to labor racketeers and other organized crime figures. The vote to send the nomination to the full Senate was 11-0, with five liberal Democrats voting "present."

POLISH GOVERNMENT IN STERN WARNING TO UNIONS

WARSAW, Poland — The Polish government warned on Thursday it would take "necessary" but unspecified action to quell the "anarchy and chaos" created by a wave of labor unrest gripping the nation. The Soviet Union kept up its harsh criticism of events in the Communist nation. The official government warning came just hours after agreement was reached for a meeting Friday between independent trade union negotiators and Premier Jozef Pankowski and other government officials to discuss the union's main grievances.

REAGAN TO DROP COUNCIL ON WAGE AND PRICE STABILITY

WASHINGTON — President Reagan, saying there has to be "a change in direction" in the country, announced Thursday he is abolishing the Council on Wage and Price Stability and prohibiting federal agencies from implementing new regulations for 60 days. In an opening statement at his first news conference since taking office, Reagan said the Council on Wage and Price Stability, which administered the Carter administration's anti-inflation program "has been totally ineffective in controlling inflation and has imposed unnecessary burdens on labor and business."

RING IDENTIFIED BY PAWN BROKER

SAN DIEGO — Two witnesses, the owner and an employee of the Jewel Box pawnshop in Phoenix, told a federal jury Thursday that they gave John Harvey Adamson money for a ring owned by the owner of a bombed tavern. In testifying earlier Adamson said he took the ring off one of Leroy Jones' fingers as payment for the 1975 bombing of the west Phoenix tavern called Top's.

BUSINESSMEN ARMING THEMSELVES

STUEBENVILLE, Ohio — Mayor William Crabbe appealed to the governor for help Thursday, saying businessmen are arming themselves and looters have cleaned out at least two stores since policemen and other city workers began calling in sick a week ago. Thieves and vandals have plagued this city of nearly 30,000 persons since about 290 workers, including police and firefighters, began calling in sick Friday. About 350 persons are employed by the city.

GOLD PRICES REBOUND ON POLAND FEARS

NEW YORK — A selling wave Thursday sent gold prices sliding below \$500 an ounce for the first time in almost 10 months, but late hectic trading in New York sent prices back up on fresh fears of unrest in Poland. After dropping as low as \$485 a troy ounce during the day, the price of gold for February delivery on New York's Commodity Exchange closed at \$515.80, a rise of \$8.80 from Wednesday, but more than \$75 lower than at the end of last year.

Ex-hostages give thanks

WASHINGTON — "I wonder," said Thomas Schaefer, "how I could have gone through that experience without my God."

From the pulpit of the enormous National Cathedral, the former hostage set the tone for Thursday's national day of thanksgiving by saying that during his 444 days of captivity, "God was no further than a prayer away."

Many were the days, he recalled, that "I got on my knees and said, 'God, I need your help.'"

HILLEL WOMEN'S CELEBRATION WEEK Final Day

Friday, January 30, 7:30 p.m.
•Shabbat services conducted by women
•Discussion: "Jewess or Just Plain Jew?"

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Suit filed on film ban

By Sharon E. Bushard

A former Associated Students president filed a suit with the ASASU Supreme Court Thursday charging the student government executive committee with exceeding its rule-making authority by banning X-rated films on campus.

The suit, filed by Mark Barnes and others, said the action taken by the executive committee violated First Amendment and equal protection rights arising under the Constitution and the laws of the United States.

Barnes was president of ASASU in 1977-78 and is an ASU law student.

"It's our position that under a long line of court decisions by the U.S. Supreme Court and by the state courts of Arizona, they (the executive committee) don't have the

authority to exercise prior restraint on the type of material that can be made available to the campus community," Barnes said.

The suit names ASASU President Tom Ajamie, Executive Vice President Bob Mulhern and other executive committee members.

"The people who support the right of free access to material and speech don't necessarily have the desire to view the material in question," Barnes said. "But rather, they support the right of others who have the desire to view the material."

Ajamie said the students have a right to file a complaint when they do not agree with student government actions.

Director leads ethics session

The director of ASU's Center for Private and Public Sector Ethics has been invited by the Joseph P. Kennedy Jr. Foundation to conduct a seminar Feb. 9 in Washington, D.C.

Dr. Mark Pastin, who is also a philosophy professor, will lead a session expected to be attended by U.S. congressional members, representatives of state boards of education and the U.S. Department of Education, and other state and federal officials.

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Punter alters chin strap testimony

By Jeff Sellers

Former ASU punter Kevin Rutledge testified Thursday his chin strap was not buckled when former head football coach Frank Kush allegedly punched him in a 1978 game against the University of Washington.

Warren Platt, defense attorney for Kush, pointed out Rutledge had testified in an October 1979 deposition his chin strap had been buckled before the alleged punch.

As he has done throughout cross-examination in the trial of Rutledge's \$2.2 million suit against Kush, Platt strode across the courtroom and handed the deposition to Rutledge, asking him if that was his testimony.

"At that point in time," Rutledge said, "that was my recollection."

Later, after Platt asked him when he had changed his "recollection," Rutledge said at no particular time, adding he always unsnaps his chin strap whenever he leaves the field.

In his opening statement, Platt said the jury must decide the physical possibility that Kush could have punched Rutledge with the chin strap buckled.

Platt strapped an ASU helmet onto his own head and asked Rutledge to demonstrate the way Kush had slapped him before the

alleged punch.

Rutledge took a heavy swipe at Platt, who retained his balance. Before Platt had demonstrated how snug the helmet was when strapped, Rutledge had jerked the face mask left, right, front and back, bending Platt at the waist.

Platt will attempt to show Rutledge's father, Gordon, and Rick Lynch, an ASU athletic booster, conspired to have Kush fired, the attorney has said.

Rutledge said his father first discussed filing the suit in the summer of 1979. The suit was filed in September of 1979.

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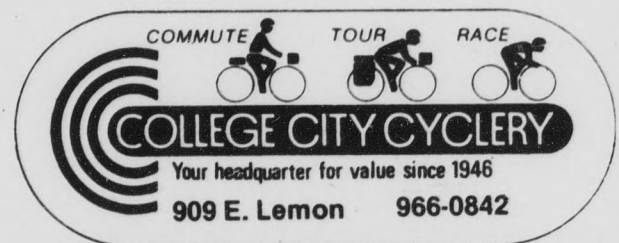


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state
pressMen never do evil so completely as when they do
it from religious conviction.

—Pascal

opinion

Censorship isn't kosher

Mother always said we should never talk about race, religion or sex.

Here at ASU, the second entity in that triple-barrelled time-bomb has caused an uproar on campus that has the parties involved reeling under allegations, counter-allegations, and no doubt, some blatantly open lies.

The issue of Jewish representation on campus started brewing long ago. As far back as 1976 the Jewish Defense League, an on-campus group headed by Rabbi Meir Kahane, was criticizing the policies and monetary support of the Hillel Jewish Student Union.

ON TUESDAY, that hostility finally boiled over when Hillel director Rabbi Barton Lee blocked a speech by Kahane, a controversial and opposing Jewish leader.

According to JDL spokesmen, permission was repeatedly sought last week for Kahane's appearance at the Tuesday Hillel luncheon. They claim JDL is being refused access to the Jewish students on campus because Lee sees Kahane's philosophies as a threat to his leadership at Hillel.

As in any controversy concerning the explosive subject of religion, the second party's story is of a totally different color. According to Lee, the JDL never once contacted the Hillel leader last week, and Kahane was barred from disrupting an ongoing luncheon presentation because he was trying to "intimidate" a path into the Baker Center.

