

# Fired prof wins 13-year fight; University censure removed

by Deena M. Higgs  
Staff Writer

After 13 years, Morris J. Starsky has finally won. The former ASU professor of philosophy, noted for his far-left political activities, which included participating in anti-Vietnam War demonstrations and supporting various socialist causes, was recently awarded a salary compensation following his firing in 1970.

He received the money after an agreement was reached this month between the American Association of University Professors (AAUP) and ASU.

The AAUP had been censuring ASU for seven years. The organization lifted the censure when Starsky received the cash.

"I'm pleased because it's a big victory," Starsky said from his home in Cincinnati, Ohio. "I might have been completely destroyed by that firing, but I wasn't because of a whole slew of people all over the country that helped me."

Starsky said the money came at a time when it was needed; he is currently disabled from a heart ailment.

President J. Russell Nelson said he is satisfied with the AAUP's concern with the agreement.

"The censure was a cloud on the University and I am delighted that it has been removed," he said.

The problems began on January 14, 1970 when Starsky, a tenured professor, cancelled class to attend a protest rally on the U of A campus which called for the resignation of the University's president.

A few days later, Rep. Bill Lewis, R-Maricopa, charged that Starsky abandoned his teaching duties to participate in the rally and said Starsky was "openly advocating Communist doctrine" in the classroom.

Starsky himself said he is a communist with a small "c" and will be for the rest of his life.

On June 10, 1970 Starsky was fired from ASU by the

Arizona Board of Regents, although ASU President Harry Newburn (1969-1971) and an ad hoc faculty investigative committee did not recommend it.

Starsky was given two options: He was either to take a "terminal sabbatical leave" for the full academic year, 1970-1971, and be paid the usual rate of 60 percent of his regular salary, or to have his contractual relationship with ASU terminated as of the end of the 1969-1970 academic year. He chose the former.

Melvin Firestone, president of the ASU chapter of AAUP, said AAUP procedures state that when a professor is dismissed, he is to receive 100 percent of his salary.

From then on, Starsky said he had a hard time finding a job.

Starsky said he taught at San Diego State, but was denounced as the "red menace from Arizona."

He submitted over 300 applications, but did not work until 1976 when he received a part-time teaching position at Cleveland State University because, he said, he was a "friend" of one of the deans.

Starsky has not worked since 1980 because of his heart condition.

Sociology Professor Thomas Hoult, who was chairman of an academic defense committee for Starsky in 1970, said Starsky was "one of the best teachers ASU has ever had" and blamed the Regents for "ruining a man's life."

"I think it is obscene that those Regents of 13 years ago, that broke the law of the land, are getting off scot free," Hoult said. "Justice would be served if they were punished for their crime."

In July, 1970, Starsky sued the Regents and won. U.S. District Court Judge Carl Muecke ruled the Regents violated Starsky's First Amendment rights.

In February, 1975, the Regents appealed the decision, and

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thursday

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## Staff union rolling on tide of parking woes

By Chris Coppola

Staff writer

A movement to further solidify a staff employee union at ASU is gaining momentum as a result of recent protests among staff workers concerning a hike in parking fees, officials involved in the movement said.

The University Staff Employees Association, which has about 100 dues-paying members at ASU, has mailed survey forms to ASU staff employees asking for reaction to the revised parking fees with the hope of generating general support for the union movement, said USEA President Les Locker, an ASU electrical worker.

"The issue we're working on now is parking, and response has been very good," Locker said. "Our concern is that we have to pay so much more (for parking) than other state employees."

Locker said many staff employees still are dissatisfied because most are not scheduled to receive a 1983 pay increase.

USEA is affiliated with the combined Arizona Public Employees Association-American Federation of State, County and Municipal Employees.

Cindy Falck, an international union representative for APEA-AFSCME, said University officials compared ASU parking fees to those at USC and UCLA, but did not consider salaries of staff employees there, which Falck said may be higher.

She noted that staff employees are scheduled to receive a 2½ percent salary increase January 1.

A UCLA spokesman told the *State Press* that parking fees there are considerably higher than ASU, with both students and staff charged \$45 every three months to park.

Frank Sackton, ASU vice president for business affairs, said the increased fees have been a result of about 3,000 parking spaces being lost to building construction in the past five years, and no budget allocation from the Legislature for parking upkeep.

Both Falck and Locker said parking at ASU is an issue union leaders hope will stir interest at the University for further staff involvement and possible membership in the USEA, and the eventual recognition of the union as a viable representative body at ASU.



Staff photo by Andy Arenz

### Puppy love

Birgit Whittenburg seems to be sharing a laugh with her dog "Buckwheat" after completing an exercise in a dog obedience class at ASU. The course, which is offered through the

Memorial Union's Leisure Learning program, gives owners an opportunity to help teach their pets the fundamentals of gentlemanly behavior.

## Business VP steps down after short, busy tenure

By Chris Coppola

Staff writer

ASU and the United States Army may seem to have little in common, but for Frank Sackton, ASU's vice president for business affairs since 1981, both have presented immense challenges.

