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Giuliano beats Downs for ASASU president

Hamm, Fuller, Jones victors in other posts

By Phil Daschner
Staff writer

Neil Giuliano, a graduate student in higher education, was announced as the 1982-83 president of Associated Students Thursday.

Giuliano carried 68.7 percent of the vote to gain his victory over Mark Downs, a senior in sociology/philosophy.

Other candidates elected to office were Greg Hamm, executive vice president; Wanda Jones, campus affairs vice president; and Kim Fuller, activities vice president.

A total of 3,618 ballots were cast (approximately 9.5 per-

cent of eligible voters), down significantly from last year's 4,700 votes.

Elections Coordinator Mark Isenberg said he was not disappointed with the turnout, adding that the elections goal of at least 3,500 votes was reached.

After congratulating Giuliano, Downs said he planned to attend law school next fall and, "become a student again."

"We tried to offer students a choice," Downs said. "I hope the student government will be representative of the student body next year."

"I appreciate his (Downs') and his supporters' interest, and I hope it will continue," Giuliano said after his victory.

He said his immediate plans are to, "sit down and assess the needs of the association."

Hamm, a sophomore political science major, won with 60 percent of the vote for executive president.

"Of course it's rewarding," Hamm said about his victory.

"But I would have felt rewarded either way. I worked hard and ran an honest campaign."

Hamm said he would work on establishing good relations with the other officers-elect.

"The chemistry in the executive office (now) is such that political in-fighting will be avoided," he said.

Fuller, a junior broadcasting major, won by the largest margin, taking 74.6 percent of the vote.

Fuller said as activities vice president she will also work to establish relations with the other officers, as well as becoming familiar with her job duties.

"Essentially the job starts tomorrow," she said. "I will try to make my office more visible than it was this year."

Jones, a junior communications major, garnered 58 percent of the vote for her victory.

Upon hearing the results, Jones exclaimed, "I don't believe it!" She was then swamped by supporters offering congratulations.

Amy Whitehead, center, listens as the results of her race against Wanda Jones for campus affairs vice-president are announced. Flanking Whitehead are Kevin Cosgrove, a former campus affairs vice-president, who worked on her campaign and Kim Fuller, who was successful in her bid against John Oberdorfer for activities vice-president.

Staff photo by Bob Beamesderfer



Co-ed time: Resident support, crowded dorms point to Manzanita, Sahuaro halls going co-ed

By Jim Austin
Staff writer

A proposal to convert Manzanita Hall and Sahuaro Hall into co-ed residence halls was submitted to ASU's Housing Office Wednesday.

Scott Miller, assistant unit director of Sahuaro Hall, said a student forum from the two halls approved a final proposal Tuesday night after discussing the details the conversion would entail.

He hopes to receive a decision early next week.

Miller said the conversion proposal involves designating 320 vacancies in Sahuaro for women and the same amount in Manzanita for men.

He said six of Sahuaro's 12 wings will be designated for women.

Every floor and wing occupied by women will be secured by an automatically locking door.

One elevator in Manzanita would be designated for men's use and would only stop on the floors occupied by men and the other for women's use.

Miller said details remain to be worked out during the summer if the proposal is approved by the administration.

There has been no estimate of the cost involved in the conversion.

But Miller said the only cost would be changing the locks and reprogramming the elevators to stop at the proper floors — one elevator for women, and one for men.

The move for co-ed residence halls came about not only response to overcrowding, but from popular support from the residents and the residence halls' councils and staffs.

Miller said the idea to convert Sahuaro into a co-ed residence hall emerged after the successful relocation of 50 women to the hall last October.

Due to prolonged overcrowding in Palo Verde East and Manzanita, the University

administration approved the transfer of the women to Sahuaro's C-3 wing as a temporary relief measure.

Last December, the women relocated to Sahuaro petitioned the administration to consent to their remaining. The hall council supported their stay, and the administration agreed.

"It really worked out well and now we're just trying it on a larger scale," Miller added.

Fred Reid, assistant director of housing, said the administration generally favors co-ed halls.

Research indicates co-ed halls are quieter, and conduct and behavior of the residents improves, he said.

"It takes on a more family atmosphere," he added.

Miller said the co-ed conversion of the two halls may alleviate Sahuaro's problem of low occupancy and at the same time prevent future overcrowding of the women's hall.

He said the conversion will also aid in the programming of activities between the two halls.

"Traditionally Sahuaro and Manzanita have been brother-sister halls" and the conversion will "make it easier to program events," Miller said.

Robert Huff, executive director for the Arizona Board of Regents, said the regents do not oppose the conversion.

"It's not at all unusual," he said. "If it were every other room, you might run into more difficulties. But when it's wing by wing and floor by floor, it's a pretty common practice across the country."

Elaine LeTarte, Manzanita unit director, said she is hoping for a decision soon so the Sahuaro and Manzanita staffs can begin planning for next fall.

She said the halls are in the process of selecting resident assistants, and their selection will have to wait until they receive the decision from the administration.

nation/world

Warnke attacks Reagan's nuclear policy

HAMBURG, West Germany (AP) - Paul Warnke, who negotiated a strategic arms limitation treaty with the Soviets during the Carter administration, was quoted Thursday as saying President Reagan is irresponsibly asserting the Soviets have nuclear superiority over the United States.

In an interview published by the West German magazine Der Spiegel, Warnke said Reagan is pursuing a policy of "arming to disarm" that the American people do not support.

The so-called SALT II treaty was signed by President Carter and Soviet leader Leonid I. Brezhnev, but Carter withdrew it from the U.S. Senate ratification process after the Soviets sent troops into Afghanistan in December, 1979.

Reagan, in his campaign for the presidency, claimed the United States gave away too much under SALT II and said a new treaty needed to be negotiated.

Pope re-enacts Last Supper

ROME (AP) - Pope John Paul II, wearing a simple white-linen gown, washed the feet of twelve old men and bent low to kiss each foot Thursday, re-enacting the Last Supper of Jesus and his Apostles.

"I have given you an example, that you should do as I have done to you," the pope said in Italian, repeating the words Jesus told his apostles the night before he was crucified.

An estimated 10,000 faithful filled the Basilica of St. John the Lateran, the pope's cathedral as bishop of Rome. Deacons chanted passages from the Bible describing Passover and the Last Supper in Greek and Latin.

The old men, chosen from nursing homes in Rome, were helped onto wooden chairs on two platforms in the nave of the church.

Each took off one shoe and one sock and the pope passed by, washing the feet in a gold basin in water poured by an assisting priest from a gold pitcher, drying them with white towels and bending down to kiss them.

The men, some wearing neckties and jackets, others with open collars, seemed nervous as they struggled to put their shoes and socks back on in the glare of television lights.

Israeli soldier kills Arab woman

TEL AVIV, Israel (AP) - a 50-year-old Arab woman was shot and killed by an Israeli soldier Thursday as she approached a military base in the occupied West Bank of the Jordan, the military command said.

The soldier, a guard, called out to the woman to stop and identify herself as she neared the Beth El military training camp nine miles north of Jerusalem. When she failed to do so, the soldier shot her, the command said.

Local Arab sources said the woman, Azizah Hussein Issa of the nearby village of Ein Yabroud, was working on land adjacent to the base when she was shot. An investigation is under way.

Five Palestinians and two Israelis have been killed in a recent spate of violent clashes on the West Bank and in the occupied Gaza Strip that died down a week ago. However, the woman killed Thursday was not part of a protest.

In Bethlehem, south of Jerusalem, about 300 Arab students and staff members of Bethlehem University staged a quiet demonstration inside the town hall to protest the beating of the dean of students and a university watchman.

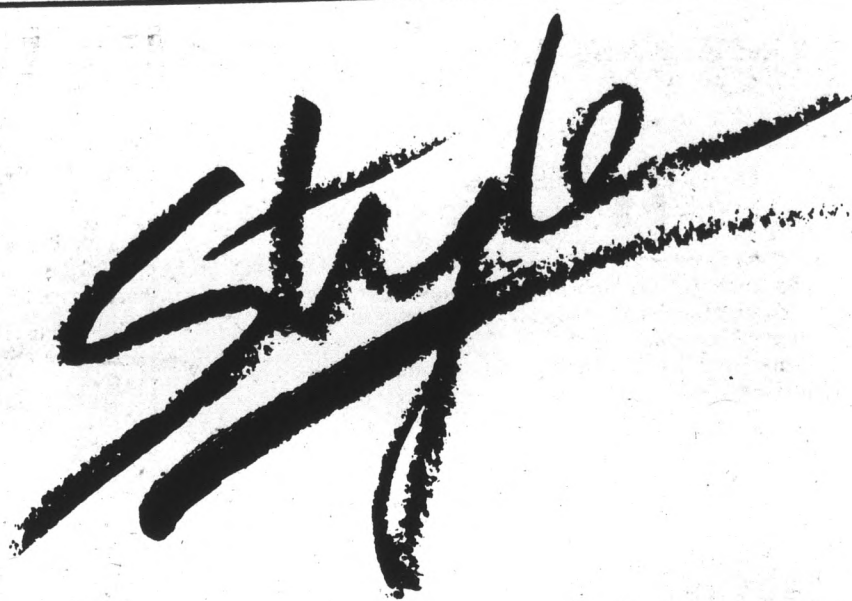
Britain warns Argentina about war zone

LONDON (AP) - Britain declared Thursday it will "shoot first" if any Argentine ship enters its war zone around the Falkland Islands, hinted British submarines already were prowling the area and said other elements of its armada probably will be there by the weekend.