THE RESULTING CONFUSION over whether Lee locked the Baker Center door — or actually unlocked it — is hardly

relevant. Nor is it important in this context that Lee claims 700 students are represented at Hillel. JDL spokesmen claim that figure dwindles to only 50 of the 2,000 Jews on campus when counting people actually involved at the center and not just pencilled in on a mailing list.

Obviously somebody's lying. Not too surprising considering the subject at the core of this conflict — the presentation of the Jewish identity to the Jews on campus. JDL members

Tricia Reeson

editor



feel Hillel does not use its \$90,000 annual budget to forcefully promote pride in the Jewish identity, and they are now calling for Lee's suspension.

THIS IMPATIENCE with conservatism ties in with JDL tactics, which can only be described as nothing less than militant. The group's insignia — a clenched fist within the Jewish star — speaks for a nationwide reputation that borders on the definition of criminally terrorist. Across the country, the JDL is connected with such brother-loving actions as car-

bombings and other assorted violence. And within the ASU chapter, leaders have told the press in the past they would not stop short of "physical violence" to promote their cause.

Regardless of how well, or poorly, Lee is doing his job for the Jewish students at the Baker Center, he took the right step Tuesday by refusing to buckle under JDL's intimidation attempts. That type of forceful coercion has a nasty habit of expanding if once allowed. The only correct response against any form of militant threat is an immediate, firm denial of its success.

BUT NOW THAT this action has been taken, it might be worthwhile for Lee to swallow his justified indignation. He said Thursday he'd consider all requests — even from the JDL — for Baker Center access. But he added that in light of recent events, he'd be very reluctant to approve a speech by Kahane. "I don't know if I want to invite the viper into the living room," he explained.

If only for the sake of proving he's a bigger and better person than Kahane, Lee should open the Baker Center doors to his opposition. He could do nothing wiser to stem the rumours that he has been purposefully, and fearfully, repressing the JDL's access to the Jewish students than to offer up that very access on a silver platter.

In opening up discussion about the Jewish religion at ASU, Lee would be clearing his own name, setting a precedent of effective and fair dealings with militant factions and finally proving that Mom was wrong after all.

letters

Welcome home!

Editor:

After 444 days of confinement our hostages are finally free. These past months we have cried with their families, worried about their safety, and wept at their release. In a way we are all now free.

But, during the past months we have enjoyed many things the hostages have not. We have seen family and friends for the past two Christmas seasons, we were able to decide how to spend our weekends, we even had the simple privilege of chewing a piece of gum. The hostages had none of these and a lot less. Now, after months of courage, they can try to resume life as any other American.

I am extremely happy and thankful for their release. Also, I am thankful for enjoying my own freedom these past 444 days. It seems from what I have seen on campus, very few students and faculty members care about the release. Who took the time to tie a yellow ribbon on a campus tree? Who pinned one to their clothes? I saw none. I am very proud to have worn mine as a sign of freedom.

The majority of students find it quite easy to wear alligators, polo ponies, or designer names on their clothes. I suppose it was too much to ask for them to make a simple joyful state-

ment. That small ribbon says a lot more about them than a prestige symbol they are used to wearing. A "welcome home" and a "thank you" in the State Press would have been nice. A banner across campus would also have been a nice gesture on the part of University.

I, and I'm sure many others, are extremely disappointed in the University and our fellow students who seem to feel they should only give thanks and be happy for something given directly to them. If kindergarten students on elementary school campuses can say "thanks" with a small token like a ribbon, I find it hard to believe a university of this size and students of our age cannot do the same.

I was pleased to see the ribbons in the MU bake shop. Perhaps there is still some hope for such an apathetic campus and student body. The fact that "The Girls of ASU" calendar drew more response than the hostage release shows how shallow the concerns of the students are.

Once again, welcome home ex-hostages and thank you, whomever one thanks, for their's, mine and your freedom.

Brenda Dee
Junior
Psychology



The Ban . . .

Boycott Neeb Hall films

Editor:

I am very upset at this moment, having just come from the twentieth session (Jan. 28, 1981) of the ASASU Executive Committee.

At this meeting seven of our fellow students (Student Body President, Executive Vice President, Campus Affairs Vice President, Activities Vice President and three student senators) usurped one of our basic rights — the right to choose. In their infinite wisdom they approved a categorical ban on what movies you and I may view in Neeb Hall on Friday, Saturday and Sunday nights.

The Executive Committee is telling us that they are a better judge of obscenity than every court in this land, including the U.S. Supreme Court.

Each and every one of us has his or her own version of obscenity. I find many things obscene: the Nazi's, the KKK, book burning, war and people inflicting their morals on me.

I can now add a new obscenity to my list — the Executive Committee's gutless decision on X-rated films (although it does take guts to abridge one's First Amendment rights).

I have been involved with ASASU for almost five years now, and have held a variety of positions, including that of Campus Affairs Vice President (1979-80). I can state without hesitation that I have never been more ashamed of that organization than I am right now.

It pains me to put forth the following suggestion, but I feel it is warranted. Beginning immediately, I propose a boycott of the Neeb Hall Film Series until the Executive Committee reverses its decision. I'm sure I will be roundly criticized for this suggestion but I feel this issue is that important.

Kevin D. Cosgrove
Senior
Broadcasting

Letter Policy

The State Press encourages letters on any topic.

To ensure the best chance for timely publication, letters should be typed, double spaced, with margins set on 60 characters per line.

Include your full name, class standing, major and phone number. If for some reason a letter must be published anonymously, state why and your request will be honored.

Letters are subject to rejection or style revision at the discretion of the opinion page editor.

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

Editor:

While pondering how to correctly put into words my disagreement with Dan Pingelton's editorial, "The worst obscenity of all," I have come to the realization that to do so is no longer the point and therefore not necessary. For while it would be quite easy to point-counterpoint the issue of X-

rated films on this campus for days, the fact is that a decision has been made.

To suggest or even hint to the student body through your paper, in any form, that our student leadership was not acting within their power in making the decision they did is misleading and false. It

should be noted that the only reason the X-rated movie issue was on the agenda of the Executive Committee of ASASU was of an effort of Activities Vice President Chris Spinella to include more student leadership in the decision making process.

Spinella could have ap-

proved the showing of "Last Tango in Paris" by himself, without the issue ever going to the Executive Committee. He chose not to, and his efforts to seek a group decision in this situation are admired. The fact that his fellow Executive Committee members did not agree with

continued page 5

New Waves

By Gary Markstein



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more letters

continued from page 4
him was obvious. So be it.

What is of primary importance, however, is the fact that our student government has not forsaken us as Mr. Pingelton suggests. Indeed, our student govern-

ment process has run its course with the issue, and has rendered a decision.

It is Mr. Pingelton's right to disagree with that opinion, as I notice he does (quite rudely toward one member of the Executive

Committee). But to claim they have forsaken us is simply not true. They were elected to make decisions for the student body at ASU.

Whether you agree or disagree with those decisions, they have not

forsaken us in their efforts; they have done their jobs.

Neil G. Giuliano

Graduate Student
Parliamentarian
ASASU Senate

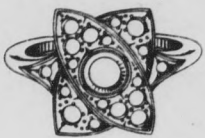
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The **Marketing Club** will meet at 3:30 p.m. today in the Business Administration Building, room 401. Xerox recruiters interested in graduating seniors will be there.

ASU Personnel Management Association will meet at 3:40 p.m. today in the Business Administration Building, room 119. Len Perenetti, Intel Corp., will be the speaker. There will be a happy hour following.