Sackton is a retired three-star general who served 32 years in the U.S. Army — a period that included his position as comptroller and chief financial manager for the entire U.S. Army from 1967-1971.

It is a position Sackton recalls with more than a fair dose of humility.

"That provided me with a pretty solid financial background," Sackton says.

Sackton, who joined ASU as a professor of public programs in 1975, after four years of service under former Governor Jack Williams, steps down from his position today.

Victor Zafra, chief of the health programs branch of the White House Office of Management and Budget, will assume the position starting tomorrow.

Sackton, who said his service in the business affairs office was intended as temporary to give ASU the opportunity of advertising for a long-term replacement, will

return to teaching at ASU in the area of government budgeting in the College of Public Programs.

Sackton says the past 1½ years have been among the most pivotal for ASU, primarily because of the rapid growth the University — and the state — have experienced.

It is a period that has been marked by some of the most extensive changes in the areas of property holdings and development in ASU's 98-year history.

The period under Sackton saw ASU purchase a Tempe apartment complex for use as a housing facility; purchase the WigWam property for use as a parking lot; sell a University controlled resort — Castle Hot Springs; announce plans to develop a major research park in Tempe; consider selling Camp Tontozona; consider the acquisition of a county hospital, and, more recently, the acquisition of a state hospital, as well as several additional major transactions and proposals.

Sackton sums up the University's activity with various property holdings and development in simple terms: "explosive growth."

"When you have explosive growth, it's hard to catch up," Sackton said. "When you're growing as fast as this University is,

buildings can't catch up, faculty can't catch up, support systems can't catch up. To me this has been the biggest challenge in the past eight years.

"What I think is happening, is that in the 1980's, we will be in a period of substantial development," Sackton said. "In the rest of the nation, you're probably going to see a decline in the number of students at universities, but at ASU, we are going to continue to see an increase. A lot of it is due to immigration."

Sackton's tenure as vice president for business affairs has not been without some rough periods.

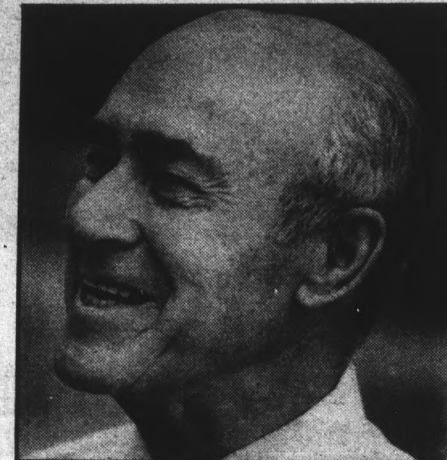
In March, rumors of mismanagement within the Center for Executive Development resulted in investigation of the facility by an outside firm which was requested by Sackton's office. The Center's interim director was later cleared of any wrongdoing.

More recently, Sackton has dealt with protests from University faculty, staff and students over increases in parking fees. ASU parking officials, citing pressure from the ASU community, revised a fee increase to amounts lower than originally proposed.

But for Sackton, the primary objective of the business affairs office has been to

benefit education.

"We've become a substantial attraction, not only to students who come here for undergraduate degrees, but for those who are returning to continue their education," Sackton said. "We have a lot at stake here."



Staff photo by Andy Arenz

Frank Sackton, ASU's vice president for business affairs since 1981, will return to part-time teaching in the College of Public Programs this fall.

# campus clips

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## Tech students match wits with paper airplane 'experts'

Kids vs. engineers: Georgia Tech aerospace engineering students pitted their technological know-how against the practical experience of local grade school students in a paper airplane building contest. The college students won all categories, but the kids' planes didn't do badly, finishing as high as second place in range and endurance.

## Tenure hot topic for student protests

What are students protesting about? This spring, the hot issue has been tenure denials. Tufts U. students staged a three-day sit-in to protest a decision not to grant tenure to sociologist Peter Dreier. The administration agreed to give students representation on the tenure board. Northwestern U. students circulated petitions hoping to reverse a negative tenure decision on John Morreall, a philosophy professor. And students at Smith College and the U. of Maryland staged rallies recently for professors who didn't pass the tenure test. In some cases, students complain that tenure decisions don't favor good teachers but good researchers. In other instances, finances are to blame, as budget cuts eliminate tenured positions.

## Scholarship search organizations provide little actual help

Two state studies show that private scholarship search organizations rarely provide more assistance than students can find at their financial aid office. One study, conducted by the U. of Illinois financial aid office, examined three national vendors by having seven students apply to each. The group together received a total of 472 sources but only nine were valid. None of the students involved in the study actually received an aid award from the sources they were given. A California Student Aid Commission report shows that while 45 computerized scholarship search organizations have sprung up over the past two years, few do any actual "matching" of students' qualifications and backgrounds with potential aid sources.

## Sex strikes out at U. of M. lunch counters

Sexy names for sandwiches have disappeared from the U. of Massachusetts-Amherst cafeteria. Dishes entitled "Saucy Chick" and "Sensual Sausage" were protested by some students who thought they were sexist and derogatory.