The warning sharply compressed the timetable for reaching a diplomatic resolution, escalated the pressure on Argentina to withdraw from the British colony it seized and complicated the peace-seeking task of Secretary of State Alexander M. Haig Jr.

Shortly before Haig's arrival in London on a two-stage mission that will also take him to Argentina, Defense Secretary John Nott warned that British ships will fire on any Argentine vessel entering the Falklands blockade zone that Britain will impose beginning Monday.

"As far as we are concerned, we'll shoot first if any Argentine ship comes in," Nott told ABC-TV News. "We will sink them, certainly within the 200-mile limit."



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Drug paraphernalia bill reaches Senate floor

By Tracy Fletcher
Staff writer

Arizona will become the 22nd state in the nation to outlaw the sale of drug paraphernalia if a proposal currently in the Legislature meets Senate approval next week.

Jim Meredith, R-Phoenix, co-sponsor of House Bill 2093, said he is optimistic the Senate will pass the measure. It was passed Tuesday by the Senate Judiciary Committee, 8-1, and approved by the House last month.

The measure would outlaw the possession, sale, manufacture, or advertisement of any items designed for use of illegal drugs.

Although the bill has been criticized by owners of paraphernalia retail outlets, and by some legislators for being vague and unconstitutional, Meredith said it has been upheld in courts across the country.

However, Tom Thinner, attorney representing Happy Trails Inc., in testimony before the committee said the language in the proposal was unclear.

Guidelines in the bill to determine whether an object could

be considered drug paraphernalia include considering factors such as prior convictions or statements made by the owner of the object, existence of drugs in proximity to the object, and its intended use.

Meredith said the bill is not designed "to pick up spoons at Dairy Queen" because they might be used to inhale cocaine but only those items specifically used in connection with il-

legal drugs.

The bill is a copy of a model bill proposed by the federal Drug Enforcement Agency during Jimmy Carter's administration. The DEA drafted the model drug paraphernalia act, along with an explanation of its constitutionality, and suggested it be enacted by state legislatures, according to Ken Behringer, staff attorney for the legislative council.

Harvard reduces workload for hard-pressed students

By The Associated Press

The workload for students at the prestigious Graduate School of Business at Harvard University will be cut 15 percent next semester, university officials say.

The school's faculty agreed last month to cut class hours and assigned reading after a year-long study found students had lit-

tle time to digest the fast-paced deluge of information.

"Long hours have been a part of the tradition of the school," the report noted. "The present workload is exhausting and encourages a survival mentality involving superficial preparation."

Under the new plan, the number of class hours will be cut from 20 hours to 17 hours.

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opinion

If a due participation of office is a matter of right, how are vacancies to be obtained? Those by death are few; by resignation, none.

—Thomas Jefferson

state
press

Let's unshroud Senate elections

When the State Press heard that some colleges were going to be electing or appointing their senators this month, we naturally assigned a reporter to get the who, what, when, where.

Easier said than done.

Since the ASASU Constitution states that the college councils can run their senatorial selections as they see fit, there is no established format. Three colleges run direct student elections, which are usually of necessity well-publicized. The other seven colleges, however, choose senators via their college councils.

Hence, the answers to the question, "When will you choose your senators?" from sources in the college councils have varied from "Well, maybe at our next meeting" to, "We don't know yet."

These answers illustrate the mystique surrounding the entire college council system. They typify a problem that has been discussed for some time by students involved in campus politics: that the college councils, in general, fail to encourage student involvement because they are unorganized and not generous when informing students about themselves.

It is this problem that has prompted students to call for some revision in the ASASU Constitution. Some students want to amend the Constitution so that all senators are elected directly by the students.

The logic behind this remedy is simple. To garner the votes necessary to win an election, senatorial candidates will go out of their way to get students involved.

Although this solution seems workable at first glance, there are drawbacks.

The direct election process may belittle

the strength of college councils that choose their senators but are also working effectively. Without being accountable to a council of active, interested students, senators may lose touch with their constituents.

A college council can serve as a vital intermediary between students and clubs in the college and the senators, which dole out funds on behalf of those students and clubs. Therefore, the councils should not be abandoned in favor of direct student elections.

Rather, some combination of both direct student elections and official senatorial ties to a college council is in order.

But this is a long, drawn-out, constitutional matter that won't be resolved until the amendments to the Constitution are completed, passed by the Senate and put on the ballot for the student vote.

Until then, however, something must be done to let students know who is running for which offices and when. Since, according to the ASASU Constitution, the college councils must select their senators by the end of the academic year, we suggest they get their act together now. Students have a right to be informed what is going on so they can participate.

Some colleges have either done this successfully already or are in the process. For example, the College of Public Programs has even run ads in the State Press soliciting candidates. (This is a noble move compared to the Liberal Arts College which still hasn't decided whether or not they are going to fill the seat left vacant this semester when one of their senators stepped down.)

Most college councils, unfortunately, are still in the dark, and as a result, so are the rest of us.



letters

Greeks, Greek Week valuable to University

Editor:

I am responding to the April 7th editorial which questioned the purpose of Greek Week. Greek Week is designed with two goals in mind: (1) interaction between members of the different sororities and fraternities and (2) interaction between Greeks and the University community. The events of the week are carefully planned with these objectives in mind. Faculty, administration, and student participation is encouraged throughout, especially at Greek Sing. Anyone who would take the opportunity to observe the tremendous amount of effort, creativity, and plain hard work that goes into preparation for this event would never dismiss it as "snob-laden and immature." Greek Sing is held in Gammage primarily to accommodate the large numbers of spectators

who look forward to attending each year. Overall, I believe Greek Week accomplishes much toward reducing the mystery that somehow still surrounds Greek life.

As for Greeks being elitist and "too shallow and insecure to form a circle of friends on their own," I would like to call the author's attention to the tremendous contribution Greek leaders have made through their continued involvement with this University. From ASASU to academic and service organizations, to religious and cultural activities, Greeks are involved in every facet of student life.

Student developmental theorists would say men and women get involved in Greek organizations for many of the same reasons students compete in athletics and participate

in student government and other student organizations. For the most part, they are innovative, goal-oriented individuals who are looking for a constructive outlet for their energies and enthusiasm and who believe there is more to a college education than simply attending classes and studying. They see sorority and fraternity membership as an opportunity to develop invaluable leadership and communication skills in an atmosphere of support and camaraderie that is rarely achieved in this age of student apathy.

Martha Brown

Panhellenic Adviser

Graduate student in Student Development

Hayden Library is the guilty one

Editor:

I find it interesting that Donald E. Riggs, University librarian, feels that it is the student's responsibility to write to Alphagraphics in Tucson to complain about poor upkeep of the copy machines, copy center, and change machines in the library.

Mr. Riggs, if you were managing a restaurant and I received a tough steak and sour wine, would you claim no responsibility and instead give me the addresses of the ranch that provided the steak and the vineyard that grew the grapes?

Tom Eklund

Industrial Engineering

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ASU Apartments prepare for students

By Scott Knutson
Staff writer

An undetermined number of tenants of the ASU Apartments (formerly Cinnamon Tree Apartments) will be forced to relocate when their leases expire on May 31, an assistant unit director for the apartments said.

Dan Melosi said when ASU bought the complex, tenants were told their leases would be honored until May 31, the day when most leases expire. After that, any person wanting to live in the apartments would have to sign an ASU contract.

"Even now, if any one wants to come here, they have to sign an ASU contract, which means they must be an ASU student," he said.

He added there was no way of knowing how many residents would be forced to leave.

"We don't have a percentage of how many people here are not students, and even if we did I wouldn't know how many will have to move because some of them may stay," he said.

William Phelps, assistant vice president of business affairs, said all non-students must be out of the complex by the end of May.

"(ASU Apartments) is an ASU dorm," he said. "We are not in the housing business."

Getting non-students out of the complex is only one of the problems facing the new management. Melosi said previous poor management, renovation and roaches are slowing down the transition process.

"We took over a poorly managed place," he said. "When they left they took half of the records with them so we had no way of tracing people. We had no way of knowing who had paid rent and who hadn't. It took us a good four weeks to find out what we could and couldn't do."

Melosi said one of the renovation problems concerned keys and fire safety.

"One of the biggest problems is the key situation," he said. "When we came in, each building had its own key system with master keys for each building."

Melosi said the problem occurred because the former management had a confusing key system. He said hopefully, the problem will be fixed soon.

"Bids are in on re-keying the whole complex and having a master key for each building as well as a grand master key

for the whole place," he said.

Melosi said the fire safety problem was mainly on the first floor of building number one and to the best of his knowledge the problem has been resolved.

"We had the fire alarms checked twice," he said. "We know there is a problem so we just have to keep working with them to get it right. We have also had a few smoke problems like when someone would leave something in the oven and go to sleep. The smoke would build up and then we would see it and have to deal with it, but there have been no real problems."

