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14 loans erroneously awarded to graduates

By John Donovan
Staff writer

At least 14 ASU graduate assistants have been asked to repay loans erroneously awarded to them earlier this semester.

The students must repay the loans before they can register for classes next semester, according to Business Office policy.

Ed Haas, coordinator for student employment at ASU, said 14 graduate students have been ordered to repay loans awarded in August through the National Direct Student Loan (NDSL) program.

But the students were not eligible for the money because each had a change in financial status, the director of financial aids said.

"We don't make any changes unless there is a status change for the students," Dan Martinez said.

Martinez said students are asked to pay back loans if a recent change in their financial status — from out-of-state tuition to resident tuition status or a previously unreported work-study job, such as a graduate or teaching assistantship — is discovered by the office.

Martinez said the problem often occurs when the department where the student works does not report the student's income from the graduate assistantship until after the loan is completed.

Lynn Salmon, a doctoral candidate in history, was awarded \$1,000 for the fall semester but was informed in October that she must repay the money immediately.

She received an eligibility letter in May, received her money in August and in October was told to repay it.

"If they did that, that is their mistake," Salmon said. "Why do I have to end up paying the consequences?"

Salmon said she is willing to pay back the money but cannot repay it all at once.

"They (Business Office officials) are totally inflexible," she said. "They should make some way to let us pay it back in installments."

Martinez said the Business Office does not allow installment payments on delinquent bills, but demands the bill in one payment.

Salmon said she is considering taking legal action against the University so she can attend ASU next semester.

Marty Lieberman, an ASU law student, was awarded an

NDSL in June 1980 for the 1980-81 school year. In May, Lieberman was informed that he must pay the money back immediately or forfeit registration for the fall semester.

Lieberman received a preliminary court injunction that enabled him to attend ASU this semester. He is currently involved in litigation with the University.

Lieberman said ASU is violating federal laws in demanding that the erroneously awarded loans be repaid immediately. According to Lieberman, federal regulations state that the school should collect "in the light of enabling the student to complete his course of study."

"They (administrators) can follow the federal regulations, but they have chosen not to," he said.

Lieberman said he offered to put up his parent's car as collateral for paying back the loan, but the Business Office refused to accept the offer.

Robert Chamberlain, assistant to the vice president for student affairs, said many loans are awarded before everything is known about the financial status of the applicant.

"Things are done sequentially," Chamberlain said. "When the last bit of information rolls in — if that throws you over (the maximum amount needed to award a loan), then you have to make some adjustments."

Union, AAUP oppose faculty pay proposal

By Phil Daschner
Staff writer

Two local teaching unions oppose a proposal offered by Arizona's three state university presidents to revamp the merit pay system for faculty members.

L. Chris Smith, president of the American Federation of Teachers local 2050, said the union discussed the proposal at its Oct. 14 meeting and decided to flatly oppose it.

"What the proposal really does is do away with cost of living increases," Smith said.

He said the proposal displeased the union because there was no faculty input on an issue that would directly affect the way faculty members are paid.

Smith said under the proposed merit pay system, some faculty members would not receive cost of living increases each year as they do now.

In the last four years state employees, including faculty members, have received cost of living increases totaling 42.1 percent. Smith said that figure still does not keep pace with the inflation rate.

He said under the proposed merit pay system, raises would be arbitrarily granted to faculty members by department heads after approval by the college dean and the academic affairs vice president.

"It sets up a tremendous possibility for favoritism on the part of the administrators," Smith said.

He added there already are certain colleges earmarked for special consideration under President J. Russell Nelson's plan to develop "pinnacles of excellence" at ASU.

"The proposal would promote extremely unreasonable competition within the university," Smith said. "It clearly shows they (administrators) have a very business-oriented conception of what a university should be."

He said the union favored collective bargaining as a means to determine what merit pay system should be used at ASU.

Elliot Palais, president of ASU's chapter of the American Association of University Professors (AAUP), said that although no formal poll was taken, association members expressed "considerable opposition" to the

proposal during a recent AAUP meeting.

Palais said the main concern expressed by AAUP members was the lack of faculty input while the proposal was being drafted.

He said there was also concern that the proposal has not been well circulated, and many faculty members are not fully aware of the proposal.

Palais said he has sent a letter to Nelson urging that the proposal be sent before the Faculty Senate for debate.

The cost of living increases are a form of protection for faculty members, he said.

"You can be unpopular in the department and still get a pay increase," he added.

Alan Carroll, director of university budgets, said he supported the proposal because it would strengthen the faculty and staff at ASU.

He said the proposal would bring an end to yearly "automatic" pay increases for employees.

"Now a person can go along from year to year and not be very productive, and still get a raise," Carroll said. "Under the proposed system nonproductive faculty may not get a raise, and highly productive members could get more of an increase."

Nelson said the proposal was not a finalized version, and faculty would have input on the matter before any policy is formed.

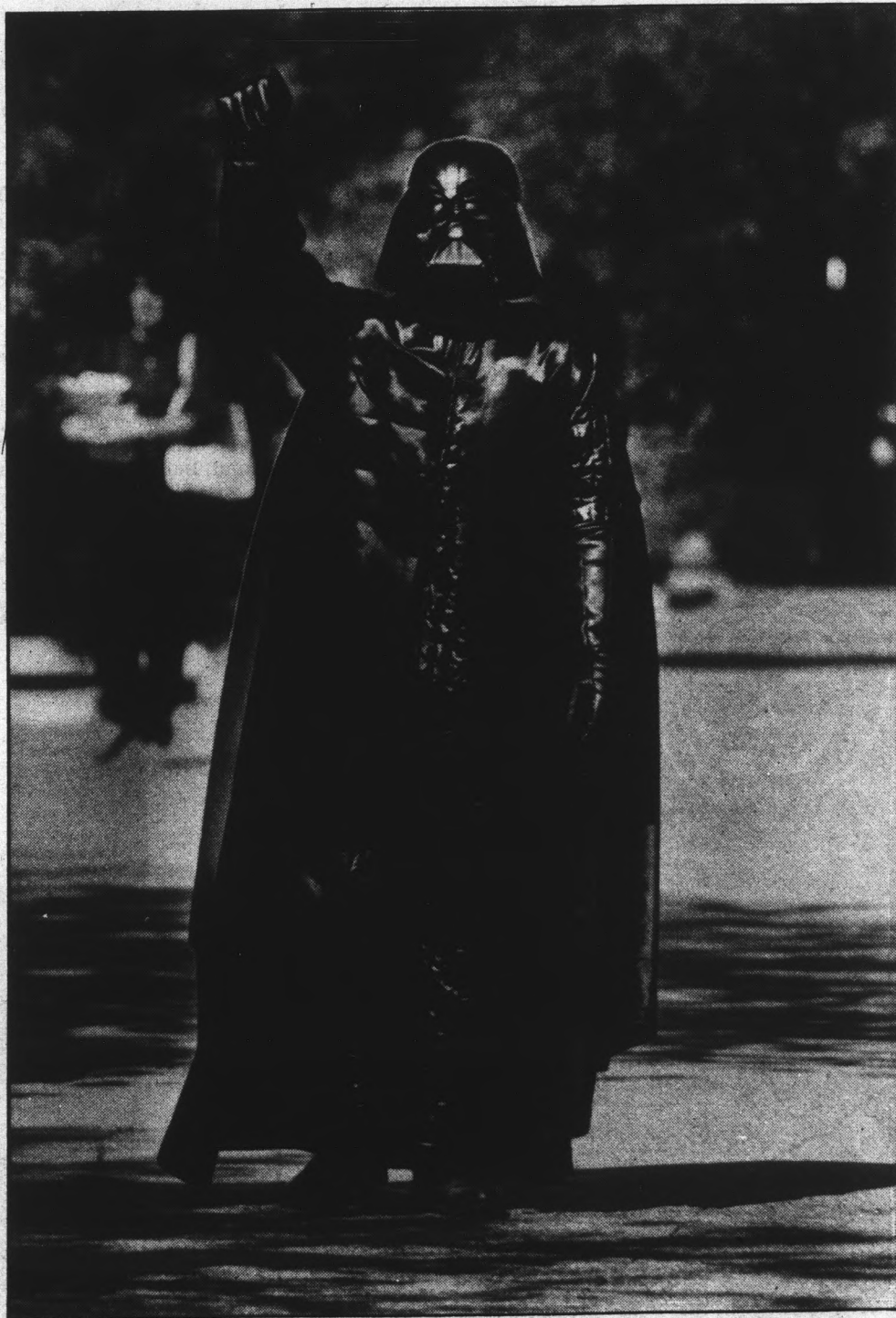
The proposal would not decrease the amount of money available for pay increases, but would increase the percent of merit pay, he said.

"It's difficult to profess an expression of faculty quality when such a small percent of pay increases are merit pay," Nelson added.

Daniel Brink, president of ASU's Faculty Association, said the association has not formally considered the proposal, but did see some problems with it.

Brink said the call for increased merit pay might cause a "pitting of one college against another" in a competition for more funds.

He said the association insisted that clear guidelines be established governing the distribution of discretionary funds, and that faculty members have significant input when the guidelines are formed.



Staff photo by William Ashby

Transfer student

John Sing, 22, a senior technical management major, plays Darth Vader in his effort to attract people to the Pi Sigma Epsilon Masquerade Party to be held Friday, 8:00 p.m., at Pythias Hall. The group is giving the proceeds from the party to United Way.

nation/world

Senate gives president emergency powers

WASHINGTON (AP) — The Senate on Thursday voted overwhelmingly to give the president powers he says he doesn't want — to allocate oil supplies and impose price controls in the event of another embargo.

The Senate voted 85-7 in favor of the bill, which would replace emergency powers that expired Sept. 30. The bill now goes to the House.

The bill pre-empts state allocation formulas, but does allow the states limited authority to impose conservation programs, such as odd-even gasoline sale schemes or car pooling requirements.

The bill specifically forbids rationing of gasoline and diesel fuel supplies for consumers.

President and First Lady get check-ups

WASHINGTON (AP) — President Reagan and his wife Nancy, both suffering from colds, checked into a VIP suite at a military hospital Thursday for an overnight stay and their first routine, full-scale medical examinations since moving into the White House.

On his way to the Marine Corps helicopter that carried him to the hospital, Reagan, asked whether any health problems would be covered up in his doctor's report, replied: "I haven't got any problems. They're going to tell you how healthy I am."

Asked how he felt as he entered the hospital, Reagan, 70, told reporters: "Fine."

Air Force rectifies error

LITTLE ROCK, Ark. (AP) — Following the malfunction of warning sirens at a Titan 2 site near Antioch, the Air Force announced Thursday it is changing procedures so a mistake like that doesn't happen again.

The sirens went off early Monday, waking and scaring some people who live nearby. Calls to the Air Force showed airmen didn't know the sirens had gone off.

The Air Force said the warning lights, which usually activate when the sirens go off, were not flashing in the missile complex, so the crew working underground did not know the alarm had sounded.

400,000 strike in Poland

WARSAW, Poland (AP) — Poland's strike wave spread to a major port and the universities Thursday, swelling the ranks of protesters to about 400,000 across the nation. Meanwhile, the military council of the Soviet-led Warsaw Pact began meeting in Hungary.

Solidarity union officials said 40,000 construction workers struck 68 factories for two hours in the Baltic port of Szczecin, on the East German border, and threatened a wider strike to get more building supplies.

In Budapest, the Warsaw Pact's military council opened a "regular session" attended by defense ministers or their assistants from the seven East Bloc member nations, the Hungarian news agency MTI said.

OPEC raises base price, but lowers ceiling

GENEVA, Switzerland (AP) — OPEC fixed a new unified base oil price of \$34 a barrel Thursday and froze it through the end of next year. Analysts said the deal would add about 2½ cents a gallon to the price Americans pay for gasoline and home heating fuel.

But the world oil cartel also fixed a new price ceiling of \$38 in the first official price cut in the Organization of Petroleum Exporting Countries' 21-year history. The previous ceiling was \$41.

Saudi Arabia, which produces about half of OPEC's oil, will cut its output from about 9.5 million barrels a day, Sheikh Ahmed Zaki Yamani, the country's oil minister, told reporters.

Plunging index predicts deeper recession

WASHINGTON (AP) — An "especially steep plunge" in a key government index foretells a national economy already in a mild recession sinking even deeper in the next few months, a top Commerce Department official said Thursday.

"The only real question is how far it is going to drop," said Assistant Secretary Robert Dederick.

But Dederick and other analysts inside and outside the government say they don't foresee a downturn as sharp as last year's recession.

The Commerce Department said Thursday that the government's Index of Leading Indicators fell 2.7 percent in September, the biggest drop since April 1980. Since April 1981, the index has fallen 5.5 percent.

Economy hurting Reagan's image, poll shows

NEW YORK (AP) — Increasing misgivings about the nation's economic future may be hurting President Reagan's image, according to the latest Associated Press-NBC News poll.

The poll says that while Reagan maintains the approval rating for his overall performance in office, Americans believe he is not doing as good a job in handling the economy.

The poll, a scientific random sampling of 1,598 adults by telephone last Sunday and Monday, also said there is growing pessimism about the economy over the next year.

Provincial governor, deputy police chief killed in Guatemala

GUATEMALA CITY (AP) — Leftist guerrillas attacked a provincial capital with automatic weapons, grenades and dynamite, killing the governor, deputy police chief and at least eight other people in two hours of fighting around government buildings, a national police spokesman said Thursday.

The spokesman, who asked anonymity for security reasons, said there may be more dead and wounded in Solola, capital of Solola province, 87 miles west of the Guatemalan capital. But he said information was hard to obtain because the guerrillas cut telephone lines before fleeing Wednesday evening.

Elementary schoolboy forced to wear dress as discipline

TUCSON (AP) — An elementary school teacher forced an 11-year-old boy to wear a dress into several classrooms this week as punishment, authorities said.

Liberty Elementary School physical education teacher Robert Rosenblatt said he gave the unidentified sixth-grader a choice of wearing a dress on Monday or submitting to a swat with a wooden paddle.

"He chose to wear a dress," Rosenblatt wrote in a letter to Fred Bull, the Sunnyside School District's superintendent.

