

thursday

July 5, 1984

summer

state press

Tempe, Arizona

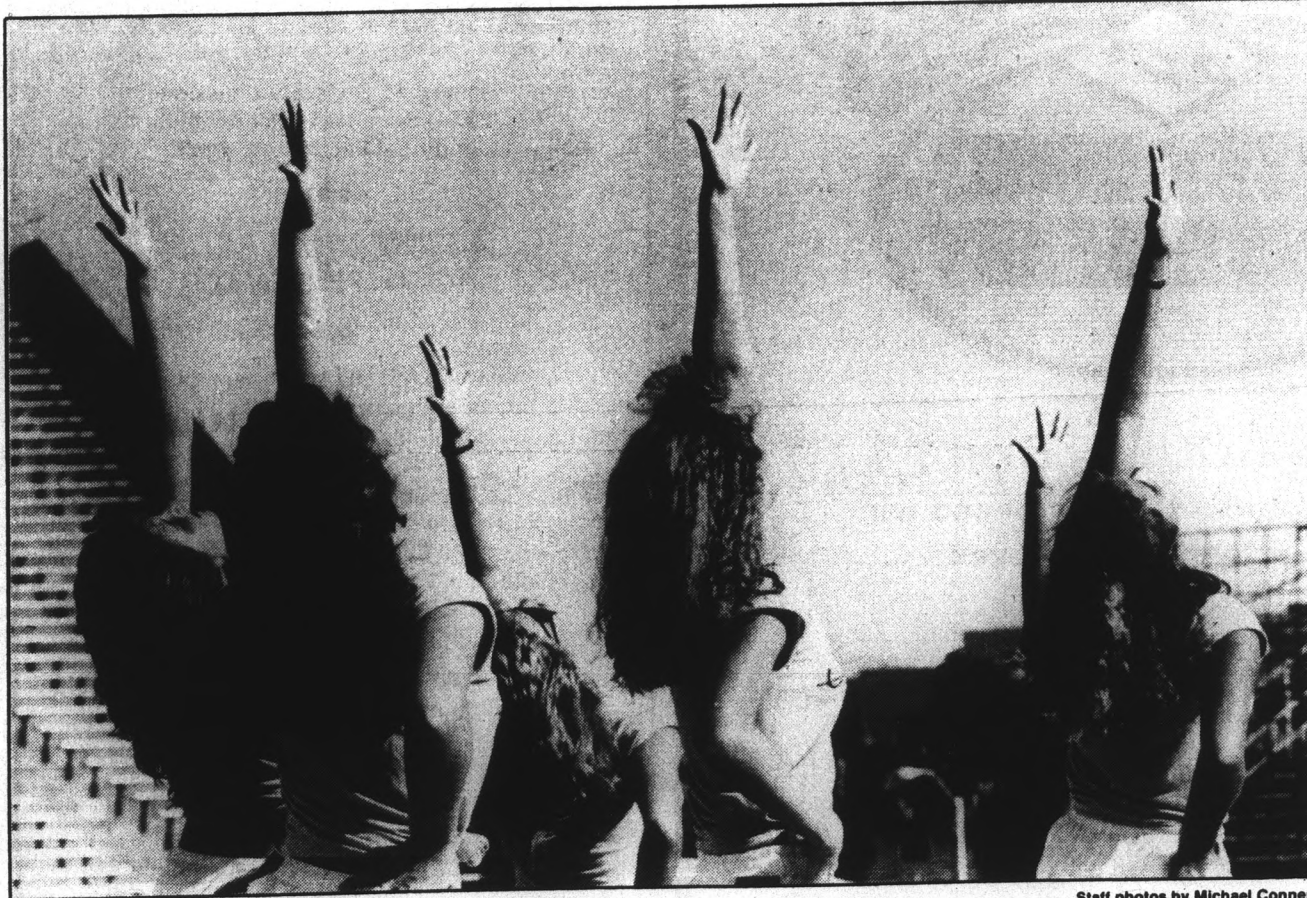
Vol. 9 No. 5

Arizona State University

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And one and two . . .



Staff photos by Michael Conner

. . . and three and four

Members of the Utah-based Star Struck Dance Company practice their routine for last Tuesday night's Americafest featuring Donny and Marie Osmond.

State residency changes require right information

By Jerry Brown
Staff writer

Just living in the state of Arizona for 12 months is not enough to become eligible for in-state tuition.

There is also paperwork to be reckoned with unless all proper residency papers are in order as well, according to ASU's residency classification specialist.

Diane Hinds said the most important thing for students is making sure they get the correct information.

"Many times students come in with wrong information they have picked up from other people," Hinds said. "Some students think their classification will change automatically, and that just is not the case."

One out of every four students who applied for a change in classification during the last school year was granted his change.

Laws passed two years ago make students who are still dependents immediately eligible for in-state tuition, providing they can prove they are dependent. Living with grandparents or other relatives does not satisfy the law.

"The law also states the student must be a minor," Hinds said, "and the husband or wife must pay out-of-state fees if they want to attend school."

The guidelines for being an independent student also are often misunderstood.

"The students must be age 19 and be both physically present and show an intent to be a resident (driver's license, tax form, etc.) in the state for 12 months," Hinds said.

The same rules apply to any former Arizonan who has established residency in another state.

Hinds said there are many other problems that students have that can be cleared up by her office, located in the basement of the Moer Building.

"There are so many specifics," she said. "Your best bet is to come in and see if we have the answers."

Hinds said some students don't realize her office does not handle the original classification process.

"Administration handles the initial classification," Hinds said. "This office only makes the changes."

Murra's retirement followed by new job

ASU's director of personnel retired last Friday from his post after 10 years on the job.

Richard Murra, 62, will now serve in the athletic department as a part-time assistant to newly named Deputy Athletic Director Frank Sackton.

Sackton was formerly Vice President of Business Affairs at the school before taking his new position.

Former Associate Director of Personnel Susan Malaga moved into the director's slot Monday.