However, Cliff Osborne, Housing Office Director, said the problem of fire safety has not been alleviated. He said he was to attend a meeting Thursday to discuss all apartment problems and to get funds for engineering specifications.

Jan Desmond, unit director of the apartments, said at present no plans have been made to install smoke detectors to take care of the problem.

"The project needs to be evaluated," she said. "But we will put sprinklers in."

Osborne said the apartments also have a roach infestation.

"As a temporary solution we have an extermination problem using commercial products," he said. "We recognize there is a problem when we treat one area — it chases the little buggers to another area. Once we have access to more buildings, we can take care of the problem."

Melosi said the ASU Apartments will be one of two halls open during the summer, but due to renovation, the number and the exact buildings to be opened has not been decided.

Melosi said the apartments will be run like regular dorms but will allow coed dwellers wherever they end up.

"We have five Resident Assistants now," he said, "and we'll have five more by the fall plus another assistant to take care of everything."

Melosi said they have had a few problems with non-students who do not want to move.

"There has been a problem with those who are not students. Some people are taking it hard," he said. "Like someone would punch a hole in the wall, we would patch it up and then someone would punch another hole in it. Because we are so understaffed we can't catch people."

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Substitutes open to students affected by financial aid cuts

By John Donovan and Beth Kilgore
Contributing writers

Students hit by financial aid cuts can still scrape together enough money for their fall tuition — but the alternatives are not promising.

"There is still a substantial amount of money around," Richard Bishop, associate director of financial aids at ASU said. "You just have to take a look at where the available resources are."

The U.S. government shaved \$4 million from ASU's financial aids budget this year in cuts passed by Congress last July. But \$47 million in aid is still available to ASU students, Bishop said.

Students have a number of alternatives open to them, although some, such as scholarships, are definitely more attractive than others, according to Bishop.

And aid from the private sector, state and local governments and lesser-known federally-funded programs could also provide needy students with the added income they need to make it through school, he said.

The Financial Aids Office has compiled several pamphlets, such as the "Arizona State University Scholarship Booklet 1982-1983," to aid students in their search for money to pay for their education. June Malos, the coordinator of the scholarship program at ASU, said the scholarships developed by the University are intensely coveted.

"The programs that ASU handles are all filled up," Malos said. A number of other national scholarships usually are awarded before the student starts at ASU.

But Malos said ASU's Development Center, responsible for producing new scholarships, is in the process of seeking out

new scholarships to help during the financial aid crunch.

Another alternative is the country's private sector, now being heavily lobbied by student organizations in search of jobs and other financial aid for needy students.

But response from the business community has been negligible due to a faltering economy.

Some state governments are being asked to subsidize the cuts in federal aid, but states such as Arizona are tied by education spending ceilings imposed by legislatures, making it impossible to adequately compensate for the lost federal funds.

Bishop pointed out federal programs that will not be affected by proposed budget cuts, such as student incentive grants (money supplied by the state but backed by the federal government) and hourly employment, a program which does not require need.

But many educators warn that such federal education funds will not be available for long.

Carolyn Warner, Arizona's superintendent of public instruction, in a recent speech to the Tempe Democrats, said the Reagan administration wants to eliminate all federal funding.

"I've been saying this all along — this administration intends to cut all federal funding for education — period," Warner said. "They (in the administration) are convinced that is what the people in this country actually want."

The cuts in education proposed by the Reagan administration, if passed, will lead to the destruction of years of progressive education, she added.

"We are our own government," Warner said. "We must be literate."

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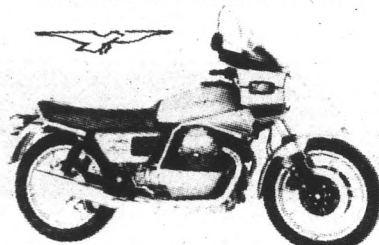
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ASASU ELECTIONS COMMISSION Public Notice

SCHEDULE

April 9	Santa Cruz Room #213	1:45 p.m.
April 10	To be announced	
April 16	Apache Room #221	1:45 p.m.
April 17	To be announced	9:00 a.m.
April 23	Yavapai Room #209	1:45 p.m.
April 24	Apache Room #221	12:45 p.m.

Standard Procedure for Hearings

OPEN HEARINGS

- I. Opening Remarks by the Chair
(including complaint history and explanation of hearing procedure)
- II. Opening Statements
 - A. Plaintiff
 - B. Defendant
(Should be a summary of the complaint/defense. Outline of what the testimony and evidence will show and how that supports the complaint or defense — no more than two [2] minutes.)
- III. Testimony
 - A. Plaintiff
 - B. Defendant
(This is where all evidence and testimony is presented, witnesses called, etc. Commissioners may interject questions at any time.)
 - C. Re-Direct
- IV. Questions from the Commission
- V. Closing Statements
 - A. Plaintiff
 - B. Defendant
(No more than two [2] minutes in length, no new evidence presented.)

Secure room for closed deliberations.

Commission Framework

1. No votes in absence (proxy, absentee, etc.)
2. "Commissioner" is defined herein to include alternates.
3. Two absences, either excused or unexcused, from regular meetings constitute grounds to request the Senate to replace a Commissioner, effective March 30, 1982.
4. There shall be exactly three (3) votes cast on every action. An abstention shall not be considered a vote.
5. The first alternate, then second alternate (in that order) shall vote when necessary to fulfill provision #4.
6. All candidates and the Elections Coordinator shall receive copies of the Commission membership, schedule, minutes, framework and hearing procedures.
7. The Commission Chair shall make a concerted effort to notify, by written means, all parties named in a complaint before the conclusion of the first complete school day following receipt of the complaint by the Chair.
8. The "Notice of Complaint" form shall be used for provision #7.
9. The plaintiff shall submit to the Commission Chair all evidence to be considered by the Commission with his/her complaint.
10. The Defendant shall have two (2) school days to file his/her response to a complaint with the Commission Chair. If evidence is submitted by the plaintiff subsequent to the initial complaint, the Defendant shall have 2 school days to respond to the additional evidence.
11. All evidence and testimony presented must relate directly to the complaint and avoid redundancy.
12. The Commission shall have the authority to rule on the applicability and relevancy of testimony and evidence.

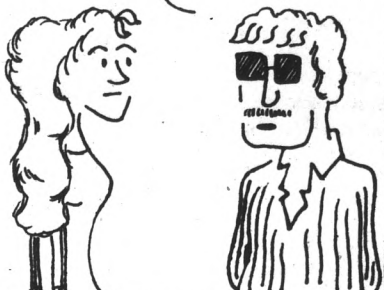
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by Mark Litton

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Feminists United for Action will meet tonight at 6:30 p.m. in the MU Santa Cruz Room for April's event and announcements.

Students for Cooperative Alternatives will meet tonight at 7 p.m. in the MU Arizona Room for "An Evening with Ram Dass," music and lecture.

Campus Interfaith Council will meet today at noon in Danforth Chapel for ecumenical Good Friday services.

Overeaters Anonymous meets Friday nights at 7:30 p.m. in the ASU Newman Center. Newcomers will meet at 7:00 p.m. There is no fee.

Black Student Union will meet April 10 at 1:30 p.m. in the Great Hall of the College of Law. U.S. Rep. John Conyers will speak on the voting rights act and affirmative action.

Alleluia Lutheran Church will hold a worship service April 11 at 11 a.m. in Danforth Chapel.

AIESEC will meet April 12 at 3:30 p.m. in the MU Apache Room for a general meeting.

Sophos will meet April 12 from 4-5 p.m. in the MU Santa Cruz Room for an orientation meeting and election of new officers.

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KOICHI NUMAZAWA (Former Japanese Baseball Great): そう、例えばフィールドが小さめですね。

BOOG: That's right. The field is

smaller over there.

KOICHI: つまり、ショートで小さめな日本人の体格に合わせたんですよ。

BOOG: Well, now that you mentioned it, I guess you guys are kinda smaller. Does that mean you drink Lite Beer 'cause it's less filling?

KOICHI: いやー、おいしいから飲むんですよ。

BOOG: Tastes great? That's why I drink it, too! I guess we have a lot more in common than I thought.

KOICHI: その通り! どうです、日本の野球チームに入りませんか。

BOOG: Me? I'm too big to play on a Japanese team.

KOICHI: そんなことないですよ、ショートに最適ですよ。

BOOG: Shortstop?! Very funny.



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Junk mail deluge

Advertising, applications plague grads as companies rush to lucrative market

By Mike Phillips
Staff writer

The commencement lines will be forming soon. Senior students at ASU will be heading into the "real world."

Like death, taxes and the coming of spring, those making the transformation from student to grad face an inevitability — the annual deluge of graduation junk mail.

At this time of year, credit card applications sprout like daisies from cold metal mail boxes and armed forces promotions clutter their confines like fruit on a vine.

For advertisers, the compiled list of seniors' names represents a lucrative market, but for many disgruntled seniors about to embark on careers, it can be one big pain in the neck.

"People think we sell companies these lists, but it's not true," said Debbie Brumley, a credentials evaluator in the graduation office at ASU. "The only way a company can compile a list of our graduating seniors is by looking in the commencement booklet or at the University directory."