Rosenblatt said the youth "was caught coming out of the girls' restroom by me and the custodian" but "tried to deny the fact that

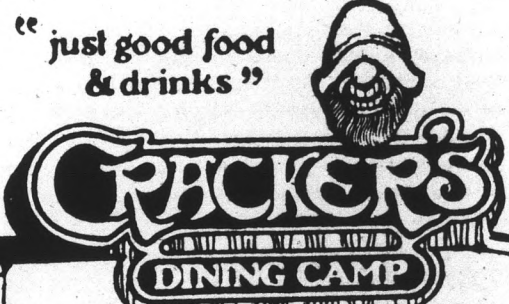
he was in there."

"It was out of frustration that I gave him this choice because I have tried every other means of disciplinary action," Rosenblatt wrote. "I have tried reasoning with him, having him write sentences, staying in at recess and after school."

The red dress that the youth was forced to wear for about 30 minutes was reportedly provided by Thomas Stefanek, the school's principal, who was said not to have known what it would be used for.

Stefanek refused to discuss specifics of the incident, although he said the boy "had a history of disciplinary actions that have been taken against him."

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RHA infighting results in seven resignations

By John Hendricks
Staff writer

Seven members of the Residence Hall Association resigned Thursday because of "petty squabbles" within the organization, according to the president of RHA.

L. Burke Files said the former executive vice president of the association and new president, Patty Berry, was using the organization for her own gains.

"She herself has said she made the association her career," Files said.

He said Berry used various members of the organization and within the Housing Office to advance in the RHA over the good of the organization itself.

"She wants to get ahead in RHA," Files said. "All I want to do is make RHA a body where residents can go to voice their needs."

"Our interest lies in doing our job, not in playing politics," Files said.

Berry, who earlier this week denied there was a serious problem between her and the resigning members, refused Thursday to respond to the allegations.

Jo Marie Leone, campus affairs vice president who also resigned Thursday, said Berry was planning to initiate a recall election of Files.

"And that kind of struggle would be too much for the association to handle," Leone said.

She added that not enough votes were available for a recall to succeed, but members still chose to avoid the conflict for "the good of the association."

"Berry said if the recall did not go through she would resign," Leone said.

If she resigned, some

residence councils may have left the association and "that would have been very detrimental to RHA," Leone said.

Files said RHA serves the function of being the official voice of residents, as well as providing various services to them.

"RHA is an excellent organization and we wanted to keep it that way," he said. "So in order to avoid its destruction from petty power struggles we resigned."

Resigning along with Files and Leone were Thomas Nesbitt, activities vice president; Jose Cabrera, national commission coordinator; Laura Ritter, member; Brian LaCorte, executive assistant to the president; and Everett Peralta, executive adviser to RHA.

New energy source research topic of town hall conference

By Phil Roth
Staff writer

Universities should remain active in the research and development of alternative energy sources, according to a recent report by the 39th Annual Arizona Town Hall.

The topic of the town hall, held Oct. 25 through Oct. 28 in Yuma, was "Arizona's Energy Future: Making the Transition to a New Mix."

The 109 town hall delegates included two Associated Students executives: Denise Dreiseszun, ASASU president, and Chris D'Adamo, ASASU executive vice president.

Participants were divided into four panels for two full days of discussion designed to enhance the future energy supply situation in Arizona.

The panels' findings were consolidated into the final report at a group session on

the last day of the town hall meetings.

"The research and development activities of our institutions of higher learning should be conducted with private industry cooperation and funding wherever possible," the report reads.

D'Adamo said there were representatives from business, politics, media, agriculture, religion and education as well as state power companies and energy representatives.

There were also two representatives from each of the three state universities.

D'Adamo said the town hall was designed to facilitate communication between the commercial and industrial sectors.

"We tried to build a consensus on how Arizona feels on energy," he said.

D'Adamo said various opinions from throughout the

state were compiled for the final report.

Included in the report is an assessment of Arizona's current energy situation in regard to the economy, conservation and the development of energy resources, the development of coal resources and the development of solar resources.

D'Adamo said he sensed a "Reaganistic" attitude in the delegates' decision that government should minimize its regulation of the power industry.

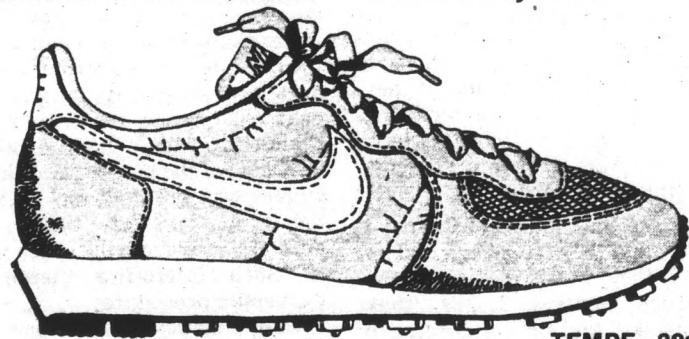
"The free market would be the prime mechanism for making things happen," he said.

He said discussions at the event were very productive and will provide information for future generations.

"It was a real fruitful exchange of ideas between different sectors in Arizona," he added.

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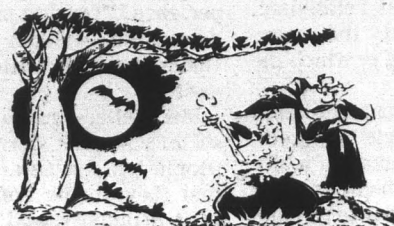
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press

What we've got here is a failure to communicate.
—Donn Pearce—Cool Hand Luke, screenplay

opinion

Ultimatums are not fair solutions

Show us a student receiving financial aid who can drum up a surplus \$1,000 in one month's time, and we'll show you a clear sky over Los Angeles.

The truth is, most students receiving aid are not capable of coming up with such large amounts on such short notice. If they could, they probably wouldn't be receiving aid in the first place. Unfortunately, approximately 20 ASU graduate students are faced with this predicament.

The students are the victims of financial aid overawards, and they have been told by the University they must pay back the National Direct Student Loans they received by mistake. And since according to the Business Office they owe the school this money, they must pay back the loans before they can register for classes this spring.

The blame for the mistake should be shared by both the students and the University.

The students all experienced reductions in their financial need and didn't report the

changes to the Financial Aids Office, which was their responsibility.

But the University had its responsibilities, too.

For example, one student did not know at the time she applied for her loan whether or not she would get a tuition waiver that would enable her to pay the in-state amount. The Financial Aids Office, however, was informed of the possibility. When the tuition waiver was granted, the student expected the Financial Aids Office to find out automatically from the office that approved it. Such interoffice communication is University procedure.

Well, Financial Aids found out too late. Because of the bureaucratic time lag, the staff did not know about the change until after the student received the loan and spent it.

Granted, the student was overawarded. And granted, she should have known to be aware of her financial status and what information to give to the Financial Aids Office when. But the University should have

gotten the information into the right hands on time, too.

Students in such situations should be given more consideration than an ultimatum: Pay up or no more classes.

But three of the students that owe for overawards said ASU has refused to let them pay back the money in installments. One student, who is now suing the University for not allowing for such an agreement, even offered his parents' automobile as collateral.

This student claims he was in an overaward position for nearly eight months (from August 1980 to June 1981) before he was notified by the Financial Aids Office. He said he wasn't billed or told of the consequences of the delinquent account until he went to register this fall.

It seems a lack of proper communication between the students and the University and between the University's own offices is the crux of the problem.

So the students shouldn't have to pay up

all at once or leave school. Some sort of payment arrangement should be made.

Comptroller Steve Colby said the University tries to cooperate with students when the loan is "big" and the students aren't at fault. But it seems fault in such a massive bureaucracy is not an easy thing to pinpoint. Furthermore, the problem of graduate students being overawarded is common, according to Dan Martinez, director of financial aids, so the problem can't be just with the students.

And even if the student is to blame, leaving school temporarily and postponing graduation seem a heavy price to pay.

The University should first of all improve its communication with students and among its own offices. Next it should be more willing to compromise its delinquent bill policy when it comes to aid overaward problems.

ASU has got to put more effort into being sensitive to student problems caused by bureaucratic confusion.

letters

Editor selection panel needs students, now

Editor:

I wrote an editorial on this page last April in which I stated that the Associated Students Senate had "mutated into an apathetic (and often absent) majority, bullied by a moral minority that is in no way representative of ASU's student population." Well, it seems that little has changed.

On Nov. 13, the Student Publications Advisory Board will meet to select a spring editor for the State Press. And thanks to the ineptness of the ASASU Senate Nominations Subcommittee, the four student seats on that board will be vacant.

The reason? Political infighting.

In an effort to be "fair and unbiased," the subcommittee has tossed back the names of five of the six nominees given them by ASASU President Denise Dreiszszun.

Among those nominees are ASASU Vice President of Campus Affairs Tim O'Neill, who conducted the initial interviews for the posts and then submitted his own name; Edward Burns, an O'Neill man; myself, a former State Press city editor; Tricia Reeson, last spring's State Press editor; and Dave Ryan, the former editor of "Point" magazine.

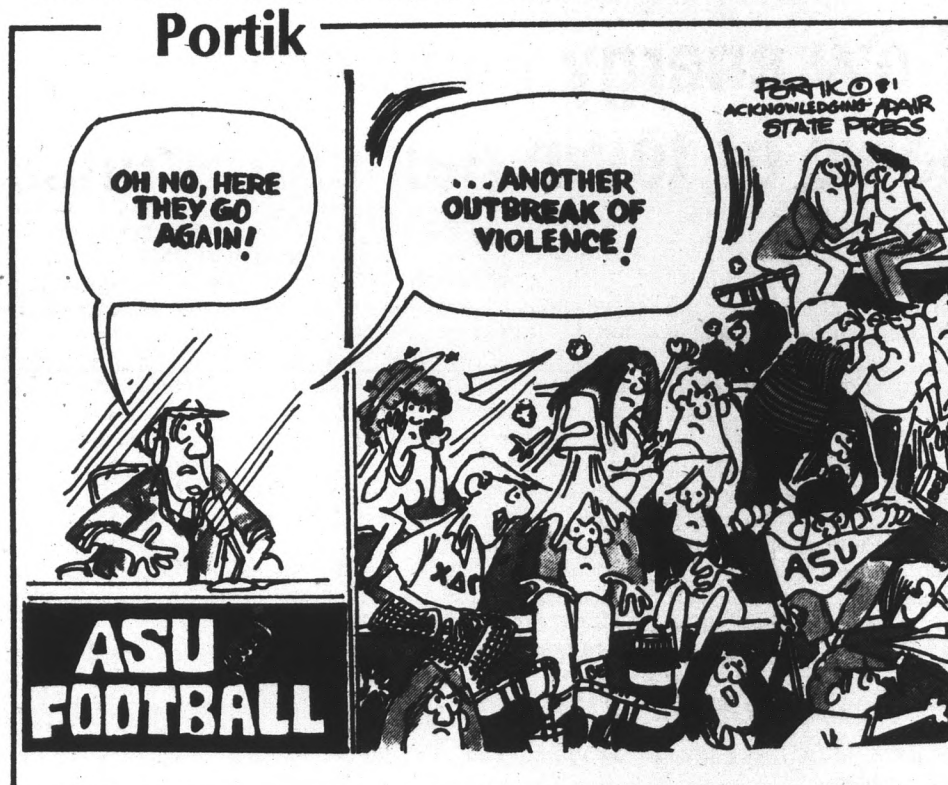
Since O'Neill's self-nomination constituted a conflict of interest, his name was dropped by the subcommittee during its candidate interview three weeks ago. Burns also was voted out. The other three names, mine included, were discarded because we were received as being too biased and too liberal. So far, only one name has been agreed upon — that of Dale Johnson, an ASU journalism major. It is doubtful that Johnson's

nomination can be pushed through the rest of the SPAB approval process in time for the State Press editor selection.

The nominations subcommittee consists of chairman, Clarissa Davis, a liberal arts senator, Scott Glickstein, a business senator who spent most of his time during my interview asking loaded questions and moaning about the quality of the State Press' ASASU election coverage; Ralph Carabetta, a liberal arts senator; David Adams, a business senator; and a young lady whom I did not know and was not introduced to.

Also present, but silent, at the meeting was Chris D'Adamo, ASASU executive vice president, who apparently wanted to make sure the subcommittee made the "right" decision.

In light of the controversy



surrounding the State Press editorial selection process last spring, the subcommittee is understandably concerned about the SPAB appointments.

However, this does not excuse the fact that it's Oct. 30, and there are still no students sitting on the SPAB. Other board appointments were made long ago.

The ASASU Senate's man-

date is clear. The subcommittee should be bypassed and the appointments made, even if four students with journalistic backgrounds have to be yanked out of the College of Public Programs.

If the student senate refuses to act, then Dreiszszun should circumvent that organ entirely and go directly to ASU President J. Russell Nelson, who has

final approval on the nominations anyway.

Student input on a board whose decisions affect 40,000 students is not only vital, it's a right.

It would be nice to see political pettiness put aside for once this year in favor of the student body.

Pat O'Connell
Senior
Broadcasting

Irony for law student to label opinions "irrelevant"

Editor:

Mr. Steven Keller's letter last Friday, though intended to "dispose" of Ben Sanders' arguments against relativism, served instead to demonstrate several of the more transparent methods of disingenuous reasoning in which the author has been instructed at our College of Law.

Mr. Keller began by dismissing as merely "entertaining" Mr. Sanders' belief in absolute truths. He rejects this traditional premise on the grounds, rather incongruous for a student of law to maintain, that a principle should not be observed simply because for centuries men held it to be true. Wrote Mr. Keller, "... the fact that a great many people spanning a great many years have rejected relativism is totally irrelevant." To be sure, traditional principles are not necessarily true; but there is a compelling presumption in their favor. Without our inherited values — justice, charity, honor — we would have only our own limited knowledge on which to depend. Mr. Sanders argued that since, in the classical tradition, man is defined by his ends, his ends should therefore be virtuous; and that relativism, in rejecting the very notion of virtue, rejects too the traditional, civilized understanding of man's nature and purpose.

Moreover, isn't law — Mr. Keller's discipline — a traditional understanding of values, the consensus of generations as to vice and virtue? Oliver Wendell Holmes believed that,

"The life of the law has not been logic: it has been experience." To what might he have been referring if not the accumulated wisdom of our ancestors, whose opinions (including Justice Holmes') are to Mr. Keller "totally irrelevant."