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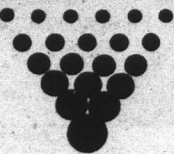
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# Televised classes come to industry: ASU program eliminates commuting

It may never make the Arbitron ratings, but a first-year University television program is proving a hit with at least one segment of the Valley's population.

Employees of five local companies have found ASU's Interactive Instructional Television Program an ideal way to balance academic instruction with the demands of the work place.

IITP beams live instruction from ASU classrooms into the work place via two microwave channels carrying 28 business and engineering courses.

With IITP receiving high marks from both the academic community and company executives, University officials believe the program is just beginning.

They predict the next five years will see a full schedule of ASU courses and programs relayed directly from campus classrooms into businesses, state agencies and homes.

Ken Pollock, ASU associate vice president for information systems, said the program is about to expand into two more channels. Next fall's schedule is expected to include approximately 35 IITP classes.

"We believe there will be enough demand in the next few years to fill another four channels, and we have made applications for those," Pollock said. "We will be ready."

If the demand is present within the com-

munity, IITP may expand to provide its courses through the cable television system. Classes in liberal arts and fine arts may also be added to complement the business and engineering programs already presented.

Roland Haden, dean of ASU's College of Engineering and Applied Sciences, said there definitely are more engineering courses planned for the IITP.

He called the system "probably the most cost effective way to deliver education to people who work some distance from the campus."

"Our faculty are enthusiastic about this capability to interact with students at remote sites without having to take time away from the campus," he said.

According to Pollock, the program was started to combat the time factor — as it applies to employees.

"Business leaders wanted their employees to continue their education," he said. "But it was difficult because most of the classes occurred during the daytime when employees would normally be at work."

Current IITP subscribers GTE, Honeywell, Intel, Motorola and Sperry praise the program because it allows them to provide their employees with educational benefits without losing costly employee time.

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It is by the goodness of God that in our country we have those three unspeakably precious things: freedom of speech, freedom of conscience, and the prudence never to practice either of them. —Mark Twain

opinion

Starsky's legacy to ASU: protect freedoms

Mike Phillips Editor



The end of a rather embarrassing era ended for ASU a few weeks ago.

Morris Starsky, former professor of philosophy, activist, communist and liberal gadfly received his back pay from the University.

It took Starsky 13 years to collect his money. Viewed from the perspective of lost time and vanquished dreams, it must be a hollow victory for him.

An outspoken critic of the war in Vietnam and other U.S. ventures during the tumultuous 60s and early 70s, Starsky went a little too far in the eyes of the conservative demagogues that call Arizona home.

Starsky was fired for exercising his right of free speech and addressing issues the desert demagogues didn't want raised in a state classroom. He was relieved of his professorial duties and shown the proverbial door.

But Starsky, a street-wise political brawler, fought back. And as his case worked its way through the court system, the American Association of University Professors decided it had seen enough of Arizona's version of academic freedom; it censured the University.

Now that Starsky has finally been rewarded a measure of compensation for his forced departure, the AAUP has lifted

that censure.

No one appears sure if the AAUP action ever hurt the University. Supposedly, professors with a conscience would not accept positions or awards on this campus.

Looking at the growth and prosperity ASU has enjoyed over the years, it seems unlikely the AAUP censure did much harm.

Today, very few students found walking the malls of ASU are even aware of the penalty imposed by the AAUP, let alone that an outspoken professor named Starsky was once given the boot by the Board of Regents.

Starsky, if remembered at all, exists as a symbol to students, an antiquated memory better suited to another time.

The censure will probably be remembered as an empty gesture, a whisper of protest amid the roar of conservative political reality.

But there is a lesson to be learned from the Starsky affair. And as America withdraws from the relative freedoms afforded expression during the 70s, it is a lesson that cannot be ignored.

Most Americans would agree that the freedom to communicate openly, without fear, is a tremendous asset in our society.

But in the heat of controversy and the unsettling landscape of change, that freedom is often buried beneath rhetoric, repression — and sometimes violence.

The most prominent examples of political, expressive repression can obviously be found in totalitarian societies, but that same repressive force, in lessening degrees, is at work in America.

John Adams, the second president of the United States, actually had a Congressman thrown in prison for speaking out

against early presidential policies.

In the 1950s, the "red scare" produced a Hollywood black list and the unbelievable site of public figures defending their "Americanism" in front of Congressional investigative committees.

And today, it is common knowledge to anyone who picks up a newspaper that a new wave of repression is breaking forth across the country.

Members of the "Moral Majority" feel righteous and fulfilled while banning modern literature from the shelves of public libraries.

President Reagan attempts to increase the domestic surveillance powers of the F.B.I. and C.I.A., while the Justice Department acts as film critic, demanding that selected foreign films be labeled propaganda.

It is the conservative nature of politics to suppress new ideas, to maintain the status quo and build ideological fortresses around traditional thought.

This paranoia often manifests itself in repressive tactics; it is easier to silence questioning voices than it is to deal with the piercing issues they sometimes raise.

The founders of this country knew the dangers of repression when they authored the Bill of Rights.

But ultimately, it is up to the individual to guarantee those freedoms; they must be intelligently used and jealously guarded, for there are always conservative forces within our society working to erode them.