Murra said he is happy with the change.

"Frank and I have been friends ever since I began working here," Murra said. "We both started about the same time."

Murra said he will be working for half salary as a part-time assistant and will spend most of his time working for the Intercollegiate Association (ICA).

"I will be performing studies on many different topics for the ICA," Murra said.

inside today

A July 5th declaration

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Help!
I've been framed!

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Wranglers gamble
for higher stakes

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ASU writing project receives grant from humanities council

The Arizona Humanities Council has awarded \$21,477 in grant money to an ASU creative writing project.

The AHC cited "The Writer's Word: Contemporary Literary Artists Meet The Public," a series of five programs in which internationally known literary artists will read from their fiction and poetry and discuss their writing with the audience.

The series, to held at various Valley locations beginning Sept. 20, is sponsored by the English Department Creative Writing Program.

The AHC awarded a total of \$64,167 in grants to Arizona groups for public programs in the humanities.

Arizona's demand for teachers will exceed supply this fall

Arizona's supply of new teachers will not adequately meet the demand created by openings this fall, according to Ray Castillo, assistant director of Career Services at ASU.

"The projected job openings in Arizona schools for 1984-85 total 2,544. During the recently completed academic year, there were only 1,344 student teachers," Castillo said.

The situation is serious since the number of teaching graduates from Arizona's colleges has declined steadily at an average pace of 6 percent per year in the past decade. In 1974-75, Arizona graduated 2,187 teachers; the 1982-83 total was only 1,156.

Compounding the problem is the growing Arizona school population. The expected 1984 elementary enrollment of 445,000 is about 8,000 or 2.7 percent higher than last year's figure. Overall, the elementary schools are expected to experience a 25 percent increase between 1980 and 1989.

Secondary school enrollment will increase slightly this year (0.7 percent) and should hover around 230,000 students. A 3.5 percent decline is expected during the 1980-89 period.

According to the ASU survey, elementary school teacher

demand should exceed the supply by nearly 500 this fall.

Physical education is the only area of 12 included in the survey where supply exceeds demand. Special education leads the shortfall with 120; English will be 110 short; math expects 60 more jobs than applicants.

The fourth annual survey compiled by Castillo, Elaine Stover, Career Services advisor, and Robert Stout, dean of the College of Education, examines the relationship between the output of Arizona teacher candidates and career opportunities within the educational marketplace. The comparisons represent statewide conditions.

"The teacher shortfall will have repercussions in the state's school districts," Castillo said. "School officials will need to revise and expand their recruiting practices, and they will seriously need to consider some creative approaches for attracting personnel. The trend will also impact individuals making career decisions as well as their counselors."

Health care for Arizona's poor is subject of ASU study

Health care for low-income Arizonans is the subject of a study being conducted through ASU's Center for Health Services Administration.

Bradford L. Kirkman-Liff will head the survey of 2,500 households. Sponsors are the Flinn Foundation of Phoenix, which contributed \$185,220 to the study; and the Robert Wood Johnson Foundation of Princeton, N.J., which gave \$159,195.

The survey is a follow-up to a 1982 study that showed 15 percent of Arizona's poor receive little or no medical care. Kirkman-Liff's research will determine whether families with low incomes — \$8,900 or less annually for a family of four — still have difficulty obtaining health care, and why. The study also will show whether people are satisfied with the care they are getting, Kirkman-Liff said.

The random telephone survey will be conducted with the assistance of Louis Harris and Associates of New York and O'Neil Associates of Tempe. Results will be announced by early 1985, Kirkman-Liff said.

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more campus briefs

Mexican culture, literature are topics of teachers' seminar

Fifteen secondary school teachers will gain insights into Mexican literature and culture this summer at ASU.

The National Endowment for the Humanities Programs is designed to increase their knowledge and enhance their ability to impart Mexican humanities to their students.

The summer seminar for secondary teachers, headed by David Foster, professor of foreign languages, begins Monday, June 25, and continues through Friday, July 27.

The five-week session is based on the premise that American teacher of literature and social studies will benefit from an introduction to the literature and culture of Mexico, a country that has extensive social and economic ties with the United States.

The ASU program is one of 51 under way this summer at 47 colleges and universities throughout the country.

Researcher to study Chinese document

An ASU researcher will spend the coming year in Taiwan studying Chinese language and literary criticism.

John Timothy Wixted, associate professor

of Asian languages, plans to complete a translation and study of the Shih-P'in, a 1,400-year-old critique of more than 120 Chinese poets of the second through sixth centuries.

He also will continue his study of Chinese language and culture under a Language and Research Fellowship jointly sponsored by the Inter-University Program for Chinese Language Studies in Taipei, administered by Stanford University, and the Committee on Scientific and Scholarly Cooperation with the United States of the Academia Sinica, Republic of China.

The \$12,000 award will cover Wixted's living expenses in Taiwan from September through August 1985.

Prof elected co-president of local meteorological society chapter

An ASU geography professor has been elected co-president of the Central Arizona Chapter of the American Meteorological Society.

Anthony Brazel, state climatologist and director of the ASU Laboratory of Climatology, will head the group along with Carl Peterson, Sun City, retired National Weather Service climatologist.

Andrew Carleton, assistant professor of geography at ASU, has been named vice president.

