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'Ayatollah's hand was forced'

Ex-hostage says terrorism could kill diplomacy

By Richard Burr

World governments should be tougher on terrorism if they are going to keep international diplomacy alive, one of the 52 former American hostages said at ASU Thursday.

Richard Morefield said countries should deny terrorists asylum and governments should concede nothing in negotiations.

"If the (diplomatic) mechanism is destroyed, then there are no alternatives except for extreme things like violence," Morefield said.

Morefield, who was serving as the U.S. consul general to Iran when the U.S. Embassy in Tehran was taken over by militants on Nov. 4, 1979, spoke at a press conference in the MU Alumni Lounge.

The hostages were held by a small group of political students who were trying to make the government of Iran take action against the United States, he said.

"I think the Ayatollah's hand was forced," Morefield said.

Although the hostage situation was a factor in last November's presidential election, the militants did not care who won, he said.

Morefield said the militants tried unsuccessfully to terrorize the hostages into submission.

"To my knowledge, they never broke the spirit of one of the 52," he said.

Morefield said reports that the hostages will suffer serious psychological problems from the Tehran incident are exaggerated.

"The psychologists are having a field day," he said, laughing. "I'm sure they're going to come up with the 'Tehran' syndrome."

Morefield, who lives in San Diego, Calif., also said the U.S. government did not ask the ex-hostages to withhold any information from the American press after their release.

He added the media's portrayal of the former hostages as heroes was incorrect.

"We weren't the heroes, the American people were," he said. "They refused to pay the ransom."

The U.S. government did everything prudent to avoid possible disasters such as the militants' takeover, Morefield said.

"We (embassy officials) can do nothing to hold out for an indefinite period of time unless the host government lives up to its obligations," he said.

Although some people advocate re-establishing relations with Iran, the present climate is not conducive to this, Morefield said.

"It takes two to tango, and they don't want to have relations with us," he added.

He said the State Department is planning a 90th-day hostage reunion to be held the week before Easter.

Morefield, who is now on vacation, said he will return to Washington after the July 4 weekend for reassignment. He added he has no preference as to the location.



Richard Morefield

"I go where they tell me," he said.

Although he finds it difficult to speak in public, Morefield said he does so out of a sense of responsibility to the American people and to support his family.

"I have two kids in college and there are

two still to go," he joked.

After Morefield's release, his wife Dorothea phoned him and said, "The next time you're going to be late for dinner, please call."

"She'll never live that down," he said.

Inside Today

Candidates' forum

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Elephant man unpacks trunk

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Knack attack

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Student execs found in contempt of court

The Associated Students Supreme Court found four members of the ASASU Executive Committee in contempt of court Thursday night.

Helen Mawhinney, ASASU campus affairs vice president; Bob Mulhern, ASASU executive vice president; and Executive Committee members Matthew Scully and Steve Sumsion were declared guilty of contempt for disregarding the court's Feb. 23 decision on its X-rated film policy.

The defendants have refused to comply with the court's ruling that disallowing X-

rated films at Neeb Hall is unconstitutional and have claimed the court has no contempt authority.

They contend the court, as a sub-agency of the Arizona Board of Regents, cannot rule on federal law and therefore cannot find them in contempt for disregarding a court decision based on the First Amendment.

However, the court has argued it can rule on federal law because the ASASU Constitution cannot empower the court to ignore state and federal laws, and because the bylaws contain a rule against campaign advertisements that violate higher laws.

February, within 10 days. Counsel for the regents has not been chosen, he added.

Ollason said his rights were violated when the University would not make tickets available to benefit the Judge William C. Frey Memorial Scholarship Fund for ASU and UA law students.

"We want to be treated just like Frank Kush was treated," he said. "If he has a right to have tickets scalped on his behalf, we want to have that same right."

The Legna Trust, formed by several members of the Sun Angel Foundation, an ASU booster group, has been in effect since 1973. If it survives Corbin's investigation and the changing of ASU presidents July 1, it will be worth \$350,000 when it matures.

Originally, the agreement was to have terminated when Kush left the University. However, it was amended as part of Kush's \$200,000 out-of-court settlement in his defamation lawsuit against ASU.

"In order to induce Kush to settle his controversies with ASU," the 1979 pact states, "ASU has agreed to assist the company (Legna) to carry on the special projects which have enabled the company to contribute funds to a trust for Kush's benefit upon his retirement."

By Jeff Sellers

A Tucson lawyer is suing the Arizona Board of Regents for the right to scalp ASU football tickets "exactly like Legna" because ASU officials ignored his request to do so last September, he said Thursday.

Lawrence Ollason wants to sell 92 football tickets at inflated prices to benefit an ASU scholarship fund, a scheme patterned after the Legna Foundation's arrangement with ASU to sell 92 tickets for as much as \$500 apiece for Frank Kush's retirement fund.

Ollason said he was snubbed when he contacted the University administration with the idea.

"It (ASU) was absolutely ignorant of the request. We received no communication, verbal or written, from anyone, nor any acknowledgement from Dr. Schwada," Ollason said.

ASU President John Schwada could not be reached for comment.

The Legna Trust, which will provide former ASU football coach Kush with \$30,000 a year for life beginning in 1987, was recently investigated for possible illegalities by the state attorney general. Results have not been released.

Arizona Attorney General Bob Corbin said he would respond to the suit, filed in Pima County Superior Court in late

Lawyer sues ASU for ignoring right to scalp tickets

news briefs

from the Associated Press

UMW leader pushes contract proposal as miners' strike approaches

United Mine Workers President Sam Church launched a whirlwind tour of the eastern coalfields Thursday to sell miners on a contract agreement as 160,000 UMW members prepared to strike at midnight. In Ohio, 250 miners jumped the gun and walked out to protest terms of the proposal. The union's current contract was set to expire at 12:01 a.m. EST Friday, making at least a short strike inevitable. Union members vote on the contract Tuesday, and Church was banking on his ability to sell the proposal to the rank and file to keep the walkout brief. But with opposition growing in the coalfields, the union president had his work cut out for him.

Tearful 'Jane Doe' finds family and identity

PEMBROKE PINES, Fla. — After an exhausting nationwide search, amnesia victim "Jane Doe" found her identity Thursday and was tearfully reunited with the family she hasn't seen in years. The woman, who was found in December naked and near starvation by a ranger patrolling a wooded area in nearby Birch State Park, was identified by her parents as Cheryl Ann Tomiczek, 34, of Roselle, Ill., who disappeared seven years ago. "There is no doubt that Jane Doe is Cheryl Ann Tomiczek," said Dr. Jesse Kay, a South Florida State Hospital psychiatrist. "The police are content with the identification and so am I."