Perhaps that is the legacy Morris Starsky has left ASU. His stands against controversial issues may not have changed the world, but his courage to take a stand has demonstrated how fragile our liberties can often be.

letters

Dear Editor:

What's worse than spending the morning in 100-degree heat?

Spending an hour-and-a-half of the afternoon waiting to see a man about a job. A Friday afternoon no less.

But this is no average situation. You see I'd worked for them last summer. When I left they'd told me I had a job there anytime they had an opening and I had work study. Well, I didn't get work study the following fall or spring. But when summer financial awards came out I found that I was akin to a healthy work study grant. Great I thought! But it wasn't long before I realized the agony of searching for a work study job. Several of the jobs I applied for, listed at student employment, were filled and had been for some time. Ugh! All that time wasted running around to filled jobs. Know the feeling? I bet you do. Finally, I decided to stop by and see what my friends might have to offer. You know the ones. They told

me to come back anytime. So I did.

I went to see my old boss but she had left early. So the other lady in charge, a really nice lady, went and told the director I was there about a job. She came back and told me he was busy at the moment and that I should wait. So I waited. It was three o'clock. I waited until four, then decided to go hunt him down myself.

Somehow I knew that I'd find his office. I had hardly entered his office when he told me to go see Michele. Fine, I thought, I'd waited an hour and now I had to go find Michele. But who the hell is Michele and where do I find her? He said that I should go to the OLC. Don't you know it, the OLC is the room I was in in the first place. Yup, she was right there all the time.

When I entered I found Michele and the first lady laughing. Undoubtedly they'd realized what had happened. Somehow, I didn't find this all so funny. But you know the real irony of it? They asked me to wait a

little longer! Is this anyway to treat an old friend?

Robert Mann, Senior, economics

Dear Editor

Anyone who is knowledgeable about the teachings of the Bible, especially those of Jesus, cannot possibly condone the "Moonies" activities and teachings. I believe in the American principle of self-expression, but the "Moonies" outwardly lie by saying they believe in the Bible's teachings, yet they certainly do not.

I think that this is wrong and deceiving. What the "Moonies" do is present many Biblical ideas and agree with many teachings (as do the Buddhists, Moslems and occult members). But the most important teachings they either distort or throw away. The physical resurrection of Jesus and the complete power given to Jesus

"under heaven and earth" are denied by the "Moonies", thus disqualifying them from saying they believe in the teachings of the Bible. These two principles are the foundations of Christianity. If you could disprove these, then you would disprove the essential beliefs among all true Christians. Also, despite warnings by Jesus that many false prophets "in my name" shall come to deceive the people, Reverend Moon still asserts that he is the fulfillment of Jesus and that Jesus basically "blew it" when he came. Reverend Moon has given its (sic) members new revelations suitable for these things: 1. deceiving the people; 2. holding onto its people and 3. exalting Reverend Moon. I stand behind my words and invite any "Moonie" to a public discussion. Its purpose to determine whether they are hypocrites and speak double-talk or speak honestly and without deception (sic).

David Chorost, Pre-med

SUMMER STATE PRESS

MIKE PHILLIPS Editor

- STAFF WRITERS: Chris Coppola, Deena Higgs, Andy Arenz, Tom Blodgett, Karl Byrn

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The State Press encourages letters on any topic.

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

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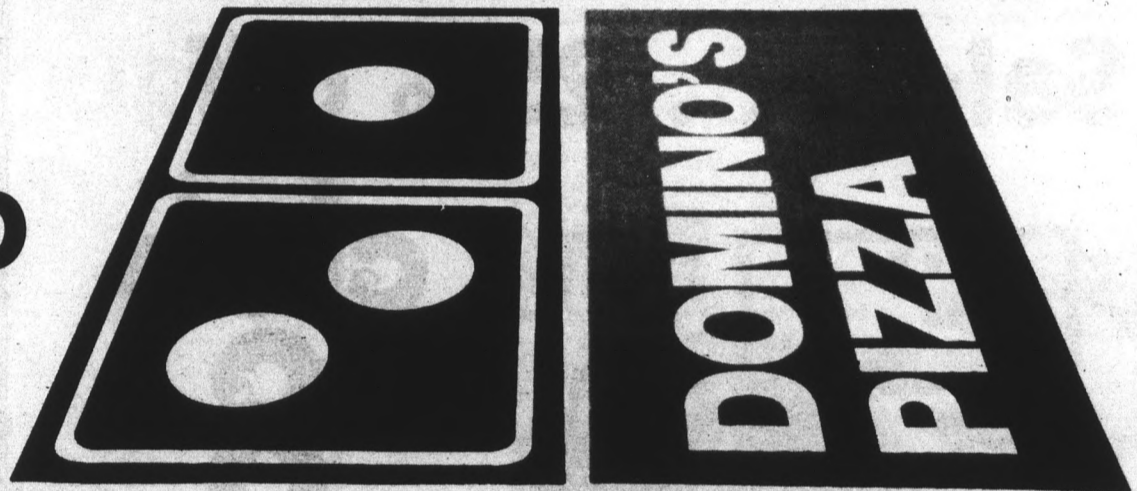
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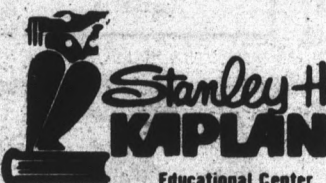

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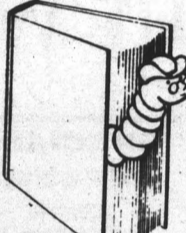
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A double doorway in the house frames Eric Vermillion.