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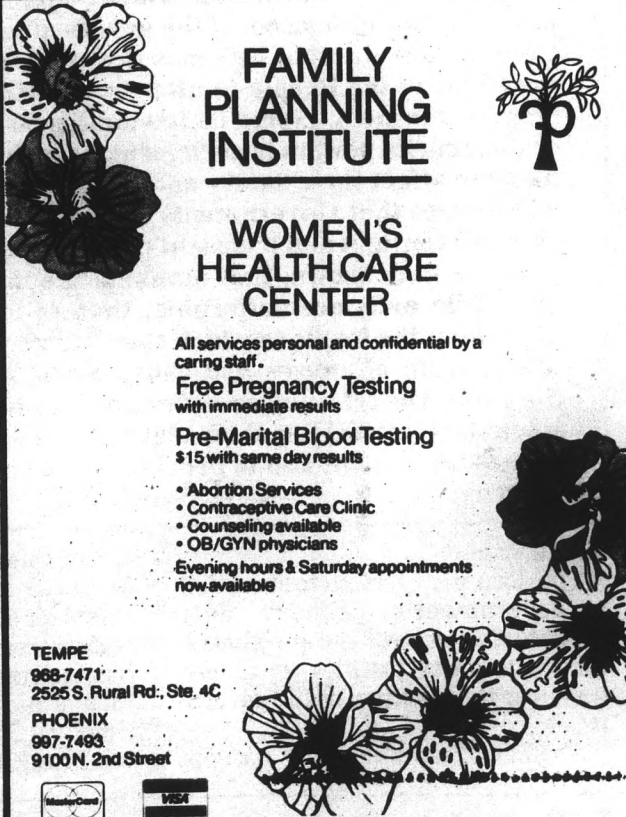
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opinion

The basis of our government being the opinion of the people, the very first object should be to keep that right; and were it left to me to decide whether we should have a government without newspapers, or newspapers without a government, I should not hesitate a moment to prefer the latter.

—Thomas Jefferson

state
press

Jackson's media critics ignore visits' rewards

Jerry Brown
Staff writer



The release of the prisoners reminded the American people who were the talkers and who were the doers . . .

Jesse Jackson, also known as the New Great Emancipator, scored another great public relations victory last week during his visit to Central America.

It's not the kind of win that will improve relations between the United States and its neighbors to the south or gain Jackson any delegates as the Democratic convention steams toward San Francisco, but it did put him back where he wanted to be — in the public eye.

The announcement that Cuban officials (lead by that fabulous right-handed pitcher Fidel Castro) would release 46 prisoners from jails as a goodwill gesture did more than take some of the wind out of Walter Mondale's sails, and it reminded the American people who were the talkers and who were the doers during this long campaign.

Meanwhile, back at the Eastern White House, the Reagan Administration did not exactly whip out the welcome mats for Jesse and his gang. Instead of the grin-and-bear-it attitude taken when Jackson brought home Lt. Robert Goodman from Syria last January, Ron decided this time Jesse had

gone a trifle too far.

So he locked the front door, turned out the lights and made believe he wasn't home.

I have read a week's worth of columns and editorials telling the public that Castro has used Jackson to score a propaganda victory over the Reagan Administration and Jackson has used Castro to prove to the world that he is America's leading black politician.

WHO CARES?

I may be missing the boat on this one, but I tend to think the most important fact is that 22 Americans, some of whom have been in Cuban jails for more than 20 years, are coming home.

We heard the same moaning when Goodman came home. "It's not that we want to leave you there," the papers said. "We just don't want to compromise our positions trying to get you out."

Well, Goodman has been home six months and we seemed to have survived without lasting blemishes. It makes one wonder how long the hostages in Iran would have had to remain if they had been captured during this campaign.

Ah, visions of the Ayatollah Khomeini chanting "Give peace a chance" along with Jesse just boggles the mind. Actually visions of Khomeini doing anything but lopping off limbs and directing firing squads is a bit of a strain on the mind's eye.

So let's see where we stand. Jesse is happy because he is back on the front page. Castro is happy because he thinks he made the U.S. take a powder, and Ron is upset and won't talk to anybody.

And in case anyone cares, 47 prisoners from Damascus to Havana have come home thanks to a man who has had little more than a handshake to barter with.

I'd call it quite a deal.

Why our independence is a cause for celebration

Don Slutes
Editor



The second paragraph of the Declaration of Independence, signed by 56 American colonists 208 years ago, is the heart of this country's governmental philosophy. The paragraph provides, in very concise terms, the role, responsibilities and scope of the ideal government, one sought by the framers of the Constitution a decade later.

The description begins with the philosophical premise asserting the right of all "men" (a term which to this day is undergoing redefinition) to life, liberty and the pursuit of happiness. Accent on "liberty." And accent on the individual as the basic

even today, when many governments expend more energy preserving themselves than the inalienable rights of their subjects. The government of the United States can be said to fall into this category, possibly as a natural result of its enormous size and scope; it has become an organism with a strong instinct for self-preservation.

This does not mean, even for the most zealous D of I adherent, that it's time for a change. The same second paragraph makes clear that no government is vulnerable until it has proven that its intentions are undeniably contrary to the well-being of its citizens. The requisite "long train of abuses and usurpations" on the part of the U.S. government has not materialized in any sense.

The point of this short essay is not to declare a new independence, but to recall the unique premise upon

WE HOLD THESE TRUTHS to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,—That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.

unit of a nation.

The document goes on to state that a government's primary duty should be to protect these rights. A failure to do so justifies an alteration in or the abolition of the government.

This is a revolutionary concept

which this government was based, and to remind that the government exists for our benefit.

Every citizen of the United States has the right to question his government's motives and actions at any time and should do so. This is why I celebrate July 4th.



SUMMER STATE PRESS

DON SLUTES
Editor

REPORTERS..... Jerry Brown
M.G. Khan
PHOTOGRAPHER..... Michael Conner
SPORTS WRITER..... Tom Blodgett

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LETTER POLICY

The State Press encourages letters on any topic. Letters should include your full name, major and class standing; we'd also like your phone number in case we have any questions. If for some reason you want your letter published anonymously, tell us.

Letters should be typed to ensure the best chance for faithful reproduction.

Letters will be subject to editing for grammar, newspaper style and length at the discretion of the editor.