Haig says he and president are 'of one mind'

WASHINGTON — Alexander M. Haig Jr. declared Thursday "the obituary is wrong" as to his tenure as secretary of state, and he and President Reagan remain of one mind on foreign policy despite their dispute over George Bush's crisis management role. The Bush appointment, announced by the president late Tuesday over Haig's objection amounted to "a subject of form," the secretary said. "The problem is to get on with the subject of substance."

Senate embarks on Reagan course of spending cuts

WASHINGTON — The Senate set out Thursday to enact a virtual carbon copy of President Reagan's blueprint for scores of billions of dollars in spending cuts over the next three years. "No unrealistic recommendations are offered," Budget Committee chairman Sen. Peter Domenici, R-N.M., declared as he presented his panel's proposal for \$87 billion in reductions through 1983. He touted the plan as a "historic package of spending restraint."

White House assailed on oil contributions

WASHINGTON — Consumer representatives and members of Congress assailed the Reagan White House on Thursday for accepting \$270,000 from oilmen to redecorate the president's living quarters. Former Watergate prosecutor Archibald Cox said it "shows a surprising insensitivity" to the danger of mixing money and politics. "The White House belongs to all the people and should be refurbished by all the people, not just representatives of a select special interest," said Cox, now chairman of Common Cause, a citizen's lobby.

Man refuses to answer FBI question about Atlanta killings

POUGHKEEPSIE, N.Y. — FBI agents investigating the killings of 20 black children in Atlanta on Thursday examined "lines of coincidence" between the killings and a former mental patient charged with abducting a 9-year-old black youth. But the agents' questioning of Frankie Edmonds, 32, who is black, was blocked by a Dutchess County public defender. And while FBI Director William Webster said there were "lines of coincidence," friends of Edmonds said they had seen him in New York every day over the year-and-a-half period of the Atlanta killings.

Panic buying marks eve of Polish strike

WARSAW, Poland — Panicky shoppers scrambled for food Thursday on the eve of a massive strike triggered by the regime's unexpected postponement of talks with Solidarity. Warsaw TV showed its longest program yet on Warsaw Pact maneuvers, and the Kremlin called the situation "extremely tense." The lines outside Warsaw food shops, stretching for blocks, were the longest in recent memory, and shoppers were buying vinegar, peas, beans and anything else they could get their hands on in advance of the four-hour walkout Friday and an open-ended general strike set to begin Tuesday.

Chance to be victim of major crime 8 out of 100 in Arizona

PHOENIX — Director Ralph T. Miltstead of the Arizona Department of Public Safety said Thursday he's mystified that people in Arizona aren't marching on city hall to demand more money for law enforcement. According to department statistics, there was a larceny committed every four minutes, a burglary every nine minutes, a motor vehicle theft every 41 minutes, an assault every hour and a robbery every 96 minutes in 1980.

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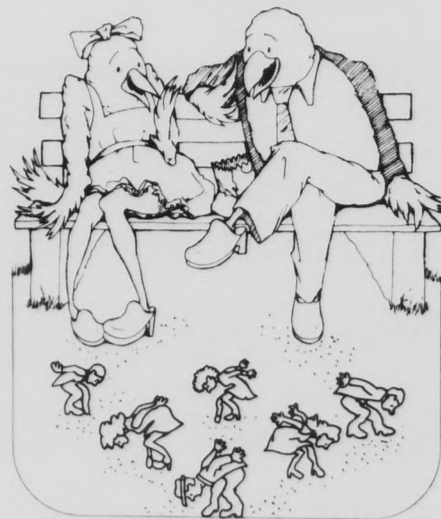
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Meager crowd attends forum for Associated Students post

By David Schwartz

Only 15 students attended a forum held for Associated Students campus affairs vice presidential candidates Thursday afternoon.

It was the second low turnout at the forums, which are designed to showcase the candidates and their viewpoints.

Candidates David Christian, Tim O'Neill, Steve Sumsion and Noel Brodsky are vying for the post responsible for nearly one-fifth of the total student fee money allocated to ASASU.

The candidates addressed

transferring the ownership of *Point* magazine to Student Publications, an issue now under consideration in the ASASU Senate.

magazine.

"*Point* helps draw student interest to ASASU and we will need to hire an aggressive manager for the

Christian said.

O'Neill, a political science junior, said the magazine is an important, vital service to the students and should remain under the control of ASASU.

"It wasn't very well known in the past, and it has the revenue-making potential," O'Neill said.

He added the magazine should set up realistic figures and goals in the beginning of the year to ensure future stability.

Sumsion, a junior dual ma-

magazine," Christian said.

An ASASU election issue should be coordinated and more fiction should be incorporated in the magazine,

continued page 6

**Executive VP forum: noon
today on Hayden Library lawn;
Presidential forum: noon
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Christian, a journalism junior, said *Point* should be kept under the auspices of ASASU because of the student interest in the

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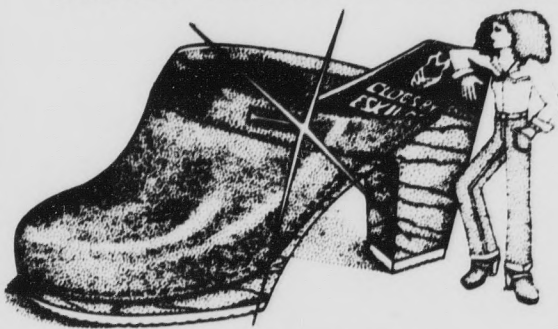
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—Reverend Ralph D. Abernathy

opinion

Administration hampers Affirmative Action Office

Pat O'Connell

city editor



ASU's affirmative action record is a disgrace.

The University administration periodically makes a lip-service commitment to affirmative action, offering additional funding for a program here, a plan there — but no real gains have been made in the last 10 years.

Arizona's Chicano population is approximately 20 percent — ASU's Chicano enrollment is slightly more than four percent.

Arizona's Native American population is six percent — ASU's Native American enrollment is about one percent.

THE ONLY AREAS where state population and ASU enrollment have reached or exceeded parity is with Orientals and blacks.