# Historic ho

Andy Arenz  
 Staff photographer

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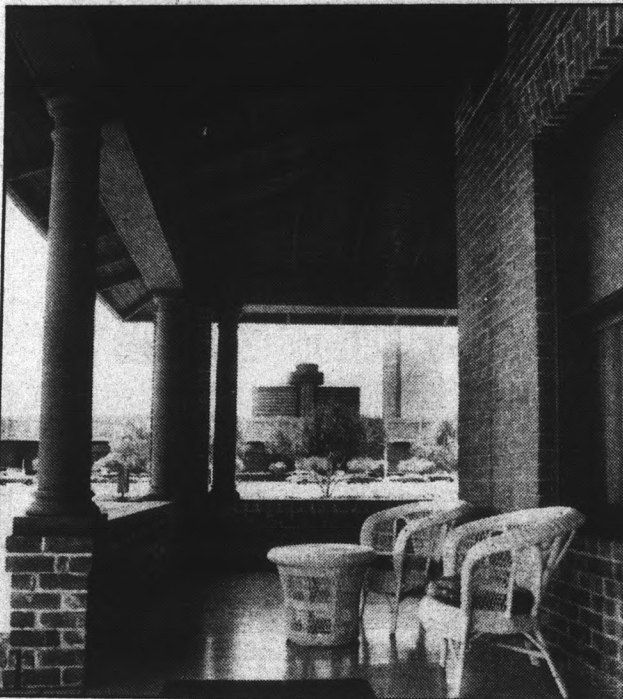
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Phoenix's more modern buildings are in view from the porch of the Stevens House.

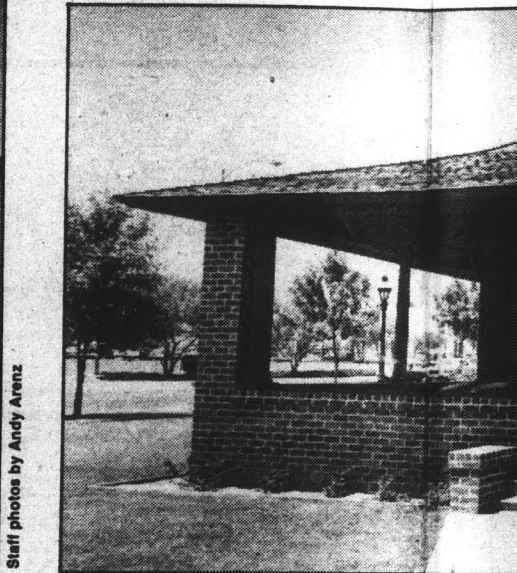
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# ic house blends old, new

Phoenix history in hopes of enhancing

one of nine historic structures in re, is sponsored by ASU and acts as a departments and programs.

d the use of the 82-year-old structure a go after the Heritage Square Founda-tion.

staffing, furnishing and planning ex-house, according to Margaret Burton,

30,000 people have been through the oors to the public in May 1982.

tures from fine art students are on g with a wall devoted to engineering.

Mementos from ASU's past are also scattered throughout the two bedroom unit.

Burton said the exhibits and displays are changed about every month.

One room is designated for viewing University-related video programs on everything from planetary geology to ASU history.

The house sports furnishings typical of that used during the time the unit was built. Miriam Miller Forsberg, a 1935 ASU alumnus, recently donated several pieces of antique furniture to the University which are on view in the Memorial Union and will soon be moved to the Stevens House.

The Stevens House is named after Constance Stevens who built it in 1901 for rental property.

Heritage Square is located on 6th Street at Monroe in Phoenix. The Stevens House is open 10 a.m. to 4 p.m. Tuesday through Saturday and noon to 4 p.m. on Sunday.



the walkway to the Stevens House at Heritage Square. About 100 people a day walk through and view the

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# scenes

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entertainment & the arts

## Vague art: leaving nothing for the imagination

By Karl Byrn  
Scenes writer

Any theory asserting the artist's right to ambiguity would presumably be making no request for validation. If the artist can be obtuse, such a right would certainly extend to the theory itself. Yet the Second Annual Vague Art Exhibition, up in the Harry Wood Gallery through July 18, not only makes the above assertion but on occasion soundly demonstrates its ideal.

The "vague art" ideal was a brainchild of former ASU intermedia major Dawn Kelly, who argued that art could exist without intent or content, that artists need simply be "enthusiastic but vague." When nothing happened with a piece, she said, her art was working.

That brainchild is being faithfully upheld by recent photography graduate Dave Cook, the instigator of the present show. But Cook (one of the dozen or so artists who exhibited in Kelly's November 1981 First Annual Vague Art Exhibition) and the new vague artists have wrestled Kelly's notion into a noticeably more intentional and active show.