All Saints Catholic Newman Center will host "Pasta Welcome Wagon," a free spaghetti dinner, at 6:15 p.m. today at the Newman Center.

Delta Sigma Pi, the professional business fraternity, will hold a get-acquainted party from 7 p.m. to 10 p.m. today at the Windbell Apartment Club House, 1330 W. Broadway. The party is open to all business students interested in pledging.

Pi Sigma Epsilon will hold a spring rush pizza party at 8 p.m. today at Round Table Pizza, 1035 S. Rural Road.

Alpha Kappa Psi, the professional business fraternity, will hold a general business meeting at 7 p.m. Feb. 1 in the MU, room 222.

The **Society of Automotive Engineers** will show a fuel-economy vehicle movie at 12:35 p.m. Feb. 2 in the Architecture Student Lounge.

Students for a Libertarian Society will show the film "Free to Choose" at 2:40 p.m. Feb. 2 in the MU Yavapai Room. Discussion and the regular business meeting will follow.

Feminists United for Action will meet at 7:30 p.m. Feb. 2 in the MU Santa Cruz Room to define goals and objectives for this semester.

New route

One of the campus trams will be diverted to a west side route on a trial basis, according to the director of auxiliary services.

Edward M. Hickcox said the tram, displaying a sign saying "West Campus", will bring passengers from parking lot 59 to the Architecture Building during peak hours (7:30 a.m. to 12:30 p.m.).

He said the new route was created in response to a survey done last semester by a group of students who felt the trams were not adequately serving the west side of campus.

During the mid- and late-afternoon hours one tram, running between lot 59 and Hayden Library, will remain in service.

Hostages' tortures falsified

Socialist claims press biased

By Deborah Levin

The U.S. government and the national press conspired to cover up what really happened to the 52 hostages in Iran, a member of the Young Socialist Alliance said Thursday.

Seth Galinski said the media had "deliberately" slanted news coverage and sensationalized false reports of hostage torture to prompt some form of U.S. military force in Iran.

"I think American people need to know the truth about whether the Americans were using the U.S. Embassy to bring the Shah back to power."

"They want the ability to use military troops as freely as possible," Galinski said. "They want to intervene—including war, if they think it's necessary."

Galinski spoke as part of a five-member YSA forum in the MU Santa Cruz Room.

Andy English, an anti-draft activist, said the U.S. government had overplayed the hostage issue with hopes massive draft resistance, fostered by unforgotten U.S. involvement in Vietnam, would be overcome.

"The hypocrisy of the media is really incredible," English said, referring to what he termed the one-sided media coverage of the hostages' torture stories.

"They're only talking about certain hostages, what about the others we never hear about?" he said. "Obviously, the government wants to shut these people up."

English said questions remain unanswered about the capacity in which U.S. Embassy personnel were employed in Tehran, and how much information former President Jimmy Carter had prior to the Iranian militants' taking of the 52 hostages.

"Why was the Shah of Iran brought here when Carter knew what was happening?" English said. "What about the U.S. Embassy, was it used for spying? I think American people need to know the truth about whether the Americans were using the U.S. Embassy to bring the Shah back to power."

Galinski also said Ronald Reagan's majority presidential victory was misleading because only one-fourth of all eligible Americans actually voted.

"Is fascism on the rise? Is America moving to the right?" Galinski asked. "The truth is American people are anti-war and anti-business."

Ellie Garcia, a Chicano activist and member of the group, said cooperation between police authorities and the FBI is further evidence of a right-wing shift in beliefs condoning terrorist action from groups like the Ku Klux Klan and the Nazis.

"Local police and FBI have been involved in inciting certain people and advocating violence," Garcia said.

Galinski added Phoenix police failed to adequately investigate a fire-bombing of the Militant Bookstore at 13th Street and McDowell Avenue last year.

"The bookstore was fire-bombed three days after the YSA asked a Ku Klux Klan member to leave," he said.

He also said other incidences have occurred in Los Angeles, Chicago, and Greensboro, N.C., where KKK and Nazi group activities have been condoned and protected by police and FBI agents.



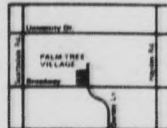
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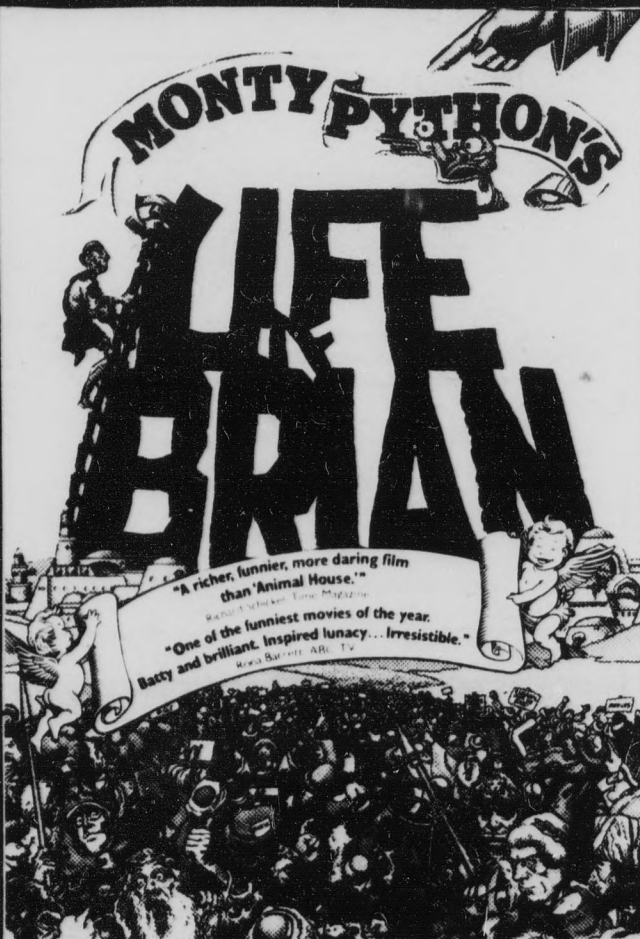
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Class offers pot facts

By Gibby Gorman

Distinguishing fact from myth regarding the effects of marijuana is the thrust of an experimental class in which 50 percent of the 93 enrolled students smoke marijuana.

"As far as I know this is the only course like this being offered in the country," Lee Croft, an associate professor of Russian language, who teaches "Marijuana and Man," said.

Some students have reacted positively to the course, offered for the first time this semester, but others have crumpled text material and walked out of class, Croft added.

Croft attributed some of the negative responses to students making preconceived ideas about the course's content.

Students in the class range in age from 18 to 55 and are from a "wide spectrum of people with attitudes in regard to marijuana," he added.

Croft has attended workshops on marijuana and has spent three years researching the drug. He said "a course on marijuana use, given the large number of users, is ridiculously overdue."

