

ASU Blood Drive donations low, official says

By PATRICK J. KUCERA
Staff Writer

Officials of United Blood Services are concerned that the lack of response to the ASU Blood Drive might have an adverse effect on the state's blood supply.

Lori Bonin, a donor research specialist for United, said Wednesday the University community has only contributed about 440 units of blood since the drive began Monday. They predicted ASU should have given at least 65 percent more units by this time.

"We should have at least 600 to 700 units of blood at this point," Bonin said.

She said 70 percent of the blood services staff is on campus to conduct the blood drive, leaving less specialists than normal to receive blood from the general public.

"We depend on ASU to supply blood for the state," Bonin said, adding that the lack of blood could have negative repercussions.

"At times when we don't have enough blood, we have to postpone elective surgeries," she said.

"It is a real problem when we don't have enough donors at ASU, because the whole state depends on (University donations)," she said.

Bonin said she is concerned that ASU will not contribute as many units as it could.

"There are only two days left and it is going to be difficult if we don't get the blood we need," Bonin said.

United Blood Services said last week they hoped ASU would donate nearly 2,000 units, the amount of blood the state uses in a week.

Some people might think their donation cannot help, Bonin said, but added that those who donate could help or save the lives of three or four people who need blood.

Donor centers will be open in the MU, on Tyler Mall and near Danforth Chapel through Friday. Most centers are open from 8 a.m. to 3 p.m.

Bonin said the residence halls will not be staffed by blood services this year, so residents should not expect to donate at dormitories.

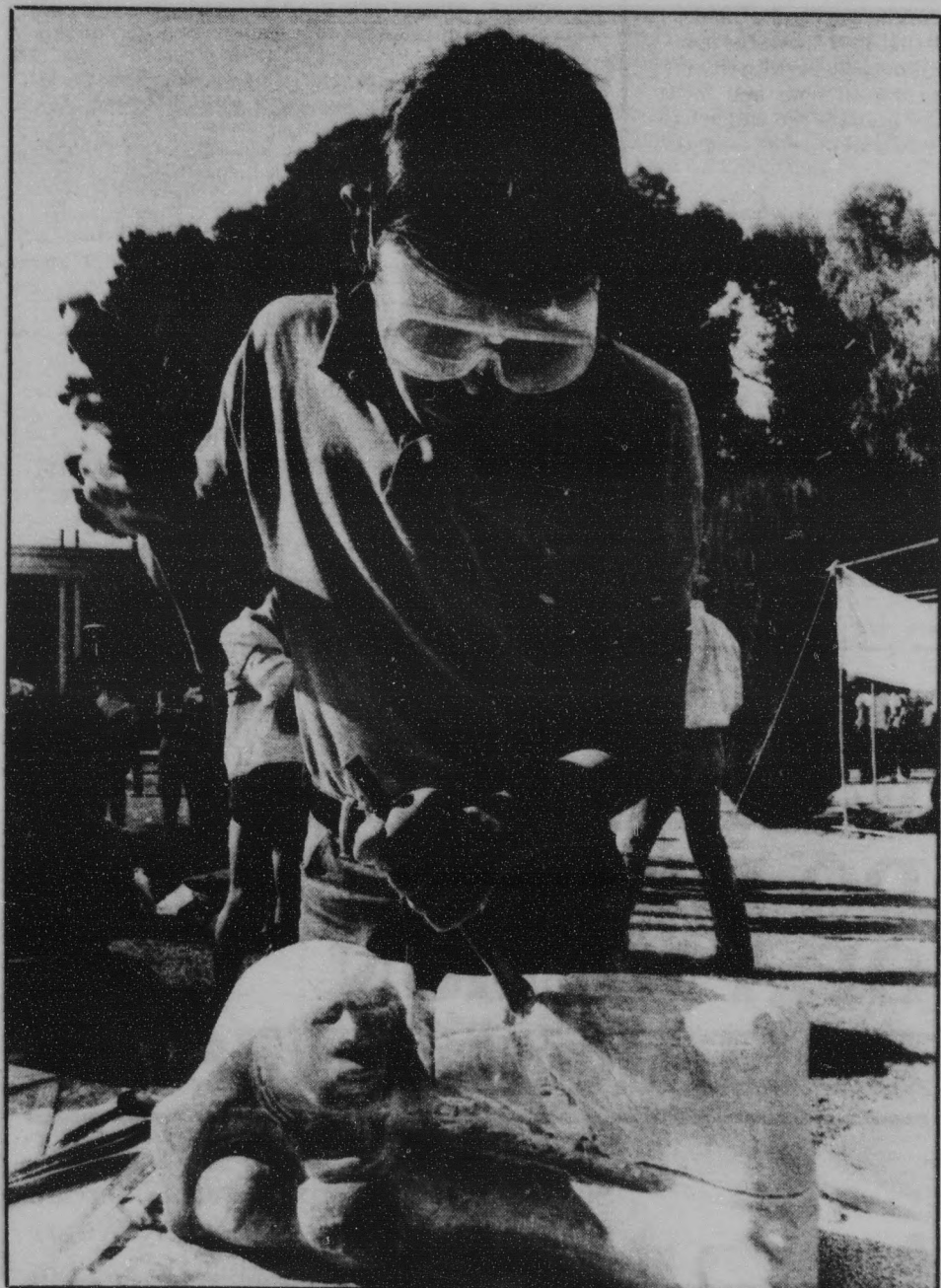
Any faculty, staff or student who is older than 17; weighs more than 110 pounds; has not donated in the past eight weeks; has no heart, lung or kidney diseases and is not in an Acquired Immune Deficiency Syndrome (AIDS) risk group is eligible to donate.