Mr. Keller replies that traditional values, according to social scientists, derive from mere instincts. He said, "... if people (on a societal level) didn't make themselves believe that they should honor their parents, refrain from killing their neighbors, and try to be 'fair' and 'just,' their society wouldn't last very long and the self-preservation instinct would be threatened." In other words, social utility is the measure and cause of virtue. Yet, this very notion is disproved in C.S. Lewis' "The Abolition of Man," which Sanders cited in his article. Lewis, accepting for a moment the social scientists' terms of argument, notes that there are instincts in conflict with the preservation of the species, such as that of the individual to stay alive. According to what rule of precedence, he asks, should our instinct for preserving the species be obeyed at the expense of other instincts? How, in other words, is personal self sacrifice such as we see throughout history to be accounted for? Lewis concludes that, "If we did not bring to the examination of our instincts a knowledge of their comparative dignity we could not learn it

from them. And that knowledge cannot itself be instinctive."

Mr. Keller then turned his attention to Mr. Sanders' — and Aristotle's — logical refutation of relativism, namely that by its own premises it is equal to all other theories of truth. "When a relativist states, 'There is no truth,' he is saying that he does not believe that there are absolute truths or absolute values. He is not saying that it is an absolute truth that there are no truths. He recognizes that his system of beliefs and values, while firmly held by himself, is nevertheless relative. Sanders is 'wrong' as far as my belief system is concerned, but he is 'right' from his own perspective."

But if this were so — if Mr. Keller truly considered his "belief system" no more no less right than Mr. Sanders', why has he bestirred himself to "dispose" of Sanders' contentions? If relativists were themselves persuaded that truth, being entirely subjective, must be left for each person to determine by his own standards — we could expect never to hear from them. Unless, of course, they had values to inculcate in place of traditional ones.

Matthew Scully
Junior
Government

Work, school conflict, study reveals

Money woes hike dropout count

By Jim Austin
Staff writer

The combination of financial sacrifices and outside employment are the two most frequently reported reasons for withdrawing from ASU, according to a study being conducted by the Dean of Student's Office.

Art Carter, assistant dean of students, said the graduate students and office assistants have been interviewing students about why they left ASU since last fall.

The study, called the Exit Interview Program, found the reasons for withdrawal become interrelated when a student finds he cannot afford to sacrifice work hours for school hours.

"Work competes with school time," he said.

Carter said reevaluating career choices and family commitments are also common reasons for withdrawal, but are not as frequent as financial complaints.

When the study is completed at the end of the semester, it will provide them with a precise breakdown of what percentage of people withdraw from ASU and their respective reasons, he added.

Carter said the program is one of several in the country that examines why students leave school.

Art Malone, an adviser in the Dean of Student's Office, said a total of 2,173 students have withdrawn as of Oct. 29.

However, he said not all of these students went through the exit interview program which deals only with undergraduate students.

Carter said some of these students never go through the voluntary exit interview program.

"Some students leave the University for reasons of health or cancel registration because of inabsentia and never go through the Dean of Student's Office," he said.

"The purpose of the program is to gather information that

will help the different colleges and support programs, like counseling units, in reviewing their services to students," he said.

He added the program, conducted in cooperation with the Registrar's Office, will assist the Provost's Task Force on Recruitment and Retention in developing a profile of students who withdraw from ASU.

Ron Smith, chairman of the retention subcommittee, said the program is part of a campus-wide effort to improve services at the University.

He said the task force, which formally began gathering information in the summer, is collecting data from other universities to assist in the student profile study.

Smith added once enough data has been collected from interviews, surveys and outside sources, the task force will submit recommendations to the administration as to what campus services need improvement or development.

New class schedules ready following delay

By Phil Roth
Staff writer

After a four-day delay, class schedules for the spring semester are expected to be distributed today for students wishing to pre-register, an ASU assistant registrar said Thursday.

Ron Winterhof, schedule production coordinator, said the schedules were supposed to be out Monday, but a general slowdown of the off-campus class schedule preparation delayed the distribution of 65,000 on-campus class schedules.

Despite the delays, most ASU academic departments reported few students upset by the delays.

Laura Brooks, theater department secretary, said some students began asking for schedules two weeks ago, but the delays generally were a minor inconvenience for students.

Having schedules is "one of those little things that make life easier," but most students are not going to mind, she said.

Mark Smith, a junior advertising major, said he would have liked to have had the schedules sooner.

"I think they should have been out a little earlier so students have a little more time to

go over the schedules," he said. "Sometimes it's hard to put together a schedule because of conflicting times."

Winterhof said preparation of schedules began six weeks ago when academic department personnel revised last spring's schedule by adding and deleting classes.

Upon completion of the department's version, the Registrar's Office updated the schedule with room assignments and other pertinent information, he said. Final class information was then put on magnetized tape and delivered to the printer.

Introductory pages in the schedule are typeset at the State Press and laid out at the University publications office.

Winterhof said a five-person staff works on the schedule.

"It's a coordinated effort," he said.

Early registration will begin Nov. 2 and run through Nov. 10. Students should contact their department advisor for class request forms.

Class schedules and billing statements will be distributed to students Nov. 30 through Dec. 4 in the Memorial Union and on-line Drop/Add will begin Nov. 30.

Fees must be paid by Dec. 29.

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Education majors, instructors politically aware, survey says

By Laura Stahl
Staff writer

ASU education seniors and instructors are more aware of government functions than their national counterparts, an ASU survey has shown.

But education students and instructors who prefer a more formal teaching method, which restricts the pupil, know less about government functions and structure.

Gloria Grossman, an ASU political socialization specialist, said these findings are from a survey she conducted to determine political knowledge and attitudes and their relation to teaching styles of ASU seniors and instructors in the education field.

Grossman said she conducted the survey after reading a recent Gallup Poll which indicated teachers knew little about the fundamental aspects of democracy.

"I became concerned because school ranks with family and peer groups as one of the most significant agents in the political socialization process," Grossman said. "In the school, it is the teacher who is the key in transmitting political knowledge and skills and modeling democratic behavior."

Determining teaching styles and attitudes toward democratic processes are important because teachers serve as role models and influence the political development of their students, Grossman said.

"There has been considerable research on children and what they think and know about democracy, but very little is known about the teacher," she said. "Teachers are man-

dated to teach about government, but they must be very careful to be impartial."

In the survey, two questionnaires were used to poll ASU seniors, education seniors and education instructors.

One survey, administered to all three groups, assessed political knowledge and attitudes while the other survey was a questionnaire on informal and formal teaching methods given to only those in education, Grossman said.

Approximately 200 participants in each of the three sample groups were polled, she said.

Grossman said the three groups exhibited similar knowledge and attitudes toward democratic institutions and practices.

The groups differed in willingness to participate in civic activities, she said.

"Teachers knew more about participation and civic improvement than did the two groups of University seniors," she said. "Also education seniors were more likely to be participants in these activities than other University students."

Instructors lead the poll in political activism, such as joining groups, circulating petitions and lobbying, but ASU education seniors and instructors ranked above the national average in the area of political activity, Grossman said.

In the last presidential election, 82 percent of instructors and 78 percent of elementary education seniors voted, compared to 74 percent of the general University students who went to the polls, she said.

The study also found both groups of students supported just law and rights of all individuals and understood world, national and local problems.

Move will aid commuters' problems

Criminal justice program to be expanded

By John Hendricks
Staff writer

In the interest of dispersing education to a more diverse audience, ASU will begin offering an expanded criminal justice program this spring, the coordinator for off-campus programs said.

James Galliher, associate professor of criminal justice, said many students face the problem of not being able to commute to .SU for classes.

"It is often more convenient for a student to go to one of our off-campus facilities than come all the way into Tempe," Galliher said. "Besides many of the people taking these courses are not working on a degree and so have no need to attend the main University."

Rebecca Berch, an adjunct professor of criminal justice, said it is important for courses to be held off-campus where criminal justice can be directly observed.

"We feel it is necessary to hold some courses in the downtown area," Berch said. "For criminal justice, that's where all the action is."

She said since the Arizona State Legislature, the State Capitol and the local, state and federal courts are all located downtown, it is desirable to have a base meeting area located there also.

Galliher said in addition to adjunct colleges at Metrocenter and Alhambra, ASU offers courses at Scottsdale and Westwood high schools.

"And just recently we began offering a class at the Department of Corrections, at their request," he said.

Galliher said this is the

first time in the history of the University that an outside criminal justice organization has requested a class be held at its institution.

"We've had an increase in the number of working people who want to update their knowledge of criminal justice," he said. He added the curriculum to be offered at these off-campus facilities will include courses in "cops and robbers crime" as well as sociology.

Classes in criminal justice planning, ethics, causation, theories of crime, and

management and planning will be offered.

Berch said ASU is attempting to get people with special emphasis in certain aspects of criminal justice to teach at off-campus locations.

ASASU tenant's association to host workshop, speakers

ASASU's Tenant's Association is holding a Landlords-Tenants Workshop at 7:30 p.m. Tuesday in the MU Pima Room.

Real estate developer Bill Schultz, Tempe Judge Fred Ackel, last year's Tenant's Association Director Karen Kallas and other experts in the field will be available for comments and questions.

The fee will be \$5 with the Tenant's Association providing refreshments and literature.

Further information and reservations are available by calling 965-6246.

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by
Kevin Fagan



Affirmative action topic of state advisory panel

By Susan Vaughn
Staff writer

The Arizona Civil Rights Advisory Board will be visiting ASU on Nov. 4 to strengthen relationships with the University community, the assistant to the president for equal employment opportunity and affirmative action said.

Luis Aranda said students, faculty, administrators and staff will have the opportunity to meet with the board to discuss concerns about affirmative action and equal employment.

Aranda said the board requested the meeting as part of a program to meet with all three Arizona universities, but ASU administrators will not be attending the open house designed to encourage participation from the University community.

"This way students, faculty and staff will not feel intimidated," he said.

Aranda added this will be the first time the board has formally visited ASU.

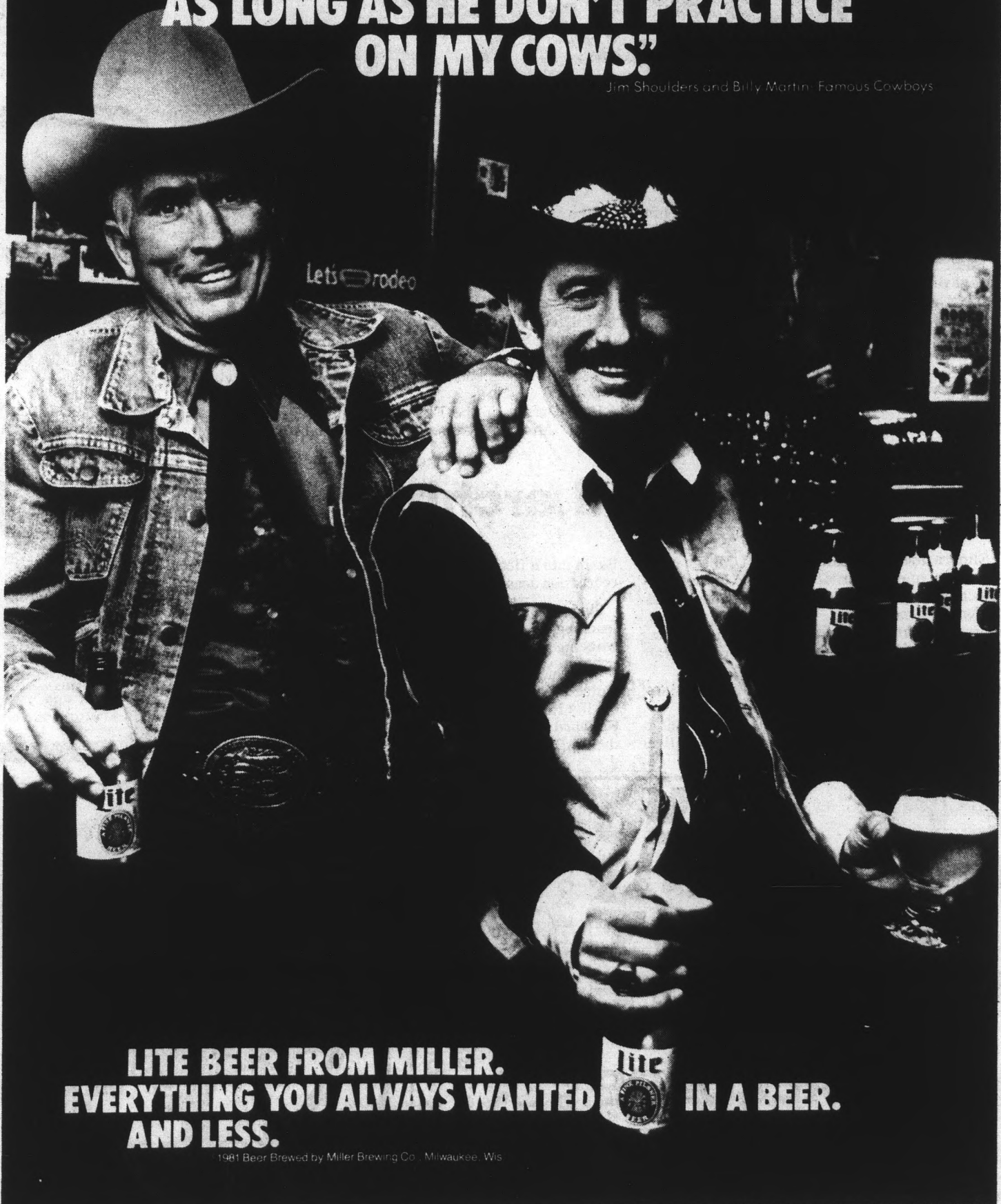
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Local character

75-year-old church parking attendant revels in his 'never a dull moment' job

By Nora M. Bayly
Staff writer

Five days a week Carol Ruby, 75, sits in a brown folding chair with an ASU cap tipped over one ear, a silver whistle around his neck and a leather purse concealing an imaginary six-shooter to "shoot the tires out" of cars.

Beside him is a thermos of hot coffee "which is mostly bourbon, but that's a lie too."