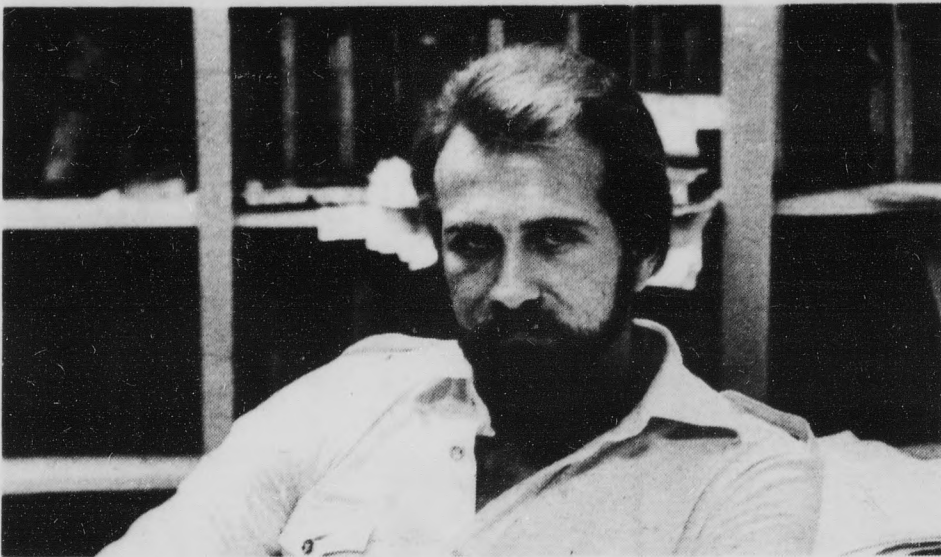
He said 78 percent of ASU students have at least tried marijuana, according to a recent survey.

Croft sees himself as, "a catalyst to student self-examination of marijuana use."

Croft said he intends to accomplish this in class by examining marijuana's history, laws, research, economic effects and motivating factors.

Chris Smart, a freshman business major taking the course, said, "You learn about marijuana in the class and it makes you aware of what it can do. It lets you make your own answer."

Because ASU has never had a course on marijuana, the administration was hesitant to offer one this semester, he said.



Dr. Lee Croft



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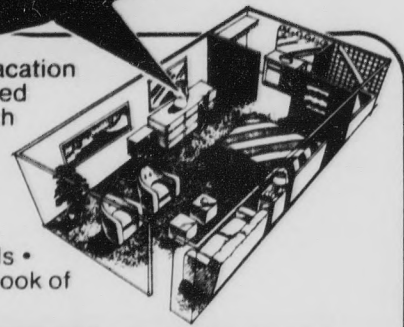
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Staff photo by Roger Feldman

Bend and stretch

Students enrolled in a modern dance class, taught by Kathy Dejohn. The class, taught on the second floor of the P.E. West Building, is for beginning dance majors.

Dejohn. The class, taught on the second floor of the P.E. West Building, is for beginning dance majors.

Economy depends on business training in productivity, two professors declare

By Michael Cast

The future of the American economy depends in part on how well business colleges can teach methods of increasing productivity, according to two business professors.

Dr. William A. Ruch, who teaches courses in management techniques, said American universities will need to emphasize resource management and productive aspects of business if America is to compete in the world market.

"We've done a good job in marketing and in managing companies financially, but we've not done such a good job in managing our resources," Ruch said. "We need to look not only at profit but at efficiency."

"Businesses have spent too much time looking at financial statements rather than looking at efficiency."

Ruch said he agreed with an article which recently appeared in The Wall Street Journal which said American productivity has been lagging because business colleges have been emphasizing financial and marketing skills rather than managerial skills.

Students who master methods of increasing productivity in either a good or a service are in great demand, Ruch said.

"One of the best job opportunities in the business field is in production management," he said. "There haven't been that many students majoring in this area, and there is a great need for them."

"We have business firms that come from all over the country to recruit students from our management department,"

he said.

According to the story in The Wall Street Journal, for the past 20 years the highest salaries and the fastest promotions have gone to marketing and finance students.

But now other industrialized nations such as Japan and West Germany can beat the United States in certain markets, companies are looking for people who know how to improve efficiency and increase productivity.

Ruch said University policy now requires business majors to take some courses in management skills such as scheduling, inventory control, quality control and purchasing.

Firms are beginning to recruit students majoring in what college course catalogs refer to as production and operation management.

"When you look at productivity, there are a lot of factors involved," Ruch said. "The efficient management of resources is essential to getting maximum productivity."

Dr. Harold Fearon, chairman of the management department of the College of Business Administration, said a new trend in business colleges is giving students "a functional education" in the problems with U.S. productivity.

"There appears to be a greater emphasis on operative management by companies today," Fearon said. "One of our hottest areas is in purchasing."

He added in one year about 1,750 students found a job in purchasing through ASU Career Services.



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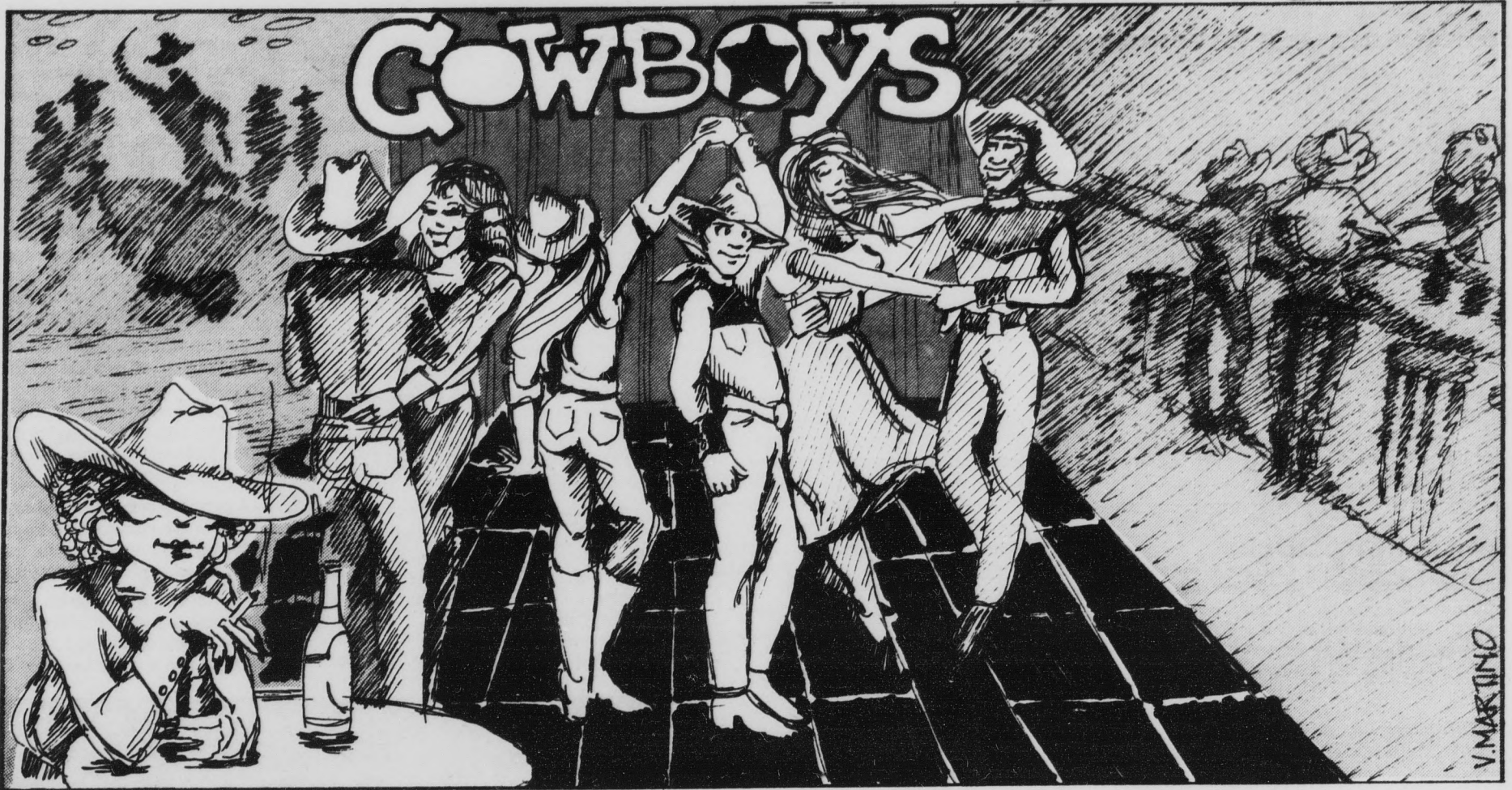
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Cowboys

Desert dance hall draws disco devotees

By Vivian Warner

Although he preferred his local watering hole to the new "country disco," the urban cowboy tolerated the shamming of his lifestyle and enjoyed himself.