The show features works of various media — collage dominates as a mode — by graduate and undergraduate students, local artists, and associate professor of art Joseph Young in the familiar, well-placed, well-lit gallery format. (this Saturday's official opening will feature film and performance pieces).

Instead of treating the gallery space as a further target of obscurity, the wise decision was made for professionalism — by placing the vague works in a familiar context, attention to actual pieces is facilitated.

But viewing is still no matter of ease. "Any interpretation is the viewer's own," Cook said. "The artist is freed from the pressure of having to be understood, and the viewer is freed from being expected to look for something." The pieces are vague in conception, Cook said; the artist understands and manipulates his own ambiguity.

But vague art raises questions of functionality, for sorting

the workable from the non-workable is a paradox of admiring, under the vague art premise, those pieces which neither attract or repulse, and disregarding those pieces which are well-defined.

Take, for example, Richard Crain's "Commercial," an assemblage of small junk bits and red plastic letters at the base of a cylindrical pipe head, from which spews blue foil. "Commercial" in fact communicates; Crain has given clues — the bright red/blue contrast, the flow of the foil, the presence of refuse in and out of the pipe head, the green pig on top of the pipe — that limit the piece's ambiguity.

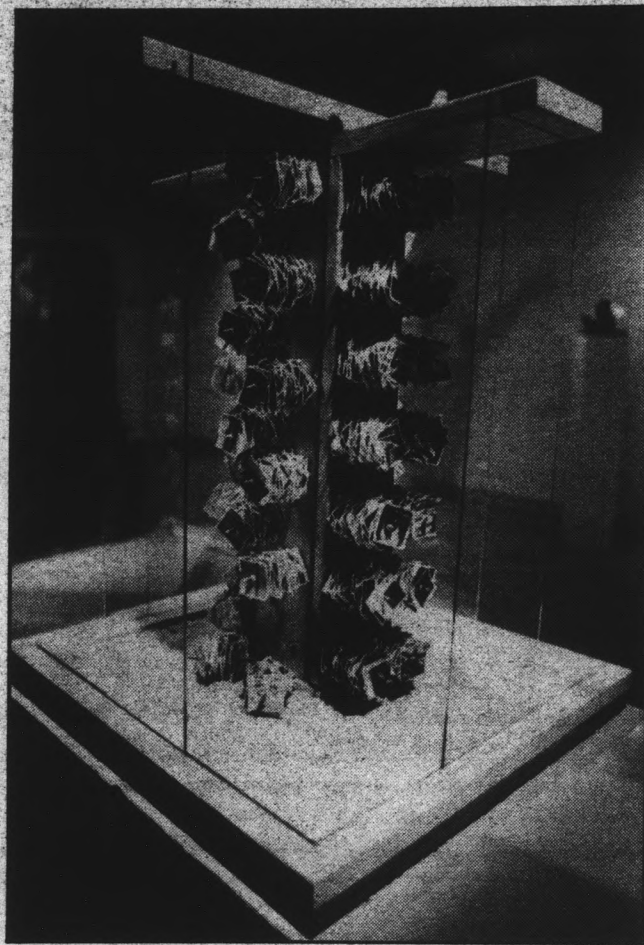
The show's success is measurable on those terms — if one extracts meaning, if one is guided to an understanding of the artist or art, the piece has failed.

But the assumption should not be made that vagueness necessitates sloppiness or a lack of artist concentration. The traditional elements of color, texture, symmetry, and shape are utilized in the pieces, and the best pieces of the show are highly formal. Neither does vague art demonstrate any collective sense of boredom, despair, or disorder. This is a theatre of the absurd, but without so much as the insistence on absurdity.

Vague art is not dadaist, not anti-art — it simply insists that what is, is. No validation needed. John Harvey's "Phloem," one of the more compositional perfect pieces in the exhibit, is simply a box-like assemblage of wood, window panes, and patterns of dyed dictionary pages strung together. No statement — the object exists.

Cook himself has the show's definitive piece, "Look But Don't Touch," the very title of which seems a warning to vague art criticism. On a plain wood, four-sided pillar set in sand, Cook has arranged nails in four patterns, on which are stuck torn square-inches of black and white photos.

The piece is bland but planned. It provokes not, but with enough care to provoke the search for provocation. Whether expressing vagueness is a validation for art remains to be seen, but for now, vague art has made its point.



David Cook's "Look But Don't Touch," one of the handful of pieces in the current Harry Wood show that validates the "vague art" theory.



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# Joan Jett: The Wild, the Innocent, and the Three-chord Hustle

By Karl Byrn  
Scenes writer

Joan Jett upholds '70s hard rock much in the way that Springsteen and Seger uphold '50s and early '60s R&B — through enthusiastic devotion to form. Jett is essentially a heavy metallor, but her fidelity to much simpler hard rock (like Seger with blues shuffles) and her love of the rock idea (like Springsteen) give her an edge on her maniacal metal contemporaries — she appreciates and works well within her form's limits.