Still, the graduation office receives several complaints a year from irate students, according to Brumley.

"Some of them are really hateful," she said. "But there is nothing we can do."

Prevention may be the only option open to students wishing to remain off mailing lists, it appears.

"We have had a couple of students through the years that request their names not appear in the commencement book and we follow their wishes," Brumley said. "A student can also have his name and address omitted from the student directory."

But for most students, the appearance of their name in the commencement book is the culmination of a four-year challenge. It is an honor they are hesitant to forego.

And an appearance in the University directory can be a necessity for socially active students.

So, for better or worse, companies zero in on commencement booklets and collegiate directories to target a worthwhile market — the graduating senior.

"Direct mail is a very valuable medium," said Norman

Elliot the manager of Educational Directories Inc., of Mount Pleasant, Ill. "And I think it is a very legitimate operation."

Although Elliot said his firm does not compile mailing lists of graduating seniors, he did say the information is readily available to do so.

"The school directory is the most obvious source," he said. "Every school has one. Firms will often find someone in the local area to send them a copy and compile the names from there."

After a list has been compiled, the information is sold to companies wishing to utilize mail-order advertising.

"It depends on the market, but commercial mailing to students can be a good idea," said Curtis Kloempkem, vice president of Dollars and Sense Inc..

Kloempkem's company acts as a go between for advertisers and their mail-order recipients. Labeling, sorting and coupon insertion are all performed in its Phoenix offices.

"Some companies use this form of advertising, but we don't," said Sherry Vycital, the merchandizing director for Valley National Bank. "Our mailing list consists entirely of current customers."

"I have heard of some companies taking the names of credit card users and compiling a list for mail-order advertising, but I couldn't even give you a name," she said. "I just don't know."

A spokesman for American Express who refused to be identified said her company did not use a list in its advertising campaigns.

But wherever they come from, mail-order advertising continues to find the graduating senior with startling accuracy.

"I probably get one a week," said Steve Streiff, a recent graduate from ASU. "It doesn't really bug me, but it is more junk mail to throw away."

Some people however, look on the brighter side of junk mail delivery.

"I don't mind getting them," said an ASU senior who did not want to be identified. "In fact, I love it. I don't have any credit, anyway."



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scenes

entertainment & the arts

ASU lacks sufficient film classes

U of A gets jump on production classes

By Bridget Eckenrode
Scenes writer

The diversity of set locations in Arizona has attracted filmmakers ever since "Stagecoach." Now, George Lucas, the film industry's largest money-maker, is busy building sets in the Yuma desert for the third installment of the "Star Wars" epic.

Arizona even has its own agency, the Motion Picture Development Program of the Office of Economic Planning and Development, whose sole purpose is the promotion of filmmaking in the state.

But ASU, the sixth largest campus in the United States, does not offer students the

the school of art, has discussed instituting a 16 mm class with Neil Miller, professor of design sciences, as a starting point for such a venture.

"If there is latitude in next year's budget, I would want very much to discuss it again with Miller and with our faculty to investigate its feasibility. Since it is visual, we would love to see it incorporated (in our program) because our business is the visual arts," Lehrer said.

William Akins, chairman for the department of theatre, said his department is also investigating the possibility of a film program. "We look at film each year with the view of adding it to our curriculum," Akins said. "(But) with the programs at USC and UCLA we would be 'johnny-come-latelies.' We would want to be competitive on a national level."

To compete, the sheer expense would be quite high. Akins said it would probably take in the vicinity of 10 to 20 million dollars to have a top-rate, competitive facility.

At this point, no requests for a film production program have been officially made. According to Linda Van Scoy, coordinator of administrative services of the University Curriculum Committee, "you must have all the faculty and equipment before coming to us with a request." So while Lehrer and Akins both indicate an interest, neither of their departments have the necessary faculty and equipment.

"For something as large as described," Scoy added, "we would almost certainly have to have legislative approval for appropriating such a large sum of money."

So 16 and 35 mm is left in the dust, though if a student wants to study film at the 8 mm level, there will be a workshop in super-8 production this summer. John Vergis, professor of educational technology, will be offering a complete hands-on course.

At U of A, however, a new film production program has been established and course offerings will commence in fall 1983. "We had similar disagreements (as those found at ASU) between our departments as to course offerings. But through discussion we have resolved that dilemma and strengthened cinema study here," said Michael Gillette, associate professor of drama at U of A.

Students will start in the department of drama with Super 8 production and then progress to 16 mm production in the department of radio and television. Non-majors will also be able to participate.

Gillette said U of A hopes to land film students internships with film production companies that come to Tucson.

So when the film industry starts to boom in Arizona, as the Motion Picture Development Program predicts it will, the place for learning expertise will be Tucson, not Tempe.

"For something as large as described, we would almost certainly have to have legislative approval for appropriating such a large sum of money."

chance to become a part of that industry. Though history and criticism courses are available, 16 and 35 mm production classes are non-existent.

Interested students do exist. The Copper State Film Contest, held at ASU and sponsored by the Memorial Union Activities Board (MUAB), had 24 student entrants this year, an increase from last year's 11. Next year, the MUAB plans to enter the winners in the Academy Award competition for student filmmakers.

The three winners this year were all students in ASU's soon-to-be-cancelled 16 mm production class.

The class was part of the Visual Communications Design (VCD) program of the College of Architecture. Two years ago, the decision was made to phase the program out due to inter-departmental arguments as to whether the program conflicted with telecommunications video courses.

The 16mm film class was open to non-majors. With the demise of the VCD program, there will be no comparable class offered at ASU.

The department of art or theatre would be the most likely candidate for a film production program. Leonard Lehrer, director of



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Produced by Evening Star Production in association with KQ

Rock videos: New ways

This is the first in a three-part series exploring the effects of cable television and videotapes on the entertainment industry. This part deals with how musicians are coping with the emerging video technology.

By Paul Grippaldi
Music

The Beatles knew the impact that the visual mediums, television and movies, would have on their careers even before they stepped in front of the cameras.

The Beatles were introduced to the American public on the Ed Sullivan show in 1964. People all over the country saw the Fab Four as real human beings for the first time instead of just hearing them on the radio or reading about them in the paper.

The image portrayed on the Ed Sullivan show stuck in the public's mind throughout the rest of the band's history. People rejected the changes in The Beatles' look when they sported beards and did away with their "Beatle Haircuts," because the public wanted to keep that first impression of The Beatles as nice clean-cut boys from England close to their hearts.

The Beatles never appeared live after 1967.

Still, the early video appearances by rock 'n' roll performers were a novelty.

Television shows and movies featuring rock 'n' roll bands were few and far between and were never thought of as a serious aspect of the music business.

Now, performers are seriously turning to video tapes for image development and increased creative possibilities.

In the late '70s, shows like "Saturday Night Live" and "Fridays," which featured weekly rock acts, helped to create a new awareness of video as a medium for music. Punk and new wave bands grew up with video, so video was a natural for them to explore. It helped break acts like Devo, the Police, and Elvis Costello.

Until recently, sending demonstration audio tapes with black and white photographs was the only way bands could initially present themselves to record companies, promoters and other important people to try and get noticed. Many bands today still follow this tradition; however, groups are increasingly turning to video as the backbone of their resume.

"If a band sends in an unsolicited audio tape, they (music business executives) won't even listen to it, but if a band sends in an unsolicited video tape it will always be viewed," said Randy Murray, executive producer of Wave Productions, an independent Phoenix video company.

Devo, considered one of the best bands in rock video (and one of the only groups who takes complete charge of their productions), was signed because of their pioneering efforts in the medium. "Devo started making films and videos in 1977 because they thought everyone was going to start doing it," said Bill Gerber, Devo's manager.

Record companies are still

looking for new talent, but just having good looks, songs and a professional attitude won't cut it anymore. The record industry's recent financial slump has caused the companies to cut down the number of bands on their rosters and what's worse, to sign fewer new acts. Video imagination is going to become essential to aspiring bands in the future.

New music was traditionally broken to the public by radio, but performers and record companies are looking at video more and more to help expose new music. "As cable begins to mushroom, video will be used to help build new artists," said Dan Pine, the west coast press manager of Polygram records.

Music Television (MTV), a cable TV station owned by Warner Amex Satellite Entertainment, began transmitting 24 hours of rock videos starting in August of 1981. "Radio had gotten very stagnant as to what they would play," said Barbra Fleeman, Advertising Sales Assistant for MTV. "MTV was developed as a forum to break new music and artists," she said.

The problem with radio being closed to new music isn't exclusive only to America. "Radio is too strict in England; it's run by the government, so a lot of records don't get played, but you can see videos all over the country," said Steve Brack, National Director of Promotion for Boardwalk Records.

MTV gets most of their video clips from record companies. "The benefit (of MTV) to record companies is twofold: to break a new artist and to get the most exposure for a song or artist for a minimal amount of money," Fleeman said. MTV will also view and show videos from independent producers and groups if they feel the quality



ASU broadcasting student edits a videotape of h KAET-TV's Studio C.

"It depends how much the company believes in the band wanted to do a video on Th even before they became s

of the tape is good and if it fits into their format. They want to play a variety of music but they shy away from offensive language or nudity. "We are not going to put punk rock on MTV because it's not our format," Fleeman said.