Dr. George Hamm, vice president of student affairs, and other ASU administrators have blamed the problem of low minority enrollment on a lack of minority students who are eligible to attend ASU.

As a result, the Student Affairs Minority Advisory Committee was set up last August to formulate programs to recruit and retain minority students.

SAMAC was plagued with problems from the start.

INTERNAL DISSENTION within the committee and with the University administration eventually led to the February resignation of SAMAC's chairman, Dr. Eugene Marin.

In a letter to Hamm, Marin said he resigned because there had been "so many negative" professional experiences involved with the committee.

Minority Caucus Co-chairman Ernest Lopez summed up the problem in one sentence: "They (the administration) are talking, but not doing anything."

The problems of recruiting qualified minority students cannot be denied, but the administration's arguments of concern have holes in them.

Take, for example, ASU's Affirmative Action Office. It has been headed by three directors in the past three years.

THE LAST DIRECTOR, Dr. Anthony Martinez, resigned Aug. 1, 1980, after problems arose when he spoke out on the hiring of head football coach Darryl Rogers. Minority groups had charged ASU with not following affirmative action guidelines in hiring Rogers.

Martinez told the State Press that ASU President John Schwada and other administrators had questioned his loyalty and did not approve of his statements to the press and the Arizona Board of Regents following Rogers' hiring.

Affirmative action directors don't seem to stay around long at ASU. Part of the reason may be that they feel helpless to implement and ensure programs which enforce hiring guidelines.

THE JOB OF THE affirmative action director is to make certain that the law is being obeyed, not to act as a campus booster.

The current affirmative action office is staffed by only two people; Irene Wos, the acting affirmative action director and her assistant, Dr. Joann Pedrick.

Two is a woefully inadequate number to deal with affirmative action grievances, hiring policies and statistical analyses in a university of 36,159 students plus faculty and staff.

PROVOST PAIGE MULHOLLAN has said the affirmative

action staff probably will be increased after the new director is chosen early next month. That's terrific, but if the administration is so committed to affirmative action, where has it been for the last 10 years?

ASU's losing affirmative action track record also extends into faculty hirings.

In March 1973, Schwada signed a revised Affirmative Action Plan designed to "provide equal educational and employment opportunities and advancement . . . without regard to race, creed, color, religion, sex or national origin and to give impetus to the use of imaginative and innovative efforts to recruit, train and provide for promotion and advancement of all employees on a non-discriminatory basis . . ."

BETWEEN 1973 AND 1980, faculty positions at ASU have more than doubled. But a statistical breakdown of faculty on tenure track lines compiled by the Minority Caucus shows these discrepancies:

- In 1973 there were 13 Mexican-American faculty members at ASU. In 1980 there were 27.
- In 1973 there were nine black faculty members. In 1980 there was no change in that figure.
- In 1973 there were three Native American faculty members and in 1980 there were seven.

As startling as these facts are, the University's overall problem in dealing with affirmative action seems to be due less to racism than to good old American apathy.

ESTABLISHING MORE PROGRAMS and courses designed to attract and retain minorities coupled with extensive state-wide recruitment efforts are vital to improving the status of ASU's record, but are only the first step.

A campus-wide awareness and concern is the only way affirmative action will become a reality at ASU and not just a dream.

letters

Stereotypical cartoon degrading, demeaning

Editor:

Why must the State Press stoop to employing an obsolete stereotype, complete with offensive implications, in attempting to comment upon current issues of importance? We are, of course, referring to a cartoon depicting Chicanos which appeared in last Thursday's edition. The "cartoon" is insulting, degrading and demeaning to us of Mexican ancestry and we simply refuse to condone journalistic irresponsibility of such an outrageous degree.

Perhaps the most disgusting aspect of the sketch lies in the implicit messages one can glean from such a negative stigmatization. The caricatures' distinctive

mode of dress, especially the sombrero covering one figure's eyes, coupled with the possibility that the figures are dealing with a possible adverse set of circumstances, suggest a myriad of different images which are negative. One can easily infer that all Chicanos are inept and unable to cope with an uncompromising situation. According to the cartoon, as a rule our reactions to any delicate situation are governed by blindness to reality, and dictated by irrationality. This is an inaccurate portrayal of Mexican-Americans or Chicanos.

Also, the cartoon seems to say a great deal about its creator. Hopefully, she is

much more creative and imaginative than her hackneyed, racist, and unoriginal portrayal of Chicanos showed her to be.

Finally, I hope that the editors and faculty advisors of the State Press become more responsible, considerate and sensitive in the future. My primary aim in writing this letter centered around the sincere hope that ethnic groups will no longer be subjected to the indignity, borne of insensitivity of being misrepresented in a mocking and insolent fashion.

Enrique R. Gonzales
La Raza Law Students
Association



Deaf students slighted by cancellation of program

Editor

I would like to address an open letter to Dr. Paige Mulhollan, provost to the president of the University, The Arizona Board of Regents, and the department of speech and hearing disorders.

In 1976, a deaf gentleman, seeking a masters degree, endeavored to attend a class at ASU. The gentleman could not afford the service of an interpreter himself, and asked the University for help. His request was refused and he in turn set about suing the University for discrimination.

In order to avoid a messy court battle, a program was established here to educate in-

terpreters for that purpose. Since this program was started, thousands of students have attended the manual communication courses offered through the program. Funded by Special Services, the program was in the process of expanding to include fingerspelling and specific interpreting courses in 1981/82.

This February, Special Services revoked funding for the program. The University, when asked for assistance, denied funding and seven years after it was begun, this worthwhile program is grinding to a screeching halt. The students attending these courses,

especially those intending on working toward their interpreter's certification, like myself, are left high and dry and the four deaf students at this University, unless they care to pay \$10 to \$12 an hour for interpreters, are left with no interpreters for their courses. The Regents rejected funding on the premise that there is a complete interpreter's program in Tucson. This is true but Tucson is not commuting distance, and how many students can afford to pick up and move to Tucson? What of the deaf students here? Are they supposed to move to Tucson?

Cancelling the interpreter's training pro-

gram at ASU before any of its students have had a chance to achieve certification would be a grave mistake, not to mention the fact that it would rob the University and its students of one of the most beautiful languages developed in the history of man. I entreat the officials of this University to reconsider and I ask the students herein to fight for this program as it is essential to the students in the program and the increasing awareness of deaf people and the beautiful language they possess.