Ruby, who is retired, has been the parking lot attendant at the First United Methodist Church at Forest Avenue and University Drive for two years.

"There's never a dull moment here," he said.

But Ruby, who has tunnelvision and is legally blind in one eye as a result of glaucoma, can only see items in a limited field.

He identifies cars by parking stickers on the windshield, but he knows most of the people and their cars.

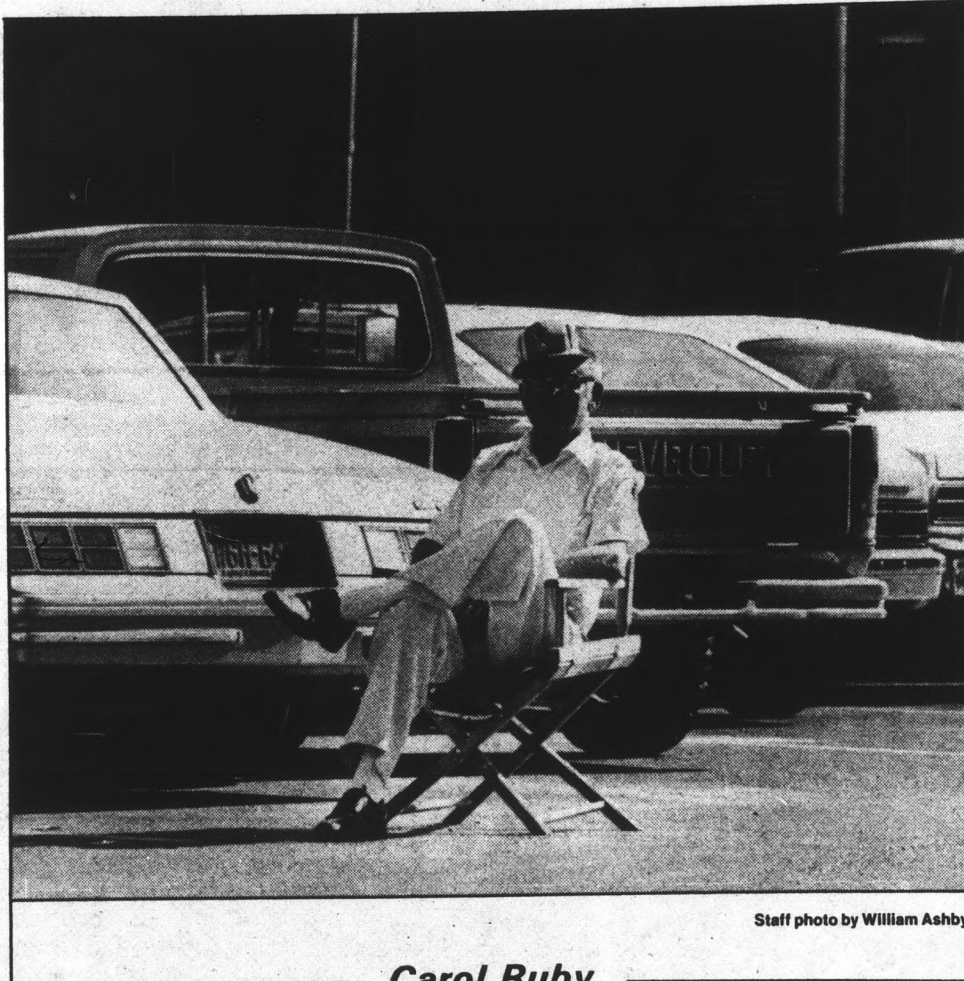
"My wife says, 'You might be blind, but you can see a woman's rear from two blocks,'" Ruby added.

Social aspects of the job are what Ruby, who has missed only one day of work in the past two years, enjoys most.

"I find the people I least expect (to be nice) are the nicest," he said. One arthritic woman gave Ruby a \$10 tip for helping her find a parking space.

He glanced at another woman getting out of a car and quipped "I'll bet she wouldn't tip you if you were a waitress."

Ruby said Christmas time,



Staff photo by William Ashby

Carol Ruby

when people give him presents, is the part of his job that he likes most.

He said he gets several boxes of candy and a few \$5 or \$10 checks.

Attire for Ruby's all-season job ranges from straw hats to rain coats and galoshes, but the weather never hinders his performance.

"It's always full steam ahead," he said.

Ruby was married in 1947 when he and his wife were both 41 years old. They have no children.

"I'll bet my wife said that's the biggest mistake she ever made; she didn't know I was a confirmed bachelor."

Rev. Dorsey of the First United Methodist Church

said Ruby is "very faithful and he takes a personal interest in the parking lot."

He said it also makes Ruby feel worthwhile and good about himself.

"We have to have somebody like Carol out there," Dorsey said. "It shows someone with a severe physical handicap can do productive work and feel good about that."

Prof named to lead architect guild

James W. Elmore, founding dean of the ASU College of Architecture, has been named president pro tem of the newly established Architecture Guild of Arizona State, an organization of major donors to the college.

A pioneer in architecture education in Arizona, Elmore directed the state's first architectural education program when it was established at ASU 32 years ago.

In 1964, he became the founding dean of the ASU College of Architecture.

Three years later, Elmore introduced the ASU architecture students' Rio Salado Plan for converting the Salt River

Basin into a flood control channel with a series of parks and recreation areas.

Since he stepped down from the dean's position to resume teaching in 1974, Elmore has devoted his time to research, teaching and community service.

Currently, he is a professor of planning in the College of Architecture at ASU. He is a member of the board of directors for the Rio Salado Development District and for the Valley Forward Association, both of which are working to advance the Rio Salado Project.

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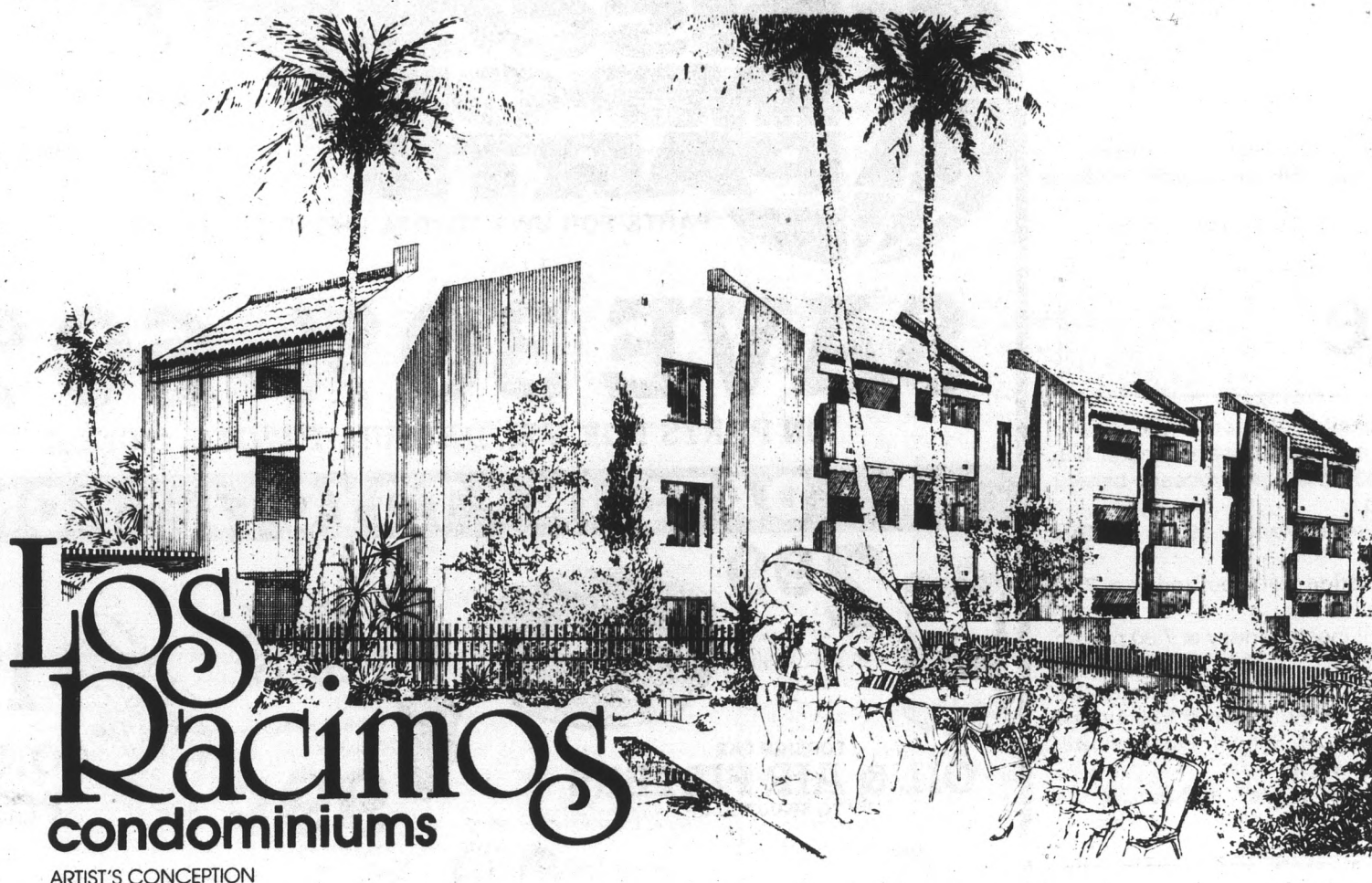
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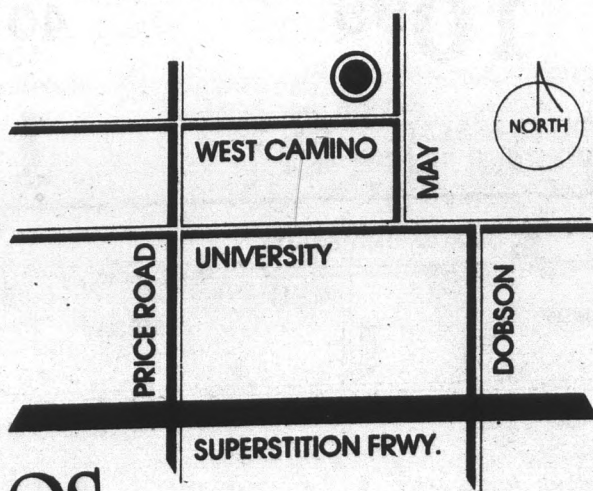
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300 budding engineers entered

ASU to hold prep technical competition

By Tory Bull
Staff writer

A competition geared to motivate "the coming generation of engineers" to become interested in mathematics, science, or engineering careers will take place at ASU on Saturday, its director said.

Ernest Hirata, an assistant engineering professor, said more than 300 high school students from all over the state will compete in structure design and written examinations.

Hirata said students representing more than 40 schools will compete in part of the third annual Engineering and Applied Sciences High School Scholastic Tournament and Design Competition.

"Students who don't want to compete in the constructing competition can compete in the examination area," Hirata said. "It's just another form of competition."

He said the purpose of the high school competition is to get students interested in the engineering, mathematical, and technical science programs at ASU.

"It (the competition) will display their creativity in utilizing their different skills," he added.

The structures that the students constructed for the three-hour judging competition can be either a free-wheeling vehicle (no bigger than a shoe box), a working windmill (out of ordinary household items), or an egg container (which should be "light, but tough").

The students, who have had a month and a half to construct their vehicles, find the working windmills to be the hardest, he said.

"It is a new vehicle this year and is the most complex one

because it involves weights," Hirata added.

Louis Pardini, an associate professor of industrial technology, said the competition will be a great benefit to high school students.

"It will give guidance to students so that they get the interest and ability to succeed in engineering- or mathematical-based careers," Pardini said.

Hirata said the goal of the competition is to offer a chance to learn and have fun at the same time.

Hirata said awards will also be distributed to individual students and schools.

The competitions will take place in the G-wing of the ASU Engineering Center from 9 a.m. until 2:30 p.m.

The awards ceremony will take place in the Life Sciences Center, Room 191, from 1:30 p.m. until 2:30 p.m.

collage

ASU Players' Club Council, a division of the theatre department, will hold a haunted house in Payne Lab School Saturday from 6:30 to 10 p.m. Proceeds benefit the Rita Criste Fellowship.

Chabad Lubavitch will meet Monday in the MU Gila Room at 8 p.m.

Turkish Student Association will meet today at 7:30 p.m. in the MU Yuma Room.

Arizona Outing Club will meet Monday at 7:30 p.m. in the MU, Room 215.

Child Drama Graduate Students from the theatre department will hold a Halloween Makeup Fair from 3 p.m. to 10 p.m. in the Payne Lab School. Proceeds will benefit the Rita Criste Fellowship.

Philc.ophy Club will meet Monday, at 3 p.m. in the MU Pinal Room.

STATE PRESS Newsroom Staff Openings

Applications for positions on the News Staff of the STATE PRESS for the Spring Semester 1982 are now being received at #15, North Basement, Matthews Center.

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

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

Applications close 4:00 p.m. Friday, Nov. 13, 1981.

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

Newspaper experience is desirable but not mandatory. These are part-time, salaried positions open to any student in good standing. Applicants must be available Wednesday, Nov. 25, for indoctrination and VDT training prior to break-in week Nov. 30 - Dec. 4.

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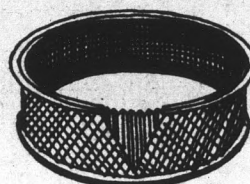
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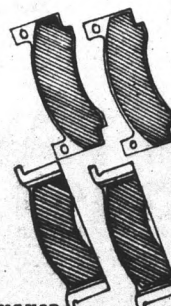


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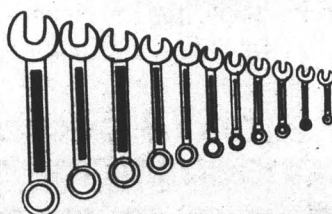


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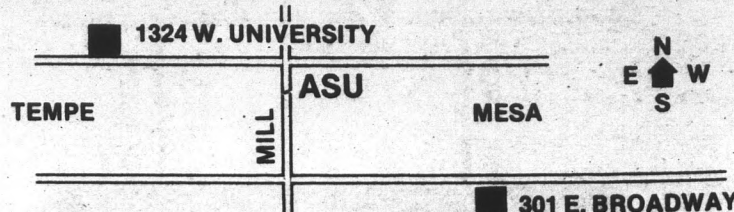
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A Word or Two About . . .