Address letters to: Letters, State Press, Matthews Center, ASU, Tempe, AZ 85287.

police report

The ASU Police Department reported the following activity between June 27 and July 2:

- June 27**
 - An ASU student reported damage to nine lockers in the Physical Education East Building and theft from the locker belonging to her. The cost of the damage to the lockers was estimated at \$90, and the property stolen from her locker was valued at \$90.
 - Two ASU students were engaged in a fist fight with three men in Lot 26. Both victims were taken to the Student Health Center for treatment of bites and scratches where they received tetanus shots.
 - An ASU student reported the theft of a wallet from his backpack in Palo Verde East. The value of the loss was \$21.
 - An ASU student reported the theft of a Panasonic AM/FM stereo from Palo Verde West. The loss was valued at \$200.
 - An ASU student reported the theft of his backpack at the Hayden Library. The loss was valued at \$53, including \$7 cash.
- June 28**
 - A man reported the theft of his checkbook and wallet from his room in Palo Verde West. The loss was valued at \$45.

- An ASU student reported the theft of his orange Schwinn 10-speed Letour III bicycle from the racks on the west side of the Language and Literature Building. The bike was valued at \$250.
- June 29**
 - An ASU student reported the theft of his secured bike from the rack outside the main entrance to Palo Verde West. The bicycle, an all-chrome 5-speed Cycle Pro Cruiser, was valued at \$240.
 - A man reported the theft of a Hays model 300 smart modem from a storage room at KAET-TV, Channel 8. The modem was valued at \$223. There were no signs of forced entry.
- June 30**
 - An ASU student reported the theft of his wallet from the third floor of the Music Building. The loss was valued at \$8.
- July 1**
 - An ASU student reported the theft of his locked bike from the south racks of Ocotillo Hall. The bicycle was valued at \$75.
- July 2**
 - A man reported the theft of his bicycle from the Engineering Building F wing. The bike, a 10-speed Disc/Cycle Pro, was valued at \$75.

collage

Coalition for Peace's last summer meeting will feature a review of "Friendly Fascism: The New Face of Power in America" by Bertram Gross, presented by Bill Andrews at noon Monday, July 9, in the MU Santa Cruz Room.

ASU - American Federation of Teachers Local #2050 will hold the monthly membership meeting at 2 p.m., Tuesday, July 10, in MU Apache Room 221. All University employees are welcome.

PIES Student Health will host Christine Sanchez who will discuss "Age Regression," a therapy which "induces experiences of the past, through hypnosis, to be recalled, which may have implications for the present," at 11 a.m. Wednesday, July 11, in Student Health Room A158.

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entertainment & the arts

Intriguing diversity highlights

Eric Vermilion felt pretty good when, standing in a bank where some of his colossal paintings of fruit were being shown, he observed a little girl pretending to take pieces of the fruit from the canvas and eat them.

"That's when I knew it worked," Vermilion said of his artwork. "I felt satisfied."

He is one of four artists participating in "WIN Under Glass," a collection centering on the figure, which can be seen in the lobby of Gammage Center through August 15. All of the show's artists are ASU graduates and members of Woman Image Now, "a nonprofit feminist/student art organization dedicated to the advancement and success of women artists." The group's 600 members — 100 of which are male — make it the largest art student organization in the nation.

"There are WIN alumni all over the country," Vermilion said. "It's a network that promotes professionalism. It helps you promote yourself by working together to create shows."

Vermilion's offering in "WIN Under Glass" is "a series of oil on paper works" which he calls "Facing the '80s."

"I am interested in the way individuals show emotion in groups, in how they reinforce and motivate each other through gesture," he said.

The pictures were painted from individual photographs Vermilion had taken of friends and acquaintances, including a dentist, disc jockey and mechanic.

According to the artist, the high key color used to intensify the emotional state of the subjects was influenced by the exaggeration of human emotions in films, video and theater.

"Some of the faces are grouped to display collective exuberance, confidence, success, triumph and pride," he said. "Others are faces portrayed more separately, strutting individual egos."

"They are contemporary portraits of people of today," he said. "They don't want to see problems, they want to think everything's OK."

Each face (three in some pictures, two in others) is displaying conspicuously white teeth, the "Madison Avenue image of success," as Vermilion labels it.

Another WIN artist, Mary Quinn, also concentrated on faces for her contribution to the show. Her abstract pastel drawings are full of intrigue; they seem to dare viewers to dwell on their



Facial expressions as a means of personal and public communication is the focus of Vermilion's series, "Facing the '80s."

exotic features.

The figurative quality of Quinn's work may be seen in her origins.

"They are all heads of people that I would see in a crowd," Quinn said.

"I used more abstract elements to convey feelings and illusion of different materials," she said. "I try to evoke ideas and memories."

Though the heads themselves are engaging, the backgrounds of Quinn's works that make them so interesting.

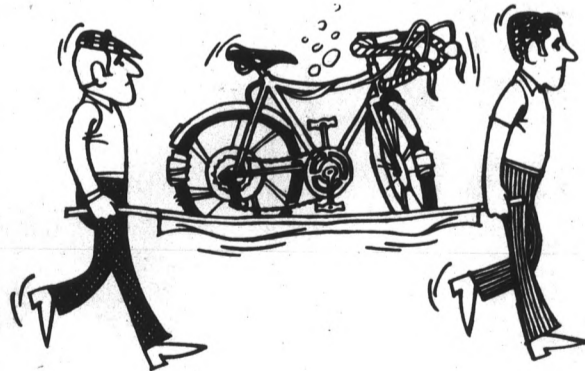
"The head is the standard image, but background is what I try to express my original idea," she said.

Barbara Spies, a recent ASU graduate and artist, has five pieces in the Gammage Lobby, including "My Tap Shoes," a colorful, autobiographical work with a straightforward message: she's done dancing.

Like all Spies' work in Gammage, "Tap Shoes" is a media — evidenced by handfuls of graffiti resting on the ledge of the frame.

The show's fourth artist, Sue Selkirk, has six pieces — which provide a fitting demonstration of her work.

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Highlights Gammage WIN show



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lity of Quinn's work may be attributed to its

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tract elements to convey feeling, to give the materials," she said. "Those materials memories."