Lauren A. Leigh
Sophomore

New Waves

By Gary Markstein



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More about

Meager

continued from page 3

jor in engineering and Chinese, said the magazine should be handled by professionally-trained people, and therefore advocates turning over *Point* to the publications board.

"They should be a team with the *State Press* so when they go for advertising they will have an added strength," Sumsion said.

The only possible disadvantage of this transfer is that competition could be fostered for student readership, he said.

Brodsky, an economics and math sophomore, said the magazine loses some of its "liberal and open" stance when tied to administrative budgets.

"*Point* magazine provides the students with a valuable piece of information in a completely open way," Brodsky added.

The campus affairs vice president is responsible for the Bike Co-op, Consumer Services, elections, Faculty Course Evaluation Program, Graduate Student Association, Human Affairs Board, *Point* magazine, Tenants Association, Travel Bureau, and Campus Affairs Committee.

The candidates also discussed the feasibility of the FCEP.

O'Neill, the current director of FCEP, said the foundation has been laid and all that is needed is the necessary funding.

"The key to the program is teacher participation," O'Neill said. "The last three directors were more involved in the technical aspects than informing teachers about the program."

Brodsky, a University Review and Advisory Board member, said there is no reason why ASU cannot have an effective evaluation program.

He added other universities, such as Duke University, already have large programs, in which students can make informed choices

for classes during pre-registration.

Christian, a Student Affairs Advisory Council member, said the program provides the needed feedback for the student.

Sumsion, ASASU executive committee member, said FCEP is an "ideal program" that should be made available to the student through ASASU.

On the yearbook issue, Sumsion said he favored the idea, while Brodsky, Christian and O'Neill were opposed.

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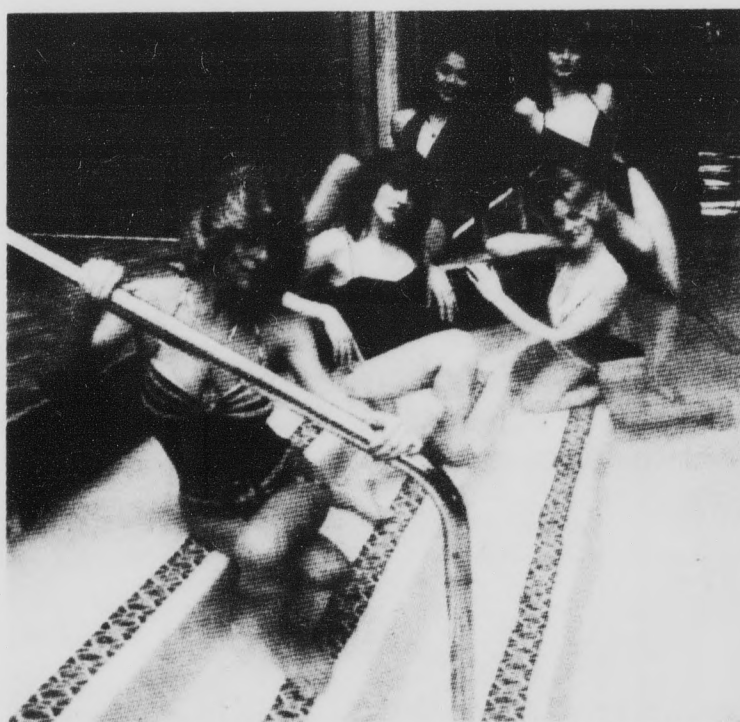
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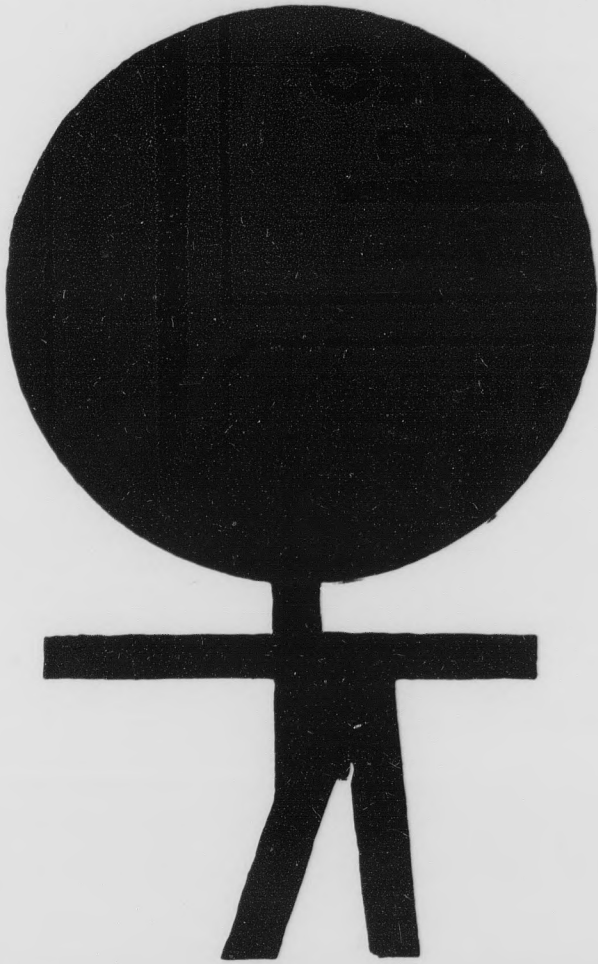
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The Elephant Man

Human spirit shines in award-winning play



By Jodi Summers

Welcome to the '80s. At this point in time absurdity (individuality personified) has become chic. Avante garde fashions and punk dance styles are in vogue and so is the character of John Merrick in various interpretations of "The Elephant Man."

Producer David Lynch captured John Merrick's life in Victorian England in the movie "The Elephant Man" released last autumn. David Bowie portrayed Merrick in Bernard Pomerance's Tony Award-winning Broadway play. Critics raved and audiences threw roses.

Red carpets and trumpets please: and now the New York Touring Company brings "The Elephant Man" to Gammage Auditorium in two performances at 8 p.m. today and tomorrow.

Lynch and Pomerance have interpreted the character John Merrick as a luminous soul trapped in a body deformed by a rare disease. More logically, Merrick is best described as a good person despite it all. He carries a daguerreotype (an early type of photograph) of his mother with him. He also has sensitivity of the soul, as the aristocracy refers to it; he enjoys the theatre and is interested in art.