Comedy

Kelly Monteith and the facts of fun

By Rory Rosegarten
Free Lance interviewer

Comedy is a funny business. Not simply in the belly laugh, slip on a banana peel sense, but in the way in which comic talent is recognized by the masses.

You see, everyone's a comedian — or so the saying goes — and to make matters worse, everyone's also a critic. So, very often, sometimes too often, comedy talent is criticized, scrutinized and taken very seriously.

Bluntly, it's tough to be professionally funny.

Kelly Monteith has been making his living trying to make people laugh for twenty-five years.

He's been successful. Very successful.

The blond haired, blue eyed comic powerhouse is a frequent guest on all of the major talk shows both here and abroad, works the nightclub circuit and has toured with such top performers as the Osmonds and Paul Anka.

On top of everything else, the American born comedian has a smash hit television show running on the BBC in England, "Kelly Monteith", which was nominated for the Golden Rose award at the Montreaux Switzerland International Television Festival this past year.

I met with Monteith at his hotel during his recent visit to Tempe where he performed five shows at the Valley's newest and only comedy nightclub, Chuckles.

After finishing some sit-ups in his cramped room, he towed off and we began discussing his life in the titter trade.

How do you know when something is funny?

Well, you don't, really. You feel it and you hope it is.

You simply have to go up there and try it out and see what happens. It's the audience who's usually the judge.

Steve Martin put out an album entitled, "Comedy Is Not Pretty." Now, you're constantly creating...

Trying to, yeah.

...and it must be a striving process that hurts. Have you found that phrase to be more than simply the title of a record album?

"Comedy is not pretty" is a funny phrase to me. I suppose there is a lot of truth to it in a sense, sure. It is hard to create things, but there is also a certain joy in it when it happens.

I try to work as loosely as I can on stage and leave myself the option to create something on the spot, which is actually what I work for on stage. It doesn't happen as often as I'd like, but when it does, it's a high that's very difficult to match.

So, in that sense, comedy is pretty.

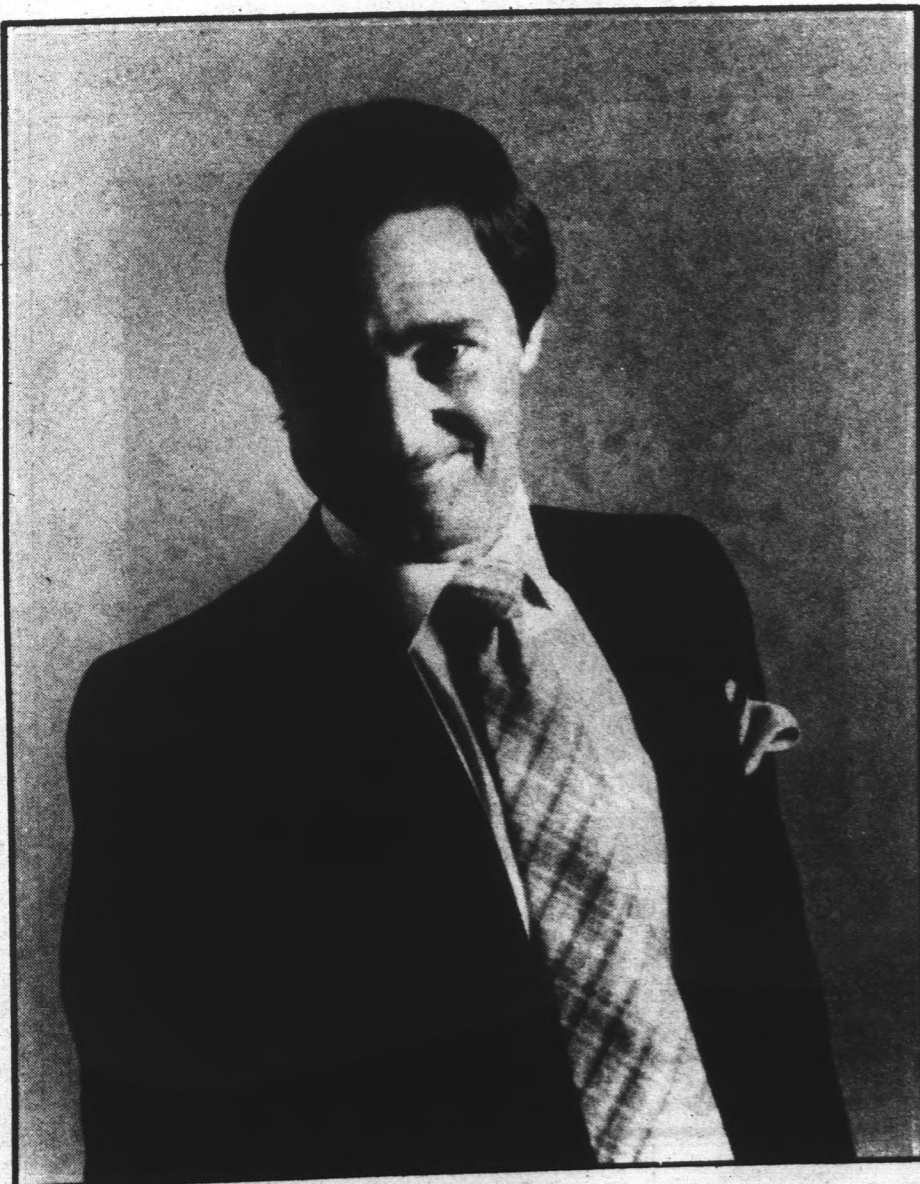
Where does your material come from? It comes from life and my observations of things that are interesting for me to think about.

Where does most of your creating take place?

Well, let's see now. Sometimes I'll sit at a typewriter and work...

You mean you're able to just sit there

continued page 13



Kelly Monteith: More a reflective comedian than a compulsive performer.

Rock

Dave Marsh and the religion of rock

By Karl Byrn
Entertainment editor

Some things are worth taking seriously. Interestingly enough, these things are also the most fun.

It's just this kind of contradiction that is the stuff of "The Book of Rock Lists" (Dell/Rolling Stone Press, \$9.95), written by rock experts Dave Marsh and Kevin Stein. Far from being a statement of purpose yet much more than a collection of trivia, the book is an exhaustive exploration of moments that have made rock both a joke and a thing of reverence.

The authors have amassed an amazing amount of facts and opinions on rock, the result being a highly inspired though unsequenced view of rock history. Their information comes not only from history itself ("The Films of Elvis Presley," "Songs Bob Dylan Wrote but Never Recorded") but from the memoirs of the pros ("Bill Graham's Most Memorable Concerts," "Frank Zappa's Favorite Rock Critics") and the authors' own views ("The 20 Greatest Live Albums," "50 Great Album Cover Designs").

The opposing seriousness and silliness of the book comes to a head in the final chapter, "Top of the Pops," where Marsh and Stein tackle the titanic task of selecting the 40 best singles and albums of each year since 1955. That the two thought of compiling such a list indicates ridiculous vision and confidence; that they succeeded indicates a miracle.

Dave Marsh was a founding editor of Creem magazine in the late '60s and later worked as a contributing editor for Rolling Stone, both revolutionary rock periodicals. He currently devotes much of his time to authoring such books as "The Rolling Stone Record Guide," "The Rolling Stone Illustrated History of Rock and Roll," and notably "Born to Run: The Bruce Springsteen Story." In short, Marsh has established himself as an authority on rock.

The following are among the more philosophical moments from a recent interview with Marsh.

What is it that you want the book to show about rock and roll?

To show that rock is bottomless, that it's endless, that rather than a shallow thing it's deep as a well, that there's a million little things that no one can remember that everyone has forgotten.

That's the basic idea, and to show that the serious and the trivial or the serious and the ridiculous stand right hand-in-hand, and it isn't very far from one to the other.

That's something you talk about in the book's introduction — the different contradictions.

In a way...let me just say this, there are contradictions, and they're real contradictions.

Both in the book and in rock and roll. Sure, because the book is a manifestation of rock and roll sensibilities. And the thing is that those contradictions are how you lead yourself to understand the thing.

I'm not going to tell everybody this is serious and this isn't, it's just the design of the book that within any funny, seemingly humorous list there may be a very sobering fact, for instance, Elvis on that list of "Fattest Rock Stars." The stuff that's intended seriously is not necessarily and often is definitely not better than the stuff that's intended frivolously. Often the frivolous stuff is

more profound than the pompous shit.

At what point should you take rock seriously?

When it's necessary. When it's appropriate.

When is it necessary?

All the time. That's what I'm trying to say, take it all, take it all. It's not compartmentalized and parcelled out the way schools try to make knowledge, inspiration and profundity seem. It's all mixed in together and that's the greatness of it.

With the different books you're writing, are you attempting to define rock?

'I always used to feel that someday I would walk into a record store and find this record that was like the best sound I'd ever heard.'

You can't define it. The fact is that all you can do is kind of encircle it by trail and error. It's experience, it's like you don't know what's going to happen, you know? There's a boundary. One time B.J. Thomas might be singing "Rock and Roll Lullaby" and that is rock and roll, and another time he might be singing "Raindrops Keep Falling on My Head" and that isn't rock and roll.

So the boundaries keep shifting. It's the difference between a boundary that's fixed by a mountain that doesn't change over maybe 1000 years and a boundary that's fixed by a river, and the river bed might change every spring, and every fall it might change back to something else. And that's what the definition of rock and roll is, it snakes around like that, like a river.

You can learn to sense on instinct, something you know, you know...I don't know how you know, it's not rational. That's one of the things we can come to a conclusion it isn't. But it's not totally irrational either. But it's not an especially rational thing. If you were going by "great playing" in terms of written western music, there's a zillion people who can play better than Chuck Berry.

In your review of "Darkness on the Edge of Town" you said that like rock's essential moments that album raises the question "Do You Believe in Magic?" Are you saying that rock is sometimes unrealistic?

Rock is about dreams, about visions, about things being the way they're supposed to be instead of being the way they are now. It's about not being overcome by the space between the way things are supposed to be and the way things are.

continued page 12

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More about Rock

continued from page 11

But dealing with the things in the spirit of the way they should be.

You said before that rock asks people to take a "leap of faith." That sounds pretty religious...

Well, it might be. That's a lot of what I'm saying here, is that it takes a leap of faith until you just get it. Maybe that's religious. It takes a certain amount of faith until you get it, and then you're like some born again guy. I guess it is religious. I think that's all right. I'm not afraid of that. I think it's political too.

Political personally? Spiritually? Emotionally?

I think the place that these things tend to cross is in the realm of art. I think that rock and roll is a very serious form, the most serious and the highest expression of American popular culture so far.

I think that you have both the spiritual aspect in terms of the way it operates both for players and for listeners, and it has a political dimension in terms of the way it's heard and the kind of forces that oppose and support it.

You say a lot of times that Springsteen inspires what you call "messianic regard."

It's funny, he just does. People had so much faith in rock and roll in the years when there was really nobody, no American performer to lead the way. So when Bruce came around, you got into the big stage of saying "Hey, you gotta hear this guy!" It was like "You saved my life" and "You transformed my existence" and "he made me understand everything there was to understand." And it's funny and it's ludicrous, and people who don't feel that way about Bruce and his music tend to very reasonably find it phenomenal, ridiculous.

But he really did. It was like the lingering promise of rock and roll. I remember I always used to feel that someday I would walk into a record store and find this record that explained, or, that like I had missed, or could vaguely remember from my past,

and I heard it once in passing and it was like the best sound I'd ever heard. It was in my mind that someday I was going to find this record.

And that's what happened when you found Bruce?

What it is is that everytime someone comes up with the classic rock and roll — just recently, I'll give you examples of the classic rock and roll — "Born to Run" was one, "Refugee" by Tom Petty was another, and you get one every once in a while. And you hear those records and everything comes floating back, everything from Del Shannon singing "Stranger in Town" to Elvis singing "Hound Dog." It all comes back at once, it's all somehow there. It's like the ghosts of those records are cheering the new record on. It doesn't matter if that record gets to number 18 or

number eight or number 80, because it's there, it's in that music. "Night Moves" by Bob Seger was a record like that.

Part of what we've heard is the mystery; where does this come from. How do you do that? Which is what everyone wants to know.

That gets back to the idea of rock opening different possibilities, because it gets people in a new frame of mind.

One of the things I say in the introduction to "Born to Run" (the book) is that rock and roll saved my life. If I could take anything back that would be the thing, not because it isn't true but because people have misunderstood it. What rock does is it opens possibilities, but it's up to you, you have to do the work, rock won't do the work for you.

Dave
Marsh



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More about Comedy

continued from page 11

and come up with funny things, rat tat tat?

Well, I carry a notebook with me wherever I go, so if I do get an idea on the spot, I can write it down.

I've got quite a few of those notebooks and sometimes I'll sit at a typewriter and go through one or two of them and maybe something in there will hit me and I'll take off with it.

I was amazed to see that your routine is clean.

That's "the kiss of death" today, I think.

I don't know if that's true.

Why do so many comedians revert to doing risqué material?

I don't know. I think it's the child psychology of saying dirty words in front of people.

It's almost the Lenny Bruce syndrome of years ago, but you'd think that would have worn away by now.

I would think so. The point's been made that you can say things like that and it doesn't bother people anymore.

But Lenny didn't do it in a way that was offensive to me. It was so much a part of the point he was trying to make. He just didn't say it to say it. It was a very natural thing.

Every time I listen to his albums, his language doesn't bother me, where some guys' use of obscene words stand out like neon signs. With Lenny, it was just part of his rap.

Why have you avoided obscene material?

I suppose out of necessity. Many times I had to work jobs to survive, like cruise ships, where you can't work dirty at all. You have to figure out a way to say something to get the point across without actually saying the word.

A lot of comedians fall back on dirty material because it's easy — it's an easy laugh. That's why sexual material works so well. For one thing, it's something everyone can relate to.

Do you find it hard drawing the line between being "on" and being "off"?

Not me, no. When I'm off, I'm off. I'm more of a reflective comedian than a

compulsive performer, like Robin Williams who's on 90 percent of the time. Although I don't know Robin that well, he's just that kind of a guy and he's on a lot. He is a compulsive performer. He loves it.