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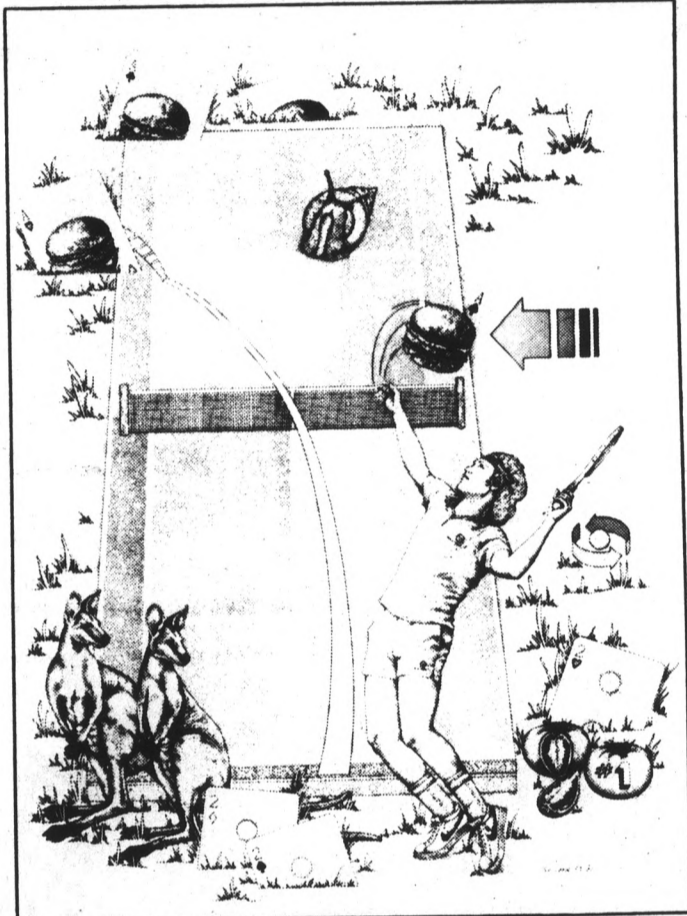
Selkirk's oil pastels were used lightly in her earlier art. In more recent works, however, her colors are heavier and richer, and enhanced by her use of figurative landscapes.

"Mother Series: The White Shoes," one of Selkirk's currently displayed paintings, had a photographic source. But her finished product digresses greatly from the original, adding both color and character.

Selkirk's work, which is done on mylar print, includes a pair of cactus pictures which create textures by using such substances as turpentine.

Much of Selkirk's work might be most accurately described as visual fairy tales. The pictures often graphically depict a dream-like world with bizarre details and witty puns. Her work provides a quick trip into surreality.

— M.G. Khan



Sue Selkirk's "Aces, Duces and Macs" is one of the works featured in "WIN Under Glass," showing through Aug. 15 in the Gammage Center Lobby.

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spotlight

Thursday, July 5

• The fourth and final installment of Richard Wagner's opera cycle "Der Ring des Nibelungen," titled "Götterdämmerung" (mit dots over the "o" and the "a"), is repeated at 6 p.m. on KAET-TV, Channel 8. In this week's episode, Fate catches up with just about everybody, including Brunnhilde (dots over the "u") whose immolation (dots over the "i") is accompanied by some of the most beautiful music ever written (cross the "t") — as most immolations are these days (period) Don't miss the Irwin Allen-esque finale (exclamation point, start a new paragraph)

• The Phoenix Little Theatre, 25 E. Coronado Road in Phoenix, is presenting "The Amorous Flea," based on Moliere's "School for Wives" (which in turn was based on Ravel's "Ten Steps to Slimmer Thighs" — maybe), at 8 p.m. July 5, 6, 7, 8, 10, 11, 12, 13, 14, with a 2:30 p.m. matinee on July 8. Tickets are \$7, \$7.50 and \$8.

• Attention fans of post-apocalyptic landscapes, mutant vehicles, grubby-looking humanoids, futuristic adventure and Mel Gibson: Two of your favorite films are showing at the Scottsdale Center for the Arts. Unreeling at 7 p.m. July 5 and 6, and at 1 p.m. and 7 p.m. July 7 will be "Mad Max" and "The Road Warrior." Tickets are \$3 or \$2.50 for students, seniors and SACA members.

Friday, July 6

• Tired of beating your head against the same old wall night after night? Why not try an evening at the cinema! The Valley Art Theatre, in the interest of promoting social unrest and mass unconsciousness, is presenting a triple bill featuring AC/DC in "Let There Be Rock," Led Zeppelin in "The Song Remains the Same," and Pink Floyd's "The Wall" at 7 p.m., 9 p.m. and 11:30 p.m., respectively, July 6 and 7. It's the next best thing to being somewhere else.

Monday, July 9

• A bluegrass outfit known as the McLain Family Band aims to twang its way into your heart at 8 p.m. on the Gammage Center stage as part of the "Summerfun" series. The family comes from eastern Kentucky's Appalachian Mountains and has performed at the Grand Ole Opry, Kennedy Center and Carnegie Hall.

Wednesday, July 11

• Attention fans of microcircuits, silicon chips, terminals, modems, bytes and Alan Alda commercials: Two of your favorite films will be showing at the Scottsdale Center for the Arts. "War Games" and "Tron" will be screened beginning

at 1 p.m. and 7 p.m. Tickets are \$3 or \$2.50 for students, seniors and SACA members.

Thursday, July 12

• Attention fans of war movies: Two of your least favorite films will be showing at the Scottsdale Center for the Arts. "M*A*S*H" (featuring Sally Kellerman in a shower) and "Catch-22" (featuring Alan Arkin in a tree) will hit the screen beginning at 7 p.m. July 12 and 13 and at 1 p.m. and 7 p.m. July 14. Tickets are \$3 or \$2.50 for people going to school, or old people, or people who belong to the Scottsdale Arts Center Association.