This is a great opportunity for new bands to get noticed. Instead of having to "know someone" in the business and instead of running around trying everything to get a song played on the radio, a band can get national exposure on MTV.

MTV has between 450 to 500 video clips in their library that their video jockey's (veejay's)

can choose fall into four •the inex ahead co which a ba performing •the com which a li intercut wi certain stu •the stud a group si song •and the numbers, a story lin with the movie. MTV als certs every

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Staff photo by Bob Beamesderfer

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can choose from. Rock videos fall into four basic categories:

- the inexpensive, straight-ahead concert footage in which a band is simply shown performing a song live
- the concert-plus type, in which a live performance is intercut with a band acting out certain stunts
- the studio format, in which a group simply lip-synchs a song
- and the costly production numbers, which usually have a story line that goes along with the song like a mini-movie.

MTV also shows live concerts every Saturday night at

midnight. Interviews with performers and other special events are also a regular part of MTV's programming, like the recent "MTV House Party" in which the station choses a subscriber and brings the crew out from their base in Fort Lee, N.J. to film a party.

MTV has a programming structure similar to that of radio. The hour is broken up into parts. Commercials, MTV's only source of income, takes up eight minutes of the hour, which is much less than radio. MTV also does music news which is mixed in with witty talk from the veejay's between clips.

Record executives agree that videos are good for business. "Video is another venue by which you can expose new product," said Dan Davis, Divisional Vice President of Merchandising and Creative Services for Capitol Records, who have their own in-house video production organization.

Cable TV is not the only place a band can have their clip seen. Rock disco bars with big sound systems and VHF-TV are also increasing their use of rock video tapes to augment their programming. "Our best outlet for videos are clubs in big cities right now," said Dan Pine, West Coast Press Manager for Polygram records. Davis agrees: "Sales increase in a city where we put a clip in bars," he said.

Record companies are only interested in making a video tape if it is cost effective and if they think a band can come off well on video. Depending on the production effort a video can cost from between \$3,000 and \$40,000 per song, Davis said.

"Every band, good, bad or great wants to make a video tape now because it's the thing to do, but sometimes the bands are not prepared to

enough to do a video. They don't have the stage presence," Davis said. Pine agreed: "It depends how much the record company believes in the band. They (Polygram) wanted to do a video on The Waitresses even before they became successful," he said.

Video outlets are one answer to the high cost of touring. Everyone in the business agrees that touring to support a new record is becoming less profitable. With zooming ticket prices, eating the concert-goer's pocketbook, less people are attending concerts. A band can gross anywhere from \$10,000 to \$100,000 a night and still lose money on a tour. Video tapes and live pay cable broadcasts, like The Rolling Stones ON TV broadcast in December of 1981, may take the place of some tours.

"In a number of years you are going to see a lot less of the middle range acts who draw between six and ten thousand people a night on tour, because it's becoming too expensive to tour," said Kevin Burns, ASASU concert coordinator. "Supergroups like The Who and Springsteen who can draw twenty thousand a night will still be out on the road because they will always make money," he said.

Bands who operate outside America are finding the same financial problems. "It's too expensive to take a band out on the road internationally in Europe," Brack said. He said that some bands don't have to tour in Europe because video can have the same effect as touring does.

There used to be two basic areas of rock performance, records and live performance. Video has expanded creative outlets that a band can pursue. Some artists may be better suited for or want to concen-

trate on one medium more than another. Steely Dan, for example, doesn't tour. Other groups like AC/DC don't spend much time when recording an album but love playing live. An artist like David Bowie, who puts a tremendous amount of effort into video, may just want to concentrate on that more than anything else.

The creative aspect of video is still being sold short by performers. "The music is still the most important thing. The music is where it's at and always will be," Murray said.

The more prominent video becomes, the more video minded bands are going to have to be. There may be a time when bands write songs with the video market in mind, like groups do now to get their songs played on the radio.

Devo, Bowie, and The Stones, who have taken video production as a serious art medium for years, are considered some of the best video performers. Recent video tapes by The J. Geils Band of "Centerfold" and "Freeze Frame," and "Predictable," the new Kinks video written and directed by Ray Davies, show some promise that bands are finally taking video seriously as an art form as well as a promotional tool.

Next issue: Home Entertainment Systems.

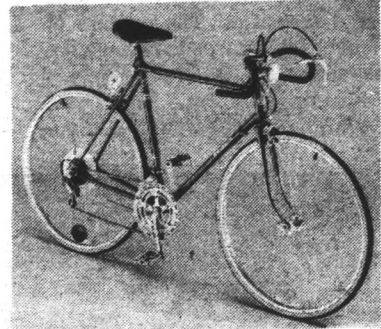
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Production dared to be lousy

Greek Sing a sad, sad thing

By Paul Grippaldi
Music

Getting excited about the major event of the year, Greek Sing (held at Gammage Center last Wednesday night), was like getting excited about a bowl of melted vanilla ice cream. The productions would have made Barbara Mandrell jealous.

The house was sold out, and disappointed parents pleaded with the women behind the ticket counter for any seat at all. It wouldn't have mattered anyway, because everyone on stage looked exactly the same. Even a mother couldn't have picked her kid out.

The show was a progression of one song after another being performed by various fraternities and sororities. The writers of the show bent over backwards to change the words to the songs to fit Greek Week's theme, "Dare To Be Different." The music was played by a three-piece wedding band-

type combo.

The entire auditorium, performers as well as audience members, were involved in a massive group think effort. The immaturity in the air was so thick one could cut it with a birthday cake knife.

The audience was enthusiastic about nothingness. A lone spotlight being projected in front of a closed curtain for about five minutes recieved a tremendous amount of applause and attention. Then, the crowd only cheered for certain performers by yelling out the names in a loud, drawn out drawl. It was like the annual high school talent show where the audience went wild because the quarterback sang a song.

Everything was well with everything Wednesday night. No one had any problems and everyone had a good time and everyone was gorgeous and everyone will be eternally five years old.



Staff photo by Bob Beamesderfer

All for One, One for All: better than eating ice cream with Barbara Mandrell.

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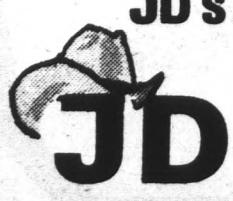
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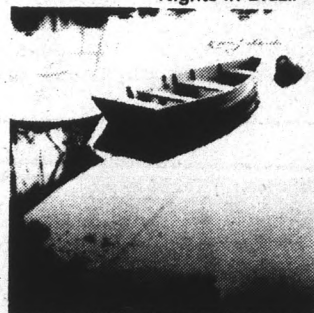
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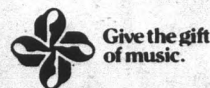
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spotlight

FRIDAY, APRIL 9

Bill Murray and John Candy claim the military in *Stripes*, showing at 7 and 9:30 p.m. in Neeb Hall. \$1.50 with ASU I.D., \$2 without. 965-5658.

Academy Award winner *Kramer vs. Kramer* shows at 7 and 9:30 p.m. in the Union Cinema. \$1.50 with ASU I.D., \$2 without. 965-5728.

The video *Spyro Gyra* in *Concert* runs non-stop in the MU Rendezvous Lounge. 965-6822.

Works by artists Susan Pontious and Diane Thomas Blake show in the MU Gallery. Hours: 9 a.m. to 5 p.m., weekdays. 965-5728.

Creativity with Bill Moyers shares the creative secrets of writer-producer Norman Lear and his contributions to American TV comedy. 9:30 p.m., KAET-TV, Channel 8. 965-3506.

There are incredible shrinking aliens (the horror!) on *The Twilight Zone*. 10 p.m., KAET.

SATURDAY, APRIL 10

Stripes. See Friday.

Cinema Classics: "*Les Miserables*" tells a classic story of the lengths that starvation can drive a man and the upper-class insensitivities that seem to heighten that dilemma. 9 p.m., KAET.

SUNDAY, APRIL 11

Allegro Non Troppo goofs it up at 7 and 9:30 p.m. in Neeb Hall. \$1.50 with ASU I.D., \$2 without. 965-5658.

Jenny Krantz M.F.A. Thesis Exhibition in Combined Media opens at the Harry Wood Gallery. Hours: 11 a.m. to 4 p.m., Sunday; 8 a.m. to 5 p.m., weekdays. 965-3468.

A photographic exhibition by Robert Heinecken and Joyce Neimana opens in the Northlight Gallery and runs through May 6. Hours: 10:30 a.m. to 4:30 p.m., Sunday through Thursday. 965-6517.

The Max Ernst Exhibit opens in the University Art Collections and continues through May 16. Hours: 1 to 5 p.m., Sunday; 8 a.m. to 5 p.m., weekdays. 965-2874.

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Art buffs imitate real life

Cowtown still cultural clod

By Patt Leonard
Art/Dance

According to the statistics, Phoenix is the ninth largest city proper and the fastest growing metropolis in the country. But more than sheer numbers, what is it that has taken this rough-hewn town and transformed it to a cultural oasis?

It isn't the bank-owned high rises on the Central corridor. It's not our progressive state legislature.