I enjoy performing too, but I'm not on all of the time. I'm just not that kind of person. I'm more reflective. I like to think about things and then go out and talk about them.

Is Kelly Monteith on stage a character as compared to Kelly Monteith away from the audience?

No, I don't think so. It's pretty much me up there. You probably know more about me on stage than anybody would off, because I talk more about myself on stage than I do when I'm off stage.

How did your involvement with the BBC come about?

I did a "chat show" over there — that's what they call talk shows — called "The Des O'Connor Show," and something happened. I must have hit a nerve somewhere with the British public because the response was tremendous.

I went back the next year and did another guest spot and a third year and another spot and they started making overtures about my doing a show.

I had written a show over here that I was going to try and sell, so I had the idea already in my hand and they asked me if I'd like to do the show in England. That started it.

British humor is more of a bizarre physical comedy. How does stand-up comedy go over in England?

It seems to work pretty well. The type of humor I do over there, isn't done by anyone else. There isn't a British comedian who does that sort of thing that I know of.

Do you do topical British material?

No, I avoid that like the Plague because they won't accept that from an outsider. They'll put up with that from a British comedian, but not an American.

I work with a British writer, and if I come up with something that doesn't fit, he lets me know.

Why are you successful?

I don't know. I'm not as successful as I'd like to be.

What do you define as successful?

Primarily, I'd like to be able to do a film, I suppose. Or even have a T.V. series here.

I'm not looking for more money, but more visibility.

Are you sitting and waiting for that phone call that could lead to superstardom?

No, I'm not waiting for it. I'm trying to initiate things on my own.

For instance, the show in England is a positive step for me. I write it, I do filming in it and I do a tiny bit of directing with it — it's all really a positive step forward.

You can't sit around and wait. Once in a while you get the phone call, but you have to initiate things on your own.

When did you first realize that you were funny?

Well, I always liked to make people laugh when I was a kid. It was my way of acceptance, I suppose. I got a lot of satisfaction out of being able to make kids laugh.

Becoming a professional comedian has got to be a hell of a decision. A lot of people would look at that as a way out.

Really?

I would if someone were to say to me, "Gee, I'm going to be a professional comedian." I don't think that's looked at as a "real" job.

You're right.

When I said that in school, counselors never knew how to deal with it. When I said I wanted to be a comedian, that would totally screw them up. It wasn't on their list of potential employment opportunities.

"Village idiot" was never a choice.

Yeah, "buffoon" wasn't on there, either. Custodian was the closest thing they had.

Were you ever taken seriously as a kid? It must have been hard trying to get dates.

Yeah! It was hard making that jump from being funny to copping a feel.



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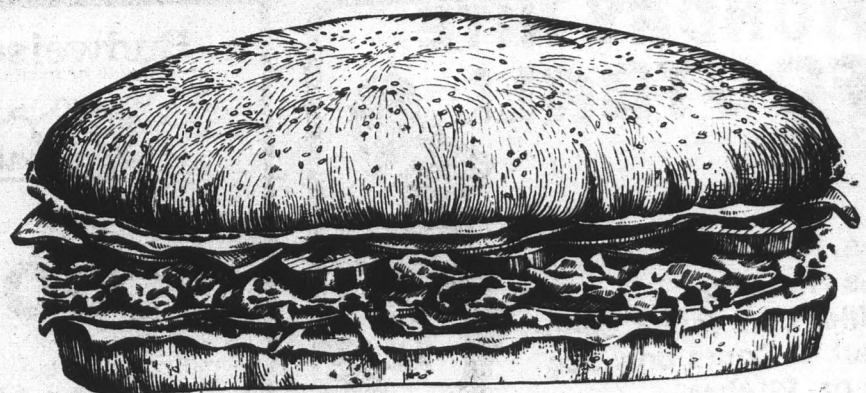
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Rock, and fly; do Chopin, you take the bus

Rockers and symphonies take different roads

By Vince Monroe
Entertainment writer

The tour life. Glamour. Fans screaming their heads off and beautiful women throwing themselves at your feet. Press mongrels drooling all over you. What a way to go, right?

big name rock acts and symphony orchestras when they go on tour. Both get bored with the hours on the road and both have to contend with logistics and schedules and contracts.

But as far as rock bands go, according to Heidi Ellen

least two days before a concert date, said Operations Manager Dennis Sage.

How do rock performers and symphony people cope with days on the road?

"There are very few bands who trash around anymore. The era of Keith Moon is over," said Robinson.

A rock performer "cannot maintain any kind of professional career" by doing drugs or anything stupid like that, she said.

Robinson said a really trendy Hollywoodish thing to do among rock stars when they need to wind down is to crash into a place and make pigs of themselves eating sushi — that's raw fish with mustard plopped on it if you want it.

Members of the Phoenix Symphony Orchestra don't get to do anything trendy, mainly because they are limited to spending only \$10 on themselves for eats.

And symphony members don't get riders attached to their contracts for, say, a pinball machine backstage, like some rock stars do. Only guest conductors get a little something extra if, according to Dennis Page, operations manager, they ask for something "that adds to the artistic credibility" of the performance.

Symphony members get coffee and donuts.

And sometimes, according to Jim Benitez, symphony member for six years and trumpet player, management has tried to get away with not providing members with the \$10 per diem they are allowed for lunch and dinner.

He said he could remember one tour up to Wickenburg where the bus left after lunch so as to not provide same.

"When you go on tour you expect a dinner," he said.

As far as the lunch episode

goes, Sage said "There's no way to get gyped." He said that although the bus did leave after lunch, lunch was provided when the orchestra got to their destination.

"If those people feel gyped

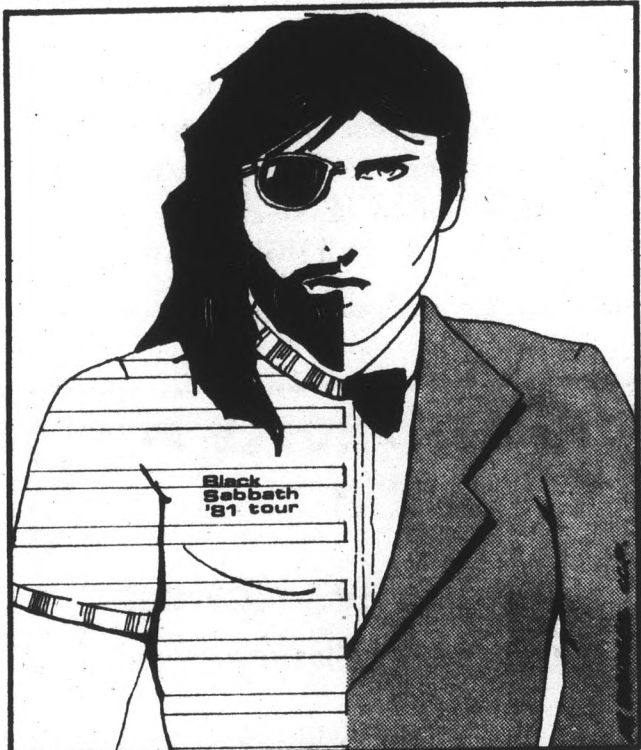
that's their problem," he said.

Joel Levin, for three years a violinist with the symphony, doesn't care about lunch. Bowling is his thing.

"You adapt yourself to the town," he said.

Adaption. That's what's needed if you are ever a rock star or symphony player or dancer or whatever and you want to get through a tour standing up.

And a sense of humor.



It depends.

If your name is Barry Manilow or Rod Stewart, you travel by commercial airline or private plane to New York or Miami and you get a big cut of the take.

But if you are a member of the Phoenix Symphony Orchestra you take the bus to Prescott and play to a small crowd in a high school auditorium where the acoustics are not up to par and you get paid \$300 minimum salary.

And you never get your picture on the cover of TIME magazine.

But other than the aforementioned obvious, there really is no difference between what goes on with

Robinson, who has her own public relations firm in L.A. and who handles such stars as Manilow and Stewart, sometimes the tour schedules, which run for 50 to 80 days through 40 to 60 cities on average are just thrown together.

"I'm a firm believer that agents who book tours have never gone on the road before," She said it seems they just stand blindfolded and throw darts at a map of the country and wherever the darts land is where the performers go, she said.

Things are more organized at the Phoenix Symphony, with schedule dates made in advance and schedules handed out to members at

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review

'Dracula' horror gives ASU a mouthful for Halloween

By Mike Malone
Entertainment writer

In the opening moments of the University Theatre's production of "Dracula," a tousle-haired harpy steps quietly into place on the darkened Lyceum stage, her black-clad figure illuminated only by eerie strains of pale green.

Seating herself at a fluorescent-green organ, our menacing Mistress of Ceremonies (Lynn Staininger) turns to the audience, a mocking grin on her lips, then turns back to begin Bach's throbbing "Tocata and Fugue in 'D' Minor."

Such is the magic of that merry autumnal night, All Hallows Eve, when we possess the power to suspend our cumbersome sense of disbelief, and, for one windswept evening, harken back to the days of amulets, elixirs and the vague dread of those who walk by night.

As the fearsome, nocturnal Count Dracula, Anthony Cronin is most impressive on a quiet, deserted-stage where he can abandon himself utterly to his own personal style and captivating presence.

One regrets, of course, his lack of a traditional Transylvanian accent, but Cronin, through his physical interpretation of his character, nonetheless embodies the mesmeristic power and mystical stance of the King of the Vampires.

Christian Wells offers a powerful performance as the Dutch vampire-specialist, Dr. Van Helsing, whose awesome will equals and finally conquers that of Dracula himself.

Christopher Doyle, as the frenetic, mad Renfield, vacillates so realistically between the worlds of sullen lucidity and frantic lunacy that he reminds us how each of us stands but a spider or two away from the gaping abyss of insanity.

Julie Briskman portrays the beautiful object of the Count's sanguine desire, the lovely Lucy Seward, with the chameleon-like versatility of a seasoned actress.

Charlene White's costumes, at once functional, attractive and completely integrated with the blood-red motif established by Jeffrey Thomson's sets and Timothy Kupka's lighting, also deserve particular note.

ASU's "Dracula," with measured footfalls but a few paces away in the blackness of the night and a cape flapping in the chilled wind, stands quite alone.

'Mommie Dearest' misses potential interest in plot

By Jodi Summers Dorland
Entertainment writer

Frank Perry's latest film "Mommie Dearest" had a lot of things going for it but, somewhere amidst the two-hour 20-minute saga of Joan Crawford, he got lost.

The script had potential — movie stars' kids who get abused, not spoiled. Also, Perry covers two generations of film starlets with one person; the character Joan Crawford, and the actress Faye Dunaway.

Dunaway does a marvelous job in "Mommie Dearest." She slips out of her persona and into that of Crawford's. Everything is like Crawford; the neuroses, the enunciation, the expressions, even the eyebrows. One forgets Dunaway was the star of "Chinatown" and the "Eyes of Laura Mars" and thinks of her as Crawford in the Oscar-winning "Mildred Pierce."

It is mentioned that Crawford, like her two children, was adopted. There are also contrasts drawn between Crawford's manic obsession with cleanliness and her mother's sloppiness. Nowhere does it state how Crawford developed this obsession. Why does she run a white glove over the furniture after her maids do the cleaning? What makes her scrub her hands before taking a shower? What is the reason for beating her daughter Christina with a wire hanger (all the others are wrapped in pink cloth with ribbons) when she finds it hanging in the closet?

Another question the film brings up is what happened to baby brother Christopher? He is portrayed as a mere child doing a Christmas radio broadcast who is kissed and strapped into bed every night and he is not seen again until mommie dearest's funeral almost 20 years later.

During this time lapse the audience gets to follow Christina's (Diana Scawd) traumas in private school and her life as a struggling actress. Contrary to Dunaway, Scawd's acting is forced and her voice is monotone. She has all of the acting ability of Bo Derek and none of the feel for lust.

Although there are a number of strengths in "Mommie Dearest" there are also a number of weaknesses. If you like Hollywood glamour with a touch of sadism, good acting and a mediocre script, this one's for you.

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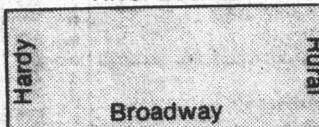
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The Valley Art Theatre presents a Peter O'Toole Week Nov. 1 through 7. Films shown will be "Lord Jim" at 6:30 p.m. and "Lawrence of Arabia" at 9:10 p.m. Nov. 1 and 2; "The Lion in Winter" at 7 p.m. and "The Stunt Man" at 9:20 Nov. 3 and 4; "What's New Pusseycat?" at 7 p.m. and "The Ruling Class" at 8:55 p.m. Nov. 5 and 7. Admission is \$3.

MUSIC

Renowned American soprano Leontyne Price will give a recital at 8 p.m. Oct. 30 in Gammage Center. Tickets for the performance are \$12.50, \$11.50, and \$10.50 at Gammage and Diamond's Box Offices.

Singer/songwriter Holly Near will perform at 8 p.m. Oct. 30 in the Maricopa Room of the MU. Tickets are

\$6.50 in advance (\$4 for children) and \$7 at the door. Tickets are available at Womansplace Bookstore, 2401 N. 32nd St., Changing Hands Bookstore, 414 S. Mill, and Diamond's Box Office.

The Buffalo Philharmonic Orchestra, under the direction of Julius Rudel, will give a performance at 8 p.m. Nov. 2 in Gammage Center. Tickets cost \$12.50, \$11.50, and \$10.50 and are on sale at Gammage and Diamond's Box Offices.

GALLERIES

"Life as Story," an exhibition by four American photographers, Eileen Cowin, Stanley Rowman, Eileen Brooks, and Barbara Jo Revelle can be viewed at the Northlight Gallery through Nov. 19. Northlight, a student-run gallery, is located in the Fine Arts Annex. Hours are 10:30 a.m. to 4:30 p.m. Sunday through Thursday.

LECTURES

Rosalyn Drexler, widely published playwright, novelist, and critic, will read from her works and discuss her career on at noon on Nov. 3 in the Lyceum Theatre. The lecture is free.

KAET-TV

Friday, Oct. 30

Civilization — Three creators of outstanding genius, Michaelangelo, Raphael, and Bramante are profiled. At 9 p.m.