Friday the 12th, uh, or the 14th

Stay in bed.

Ongoing exhibits

• "From Hand to Hand: Ancient Coins," at the Phoenix Art Museum through July 8, features over 150 of the aforementioned coins from such places as Greece, Gaul, Judea, India and Egypt dating as far back as the sixth century B.C. Anyone caught trying to use any of these coins in the parking meters outside the museum will be forced to read next week's "Spotlight."

• "Ceramic Festival I" continues to astound patrons of the Matthews Center gallery. The first installment resides in gallery I through July 15, while the second will remain in gallery III through August 12.

• An exhibition of the work of contemporary American realist Beth Van Hoesen, spanning the artist's career of over 20 years, is on display through July 17 at the Scottsdale Center for the Arts.

• "A Gallery of Beauties" is the result when the University Art Collections presents an exhibition of prints by 12 master printmakers depicting beautiful women, in the Matthews Center Gallery through July 29.

• The Scottsdale Center for the Arts is hosting, through July 29, the Eighteenth Southwest Invitational art exhibition featuring the works of 38 contemporary Arizona artists juried by Richard Koshalek, director of the Museum of Contemporary Art in Los Angeles.

• "Sign, Symbol, Script," an exhibit of artifacts representing the evolution of writing, can be found through Sept. 9 at the Arizona Museum of Science and Technology in Phoenix.

• The Boulton Collection of musical instruments from around the world can be viewed from 11 a.m. to 4 p.m., Monday through Friday on the fifth floor of the Music Building.



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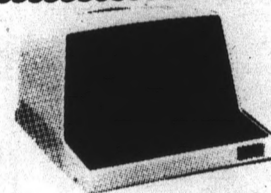
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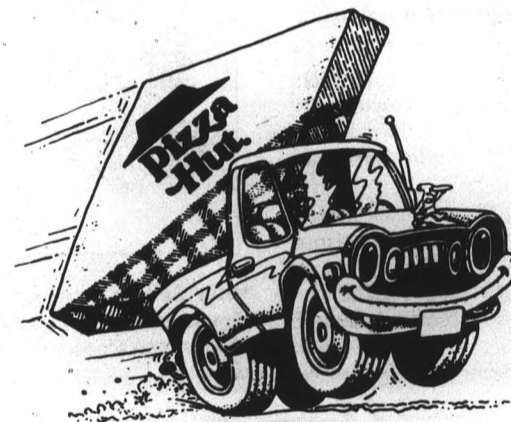
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Costello's 'Cruel World' arrangements prove his innovative competence

First, the perfunctory review-type comments: "Goodbye Cruel World" is Elvis Costello and the Attractions' new album. It's arguably their best yet, in a string of "best yet's" beginning with "Imperial Bedroom" in 1982, continuing with 1983's "Punch the Clock," and finally this year's model.

These three records have successfully asserted a new category of pop music: Elvis Costello. Other name tags have long been useless in describing his recordings. Few other pop artists achieve or even aspire to this kind of self-defining status, but Elvis' unceasing originality, which appears to be second nature, makes it possible.

So we have the latest offering in the category of Elvis Costello — a collection of 13 songs, all but one written by Elvis, all performed by Elvis and the Attractions with a few guests, and produced by "Punch the Clock's" winning team, Clive Langer and Alan Winstanley.

The hook-filled songs themselves show no great departure from Elvis' recent work. They're tuneful, somewhat more complex than the usual pop product, and they're chock full of Elvis' trademark wry lyrics.

The departure comes in the execution: The arrangements are more complex and show more variety of instrumentation, with the production highlighting some of the new sounds. In fact, some of the music on this record would not be recognizable as Elvis if it lacked his distinctive whine. "Room With no Number," "The Comedians," "Joe Porterhouse" and others sport arrangements unlike those used by Elvis in the past.

The TKO Horns, prominent on the last album, are absent. But Gary Barnacle's sax provides a new soul reference, harking back to the early '70s, on the album's opening cut, "The Only Flame in Town," and "I Wanna Be Loved."

While the sparkling new music raises this LP above Elvis' others, his lyrics stubbornly remain in the trenches. A glance at the lyric sheet fails to reveal any growth; in this area Elvis seems to have found formulas that work, and he refuses to let go. As always, though, Elvis' writing is good for some fun wordplay and humorous barbs.

All told, I can't very well fault Elvis for churning out dozens of songs that, though they occasionally seem churned out, still manage to entertain. And this latest evidence of Elvis' consistent musical growth fortifies the claim that his tenth album is his best yet.

— Don Slutes



Strong cast, proficient direction mark Rosenbergs' 'Greenwich'

Not since Robert DeNiro and Harvey Keitel ignited in Martin Scorsese's "Mean Streets" have two actors exploded from the screen the way Eric Roberts and Mickey Rourke do in "The Pope of Greenwich Village."

Roberts plays a mischievous anything-for-a-buck troublemaker named Paulie whom Charlie, played by Rourke, manages to forgive and start fresh with, no matter how frustrating the circumstances.

The two, nearly inseparable cousins, aspire to great wealth. But Paulie's idea of success isn't just having money, it's knowing how to spend it.

"I had second row seats for Frank Sinatra. I was two rows from Tony Bennett — that's success."

Paulie is full of insightful observations. He is a "card" in the truest sense.

The film opens with Paulie getting himself and his cousin fired from a comfortable restaurant job in Greenwich Village.

Charlie, faced with unemployment and bills from a tasteful but unorganized life style, is convinced by Paulie to take part in a safe cracking job he's set up with an ex-con named Barney (Kenneth McMillan).

Paulie's perfect crime fizzles when when he fails to tell Charlie that the loot is Mafia money. And after a cop on-the-take stumbles onto their

job and falls down an empty elevator shaft, their troubles begin.

They finally pull off the job, but Paulie leaves a file at the scene — complete with fingerprints.

Although the safe cracking job and its repercussions are the core of the film, the real heart is in the relationship between Charlie and Paulie.