Needless to say Jett is not the poet those artists are, and has hardly restated her chosen forms as Springsteen has (the notable exception being the brittle "Love is Pain" off *I Love Rock and Roll*). But despite her narrow sensibilities (if being heavy metal's most direct voice of and for adolescence can be called narrow), she's important simply as a tradi-

tionalist, as one of rock's reaffirmers — as a believer in the wild, the innocent, and the three-chord hustle.

Of course, traditionalism is only valid as an revelation of a form's potential; so while the single-minded use of fuzzed-out Berry and the KISS sound makes Jett's third LP *Album* a primer on hard rock drive (though Bad Company's debut would serve better), like the rock Jett evokes, it suffers being sound without soul.

But soul per se is a forced issue with Jett. *Album* sometimes sounds like lifeless boogie ("Coney Island Whitefish"), but it's more a problem of the third-generation rock form Jett uses; her band the Blackhearts is solid, and honesty and fervor are not her worries — she is certainly intentional about the teen-outrage into which she has nitched herself.

*Album* has moments of

endearing adolescent power, the very stuff of rock triumph — the chorus of the Ramones/Stones like "Had Enough," the Who-like realized structure on "Secret Love," the descending, accentuated chorus of "Why Can't We Be Happy" — but without a radio-perfect "I Love Rock and Roll" or a truly triumphant anthem like "Victim of Circumstance," the best track on *I Love Rock and Roll*.

Still, it's a devoted and relentless effort (if sometimes soggy — Jett's patented yowl-shrieks are rarely as well-timed as before, and the under-mixed solos are gloriously blown a la Ace Frehley). The single and opening cut, "Fake Friends," states an obvious but collective youth understanding: "You don't lose/When you lose fake friends." *Album* rounds out with classical romance-hurts tunes, sandwiched

between "Handyman"'s juxtaposition of need and hate and the resolute "Had Enough."

Oddly, the cut that says most about Jett is her cover of Sly Stone's "Everyday People," a weird cover choice for a three-chorder. Jett doesn't tamper with the song, she simply follows form with fuzzed-out chords, quite naturally singing "My own beliefs are in my song." With a choice like this, she isn't just a three-chord traditionalist, she's rock's little sister, one of a line of diehard believers.



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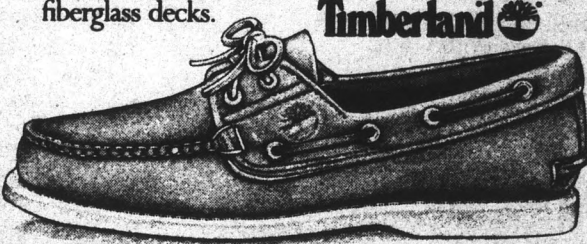
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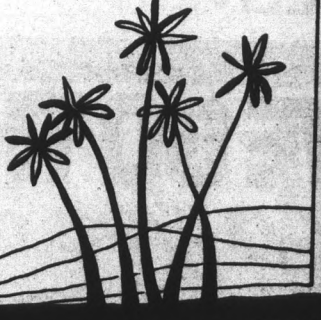


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# sports

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## NBA clubs lay claim to ex-ASU stars Scott, Williams

By Tom Blodgett  
Sports writer

ASU's Byron Scott, once projected to be a mid-to-late first round pick, became one of basketball's elite Tuesday when he was the fourth player chosen in the NBA draft.

The San Diego Clippers, who were in need of help in the backcourt, made Scott the first guard and the first underclassman chosen.

Scott was unable to be reached for comment.

Meanwhile, Paul Williams, the other half of ASU's 1-2 scoring punch this past season, was a second round draft choice of the Phoenix Suns.

"I'm thrilled. It really knocked me off my feet being drafted by the Phoenix Suns," Williams said.

"They were looking for a big guard that can score, and I think I can help them in that area."

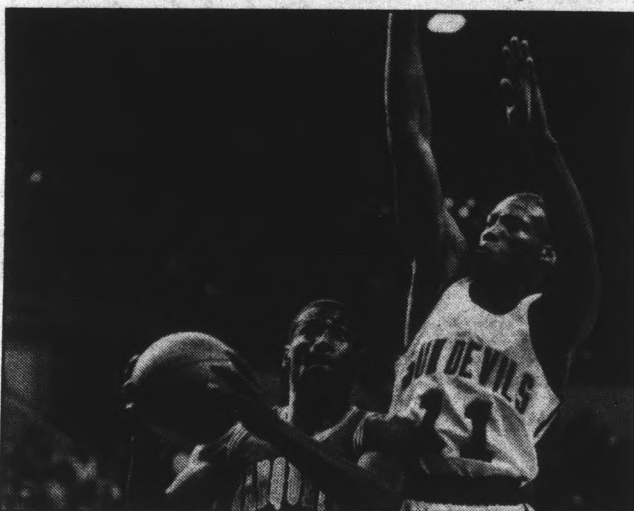
Williams expects to be playing for the Suns' entry in the Southern California Summer Pro League.

Williams led ASU in rebounding with 6.9 per game, and finished second in scoring at 19.5 points per game.