As the story goes, Merrick's mother was caught in the midst of a herd of elephants somehow causing the deformity: a grossly large head with various protuberances and folds on his body, a deformed right arm and a crooked spine.

Merrick (played by Courtney Burr in the Gammage performances) is discovered by the good Dr. Frederick Treves (played by Kenneth Garner) at a circus sideshow. Treves finds Merrick (a.k.a. the Elephant Man) being displayed as a freak half-human/half-animal creature kept

under lock and key in confined quarters by a "keeper" who doesn't want his meal ticket to escape. Treves, in the name of medical research, rescues Merrick from his barbaric existence and gives him a home at London Hospital.

It's a story of magic lamps and glass slippers. To everyone's astonishment the Elephant Man is just like a real person. He is not retarded and is not bitter about his appearance or the way he had been treated. He even has real emotions. He just doesn't look like everyone else.

Treves teaches Merrick the art of communication and existence in a civilized society. After the training sessions, for everyone's benefit, Treves introduces his prestigious aristocratic friends to Merrick, and like society women volunteering at the hospital, they befriend him and shower him with gifts and attention. Dr. Treves immediately becomes a medical superstar.

What makes the play different from other happy-ending stories is the quality of the acting. In the Broadway version the audience's first vision is Bowie onstage dressed only in a white sheet. The voice of Dr. Treves explains the Elephant Man's deformities and Bowie contorts himself to create these illusions.

The level of difficulty now increases. The actor impersonating the Elephant Man must keep his peculiar stance, and the other actors cannot be consumed by his eminence. If this is done properly, the audience becomes engulfed in the intensity and humanity of the script, if not, presumably, they just get bored.

"The Elephant Man" is part of the Student Series, so tickets are only a dollar with an ASU student I.D.

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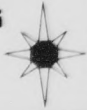
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20/20 just wants a good time

By Eric Searleman

No cute anecdotes about 20/20's name in this article. That has long since become too obvious, too easy, too much of a promotion campaign. 20/20 is simply the merging of fun '60s rock 'n' roll and all the obvious influences assimilated since. Save the "perfect 20/20 musical vision" phrase for another flack piece.

"You could say we began as car radio music," said guitarist Steve Allen, "but the group has grown in every area since then." Referring as such to 20/20's soon-to-be-released album *Look Out!*, Allen stressed the band's total evolution

from their early days.

20/20 began to formulate in Tulsa, Okla. when as teenagers Allen and bassist Ron Flynt began playing together in Top 40 cover bands.

"During the college years," said Allen, "(we would play) whatever the frats would buy." The two realized, after playing their dues in copy bands, that if they ever wanted to play their originals they would have to move away to an atmosphere which supported creativity.

Allen eventually moved to Los Angeles in early 1977 where he met drummer

Mike Gallo. Flynt relocated six months later to solidify his involvement in 20/20. Allen, incidentally, played around casually with the members of X (L.A.'s renowned punk band) before deciding to pursue their type of rock 'n' roll.

After their "Under the Freeway" single on Greg Shaw's Bomp label in 1978, 20/20 recruited guitarist/-keyboardist Chris Silagyi to broaden the group's approach.

Although signed months before Knack-mania, 20/20 were nonetheless slugged as one of the many L.A. pop bands who acquired record

deals solely through the "My Sharona" boys' success. It is true that today's pop music relies heavily on past influences, yet 20/20 have never been as blatant or humorless as the much criticized Knack. Throughout 20/20's self-titled first album, strains of Beatles, Kinks and Who allow the band to build upon a solid musical base.

20/20 are indeed building upon their first album's premise. "When we started, we were using a lot of our '60s influences," said Allen. "We realize it's the 80s and we want to have new sounds. It has to evolve." Whereas their first effort has been criticized for being toothless (an arguable point), Allen said their May release will exhibit more muscle along with a more mature band.

"Our first album was spontaneous (completed in a few short weeks)," said Allen. "We consider our second album really our first."

Although Allen alluded to the first album's incompleteness, it does contain some well-crafted songs like "Leaving Your World Behind." Even a relatively simple romp such as "Cheri" (which was the album's single that never left the warehouse) showed enough finesse to make any listener satisfied with the finished product.

Shortly after the first

continued page 12



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The Knack tries to get back

By Jodi Summers

The Knack. Four boys (that's what lead singer/rhythm guitarist Doug Fieger calls them) dressed in bright colors and fashionably tight pants with bulges in all the correct places.

In 1979 the Knack rose from total obscurity to become everybody's pet peeve with the hit of the summer, "My Sharona."

"My Sharona" was a magical, special thing. A group can only hope for one song in their career that does something like that," said Fieger.

The Knack; Fieger, lead guitarist Burton Averre (the "cute" one), drummer Bruce Gary and bassist Prescott Niles have been playing since they were the lecherous high school boys they sing about. It's difficult to throw in the towel and split with the cash even after all of your dreams have come true.

And now it's time for the ultimate rock and roll quote: "People take rock and roll way too seriously. We're just having a good time," said Fieger.

It was a party when the Knack played Dooley's Wednesday night. The band was bopping around singing about adolescent sex. The audience was dancing and clapping and doing all of the things that their species does when they're having fun.

After the performance, post-pubescent girls and boys were hanging by the stage door waiting for their heroes to emerge.

When the Knack finally surfaced, they were bombarded by "impressive" stories of sex with mutual acquaintances in Detroit, compliments on their "super good" set, and requests for smiley photographs with clinging females.

"I enjoyed the show because the audience was great. For us this is the highpoint of the day," commented Averre. He gave a dissertation on a day in the life of the Knack: traveling, playing, analyzing hotel rooms and doing soundchecks. The performance being the culmination of it all.

Since the Knack became everybody's pet peeve and refused to grant interviews, they developed the stigma of being immature, arrogant little boys with perverse fixations.

The Knack are obsessed with females and high school sex. They write songs like "Good Girls Don't," "The Boys Go Crazy (When the Girls Say No)," "Oh Tara" and "Baby Talks Dirty," but . . . what do they actually think of females?

"What do I think of females? They're my favorite kind of people, especially the ones that understand," stated Fieger.