Each situation they get into allows for a personal conflict between the two hustlers.

The entire cast is strong. Geraldine Page is especially good as the worn-out but strong-willed mother of Bunky (Jack Kehoe), a crooked cop who promises to move the two of them to Phoenix when he retires the next year.

Daryl Hannah ("Splash") does an adequate job as Charlie's pregnant girlfriend, though her character is left somewhat undeveloped.

Burt Young is convincing in his usual slop role as the Mafia leader who sends his thugs to carry out some nasty business on Paulie.

Stuart Rosenberg directs Vincent Patrick's tight script (adapted from his novel) with skilled execution. Together, they give Roberts and Rourke a lot to work with, and it shows in every frame.

For those whose expectations weren't met by "Once Upon A Time In America," "The Pope of Greenwich Village" should make amends.

— Michael Conner

Joe Bob Briggs.
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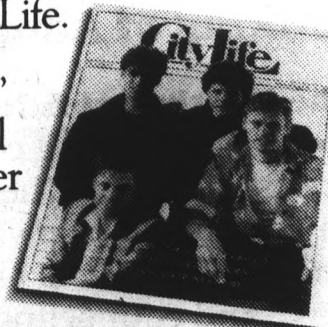


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Arizona to host Express in Western finale



State Press staff photo

The Arizona Wranglers and the Los Angeles Express will square off on Saturday in Sun Devil Stadium for a berth in the USFL Championship Game.

By Tom Blodgett
Sports writer

Although it was not written into George Allen's game plan, the Arizona Wranglers made their first playoff effort parallel their season — disappointing for the most part, but with a strong rally at the very end.

The Wranglers rallied from a 13-point deficit in the last 6:11 of the fourth quarter for a 17-16 win over the Houston Gamblers.

With the victory the Wranglers advance to the Western Conference finals in the United States Football League playoffs on Saturday. Philadelphia and Birmingham will square off in the Eastern Conference finale on Sunday.

The Wranglers offense failed to get untracked until midway through the final period. But because Arizona's defense had played so well, the Wranglers were in position to win.

Arizona had turned away Gambler scoring threats time and time again, and held the potent Houston offense to six points when they twice drove to within Arizona's 10-yard line.

The Wranglers then capitalized on two shanked punts by Houston's Dale Walters. Arizona moved 50 yards on three plays after the first one, scoring on a 20-yard run by

Tim Spencer to close the gap to 16-10.

The second punt was followed by a 55-yard drive, which ended on 10-yard touchdown pass from Greg Landry to Doug Dennison on third down. Frank Corral's extra point provided the winning margin.

The Wranglers may not find the going any easier this week. The Express has won nine of its last 12 games. Los Angeles split with Arizona this season.

But the Express played without the services of quarterback phenom Steve Young in the Wranglers' victory. This time Young will be ready to play.

Rest may be an important factor. The Express beat defending champions Michigan in its first round game 27-21, but it took them three overtimes in an extremely draining game.

Furthermore, Express running back Mel Gray fractured his arm upon landing in the end zone for the 24-yard winning touchdown.

Saturday's game, which will be played in Sun Devil Stadium because there were no facilities available in Los Angeles, will have a kickoff time of 12:30 p.m.

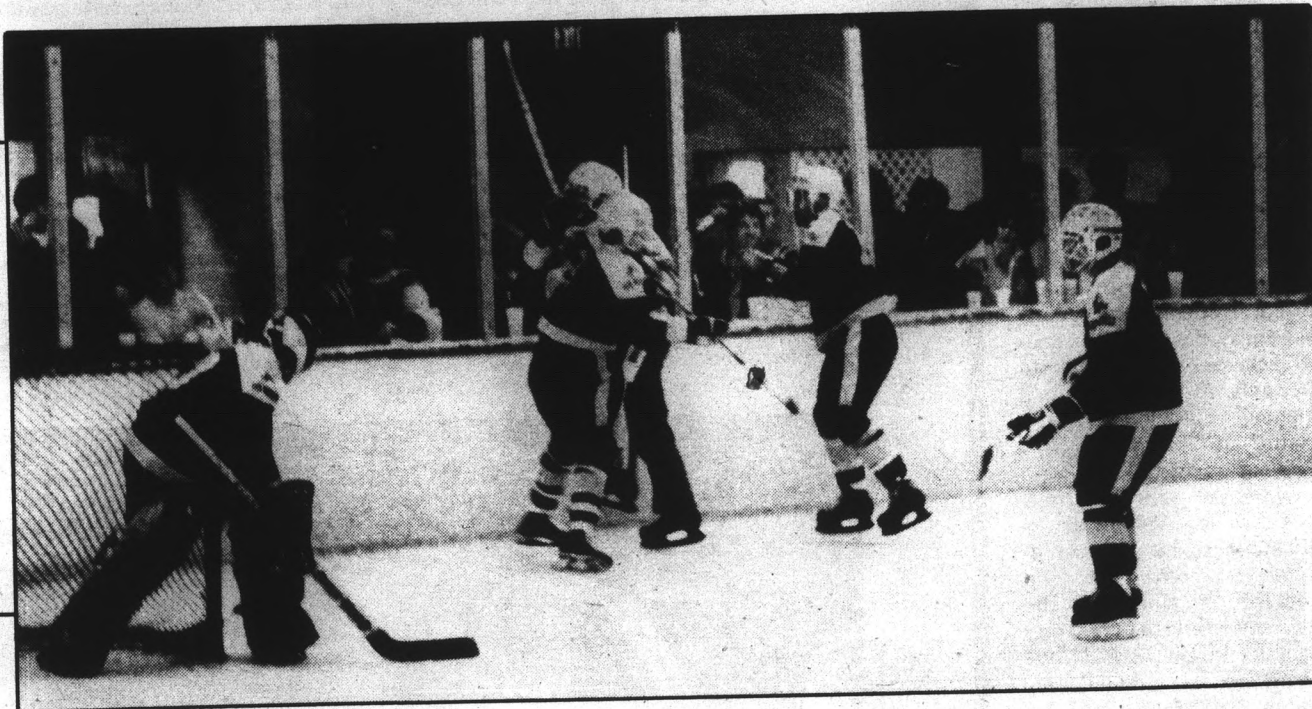
The forecast calls for a temperature of 103 degrees and 28 percent humidity.