It's not even the croissant breakfasts at the French chain cafeterias.

What makes this network of asphalt and Circle K's glitter with urbane style are the art openings, Thursday nights, at the Scottsdale Fifth Avenue galleries.

Yes, when those young professionals and their fashionable spouses cruise up Marshall Way in their luxury BMW's, Phoenix can feel like it has come of age. The cowtown is cosmopolitan.

The hip of Phoenix can't resist the glamour. Local media celebrities nonchalantly mingle with critics, artists, and well-to-do collectors. It's life in the sophisticated lane.

But the lifestyle is more cynical than keen.

The cultured people arrive at the galleries carefully dressed. The women wear works of art themselves, after spending one hour in their master bath, coloring their eyelids, curling their hair, and putting scent behind their ears. Their appearance denies the fact that they wash dishes.

The older men wear non-provoking jackets, and, if they want to be eccentric, a turtleneck. The younger men usually wear khaki slacks and alligator shirts. Sometimes they are outrageous and wear red ties.

The elegant folk come to see one another more than to look at the art. Media expert Marshall McLuhan said the average length of time people look at museum art is 1.2 seconds. These are the fastest art critics in the west. "Well, his compositions are solid, but I don't care for his use of yellow."

The presence of artists always adds considerably to the openings. The gallery goers nudge one another, and say, "Look, there's Fritz," when a glamorous one like painter Fritz Scholder is there. The most impressive thing one person can say to another at these social events is, "Would you like to meet the artist? I'll introduce you." Casually mentioning, "I was in her studio last week," is noteworthy, too.

Few of the artists can swim with the social sharks in the gallery environment. They are as uncomfortable as monks in a cabaret. They stand self consciously holding their drinks.

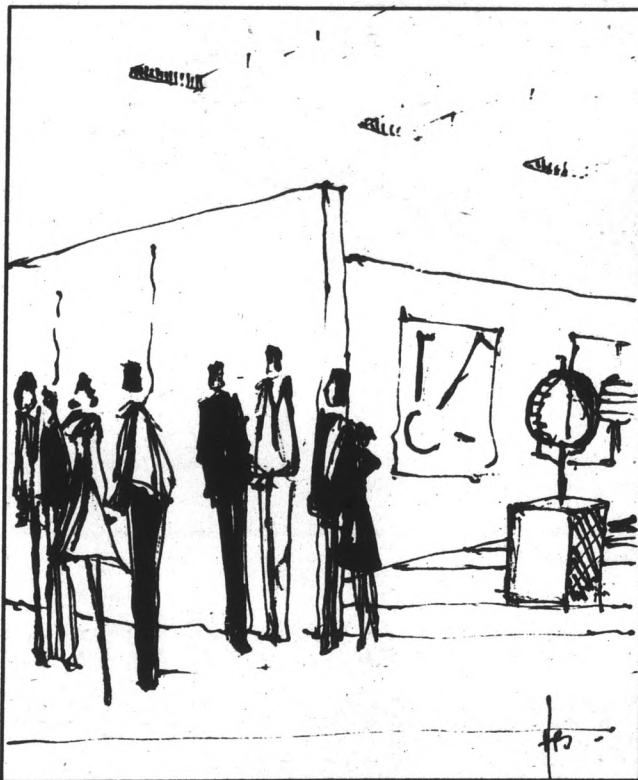
One problem artists have is they do not understand the simple rules of conversation.

The first thing gallery attendees must say to a person they have met before is, "I'm sorry, what was your name?" Forgetfulness establishes them as busy executives who cannot be bothered with trivia like other peoples' identities.

The second thing the Chic say to a person is, "You're a television producer, right?" No, actually the person is a landscape architect, but the guess was close enough.

The final question should be, "What do you think of the show?" Then the questioner must stop talking while the person gives a 1.2 second appraisal. After that, the conversation abruptly ends.

It is crucial that the conversation end with one or both par-



ties just turning and walking away. No one says good night at an opening.

Social novices have trouble with the rude terminations. What they don't realize is conversations are strictly timed, like a disc jockey's bit between songs. If the talk goes over the two minute limit, the parties shift their drinks from hand to hand and scan the room for someone else to greet.

Much of the socializing that goes on is done with blatant business motives. All evening, business cards are exchanged with greasy handshakes. Lawyers meet interior designers who meet public relations experts who meet building contractors. Connections are made with potential clients.

The openings encourage business deals because they are business ventures. The gallery owners mail color invitations and distribute wine because they expect a return. They say, "Yes, have some free chablis, but realize every sip obligates you to buy some art."

Gallery owners are the shrewdest of the shrewd. They have to be well educated about art, be eccentric enough to deal with artists, and have enough business acumen to make sharp deals. They have to be politically astute enough to know who to be charming to and who they can ignore.

Life at the openings is not entirely calloused. There are youthful, naive art lovers who have not yet become disillusioned. Probably the best advice for those young people is the words of a sculptor represented by the Leslie Levy Gallery. "If you want to talk to people, come to the opening. If you want to look at the art, come back during the week," he said.

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screenings

Sexual comedy still has message

By Mike Malone
Films/Theatre

Although Blake Edwards' "Victor/Victoria" without doubt lies safely in the realm of comedy, one senses nonetheless that it does have something of particular importance to say.

Edwards, whose voluntary exile from the provincialism of Hollywood-influenced cinema affords him unusual philosophical freedom, has created in "Victor/Victoria" a film that is at once a consummate comedy as well as a sensitive and illustrative work of social commentary.

"Victor/Victoria," which stars Julie Andrews, chronicles the travails of Victoria, a woman of striking vocal talent, great human warmth and very evident poverty, who cannot find work as a singer in the cabarets of pre-World War II Paris.

Victoria's situation grows increasingly dire until she meets Toddy (Robert Preston), a very engaging, very gay nightclub performer in similar straits, who seizes upon the idea of disguising Victoria as "Count Victor," a female impersonator. Complications multiply when Victoria, who for all appearances is a man — a gay man — attracts the attention of King Marchan (James Garner), a Chicago nightclub owner whose masculinity is challenged when he finds himself irrepressibly infatuated with "Victor."

Thus Edwards sets the stage for his particular brand of comedy — a combination of traditional mistaken identities, confused romantic sentiments and maverick — yet competent — consideration of philosophies and lifestyles hitherto avoided by popular filmmakers.

Edwards, whose depiction of homosexuals in "10" and "S.O.B." was sensitive in content but narrow in scope, devotes much of "Victor/Victoria" to an entertaining but accurate examination of the ambiguity of human sexual identity itself as well as the various implications of a sexual preference which differs from that of the heterosexual majority.

To his credit, Edwards does not assume a didactic stance on the question of his characters' sexuality; instead, he clearly apprehends the comedy inherent in both orientations, homosexual and heterosexual, and blithely proceeds to depict, exploit and utilize it to its logical extreme.

"Victor/Victoria," although it raises questions and offers answers which embrace intense social controversy, is primarily a comedy, both in intention and result. Yet it is clear that its point — that, regardless of one's sex or sexual persuasion, one deserves respect and freedom — has not been lost in the laughter.



The Man/Woman Who Fell to Earth: Julie Andrews flips the sexual coin in "Victor/Victoria."

If ever you see a suspicious character — some guy hanging around a bike rack or lurking by a dorm — call the University Police at 3456. No names necessary. And no victimless crimes, please.

3456

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STATE PRESS Newsroom Staff Openings

Applications for positions on the News Staff of the STATE PRESS for the Fall 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, April 9, 1982.

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 Friday, April 23, for indoctrination and VDT training prior to break-in week April 27-30.

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sports

ASU golfer already has professional prowess



Photo by Jack Fromknecht

Lauri Merten-Peterson

By Stuart Miller
Contributing writer

In recent years, the ASU women's golf program has rejuvenated its resources to the point where it consistently ranks among the top 10 in the nation.

Golf World magazine recently hailed the Lady Sun Devils as the seventh best team in America. Not bad for a squad which is in the midst of a major rebuilding year.

A major contributing factor in ASU's resurgence has been the ever presence of the sensational Lauri Merten-Peterson.

Merten-Peterson, who is only one of two seniors on the team this year, has been a starter for ASU her last three years. It was the diffusion of her skills and shot-making abilities that led her to the 1980 WCAA Individual conference crown as a sophomore.

"Winning the WCAA championship individually has to be my biggest highlight since attending ASU," she said. "It was also neat to enjoy the victory of the team in that event."

Merten-Peterson, who was married last November, repeated as WCAA conference champion in 1981, leading the way for another team title.

"I've always been a team-oriented player," she said. "It's great to be able to play well individually, but it is even more gratifying to see the team play well, too."

ASU Coach Linda Vollstedt says Lauri "gives the rest of the team a chance to see a superstar at work."

"Lauri is a team player with the ability to play for herself and for ASU," Vollstedt added. "She has always thought of the team first."

But Peterson was not a "highly regarded" player coming out of Phoenix Alhambra High School. After winning both the Arizona High School championships and Arizona State junior crown in 1978, she was offered limited scholarships.

"ASU was the only school which offered me a full ride (four-year scholarship)," Peterson recalls. "I'm also a family-oriented person, and going to ASU would enable me to stay close to my family and my dad (who was her instructor)."