Saturday, Oct. 31

Cinema Classics — "The Dark Corner" stars Lucille Ball in this 1946 comedy murder mystery. At 9 p.m.

Monday, Nov. 2

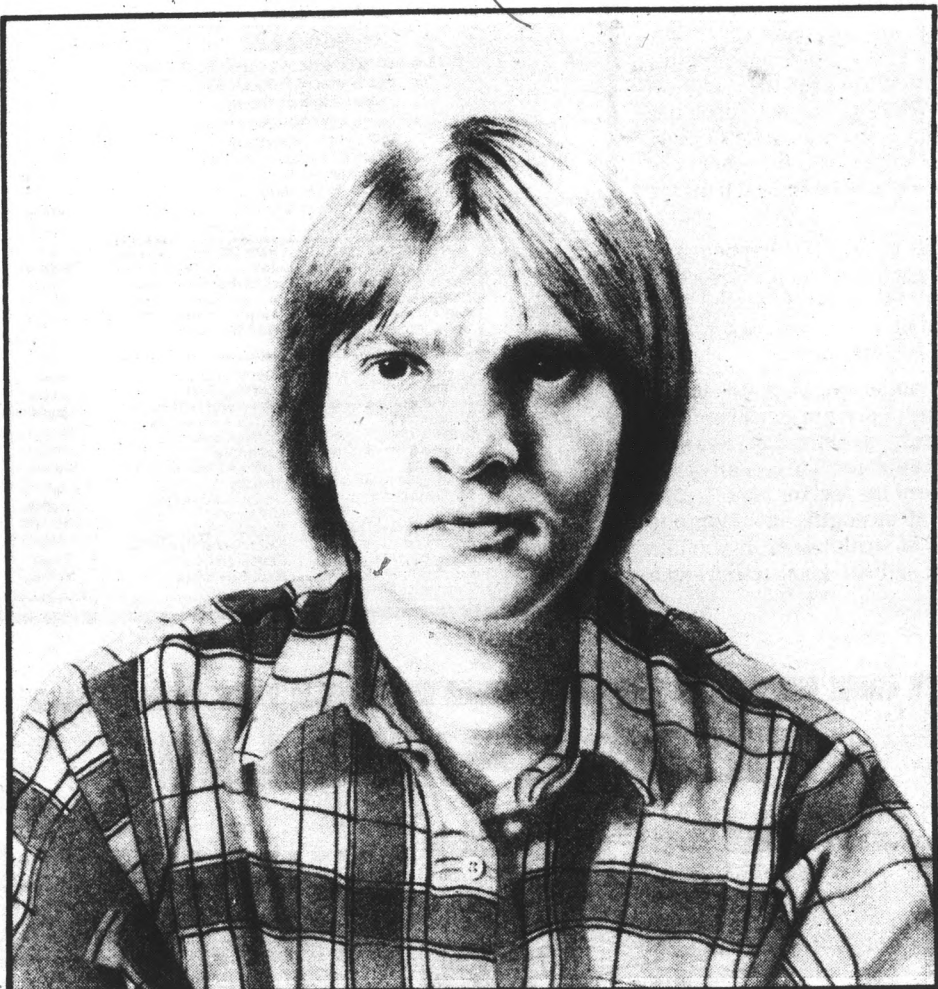
The Prime Of Miss Jean Brodie — Continuing episode in the life of the controversial Miss Brodie airs at 7:30 p.m.

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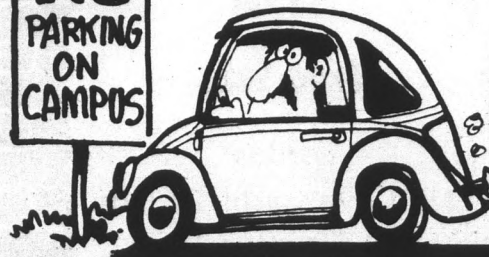
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Abstract and actual molded into 3-D reality

By Tracy Fletcher
Entertainment writer

A man wearing a red shirt, with a solemn look in his eyes and a fish in his right hand, is waiting to greet you at the door of the new art exhibit at Matthews Center.

No, the gallery isn't trying out a new non-violent security system nor is he a man with a fish fetish.

The man with the fish, a six-foot high, painted aluminum sculpture called "Trophy III," is part of the new exhibit, "Sculpture in the 70s: The Figure" that opened on Monday in the University Art Collections.

The sculptures in the 28-piece exhibit, circulated by the Pratt Institute in New York, are variations of human form ranging from recognizable and realistic to extremely abstract, said Paula Ganzel, installation designer for the exhibit.

"Hopefully, everyone

should be very familiar with the subject of the exhibit, no matter how abstract the sculpture may be," Ganzel said.

"The exhibit offers what any exhibit on campus can offer, but people should be able to identify with the sculptures," she said.

The exhibit is divided into two rooms of sculptures. One room of the exhibit is very dramatic with larger-than-life renditions of the human form, highlighted by walls of salmon pink and royal blue.

The other room has more complex sculptures, including "Elevation," by Richard McDermott Miller, a mobile of three bronze women suspended on thin, steel threads.

Some of the more abstract works include "Large Torso," a bronze sculpture by internationally-known artist William de Kooning, and Mary Frank's two-piece

ceramic "Striding Figure."

The heightened realism of Sara D'Alessandro's "Woman Waiting," or Susan Smyly's white polychrome sculpture of "Bertha," makes you feel uncomfortable because of the life-like representations of the human form, that, at times, border on the grotesque.

Robert Arneson's, "Portrait of Jack Beal," a ceramic representation of a man wearing a mosaic-colored hat, looks so real it could come to life and start talking to you.

The clay sculpture in the far corner of the second room of the exhibit, "City Environment 1/2," by Susan Grabel, portrays four

aspects city life.

The sculpture's four sections each trace a different point in human life. In one section of the sculpture, a mother lies with her child on a bed. In another, a father is helping his toddler son wash

visiting a dying woman in a nursing home.

Grabel portrays life in the city with such realistic detail, she even puts garbage bags on the curb and a dog doing his duty on the sidewalk.

the figure has always been a very strong trend in sculpture, dating as far back as Greek and Renaissance artists, and it has remained strong in modern art.

"It doesn't matter what kind of art you like, the exhibition spans such a wide topic that everyone can have a lot of fun with it," she said.

"Sculpture in the 70s: The Figure" can be viewed in the University Art Collections Gallery, located on the second floor of Matthews Center, from 10 a.m. to 5 p.m. Monday through Friday, and from 1 p.m. to 5 p.m. on Sunday through November 29.

Admission is free.

'People should be able to identify with the sculptures.'

his hands in a basin.

The third section shows two teenagers in a pizza parlor. The final section of the sculpture has two people

Every piece in the exhibit reflects a different aspect of human life, both abstractly and realistically.

Ganzel said that the use of

Cultural performers come to Gammage

By Jodi Summers Dorland
Entertainment writer

ASU entertainment seems to have gone international. Recently, performances were given by flamenco guitarist Carlos Montoya from Spain and the Royal Scots Guardsmen from Britain.

Tonight the Romanian Folk Festival comes to Gammage Auditorium. On Nov. 4 Gammage will host the Greek Parthenon Dancers. Both shows will be at 8 p.m.

"It's just a good coincidence of these groups' tour schedules," said Miriam Boegel, managing director of Gammage Auditorium.

Boegel said a lot of groups normally tour between November and March, so a lot of ethnic performers appearing in a short time span is not unusual.

According to Boegel, the number of ethnic groups appearing at Gammage has remained constant over the past few years; no change is anticipated.

"If you know Phoenix, it has quite a bit of ethnic association," said Boegel.

The 50 Romanian Maramuresul dancers and accompanying orchestra will be presenting tonight's program of dances, songs and music in their native tradition. It will be directed by Nicu Moldovan. Everything about the performance is indigenous to the Maramures region of Transylvania; the instruments such as the cymbalo, Pan's pipes and taragot, and the costumes. Tickets are \$9, \$8 and \$7.

The Parthenon Dancers of Greece have a similar concept. The aim of the company is to preserve and perform Greek folklore, dances, songs and music. Greece is known to represent their sorrow and joy through dancing as in the elaborate festivities of Greek weddings and funerals.

Tickets for this performance are \$8, \$7 and \$6.

Tickets for both shows are available at Gammage Box Office.

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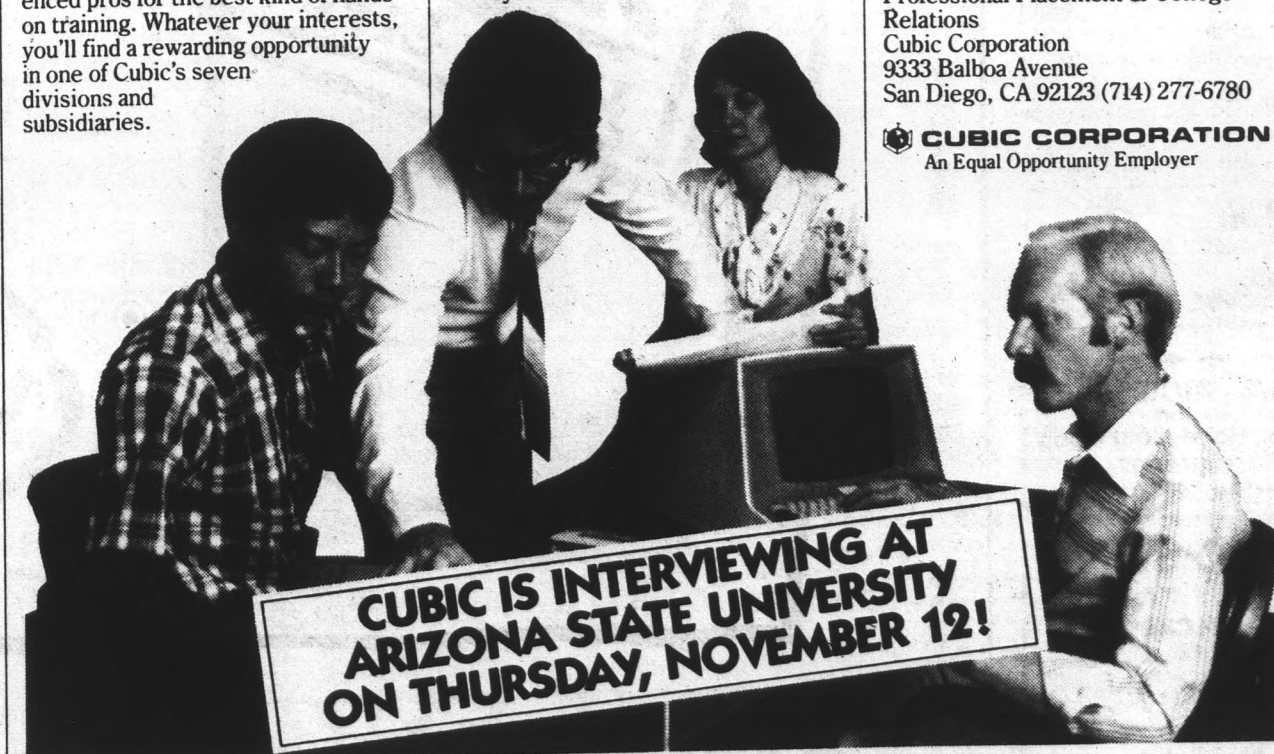
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Art anthology in the works

Prof dusts off history and finds real story

By Tracy Fletcher
Entertainment writer

For artist and art historian Jack Breckenridge, writing the history of contemporary art is like writing his autobiography.

Breckenridge, who teaches art history and studio art at ASU, is currently compiling an anthology of articles written about art of the post-World War II era.

Many of the articles he will be reprinting describe and analyze movements in art and specific artists that had great importance and impact not only on the direction of modern art in general, but also on his own life, he said.

"I'm functioning as a historian who lived through the history as an artist," Breckenridge said. "I was created by it."

Breckenridge said his interest is in articles written in the '40s and '50s that could easily be lost to most art students today if they aren't reprinted in an anthology like his own.

He said his main motivation for compiling the anthology is to satisfy his curiosity about what really happened, what took place in art from the '40s to the '70s.

Breckenridge has been to Europe and all over the United States visiting artists in their studios, trying to break through commonly-held ideas and misinformation about post-World War II art and determine the real history of the period.

One of the problems with writing about the history of art from the '40s to the '70s is that many of the artists are still alive and the impact of the different movements isn't known, he said.

Other anthologies similar to the one he is compiling, such as "New Art," published in the 1960s, and "Art Now," published in 1977, may have been current when they first came out, but now are almost obsolete, he said.

He projected that his anthology should be available in bookstores within two years, but that by then, it could already be out-of-date.

Prominent figures and movements "fall in and out of contemporary art history and can pop back in anytime, anywhere," he said.

Many art departments across the country won't even teach art history after 1925 because they think it isn't history, but is still history in the making, he said.

His current anthology is

still in the time-consuming preliminary stage of writing to the authors of articles and publishers to get permission to reprint the articles.

Being both an artist and art historian, Breckenridge is trying to do what some people in his field may say is impossible.

He is torn between the need to believe in what he is doing as an artist working on abstract paintings, and his obligation to teach and write

objectively about a period of art of which he is essentially a part.

According to Patrick Heron, who is both an internationally-known artist and an art historian as is Breckenridge, "They (people in art) won't let you be good at two things."