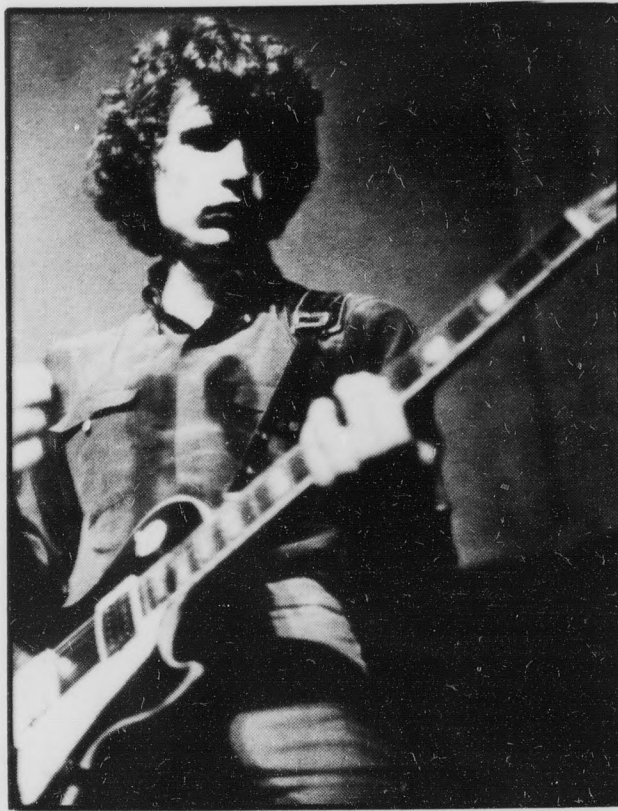
"I love girls. The girls out there tonight were beautiful,"

Averre said lustfully.

"Girls," Fieger uttered the word passionately, "I like them as people. There is an open awareness that women and girls have. There is also a difference between women and girls. My mom is a woman."

In reference to their immature, arrogant little boy image Fieger stated, "At first our management kept us from the press. It was good because we didn't have a lot to say."

"Now there's nothing we can do about preconceptions. If people want to shut themselves out it's up to them. I don't understand how people can come away saying the songs weren't any good or the audience didn't enjoy themselves or we're not good musicians because it's not true. Being closed-minded is not a positive way to be. John Lennon was right. All you need is love. He taught me a lot about commitment and belief."



Doug Fieger

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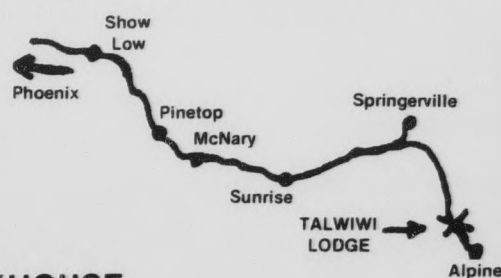
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Sally Field's chin worth detour in "Back Roads"

By Mary Duffy

Let's be frank and talk about chins. It's impossible to overstate the importance of a good chin to an actress. The spent careers of dozens of Hollywood actresses inadequately endowed with this physiognomic feature virtually litter the Miracle Mile. Happily, Sally Field's chin is worth watching in her new movie, "Back Roads."

"Back Roads" isn't chintzy. This flick has a wealth of happy cinematic moments, not the least of which is the presence of the whole Sally Fields, not just her chin.

KAET recently aired the 1968 movie, "The Lion in Winter." Watching Katharine Hepburn's marvelous chin quiver with emotion was a rare treat in Valley chin-watching. In "Back Roads," Sally Fields has intimations of such acting ability. Sally Fields is no Katharine Hepburn, to be sure. Age and experience land Hepburn in a separate realm. Hepburn's chin quivers with honest emotion; the feelings seem to coalesce and take up transient residence there in remarkable fashion. Sally Field's chin trembles similarly, although less stylishly and subtly.

"Back Roads" relates the small-time story of two out-of-the-mainstream people. Amy Post (Fields) walks

the backstreets in Mobile, Ala. She's wise to the ways of those avenues and toughened without being at all coarse or cynical. She has her own personal style and ethics. In her own words, "I am not a whore. I am a hustler."

Prize fighter Elmor Pratt (Tommy Lee Jones) antagonizes this streetwalker by using her services and then welching on the payment. While he's pursuing her high-heeled strut down the street, Elmor socks a cop. Fearing official retribution, Amy packs her bags and heads out, attempting to give the slip to this bad penny who's invaded her life.

The remainder of the movie meanders from Mobile to the Promised Land of California. As they travel by "wit and grit," their friendship grows sturdier. They begin to nourish and sustain one

another, fostering in one another a sense of their own personal worth.

"Back Roads" is a kind of low-life "It Happened One Night." The dialogue is snappy and both actors render this dialogue into appreciative chuckles.

Visually, "Back Roads" is a part-to-whole experience. The small picture comes before the overview. In film jargon, the establishing shots are those which are used to present locale, time and setting. They create the atmosphere of the film; their importance lies in their position: you see establishing shots before you see anything else of importance.

John Alonzo, director of photography in "Back Roads," prefers to let his camera move through the detritus of low-life experience detail by detail.

continued page 11

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Health (1979)

The Arizona premier of director Robert Altman's never released satire on health, politics and other stuff I don't know about 'cause like I said, the film has never been shown in Arizona, so leave me alone about it, OK? The star-studded cast includes James Garner, Lauren Bacall, Glenda Jackson, Carol Burnett (sans legal counsel), Paul Dooley and Dick Cavett. Tonight and tomorrow in Neeb Hall.

Urban Cowboy (1979)

John Travolta plays a middle-aged divorced shoe salesman who dresses up in tight designer jeans, a \$200 pair of Tony Lama boots and an overpriced Stetson with those dumb feathers hanging off it so he can spend his Friday nights trying to pick up ASU coeds at Cowboys. After breaking his forearm in two places while showing off on the mechanical bull, he decides he was better off hanging around

the bar at Victoria Station. Also stars Debra Winger. Thursday through April 4 in the MU Cinema.

Hair (1979)

"Peace, man"... Summer of Love... The Now Generation... Can you dig it? This film is a fine opportunity for all you youngsters out there who were too young to wear headbands and take LSD like your parents to see just what you missed out on. Directed by Milos Foreman, based on a musical that didn't have a

plot. Choreography by Twyla Tharp. Stars John Savage, Treat Williams, and Beverly De Angelo. Tuesday and Wednesday in the MU Cinema.