Peterson feels that each year has gotten better for her at ASU, despite going through three coaching changes.

"We really needed a good coach, and we finally got one in

Linda," Peterson said. "She really cares about everyone and is going to stay around and build a more solid program here."

Vollstedt was Peterson's golf coach when the 21-year-old business recreation major attended Alhambra.

"It's a coach's dream to coach a player in high school and follow up on her in college and know you're part of it," Vollstedt said. "It's so good to see that everything is coming together for Lauri her senior year."

A consistent performer all year, Peterson recently placed this spring in the talent-rich San Jose State Invitational. Her efforts assisted the young Devils in winning their first title of the 1981-82 season.

Peterson also captured the 1982 Phoenix City women's championship and competed individually in the LPGA Sun City Classic, finishing tied for ninth. She shocked the field on opening day with a sparkling 67, good enough to lead the tournament.

Plus, she just placed second in this week's Lady Sun Devil Classic.

"It was a good experience for me, playing in that LPGA event," Peterson said. "My dad and new teacher (Ed Oldfield) told me I could play with any of those pro players."

Oldfield, who instructs several of the top lady pros on the circuit, has been Lauri's tutor for the past three years.

"Lauri is a hard-working, dedicated golfer with a sound golf game and sound fundamentals," Oldfield said. "She is hard on herself and is always concerned with her swing, which is one of the soundest I've seen — no question about it."

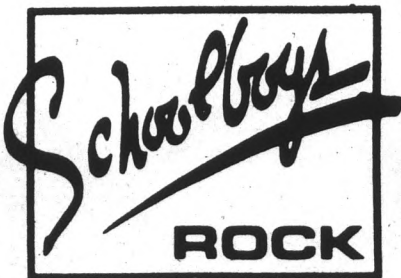
"She will do well on the Tour," he added. "Her high finish in the Sun City Classic tournament was no surprise to me at all."

Peterson plans to turn pro immediately after competing in the AIAW nationals (May 26-29) at Stanford, an event she helped the Devils to a third-place finish in 1980.

"Making the All-America team has always been a goal of mine, but I've always blown it at the nationals," Peterson said. "This year, I think I can do it since I really like the Stanford golf course."

"I definitely want to defend my title for the WCAA," she added. "If I can do that, I don't think there are too many people who could complete that string."

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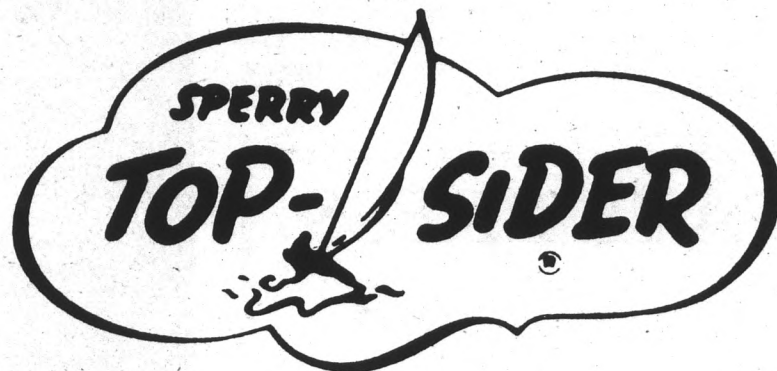
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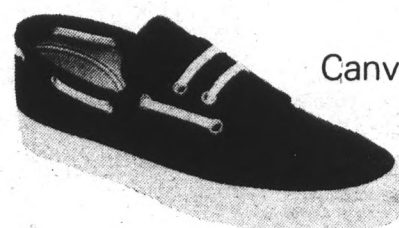
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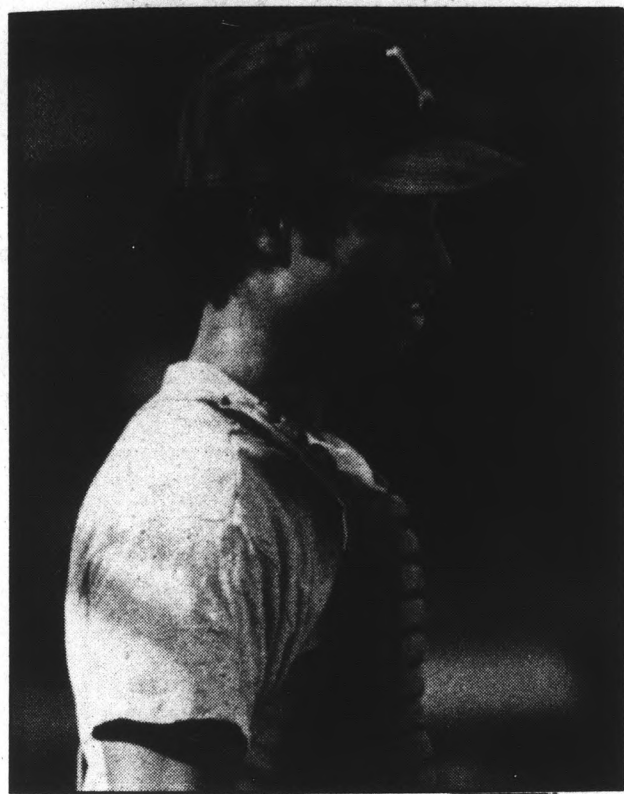
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Transfer Pryor finds a home on Sun Devils



Staff photo by H. Dean Stevenson

Buddy Pryor

By Michael Graham
Sports writer

"There must be some reason we're the only ones facing the other way." — Jeff Torborg, former professional catcher.

If the catcher's equipment is considered the tools of ignorance and his position exemplifies misdirection, then ASU's Buddy Pryor does a grave injustice to that theory.

Pryor's failure to comply to those somewhat derogatory misnomers can be attributed to the fact that he is a very articulate and successful young athlete. Although the road that brought Pryor to the starting catcher spot for the defending NCAA baseball champion Sun Devils does not

reflect the polish and confidence that he conveys.

"When I was in high school I had some personality problems with my coach and didn't even play catcher my senior year," Pryor said.

"In fact, the junior college in my hometown (Hayward, Calif.) didn't even recruit me, so I decided to go to Laney Junior College in Oakland."

The persistent Pryor took his skills to Laney even though the coaching staff knew nothing about him. At Laney, those same coaches were quickly alerted to the awesome tools that Pryor possessed, as he earned first team All-Conference honors in both seasons and was named the Golden Gate con-

continued page 20

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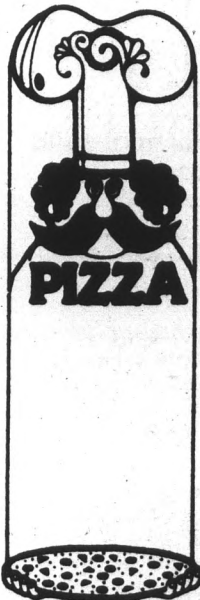
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E. Side of Sin City

One year makes a difference in the case of Kendall Carter

Kevin Widlic
Sports Editor



The last time Southern Cal's Trojans came to town, a lanky freshman named Carter beat them twice, boosting his record to a sizzling 8-1.

That was in March 1981. But those wins were quickly forgotten when the Coronado High flash extended his final mark to 19-1, which tied an ASU record for most wins in a season.

His earned run average was 2.86, an extraordinary figure in the aluminum world of ricochet baseball.

For Kendall Carter, All-American, the future was all his.

But something happened one day, ruining the party. It turned into 1982.

Carter, 12-1 at this point last year, has — comparatively — a less-than-impressive mark of 4-2. His ERA has soared to 3.78, which still is commendable. But not for Kendall.

Each time the Sun Devils win in 1982, faces check the box score for a probable Carter victory. It's not there.

Has the 1981 Carter Classic turned into a 1982 lemon?

"Actually, I'm pitching better than I was last year," the 6-foot-3 sophomore said. "I've improved my breaking pitches.

"But since I haven't been pitching that much this year, when I've gone in I've gotten hit hard. Last year I knew I'd pitch all the time and I'd be ready. Now it's hard."

This year Carter has tossed 50 innings, well

behind the pace he set last year when he threw 110 frames. But baseball Coach Jim Brock said the reason Carter hasn't been getting the innings, and the wins, is out of his control.

"Last year, Kendall was always in the right place at the right time," Brock said. "It's funny, but last year Kendall would give up a run or two right away, just like he's done this season. But last year we'd score maybe 10 runs the next inning, Kendall would be awesome, and we'd win the game.

"We're just not getting the runs for him like we did last year."

Depth is another factor. The 1981 pitching staff didn't have a stopper in the starting corps like it does now. Carter was employed mainly in long relief, a job that hasn't opened as much this year.

"Our starters seem to be going a lot longer so I

haven't been working as much in long relief," Carter said. "And they (coaches) want me to be a long reliever.

"Right now, I think I'd rather start."