"This place is just a lotta plastic," he smirked. The man was not dressed in western-style clothing to be in fashion. With his thumb hooked in his jeans pocket, he claimed to be a "real" cowboy — a team-roper from some remote farm town north of Globe.

"A lotta plastic people here too," he said looking around the bar. "I've never seen so many new boots in all my life. And those hats! With all the bullshit hanging off 'em."

It was obvious from his hardy stance and the way he gulped his beer that he would like to rope off the state to keep out all the high-strung easterners.

He laughed and said, "Even that stupid

thing they call a bull is plastic."

The mechanical bull is one of Cowboys' most popular attractions.

Those who attempted to ride it seemed either exceptionally daring or just too drunk to know better. They jerked wildly in the saddle as the machine whipped around, up and down. Their foreheads creased with concentration, their eyes widened with fear and their jaws clamped with determination.

Some were thrown off the bull with such speed and force they seemed destined to splat on the floor. But they rebounded from the safety mats as quickly as they landed.

One woman who outlasted the ride dismounted with proud grace, as if to say, "It was nothing."

Even though the people in Cowboys did not have mud on their boots, the team-

roper said he was having fun. He was in the Phoenix area for a crop-duster convention and added he would visit Cowboys again next time he was in town.

Oblivious to the critical remarks about their fad, the carousers on the dance floor were having a good ol' time.

The dancers were less pretentious and sleezy than most disco crowds and a lot more excited. The vigorous boot stomping and knee slapping was wild and uninhibited.

In groups of three or four, people danced a scuffle to country music. Some knew the exact steps; those who tried to fake it often collided into each other. A few mavericks innovated their own version of dancing with western flare.

Wearing cowboy hats, jeans and pointed boots must constitute an excuse for abandoned behavior not acceptable when

wearing revealing dresses and heels.

"Hey sweetie, what's your sign?" a man in his late sixties asked a young blonde sitting alone by the dance floor.

"My what?"

"You know, your zodiac sign. Whether people can get along with each other depends a lot on astrology."

"Oh, I don't believe in that," she said looking around as if she expected a companion to show up soon.

"Well, when were you born?" he asked, sitting down. "I would've never married my ex-wife had I known about astrology before we got hooked. We were never meant to be together, so things didn't work out. I want to get married again, but I'm waiting for the right gal to come along."

The girl suppressed a laugh as she looked into his wrinkled face. The man

continued page 12

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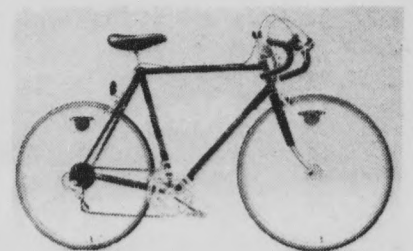
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Lar Lubovitch search

By Suzanne McElfresh

Someone once said, "Writing about music is like dancing about architecture."

For Lar Lubovitch, choreographing to music is his expertise, and he makes it more like dancing about sculpture, or painting or drawing.

Lubovitch started his dance career at age 20 at the Julliard School. That's considered late in such a demanding field that usually requires close to that many years of training.

As it turns out, his delayed introduction to dance is a blessing.

Lubovitch spent his high school years as a gymnast and his college years as an art student, setting aside dancing for social and personal enjoyment.

While in college, he saw a performance by the Jose Limon Dance Company, his first exposure to a modern dance company, and changed his focus.

"It immediately inspired me to dance," he said in a phone interview Tuesday, the day of his stellar performance to a disappointingly small audience at Gammage Center.

After seeing his dances, it becomes apparent that he has joined his diverse background in the physicality of gymnastics and the expression of art.

He acknowledged this, saying, "They combined into an entirely new form of expression."

His 10-member, 11-year-old company now performs all over Europe, the United States and Canada and is highly respected among dancers, choreographers, teachers and critics.

Lubovitch combines elements of a diverse range of influences in his works. There is evidence of scientific theory in the geometric patterns he creates with movement; of a strong sense of form in the curving, flowing, smoothly expressive movements; and of a sense of vision in the music he chooses and the concepts he presents.

"My method of choreography is similar to writing a new line of music to go under the staff. I don't imitate the existing lines, I compose alongside the music. It's like the vocal line in an opera."

This process is continual for him and Lubovitch said he always is working on something in his mind.

"It's difficult to define exactly why I want to choreograph and I don't even want to try to define it exactly. It's an obsession. It's got me."

"I choreograph by description. I see what I want in my mind's eye and describe it to the dancers. They improvise in a sense. They act out the movements and improvise in a limited setting, according to my descriptions."

Lubovitch video-tapes the process,

then reviews it and reworks it, or "orchestrates it" as he said. The process takes anywhere from six weeks to six months, he added.

"I combine the parts into a whole. Then I give it substance, imagination and take a big leap into something creative."

That "something creative" can take the range of a decidedly modern dance kind of approach or a more classically inspired substance. But primarily, Lubovitch's dances are an expression of joy that transcends to the viewer.

His dance is an expression of movement, of the pure ecstasy of grace in motion. Yet there do seem to be messages in his dance, however incidental, such as the intertwining, mingling, linking bodies in "North Star," a sort of treatise on the properties of energy, perhaps, or the love-hate relationship portrayed in the positive-negative struggles of "The Time Before The Time After (After the Time Before)."

A primary aspect of Lubovitch's works is the relationship he builds between the dance and the music, as well as the choice of the music itself.

"I start with the music. I'm listening to music all the time. I'm always looking for it. I know when I want to use a piece because it gives

me a kines

me want to

Lubovitch in actuality, years ago, composing

"I had a had been p felt it was concentrat

"I starte choreogra but I felt there (to c

Lubovitch type of mu foundation included m jazz comp electronic composers Reich.

The latte the basis f pieces.

Music is Lubovitch, tradition o ethnic dan "equally."

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Members of the Lar Lubovitch Dance Company demonstrate the innovative style for which they have become famous.



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me a kinesthetic reaction — it makes me want to dance."

Lubovitch may get that feeling, but in actuality, he stopped dancing three years ago to devote more time to composing dance.

"I had a good career in dancing and had been performing for 15 years. I felt it was time to stop and concentrate on choreography.

"I started dancing in order to choreograph. I wanted to dance also, but I felt it was the only way to get there (to choreography)."

Lubovitch seems to consider any type of music a possibility for a dance foundation. Tuesday's performance included music by Mozart, Stravinsky, jazz composer Duke Ellington and the electronic sounds of contemporary composers Philip Glass and Steve Reich.

The latter two composers comprise the basis for most of his more recent pieces.

Music is not the only inspiration for Lubovitch, however, nor is the rich tradition of ballet, modern, jazz and ethnic dance that he draws upon "equally."

"Everything influences the style, dance or non-dance. Everything within a person influences him. It's not necessarily divided into art or dance. Life itself is an inspiration."



The troupe of the Lar Lubovitch Dance Company, shown here during a recent performance, seek to bring a new aesthetic standard to the discipline of modern dance.