Bananas (1971)

Sensitive, suffering genius Woody Allen wrote this deeply-felt, tender film about a really caring South American dictator who gets overthrown by a very earnest, warm-hearted revolutionary junta led by a loving and compassionate Allen. Also stars Louise Lasser. Sunday night in Neeb Hall.

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More about

Roads

continued from page 10

Lingering shots of Amy's dressing table, mirror with pictures of her illegitimate, adopted son, five and dime bangles, hands playing poker and flipping quarters recall the opening scenes of "Harold and Maude." John Alonzo's camera pans Harold's steps down the stairway, his hands lighting the candle and placing the fateful stool.

Sally Fields as the \$20 streetwalker wobbles her way through this romantic comedy. She is totally ridiculous in her five-inch high heels as she careens around corners, through mud puddles and life. Clothed in K-mart polyester and dime-store costume jewelry, Sally Fields turns in a great performance as the complex hooker.

"Back Roads" is a movie that promises to do well, even in Chinle.

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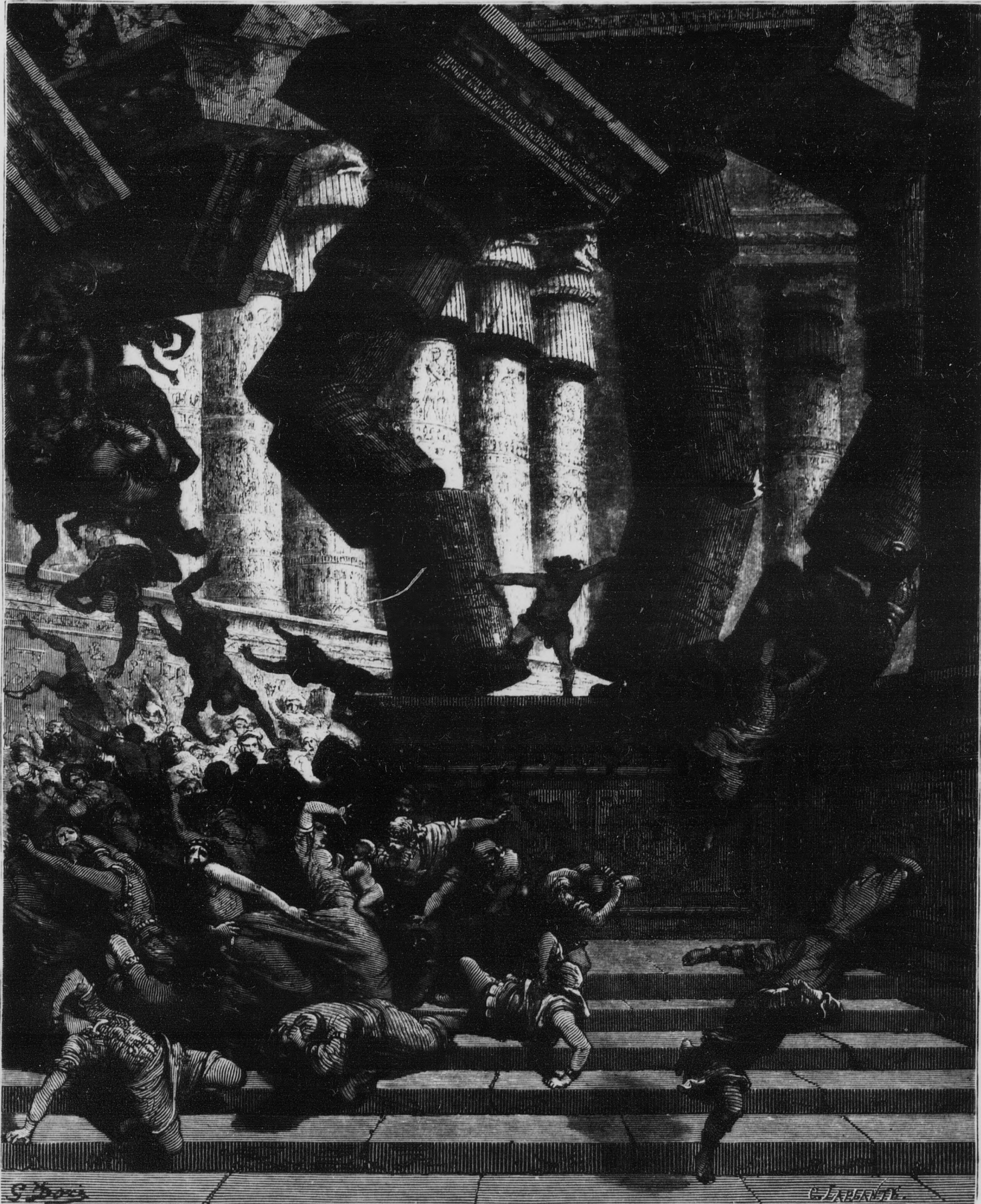
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CONCERTS

The ASU Concert Choir, directed by Dr. Douglas McEwen will give a performance at 3:30 p.m. Sunday in the McClintock High School auditorium in Tempe. Admission is free. The concert marks the choir's homecoming from its annual tour.

The ASU Faculty Chamber Music Society will present an 8 p.m. concert Sunday in the Music Theatre. Admission is free.

ASU Jazz combos will give a free concert at 8

p.m. Monday in the Music Theatre.

L'Orchestre du Capitole de Toulouse, an acclaimed French orchestra, is coming at 8 p.m. Wednesday to Gammage Center. The Orchestra will perform works by Ravel, Serge Nigg and Robert Schumann. Tickets are \$10, \$9 and \$8 at Gammage and Diamonds Box Offices.

THEATER

"The Elephant Man," the award-winning play by Bernard Pomerance, will be presented at 8 p.m.

tonight and Saturday at Gammage Center. The play is based on the true story of John Merrick, a deformed circus freak who was rescued by a young surgeon and ultimately became a favorite of the aristocracy. Tickets are \$10, \$9 and \$8 at Gammage and Diamonds Box Offices.

"The Ransom of Red Chief," an adaption of the O. Henry short story, will be presented at 8 p.m. tonight, at 10 a.m. and 2 p.m. Saturday and at 2

continued page 14

More about

20/20

continued from page 8

album's completion, Gallo left to form his own band. Joel Turrisi, who was formerly in the Know with Silagyi and ex-Blondie bassist Gary Valentine, replaced Gallo on drums. The split was amicable according to 20/20's press kit.