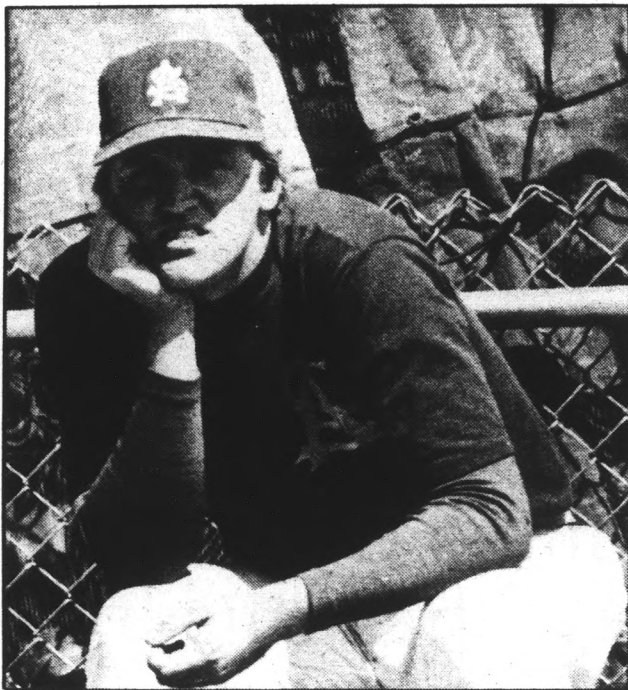
"We really haven't had to depend on Kendall as much this year," Brock said. "Our starters have been going maybe an inning longer than they were last year, and we've gotten great relief from guys like Don Smith and Tim Deardorff.

"But we will need him back as a stopper. I want to save him for later on in the season and I'm planning on giving him some starts and a lot more innings."

Carter admitted that this year hasn't been pleasant for him, one in which he's tried to shake the oft-mentioned sophomore jinx.

"I'm sometimes disappointed about this year," he said. "I really wanted to

continued page 19



Staff photo by H. Dean Stevenson

Pitcher Kendall Carter, 12-1 at this point last year, presently is but 4-2.

Tourney deadline extended

The ASU Student Foundation Tennis Tournament has extended its deadline for applicants until 5 p.m. today.

The tournament, which is open to students, staff, faculty and alumni, will be held next weekend (April 16-18.)

All applications must be turned in to the Dean of

Students Office. Entry fee is \$5 for singles play and \$7 for doubles.

To date, the tournament has 110 entries.

Prizes for winning the events have also been announced. The four winners of the singles competition, in the men's and women's intermediate and advanced events, will receive a

weekend for two at several Valley resorts.

In addition, each competitor in the tournament will be entered into a raffle for two other prizes — a weekend for two at Scottsdale's Registry Resort and a six-month membership at Jim Brock's Sun Devil Nautilus.



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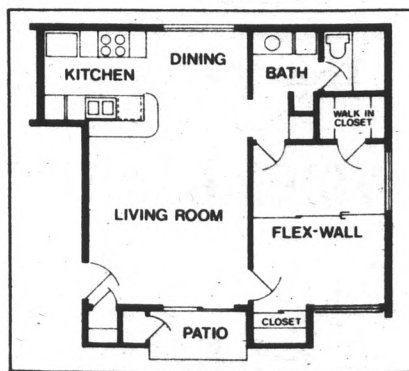


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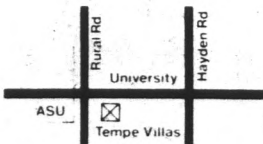
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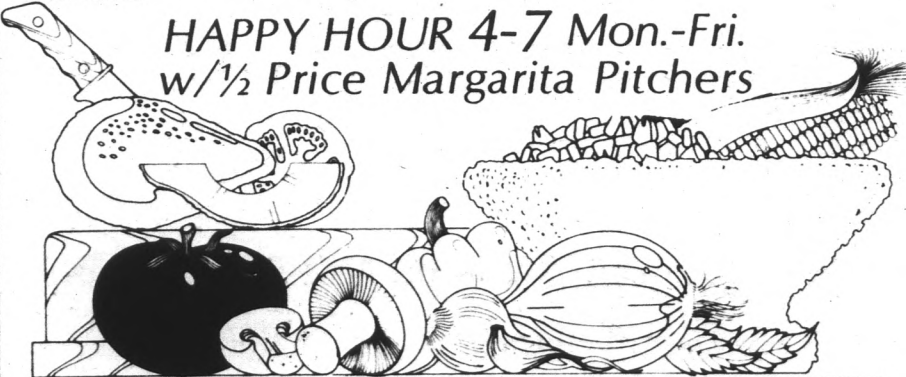
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More about

Difference

continued from page 18

prove that last year wasn't a fluke. But then I realize that I've made the pitches, I just haven't gotten the good breaks.

"The ground balls that would've been caught last year are going through this year."

And that is Carter's forte. The ground ball.

"His sinker is his out pitch," Brock said. "I saw more ground balls from that pitch last year. And his slurve isn't too bad either."

Carter's not an overpowering pitcher. His fastball isn't bad, but compared to Don Smith's Ferrari, Carter's resembles a Honda.

And those two share the same roles as the New York Yankees' tandem of Ron Davis and Goose Gosage. The tricky long man and his sidekick, the enforcer.

Only last year, Carter got the acclaim. This year it's eluded him.

"Like I said, it's not a different Kendall, it's a better one," Brock said. "He still doesn't have any fingernails."

Or wins.

But they will come, when his luck changes. Carter, if Brock lives up to his promise, will see more action. That, in turn, will produce — if Kendall's correct — better pitching.

Then, bingo.

"Yes," Brock sighed, "I would honestly say that Kendall is one of the keys if we are to repeat as NCAA champions."

"We're not very comfortable with the experience we have on the mound right now. Further down the road, Kendall will be very important to us. He's pitched the key games, he's been to the (College) World Series, he's proven he can do it."

"We'll need that."

Carter has the experience. He also has two World Series wins on his record. But those wins weren't vintage Carter, the hurricane who would sweep up opponents like dirt in 1981's regular season.

They were stormy performances that happened to get the kitchen cleaned.

Maybe that's vintage Carter. Forget the wins. They'll come.



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Tracksters take road to Stanford

The men's tennis team won't be the only ASU squad in the Bay Area this weekend. Both the men's and women's track and field teams will also be in Northern California, on their first road trip of the season.

The men's team (1-1) will take on the Stanford Cardinal in a dual meet Saturday, while the women's squad (3-1) competes in a triangular with both Washington State and Stanford.

In the women's meet, the international scoring system will apply. Six places (individual) will be scored (7-5-4-3-2-1), and relay scoring will be seven points for first and three points for second.

"It's going to be a great field event meet as far as the women are concerned," Devils' women's Coach Roger Kerr said. "We'll have the edge in the sprints, and they'll have the advantage in the distances, which should make for an extremely close meet."

Both ASU teams won out over Stanford last year in Tempe, with the women winning, 83-43, and the men taking a 116-36 decision.

"Our meet against Stanford gives us a chance to move some of our people around," men's head Coach Len Miller said. "It offers some of our athletes a chance to compete in events they normally wouldn't have a chance to during the course of the season."

ASU's "Speed Express" captured all three sprint relays at last week's Sun Angel Track Classic.

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More about

Pryor

continued from page 17

ference player of the year in his final season there.

Looking at Pryor's JC achievements, one would expect all the major college recruiters to be beating his door down in quest of his services. Such was not the case, however.

"Before ASU contacted me I was all set to attend Lewis and Clark College in Idaho because that was my best offer," Pryor said. "But when Coach (Jim) Brock contacted me, I changed my mind about Idaho."

Despite other major universities' lack of interest in Pryor, Brock felt he was a solid college prospect and is impressed by Pryor's progress by the day.

"We believed Buddy was one of the best JC catchers on the West Coast," Brock said. "He has lived up to all of the expectations we had for him, and he's continued to improve greatly."

After being forced to prove himself wherever he went, Pryor was unusually surprised that Brock showed such great confidence in him, instantly making him the starting catcher.

"It (starting) was kind of a shock to me," Pryor said. "It doesn't happen very often that you get that one chance you need to prove yourself. But Coach Brock saw that I could do the job, and he's been in my corner the whole time."

Judging from Pryor's performances thus far, he has yet to disappoint anyone, compiling a respectable .284 batting average and an outstanding fielding mark of .990. But the most remarkable statistic that Pryor boasts is his six home runs.

"He's really been a clutch hitter for us so far," Brock explained. "He has the ability to break up a lot of ball games."

While Brock is quick to praise his new pupil, Pryor reciprocates that appreciation for his most knowledgeable mentor.

"I thought I knew a lot about baseball before I came here," Pryor said. "I've learned so many key things from him (Brock), the kind of things that I had never thought of before coming to ASU. I think he really understands me."

Pryor explains that the only semi-difficult transition he has had to make from the junior college level is adjusting to the different type of pitchers. Although he likes the more professional atmosphere that characterizes a first class program such as ASU's.

Pryor's wants to get his degree in manufacturing engineering technology, but playing professional baseball remains a paramount goal.

"I definitely want to play professional baseball someday," Pryor said. "I think that playing for a school like ASU, which is in the pro scouts' eyes, will help my chances of fulfilling that goal."

Buddy Pryor's baseball career has had some lows and is in the midst of one of its highs. And if it's left up to him, the escalator to success is only a throw to second base away.

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