"My method of choreography is similar to writing a new line of music to go under the staff. I don't imitate the existing lines, I compose alongside the music. It's like the vocal line in an opera."

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More about

Cowboys

continued from page 9

was wearing a cowboy hat with a silver, Indian-made band, a red bandana tied around his neck and a leather vest.

"From the way you are dressed, I'd say you come here often," she said.

"Oh, I hit all the cowboy bars. I love to dance."

A modern version of a bluegrass fiddle tune began and the man grabbed the girl's hand.

"This is one of my favorites," he said excitedly. "Let's dance."

"But I don't know how to dance country."

"I'll teach you how," he answered.

Eager to learn a new dance, the girl followed him onto the translucent plastic floor, under which multi-colored lights

"A lotta plastic people here . . . I've never seen so many new boots in all my life. And those hats!"

rhythmically flashed. He demonstrated the steps to a country shuffle, and after a few trial runs, they danced into the mainstream of the crowd.

The pace of the music increased, and when the girl lost the beat, another couple ran into her and she burst out laughing.

Another man was trying to get a dance partner, but with little success.

"Come on baby," he mumbled to a woman in her early thirties.

"I told you I'm not interested," she answered impatiently.

The man angrily stared at her for a moment, then clumsily turned to leave.

Between the dance floor and one of two large bars is a row of tables with backgammon boards.

"I come here because of the people," a Midwesterner watching a game said.

"People here are genuinely friendly. Maybe because everyone is just wearing blue jeans and not trying to impress everybody else, like they do at other places."

The young engineer said he moved to Arizona recently and liked the lifestyle here better than in Ohio. "What I like about the West is the people are down-to-earth and neighborly. If your car breaks down on the highway, someone will stop to help you. That sort of spirit doesn't seem to exist back East. It's too dog-eat-dog."

"I like this place for the same reason I like the West," he continued. "All sorts of people come here: accountants, plumbers, students. And they all dance with each other and unwind together. It's relaxed, more like a community barn dance."

Some college students from Massachusetts vacationing in Arizona echoed his sentiments. "Only in Arizona could you find a place like this," a young man said.

His date, wearing a pink alligator shirt, thought Cowboys was different from other night spots.

"It's definitely more relaxed than the discos at home," she said.

"There is such a wide variety of people and things to do," she added.

Cowboys is immense. Cavernous. The remodeled department store is packed, even on week nights, despite the management's efforts to limit the number of people inside.

"First you have to wait to get in, then you have to wait to get a drink, and now I'm waiting to go to the john," an expensively-dressed young woman said standing outside the ladies room. She crossed her arms and shifted her weight onto her left leg.

But most people don't seem to mind waiting. In fact, the crowd of nearly 100 people lined up outside Cowboy's for an hour were talking and smiling, rather than complaining about the nip in the air.

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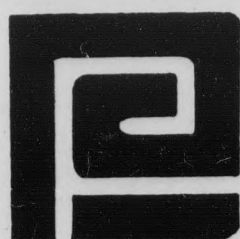
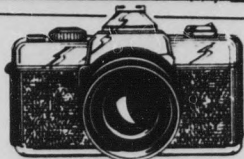
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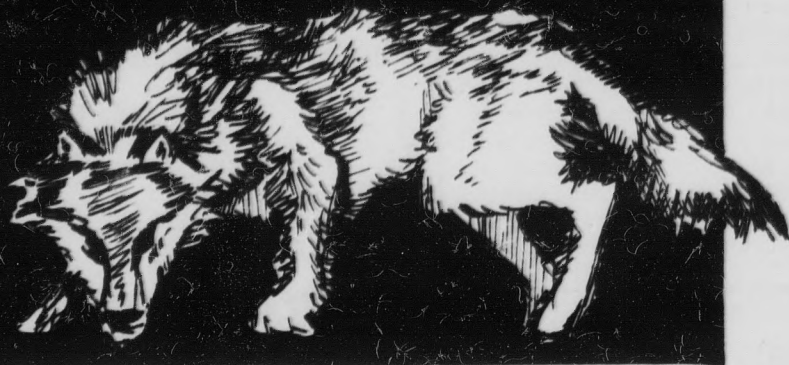
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Steppenwolf



By Eric Searleman

Everybody and their momma knows what Steppenwolf grinded out in days gone by, but what many of those same people don't know these days is the band has survived the years completely undaunted in spirit. The question remains whether the band's existence remains viable or if they are merely a K-Tel type greatest hits touring package.

Singer John Kay remains the only original member left in the band and if anyone deserves synonymity with Steppenwolf's accomplishments, it is he. The larger than expected crowd Monday night at Dooley's didn't seem to mind the group change-over as long as they were afforded the opportunity to see Kay (something they missed when a bogus "Steppenwolf" hit town just last semester). One gent up front, in fact, would take his eyes off Kay for nothing: no guitar solo, no pre-planned stage antic, no nothing.

There's no question that Steppenwolf had an influence in changing the boring excesses of psychedelic rock into a more

streamlined heavy metal sound. If they only had influenced early Blue Oyster Cult albums, that might be enough, but their influence was much larger. Successfully mixing country and rural blues with power chords and organ swirls, the original Steppenwolf helped define a sound that was a bit broader in scope than the limits heavy metal defines for itself.

New songs, from an up-coming live album recorded in Europe, were interspersed with old favorites for a well paced show. Even though Kay announced each golden-oldie, he need not have, the audience was with him every step of the way. "Born to be Wild" is probably every bit of the motorcycle anthem it is said to be, and most every Easyriders-reading biker in the Valley was in attendance to pay their respects.

Time seemed to have passed this crowd by. Bell bottoms were never bigger, beards were never as plenty and beer-bellies were never so large as they were Monday night.

continued page 16

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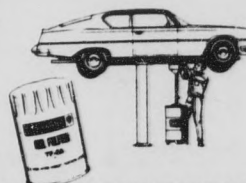
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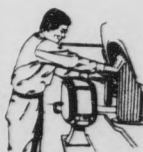
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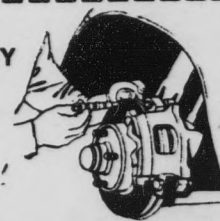
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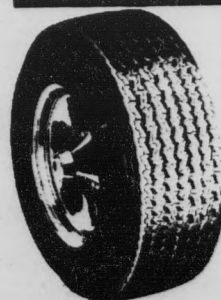
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ALL OFFERS EXPIRE FEB. 14, 1981.

Elliot Gould fails in "Falling . . . "

By Mary Duffy

One would be wise to bring a very sharp meat cleaver to hack through all the cliché and sentimentality of "Falling in Love Again." This second-rate paean to mid-life crisis is a sickly combination of "Scenes From a Marriage" and "The Summer of '42." I recommend you attend this movie with eyebrows twitching, mouth slaving and nose smelling blood, for a movie with a title like "Falling in Love Again" deserves no mercy. It sets itself up for derision because it promises freshness and delivers stale bologna.

Rife with over-worked themes and under-worked characterization, this movie offers little in the way of genuine insight. One feels fat sitting through this flick as it serves up a portion of icky goo that gluts the viewer. The flabbiness of the male lead, Elliott Gould, is topped only by the marshmallow airiness of its plot. It's that bad.

Hollywood's preoccupation with the pop-psychology phenomenon known as the "mid-life crisis" began with the movie "10." That film reinforced traditional American values: nymphet Bo Derek lost out to the "real woman," who, though less well-endowed physically, was a real, humane person. At least "10" offered us full comic sequences; "Falling in Love Again" fails even in this.