"Joel's always been a good friend of mine and I liked playing with him," said Silagyi. "We both come from the Young Rascals school of rock 'n' roll. It all seemed to click real well."

20/20 chose Richard

Podolor to produce their second album. Podolor, who had produced hits for Three Dog Night, Donovan and Steppenwolf, also did the first Phil Seymour album on which both Allen and Flynt contribute. He is currently working on the next Alice Cooper album.

20/20 are a band keeping the naughty innocence of rock 'n' roll relevant for today's kids. If they use their influences, they "don't wanna hear about the past, (they) just want (the) present." The band definitely is modern,

without any limitations holding them back. 20/20 is a rock 'n' roll band for rock 'n' roll kids. Anybody could hear (see?) that.

20/20 will be appearing at 9 p.m. tonight at the Solid Gold. Local band the Jetzons will open.

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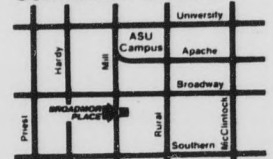
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Group gives poor performance in Grady Gammage production

By Pat O'Connell

Noel Coward died in 1973. Last Monday he died again at Grady Gammage Auditorium.

Coward's witty, urbane and classic play "Private Lives" was brutally murdered by the Long Wharf Theatre Company of Connecticut.

The production from beginning to end was a dismal bore.

The actors merely mouthed (or screamed) empty lines. No member of the cast appeared to have the vaguest idea or feeling of what his or her character was about.

The play itself is a lovely comedy detailing the Punch and Judy relationship of a divorced couple who meet again by chance on the French Riviera while on their respective honeymoons. The two fall in love again and decide to run off to Paris, leaving their new spouses flat.

Rex Robbins as Elyot and Barbara Sohmers as Amanda (a role originated 50 years ago by the legendary Gertrude Lawrence) played their scenes with all the passion of a cold shower.

Robbins and Sohmers failed to infuse their characters with any believability. Their lines sounded as if they were being delivered by remote control, off-stage.

Donna Snow and Dugg Smith as the jilted spouses fared only slightly better, possibly because they were playing the stereotyped dumb, blonde ingenue and the somber, serious male counterpart.

The evening was made even worse by an inexcusably bad sound system.

Noel Coward deserves better than this.

James Goldman's play "The Lion in Winter" sparkles with emotion and color.

The plot has enough schemes, counter-schemes and clever dialogue to keep any audience engrossed for the duration of this somewhat lengthy work.

It's Christmas, 1183 A.D., England's King Henry II, his wife Eleanor of Aquitaine and their three crown-hungry sons Richard, Geoffrey and John, meet at Henry's castle in Chinon, France to do battle.

"What shall we hang?" Henry says as he greets his family. "The holly or each other?"

The stakes are these: England's crown, the Aquitaine — the richest and largest province on the Continent and Alais, (sister of France's King Phillip) who was betrothed to Henry and Eleanor's son, Richard, 16 years earlier along with

a rather sizable piece of real estate as a dowry.

Henry wants John as King, Eleanor wants Richard as King, Richard wants the crown, the Aquitaine, Alais and Philip, and Geoffrey wants to sell everyone out to everyone else.

The play should be grand drama, but it wasn't.

At the hand's of the Long Wharf Theatre Company, "The Lion in Winter" becomes a whimpering kitten.

Rex Robbins and Barbara Sohmers as Henry and Eleanor lack the vengeful, yet humorous personalities the characters require.

Donna Snow, David Combs and Scott Walters provided fairly strong support to this lifeless production.

The Long Wharf Theatre group's cast all have strong theatrical credentials.

Now, if they only had some talent . . .

a.s.you

continued from page 12

p.m. Sunday in the Payne Lab School. The play is designed for first through sixth graders. Tickets are \$2 and available at the Payne Lab School and at Diamonds Box Offices.

"The Condition of Engels Question," a play by William Nathan Canby, has been selected as the final production of this season's Mainstage Series. It will be directed by New York playwright-in-residence Jay Broad. It will be staged at 8 p.m. Wednesday through April 5 and April 8 to 12 in the Payne Lab School. Tickets are \$4 for the public and \$2 for students at the Payne Lab School and Diamonds Box Offices.

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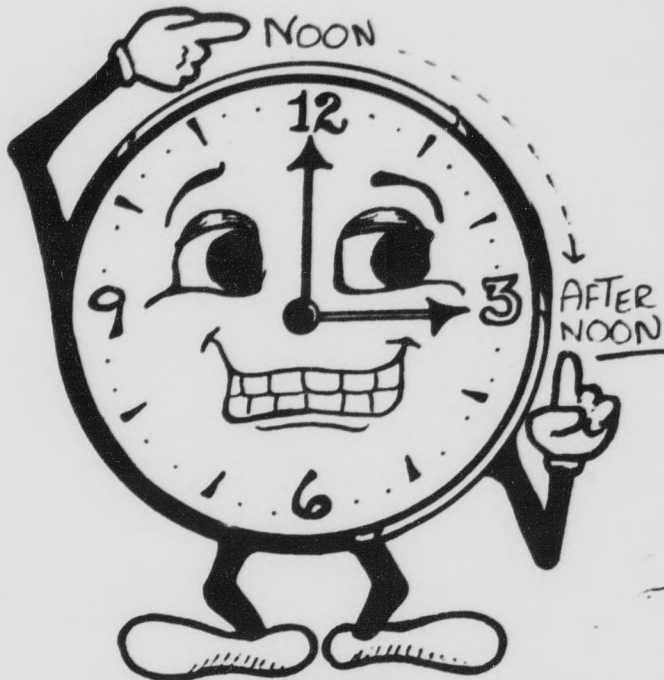
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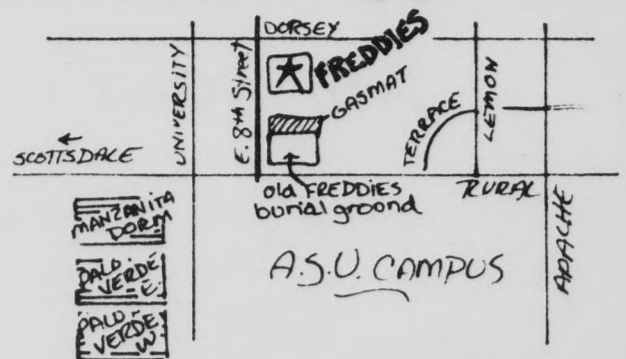
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