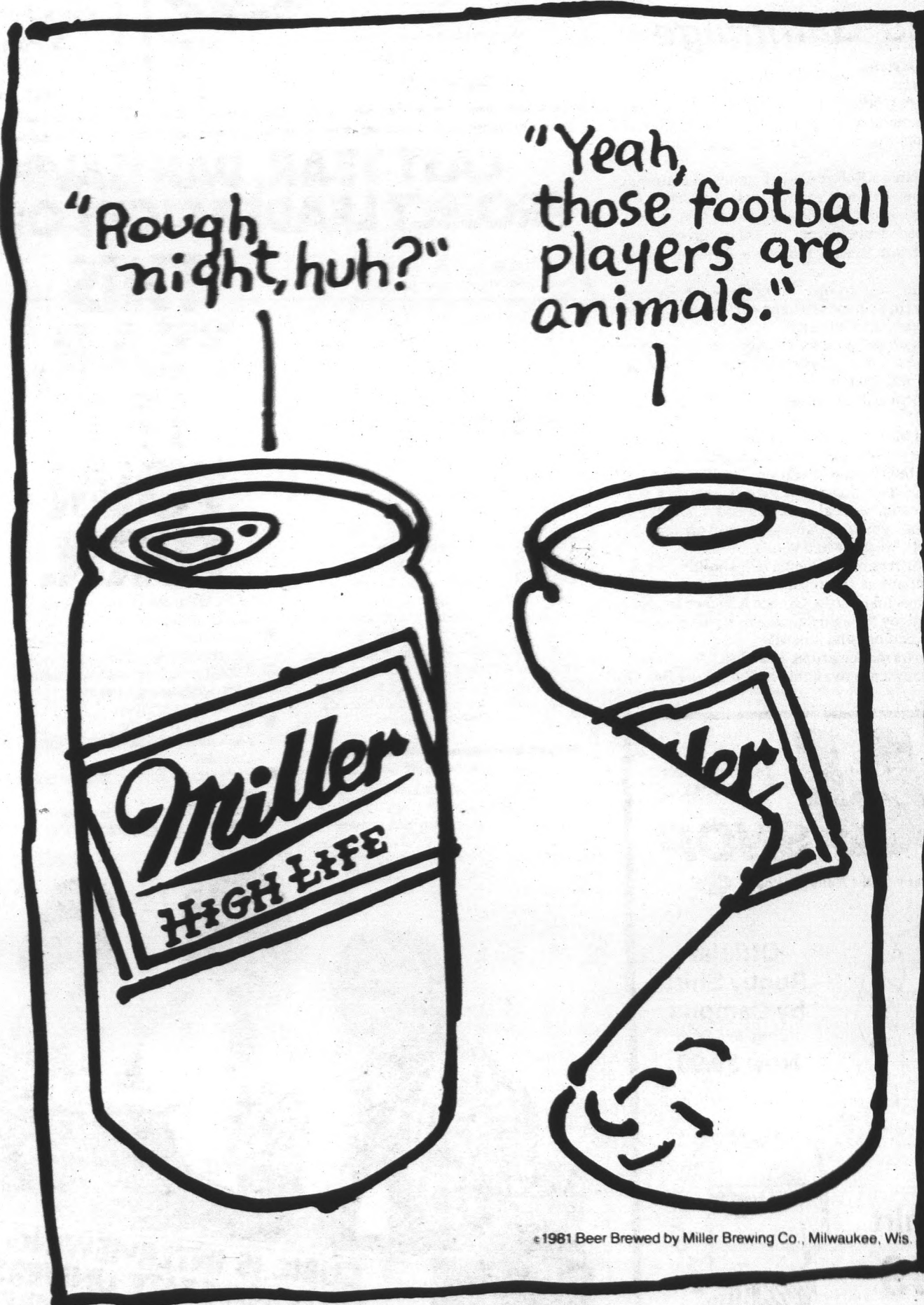
But Breckenridge won't chose between the two. "It's good to get a different perspective so that nothing you do is fixed in concrete."



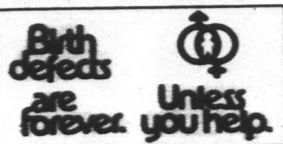
Staff photo by William Ashby

Art history like it's never been before: Jack Breckenridge, art professor and historical author, is finding some of modern art's missing pieces in an anthology he is writing from the objective view of an art instructor as well as the inside word of an artist who was "there."

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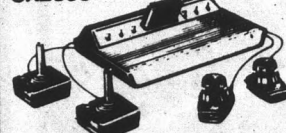
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Grier changes with the times

By Tony Alba
Sports writer

Rosey Grier, Deacon Jones, Lamar Lundy and Merlin Olsen were collectively known as the "Fear-some Foursome", the defensive front for the Los Angeles Rams in the 1960s.

But that was nearly fifteen years ago.

The members of what was once thought to be the best front line in football have since gone their separate ways. Many changes have taken place in each of their lives, some of those changes more drastic than others.

In addition to ordering Rodney "No Respect" Dangerfield to "Count the votes, and that's no joke", Jones owns a public relations firm.

Olsen has undertaken an acting and broadcasting career and has a new television series.

Lundy is recovering from myasthenia, a disease which attacks the muscle system.

But perhaps the biggest changes have taken place in the life of Grier.

He has undergone major philosophical changes recently, becoming a born-again Christian and touring the nation speaking for Maranatha Ministries, a Christian organization.

"The purpose of my tour and the organization is to encourage people to do something better with their lives and to stand for something better," Grier said earlier this week during a stopover at ASU. "We want

to encourage people to accept God and Jesus and not be ashamed of it."

Grier became involved with Maranatha Ministries through the advice of a judge in Los Angeles.

"I was working with gang kids in L.A.," Grier said. "A judge over there told me I should work with the good kids too. I started working with them and I was turned on by the enthusiasm and joy they showed for the Lord."

Prior to becoming born-again, Grier served as a body guard to the late

Senator Robert F. Kennedy. Grier said Kennedy's assassination in 1969 had a great impact on his life.

"What happened to him was the beginning of the changes in my life," Grier said. "I was searching for an answer in him, but the answer was not in the man. But I found the answer through him."

"It (his assassination) had a tremendous effect on my life. I cried many nights to see the hurt and hatred that is present in man today," he added.

Kennedy's assassination took place in Los Angeles as he exited a hotel lobby on June 5, 1969. Sirhan Sirhan fired about eight shots, three of the striking Kennedy. Kennedy died the following day.

Grier was the first one to grab Sirhan after the shooting. Grier fought off many people who were trying to get at the assassin. He said it was something he felt he had to do.

"I had no feeling toward Sirhan," he said. "I had to

continued page 22



Staff photo by Bob Beamesderfer

Former football standout Rosey Grier was on the ASU campus this week playing in a new league — as a spokesman for the Maranatha Ministries.

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Invitation to apply for STATE PRESS EDITORSHIP

The ASU Student Publications Advisory Board is now soliciting applications for the State Press editorship for the Spring Semester 1982.

Applicants for the position of editor:

must have a cumulative grade index of 2.20 or better;

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

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

Candidates must also:

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

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

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

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

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

The Board will interview candidates for the Spring Semester editor (1982) on Friday, November 13, 1981.

The deadline for receipt of applications will be Friday, October 30 at 4 p.m.

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

Edward H. Peplow, Jr.
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9:00 p.m.

SUNDAY

ASU has hands full facing 'open' squad

This week the Sun Devils face a very tough Open squad. Open is led by 6-foot-2 quarterback Andy Anonymous and All-American running back Nick Nohame. Open has yet to lose a game since popping up on most everyone's schedule once a year. However, they have never actually won a game either. In fact, their career record is 0-0-1,600. At least the Sun Devil secondary won't be hit by an air brigade this week. Open uses primarily an option offense. In a tight one, ASU 0, Open 0.

George Steinbrenner are going out as prize fighters. Dave Winfield's going out as a armored car robber, for his great 'take the money and run' World Series. Jim Plunkett's dressing up like a woman's chest for being the biggest sports bust of 1981. Me, I'm impersonating a sports writer.

To update a previous story about the high school coach from Colorado who was suspended for beating a player severely, he is still

suspended. Bob Milano, Overland High School's football coach remains on suspension because he's a tenured teacher. Tenured instructors can take their cases to court, so word is out that the case probably won't be resolved until Christmas. If that man is allowed to coach high school players again, something's wrong. It's one thing to slap a kid's helmet, but to hurt him is another. By the way, the Colorado Teachers Association

continued page 23

Two Sun Devils are definitely progressing toward becoming All-Americans. Quarterback Mike Pagel, who set all kinds of passing records last week against Stanford, has moved into the No. 3 spot in the nation in passing. He and Pittsburgh's Dan Marino should be the top candidates for the All-American quarterback honors. BYU's Jim McMahon and Stanford's John Elway both received high preseason acclaim, but Pagel has since passed both of them as an All-American prospect. The other Sun Devil that has a good chance to be an All-American is freshman placekicker Luis Zendejas. "Super Toe" has booted 12-of-13 field goals, while being perfect on all 28 field goal attempts. His main competition will come from Brian Franco of Penn State and Steve Fehr of Navy. Other Sun Devils who could earn post-season honors are offensive tackle John Meyer, running backs Robert Weathers and Gerald Riggs and linebackers Joey Lumpkin and Darren Comeaux.

The NBA season gets underway this week and already the Phoenix Suns are hurting. Literally. The Suns lost the services of guard Walter Davis, who had elbow surgery last week. Davis will be replaced in the Suns lineup by Kyle Macy, who spent most of last year as the team's fourth guard. Macy will be an adequate replacement, but the Suns will not duplicate last year's feat of winning the division. The Lakers, with newly acquired Mitch Kupchak playing alongside Kareem Abdul-Jabbar, will win the division. In fact, I feel the Lakers will play Boston for the NBA championship with the Lakers winning it in a great seven-game series.

With tomorrow being Halloween, I got some inside scoop on some of the costumes that some people in the world of sports will be wearing about town. Bob Lemon will be impersonating a manager. Truck Robinson, Clifford Ray and Ron Lee are dressing up as bricks. Billy Martin and

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by pete prisco
sports editor



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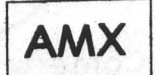


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More about Grier

continued from page 20

fight to save him. I couldn't allow anybody to kill him. It just wasn't in me, although it may have been in them to kill him.

"If anybody had killed him, it would have made them just like he (Sirhan) was. I just couldn't allow that."

Through the Kennedy family, Grier has become involved with the Special Olympics, hosting meets and speaking on the behalf of the organization. He has been involved with it for 12 years.

Grier has also done a bit of acting, appearing in commercials, movies, and most recently, a T.V. mini-series called "Sophisticated Gents", which aired earlier this month.

Of his movies, Grier said "The Glove" was his favorite.

Grier played a prisoner who was the victim of various attacks from the prison guards' golden riot glove. Upon his release from prison, Grier was supposed to go out and kill people with the glove.

"But I wouldn't kill them," Grier said. "I beat them up, but I wouldn't kill them. It was a violent and brutal movie. I enjoyed making it

then, but I would probably not make it now."

Grier's professional football career began with the New York Giants in 1955. In 1963, he was traded to the Rams where he remained until his retirement in 1968. Grier was named All-Pro several times and he played in one Pro Bowl.

Grier said he enjoyed playing football and that he would do it again if he had it to do over. However, he said football is growing increasingly violent.

"There are people that do extra and unnecessary hitting," he said. "If football is played within the rules, it's fine. But, too many players are bending the rules now."

"There were some people like that when I played but we stopped them," Grier said. "One way or another we asked them to stop and if they continued to do it, we put them out."

It may all sound hypocritical, but Grier defends the policy.

"I am against hurting people, so I wanted to stop them from hurting others," he said. "If we had to hurt them to stop them from hurting us, we did."

"It sounds like the same type of thing as the Sirhan in-

cident, but it's really not," Grier said. "One is murder and one is done according to the rules. We'd stop them but we'd do it within the rules."

What does the future hold for Grier?

He said he will continue to speak for Maranatha

Ministries, but that a political career may also lie ahead for him.

"Maybe someday I'll run for an office," he said. "There are three offices I've thought about— senator, governor or mayor, and the White House (President).

Whether I win or not is not the important thing. I just want to go out and speak to the hearts of the people.

"If I can go out and help another man to be a better person, I will have accomplished what I set out to do."

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Staff photo by Bob Beamesderfer

Rosey Grier

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More about Points

continued from page 21

tion is handling Milano's legal costs. Sound familiar?

Former ASU defensive end Bob Kohrs is fast becoming a fine professional football player for the Pittsburgh Steelers. In fact, the Steelers love Kohrs' talent so much, they are now letting him freelance in the same manner Ted Hendricks does in Oakland. It's about time the Steelers finally started using their young blood.

Speaking of the NFL, isn't it getting ridiculous having to watch the San Diego Chargers play every week? Now don't get me wrong, I like the Chargers, but they are on no matter who they play. Last week against the Bears, this week against Kansas City. It's too bad, because this week we could be seeing the Giants-Jets or even the Bills-Browns. Granted, Kansas City-San Diego is a good game, but

seeing the same teams over and over gets boring. A spokesman for KPNX (the local NBC affiliate) said that if enough complaints are made, something might be done. Let's get on the phone. Enough of the same teams.

Hate to brag about my predictions, but in the April 18th edition of the State Press, yours truly picked the Dodgers to beat the Yankees four games to two. Not bad, huh? As far as my record against the point spread, I'm 14-10-1. This week's key bets are Ohio State minus one to Purdue. Miami plus six against No. 1 Penn State. Pittsburgh Steelers minus four against the 'Niners. Take the Giants giving two to the Jets. And on Monday night take the Vikings plus five. While I like the Giants, NBC gambling expert Pete Axthelm told me that his top pick is the Jets with the points. We'll see which Pete is best.

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PART-TIME

National Marketing Company has openings for sales-minded people interested in part-time employment. Openings are available on the evening shifts, 5 to 10:30 p.m. Our sales people work in a modern, comfortable business environment contacting customers on long distance WATS lines. Earnings which include salary and bonus average \$4.00-\$6.00 per hour, paid weekly.

If you have a good, clear speaking voice, proper grooming for a business office, enthusiasm and competitive spirit, our experienced management team will train you to sell our nationally recognized products (while being paid of course). Our Tempe Office is located one block off Mill and University.

Please call DIALAMERICA for details.
894-1139

1030

FREDDIES DOWN THE ROAD IS HAVING A HALLOWEEN Costume PARTY

Oct. 31ST
SATURDAY
NIGHT



Oct. 31ST
SATURDAY
NIGHT



COSTUME CONTEST RULES

1. none
2. (anything acceptable) - however management does ask that you reframe from nudity (if possible) if not... soooo what!



- SPECIAL EVENTS -

1. Free tours of our HAUNTED bathrooms (enough to scare anyone!)
2. What FREDDIES doesn't provide, the people will!

TRICK
and TREAT
With us
at
Freddies

Where the tricks are
always a treat!

May Your Trick
always be
Someones
Treat!