ASU students may purchase tickets in the north or south end zone for \$5.

Ice time

The ASU hockey club, shown here in action last season against USC, is trying to secure some home dates at Veterans Memorial Coliseum in Phoenix. Previously all home games had been played at the Oceanside Ice Arena in Tempe. The Ice Devils just missed the playoffs last season.

Photo by M. D. Tyree



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Survey shows race could be factor in coaches' choice of football slots

By the College Press Service

HAMMOND, La. — Some football coaches tend to consign black players to certain positions, while leaving more central "decision-making" positions for white players, a study of Southeastern Conference football teams has found.

Though the researchers who did the study of SEC team rosters from 1973 to 1983 disagree over whether the "stacking" of black players at wide receiver, running back and defensive back is deliberate, all stress their study didn't ask why the teams have been "segregated by position."

The report "is not an attack, it's a study," according to Joan Paul, one of the three professors who did the research.

The three defined central positions as linebacker, guard, center and quarterback.

"The positions furthest from the center of operations were stacked with black players," said Paul, who teaches at Southeast Louisiana University and co-authored the study with Richard McGehee of the same school and Helen Fant of Louisiana State.

Two-thirds of the athletes who played the "periphery" positions on SEC teams in 1983 were black, while 73 percent of the players in "central" positions were white.

"The accusation was made years ago that people were trying to keep blacks on the periphery," Fant said. "That seems fallacious. Who would want to move a black person 10 yards back? It's not deliberate, or at least not now."

Paul disagrees. "There is no way (stacking) could be by chance," she said. "Some of the possible reason might be skill differences or prejudice, but not by chance."

"It seems unlikely that coaches could do such a thing," commented Dave Maure, just-retired coach at Wittenberg University in Ohio and current head of the American Football Coaches Association.

Maure hadn't seen or heard of the study linking race and position, but added "coaches try to develop balance, to do what's best for the team and the individual. If it's best to

have three black tailbacks or three white, that's never been a concern of coaches."

Paul, however, noted "many coaches may say 'We do it (assign positions) by skill.' A lot of things may happen that are subconscious. People aren't always aware of stereotyping."

"We weren't trying to say the sports establishment is racist," she said. "We don't want to make the coaches defensive. We just wanted to see 'what is' in colleges."

Paul, McGehee and Fant are now beginning another study that hopes to uncover the dynamics of how position segregation occurs.

They also found that whole sports, too, are segregated in the conference.

The conference found no black swimmers or golfers, and only three black tennis players competing in the conference in 1983.

They're also unsure about why sports segregation happens. They speculate black children have few black role models in those sports, and may not bother to try them. There may also be economic reasons.

"Young people get started in these sports with private lessons at age 7 or 8," Fant said.

"Whites come to these sports through organized programs," Paul added. "Blacks come from free play. Some of the positions like quarterback are set, patterned. Other positions are freer, so they fit the pattern of play the individuals are accustomed to."

Whatever the reasons — and the researchers emphasize they take no stand for or against the various explanations — black players who may feel they've been pushed unwillingly into a "peripheral" position apparently have few ways to appeal open to them.

The NCAA, for one, has no mechanism for dealing with such problems, according to Eric Zemper, the NCAA's research coordinator.

Olympic gymnast's hearing doesn't keep her off the mats

LOS ANGELES (AP) — The accompanying music will be playing more loudly than usual when 18-year-old American gymnast Marie Roethlisberger performs her routine at the Olympic Games this summer.

Marie, a 4-foot-6 pixie with a mop-top hairdo, needs an amplified volume to stay in step with the music because she has been more than 80 percent deaf since she was 2.

The spinal meningitis that she suffered as a child left her with a hearing loss, slowed her growth and prevented her from having a routine childhood, since she could hear almost nothing when her school friends stood in a circle chattering.

But the illness may have led to the solitary hours she spent in the gym, where her father, Fred Roethlisberger, trained to compete as a gymnast in the 1968 Olympic Games in Mexico City.

Roethlisberger says Marie's hearing loss was discovered when she seemed oblivious to her parents' scoldings as a child. A doctor discovered that Marie was 100 percent deaf in the left ear and 80 percent in the right.

At 7, Marie tagged along with Roethlisberger when he trained at the University of Minnesota, where he currently coaches the gymnastics team. The experience helped Marie develop a style that resembles the men's gymnastic techniques, which require more strength to carry off than the women's.

At 85 pounds, Marie is the only female gymnast who performs a planche, a move that requires her to hold herself parallel to

the floor with only her arms.

"One day, one of our guys was doing a planche, and she told me, 'I'm going to do that someday, Daddy,'" Roethlisberger said.

Four-foot-6-inch Marie is 'pound for pound, maybe the strongest female gymnast in the world.'

So while Marie looks barely 13 because of her delayed growth, her father says she is "pound for pound, maybe the strongest female gymnast in the world."

"I don't really feel 18," said the brown-haired Marie, whose freckles and giggle add to her young look.

Marie, who lives with her mother in Huntington Beach, is silky smooth on the exercise floor, performing flops and twists with a grace that blends well with her fierceness.

But life hasn't been smooth off the floor.

"People who don't know she's deaf will holler to her and she'll just keep on walking," Roethlisberger said. "She doesn't hear them, but they think she's some kind of snob."

But Marie has learned to take things in stride, and with humor.

She wears hearing devices on both ears in order to hear sounds that occur to her left.

"Somebody will say 'Hi!' and I'll do a complete circle trying to find out where they are," she said.

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