The movie's only really funny bit occurs when it risks a lapse into self-parody: there's a marvelously comic take-off on "Rocky" (not Rocky Horror, but Rocky, the dewy-eyed pugilist).

That sequence and the haunting musical score are the only bright spots in this flop. Totally appropriate to the alleged theme of the movie, the score by Michel Legrand really is quite beautiful; it delicately underscores the potential for true poignancy suggested by the film's title.

Those two aspects of the movie shine in an otherwise

lackluster production. Elliott Gould looks as though he lost his bout with his own mid-life crisis: chubby and a real disappointment in his performance, one wonders what happened to the man who played so well in M A S H .

It's not that the selection of the mid-life crisis theme is so terribly wrong. It relates the boredom-ridden existence of a Hollywood clothing store owner who grew up in da Bronx in Da Good Old Days. He mournfully yearns for a time when people "cared about each other." People were truly good to each other, meaning that they were willing to throw in an

continued page 15



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More about

"Falling . . . "

continued from page 14

extra whole-wheat muffin to a good kid who came to your shop half an hour before opening. It's the good old days as defined by an adolescent, especially if the local sexually undernourished housewife (known in the film, I kid you not, as the Queen of Tar Beach) is willing to train you in arts more delicate than boxing. It's just that this movie offers nothing fresh or new to engage us.

The movie's schizoid preoccupation with flashback is perhaps its major flaw. One never gets a chance to develop any sense of empathy for either the older or the younger character. It's as if the director can't decide whether to concentrate on nostalgia or relevance as his basic thrust. He cops out and tries to show us both. The initial flowering of a romantic involvement and its rebirth in the middle years requires that the director allow us some depth of character with which to deal. Failing that, one is left ankle deep in platitudes and confusion.

Elliot Gould the elder is phlegmatic and whiny all at once; his adolescent counterpart is a certified wimp whose only redeeming feature is a propensity for whole wheat muffins. No kidding, his hairstyle reminds me of Harry the Eraserhead in the movie of the same name. Why anyone would want to kiss him or marry him or do anything but throw a blanket over him is beyond my capabilities for comprehension. God, it's such fun to be a cynic, and not too hard after watching this movie, either.

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More about

Kay

continued from page 13

The random Joes sitting in the corner slamming down pitcher after pitcher of brew didn't want to hear any sissy country-swing, faggy disco or no-talent new wave, they wanted rock 'n' roll like they remembered it, the way Steppenwolf did it.

Steppenwolf then, must be viewed in either of two ways. Did they re-assemble merely as a "remember when" band paying the rent by living off their former fans, or did they re-group to progress from the premise they established years ago? If it is the later, Kay must be criticised for not only leeching off the gullibility of the public, but for neglecting artistic merit. If it is the case of the former, then Kay and the new Steppenwolf should be encouraged because the show seen this week was a tasty and efficient way of restating the band's identity.

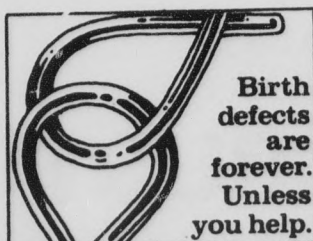
re-views

All That Jazz (1979)

Bob Fosse directed, choreographed, wrote, designed the sets, photographed, made the costumes, recorded the sound track, acted in, made lunch for the crew, did the lighting, taught Roy Scheider to smoke a lot and take pills, changed the names to protect the innocent, and generally oversaw the production of this non-autobiographical film about a workaholic director, choreographer, writer... Also stars Ann Reinking and Jessica Lange. Plays with Woody Allen's "Stardust Memories" Sunday through Feb. 12 at the Sombrero Playhouse, 263-8854.

Terror Train (1980)

Queen of Shock, Jamie Lee Curtis, after surviving the "Fog," "Halloween" and "Prom Night," once again finds herself in a not-too-enviable position of being stalked by a masked killer on a trainful of suspecting students and thus this movie's alliterative title. Tuesday and Wednesday at the MU Cinema.



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TASHI, has emerged, as one of today's most popular ensembles, hailed alike by university audiences and traditional chamber music societies. The group will present a program for clarinet and string quartet at 8 p.m. Saturday in Gammage Center. Tickets are \$8, \$7 and \$6 at Gammage and Diamonds Box Offices.

The Faculty Chamber Music Society of ASU will give a performance at 8 p.m. Wednesday in the Music Theatre. Admission is free.

Manuel Barrueco, renowned guitarist, will give a performance 8 p.m. Thursday in the Music Theatre. Tickets, priced at \$5 for the public and \$3.50 for students, will be sold at the door.

THEATER

"Betrayal" by Harold Pinter, which traces a complex love triangle backwards in time, has been chosen as ASU Theatre's Showcase presentation for this year. Performances, under Dr. James Yeater's direction, will be at 8 p.m. Tonight through Sunday in the Payne Lab School at 10th and Myrtle. Tickets are \$5 for the public and \$3 for students at Payne Lab School and Diamonds Box Offices.

DANCE

The National Folk Ballet of Yugoslavia, a colorfully-costumed company of 45 dancers, singers and instrumentalists from the six republics of that country, will perform at 8 p.m. Wednesday at Gammage Center. Under Branko Markovich's direction, the artists will stage a festival reflecting the divergent cultures and rich heritage of their land. Tickets are \$9, \$8 and \$7 at Gammage and Diamonds Box Offices.

ART GALLERIES

Gammage Center Lobby: Watercolors by Colleen Gustaferrero through Saturday. Monoprints by Mike Rayburn Sunday through Feb. 28.

Works may be viewed by the public from 1:30 to 3:30 p.m. daily during regular tours of Gammage Center and by those who attend evening performances at Gammage.

University Art Collections: Exhibition of blackware, polychrome and buff-on-rod pottery by Maria Martinez through February. Pochoir (stencil printing technique), traveling exhibit from the Smithsonian through Feb. 22. Lithographs and etchings by Nathan Oliviera Sunday through March 1.

Memorial Union Gallery: Ceramics by Joe Mariscal and drawings and paintings by Bobby Ross through Feb. 6. Call 965-6649 for additional information.

Northlight Gallery: Photographs by Ralph Steiner and Wright Morris Sunday through Feb. 12. Call 965-6517 for additional information.

FILM

Memorial Union Cinema: "Xanadu," Tonight through Feb. 1; "Terror Train," Tuesday and Wednesday; "Blue Lagoon," Thursday through Feb. 8.

Showtimes are 7 and 9:30 p.m. Monday through Saturday and 7 p.m. only on Sundays. Admission is

\$1.50 with student I.D. and \$2 without.

Neeb Hall Cinema: "Life of Brian," Tonight and Saturday; "Oh Heavenly Dog," Sunday.

Showtimes are 7 and 9 p.m., admission is \$1.50.

ETC

Rodney Dangerfield will appear at 8 p.m. Feb. 20 in the Gammage Center in his only Arizona appearance. Tickets are \$12.50, \$10 and \$5 (for the special "No Respect" section) Gammage and Diamonds Box Offices.

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Cal sky high for ASU

By Pete Prisco

The California Golden Bears are at this point in the season the most improved basketball team in the Pac-10. Yet, assistant Coach Russ Critchfield feels the Bears are like the title of a classic Carpenter's song — "We've only just begun."

"I think we've done a fine job so far this season," he said. "But I feel once our starters get used to playing together we will be much better."

"Of our five starters only Michael Pitts played basketball for us last year," Critchfield said. "So they have to get the right feel for each other."