Scott led the Pac-10 conference in scoring with 21.6 points per game. He led ASU in assists (4.2), steals (1.7), free throw percentage (.782) and was second in rebounds (5.4).

Months before Scott announced his decision to turn pro, speculation was that if he made the jump to the NBA this season, he would be taken in the middle or late part of the first round.

However, it was felt that if he decided to stay at ASU



Staff photo by Mike Rynearson

Ex-ASU star Byron Scott defends against ex-Marquette star Glenn "Doc" Rivers in a game played last January in the Activity Center. Both players were high NBA draft choices.

another year, he would almost certainly be one of the first five players chosen in the 1984 draft.

But when Scott announced his decision on May 10th, his stock suddenly rose.

Just prior to the draft, it was expected that Scott would be one of the first ten players, and one of the first two guards, chosen.

*The Sporting News*, in a mock draft published prior to the draft, correctly had Scott being chosen fourth by San Diego.

And as time wound down upon the draft, it started to become more apparent that the Clippers would indeed take him.

The team flew Scott into San Diego to talk last week, and rejected several offers for their pick. Finally, they announced that Scott would be their choice on the day before the draft.

Williams, on the other hand, had impressed some at a post-season all-star game and at an NBA instructional camp, but scouts had doubts about what position he could play.

Most believed he was not a good enough ball-handler to play guard and not big enough to play forward.

The early part of the first round went as expected. Virginia's Ralph Sampson was the first pick of the Houston Rockets, and Indiana followed by choosing Steve Stipanovich of Missouri. Houston then used their next choice to draft Rodney McCray of Louisville.

Locally, the Phoenix Suns traded away their first round draft choice in the Dennis Johnson-for-Rick Robey deal with Boston, but used a newly acquired second-round pick to take Rod Foster of UCLA. After choosing Williams later in the round, the Suns chose Derreck Wittenburg of NCAA champion North Carolina State.

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# Grid star Gordon dies

By Tom Blodgett  
Sports writer

Larry Gordon, a member of the ASU Sports Hall of Fame, died Saturday of a rare heart disease. He was 28.

Gordon, a starting linebacker for the American Football Conference champion Miami Dolphins, collapsed while jogging in the desert near Laveen, a small community southwest of Phoenix.

A nephew who was following Gordon in a car, helped him into the car and rushed him to Jesse Owens Memorial Medical Center, 325 W. Baseline.

Gordon arrived at the center at 6:25 p.m. and was pronounced dead at 7:16 p.m.

An autopsy performed Monday by Dr. Heinz Karnitschnig, Maricopa County chief medical examiner, revealed that Gordon died of idiopathic hypertrophic cardiomyopathy, an enlargement of the heart of unknown origin which causes irregular heart rhythm.

Gordon, a resident of Miramar, Fla., was in town visiting his brother Ira, who formerly played guard for the San Diego Chargers.

Gordon was married for four years and was the father of two children.

Gordon was an all-state performer in 1971 for Phoenix Union High School, and was recruited as a tight end at ASU.

He played the position for two years before switching to linebacker.

It was at that position that he made his mark. His junior season, Gordon was an all-Western Athletic Conference honorable mention choice and named the most improved player on the ASU squad.

His senior season he was a first-team all-WAC player, a *Time* magazine All-American, and leader of the "Crunch Bunch" defense that helped ASU to a 12-0 record and second-ranking in the national polls.

He capped his career at

ASU in the 1975 Fiesta Bowl, where he was named the outstanding defensive performer of the game. ASU upset Nebraska 17-14 in that game.

Gordon was a first round draft choice of the Dolphins. He was a starter immediately for Miami, and was an all-rookie choice in 1976.

Gordon was a key member of the Dolphins' defense, which led the team to the Super Bowl this past January.

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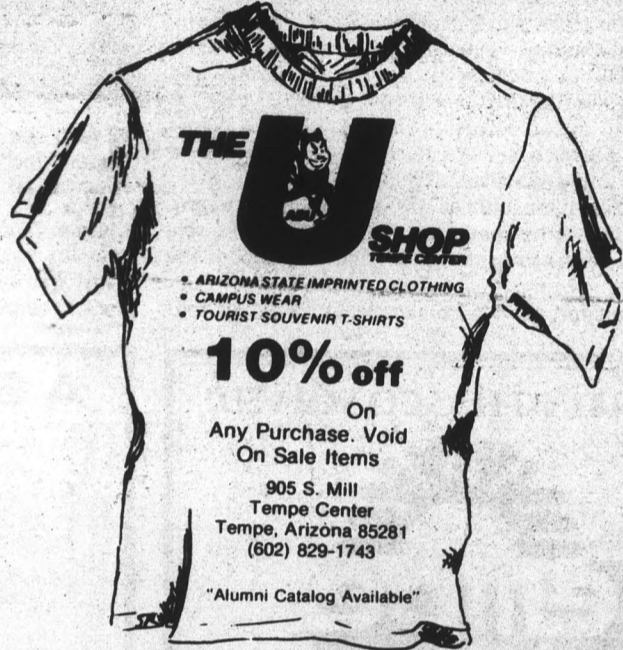
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