Joining Pitts in the starting lineup are two redshirts, center Mark McNamara and Kevin Singleton, and two freshmen Sam Potter and Butch Hays.

team because we can swing him from guard to forward," Critchfield said. "But he'll probably open on Byron Scott against the Sun Devils."

The 6-foot-10 Pitts, who will match up with Sam Williams, was the Bears' starting center last season but was shifted to forward this season to make room for McNamara.

"Michael enjoys playing forward, but it's taken him awhile to get used to the transition," Critchfield said. "He has, however, played very well in the last three games."

The Bears are going to need a strong effort from both Pitts and McNamara, as ASU center Alton Lister will be making the Bay Area trip.

"Alton will make the trip,

"Alton will make the trip, and I expect him to play. I don't know that Lister will start, we'll just have to wait and see."

— Ned Wulk

The 6-foot-10 McNamara, who redshirted last season after transferring from Santa Clara, is the leading rebounder in the Pac-10, averaging 9.3 caroms per game as well as averaging 18.4 points to lead the team.

"Mark has played very well this season considering he sat out all of last year while transferring," Critchfield said.

Cal also welcomed the return of the 6-foot-6 Singleton, the team's leading scorer two seasons ago, who missed the entire season last year due to an injury.

"Kevin is valuable to our

and I expect him to play," ASU head Coach Ned Wulk said. "I don't know that Lister will start, we'll just have to wait and see."

While Pitts has remained in the starting lineup this season, his fellow freshman starter of a year ago Michael Chavez, wasn't quite as lucky.

"Mike still gets to play 20 minutes a game, but our two starting freshmen, Potter and Hays, have played very well and have earned a starting spot," Critchfield said. "But we play eight players, so Mike still plays a lot."

Potter is averaging 10 points per game, mostly on long-range jump shots, while Hays is checking in at 7.6 points a game.

"Those two freshmen have looked great at times, but they also make the typical freshman mistakes," Critchfield said. "But we are pleased with their progress."

Although the Sun Devils go into the game as one of the

top teams in America, Critchfield doesn't think this will have that much to do with how Cal prepares for the contest.

"Anytime you play a good team, no matter how high they are ranked, your team has to get up for the game," he said. "That means in this conference you have to get up for every game, since there are no bad teams in the league."

continued page 19



Staff photo by Roger Feldman

ASU forward Sam Williams soars over Purvis Miller for an easy two points. Williams will lead the Sun Devils on their road trip to the Bay Area.

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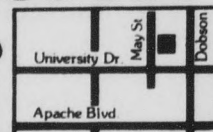
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More about

Bears

continued from page 18

But Critchfield is also quick to acknowledge the fact that the Sun Devils are a classy unit.

"They are a very fine team, who is very well coached," he said. "They don't do anything fancy, but what they do they do well."

"I'm hoping that beginning with the ASU game we are going to peak the remainder of the season," Critchfield said. "We would like to finish in the first division of the conference."

Monday's contest will be the eighth meeting between the two schools, with the series deadlocked at four apiece. The Sun Devils won both contests played between the two teams last season.

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6"x9" cone speakers w/25 watts handling.

SANYO FT7... \$129.97
AM/FM cassette with auto reverse.

SANYO FT-C16... \$199.96
AM/FM cassette w/metal tape capability & mini-sized chassis.

SANYO FTC-14 & SP772... \$248.87
AM/FM cassette w/automatic music select system & 6"x9" 3-way speakers.

PACE PA5701... \$13.13
Digital clock.

PIONEER TS-695... \$41.12
3-way 6"x9" speakers.

TANCREDI TE-70... \$76.65
7 band equalizer & 30 watt power booster.

PIONEER KE3000... \$228.82
Digital AM/FM cassette with locking fast forward.

PIONEER TS-168, \$33.33 ea
3-way door speakers.

PACE RED3335... \$89.97
AM/FM digital 8 track.

PACE PSR3736X... \$36.65
40 watt/channel power booster.

PACE ACF2025... \$11.12
FM converter.

PACE XMC3763... \$88.62
AM/FM cassette.

DEMO SPEAKERS

ECI PRO 460... \$58.88 ea.
12" woofer, 40 watts, 2 only

ECI PRO 660... \$69.99 ea.
4 way, 40 watts, 4 only

CERWIN VEGA CH 102... \$48.88 ea.
2 way, 35 watts, 4 only

CERWIN VEGA CH. 25... \$59.99 ea.
2 way, 50 watts, 4 only

TECHNICS SP 85000A... \$69.95 ea.
3 way, as is, 2 only

HEADPHONES

\$119.96

Cybernet

TM301

CYBERNET WIRELESS HEADPHONES Includes power pack unit for transmitting from your stereo to the headphones

AUDIO TECHNICA ATH2... \$39.66
Lightweight stereo headphones

AUDIO TECHNICA ATH3... \$54.66
Dynamic range stereophones

AUDIO TECHNICA PT3... \$59.97
Studio controlled headphones

AUDIO TECHNICA PT5... \$78.88
Professional dynamic range headphones

PIONEER SE2... \$19.97
Open air stereo headphones

STEREO RACKS

PIONEER audio component cabinet w/ divided album storage space and adjustable shelves.

ONLY \$47.33

PIONEER VR-3

O'SULLIVAN AR160... \$98.88
Stereo rack w/adjustable shelves, solar-bronze door, black pebble grain vinyl.

O'SULLIVAN AR-164, \$56.66
Walnut grain vinyl styling.

O'SULLIVAN AR-186, \$178.82
Stereo rack with glass door, adjustable shelves, dual wheel casters.

O'SULLIVAN AR-180, \$222.21
Professional looking cabinet laminated in oak finish, solar-bronze glass door.

O'SULLIVAN DC-912, \$99.91
Audio cabinet w/Hickory grain vinyl laminate finish.

COMPACTS

FAMOUS NAME COMPACT SYSTEM w/AM/FM receiver, cassette recorder/player.

\$138.88

SANYO JXT-40... \$189.97
AM/FM receiver w/front-loading cassette, and 2-way speaker system.

SANYO JXT65SP... \$479.94
Metal tape cassette deck w/Dolby NR, turntable and speakers.

YOUR CHOICE: ATARI's video computer system console unit or MAGNAVOX ODYSSEY II computer video game system

\$136.66

7600 CX2600

VIDEO

SANYO VTC-9100A, \$599.96
Beta II video recorder w/automatic shutoff, remote pause, all-channel tuning.

PANASONIC PV3100, \$846.66
Portable 2, 4 or 6 hour VHS video recorder with freeze frame, frame advance features.

PRE RECORDED MOVIES... As Low As \$39.96
From "The French Connection" to "Butch Cassidy!"

PANASONIC PV1200... \$639.99
6 hour VHS video recorder

PANASONIC VIDEO CAMERA... \$699.96
Home color video camera

FAMOUS NAME VIDEO CAMERA... \$128.88
Black and white video camera

TELEVISIONS

RCA 19" diagonal color television

\$359.96

RCA XL-100

PORTABLES

SANYO M9902... \$109.95
AM/FM stereo cassette portable.

CYBERNET PS101... \$99.96
AM/FM stereo cassette portable.

DEMO SPEAKERS

RTR 800D... \$369.95 ea.
4 way, 2 only

HPM 60... \$109.95 ea.
4 way speaker, 2 only

CERWIN VEGA 411R... \$200.00 ea.
4 way, 125 watts, 2 only

MICROWAVES

SANYO compact design microwave with 0.6 cu. ft. interior. 10 minute timer. EM4020S

\$169.97

SANYO EM2200S... \$246.66
1 cubic ft. microwave with 450 watts.

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