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Staff photo by Michael Conner

Let the chips fall!

Junior art major Don Witesinger chips away at his alabaster sculpture Wednesday at the International Student Association Intercultural Fair.

Error-ridden handbooks destroyed after printing

Official tallies losses at possible \$15,000

By MARY LOU FULTON
Staff Writer

An estimated 15,000 student handbooks, paid for in part by student funds, had to be destroyed because of an excessive number of errors in the publications, the *State Press* has learned.

Bill Cabcianca, associate vice president for student development, estimated the errors would result in a \$10,000 to \$15,000 loss.

The 48-page handbook was to be a free information guide for new students, including details about scholarships, student health services and other items.

Betty Turner Asher, vice president for student affairs, suggested publishing the student handbook. Most campuses have such a publication for new students, she said.

Though the Office of Student Affairs had the handbook in mind for some time, it was not until May that Gwyn Cooper, an ASU English graduate student, was hired by the Office of Student Life to write the manual.

Working under then-Program Coordinator of Student Life Cristen Loza de Bighley, Cooper was given two months to research, plan, propose an artist's conception and write the handbook so it could be distributed before the fall semester.

Cooper was given several drafts written by other ASU administrators dating back about five years and sample handbooks from other schools to use as possible models.

Cooper met the deadline, she said, but the manuscript was delayed three times.

The first time, Cooper said Cabcianca did not voice any objections about the handbook content, but concentrated on correcting grammar and typographical errors. After minor revisions, the handbook was sent to the printers to be typeset.

Cooper said the process was halted 10 days later when she was asked to rewrite the handbook's anonymous "welcome letter" as a personal greeting from Asher, and to make a few more minor content revisions. Cabcianca said the inclusion of Asher's letter was suggested before this time.

It was stalled a second time at the beginning of August because of cost overruns, Cooper said, due to cost increases resulting from the time delay when the manuscript was sent back the first time. Cabcianca said the project also cost more because of a decision to print additional copies.

Cooper said at that time she wrote a



memo to Cabcianca suggesting the handbooks be sold for \$2 each, instead of being given away, to recoup the financial loss. At this point, the project, originally budgeted for \$11,000, was going to cost \$16,500. Cooper said she received no reply to her suggestion.

After 15,000 copies of the handbook were finally printed in mid-September, they were not distributed due to excessive proofreading errors.

Cooper said Cabcianca approved the manuscript the first two times, but Asher's request for changes caused delays.

Cabcianca disagreed, saying "there was never such a thing as her (Asher) stopping it."

In an interview last week, Asher said she knew a few pages of the handbook had to be reprinted, but was unsure whether the entire manual had been destroyed.

Asher said she did not know the amount of financial loss and was unsure about how much it would cost to reprint the corrected manuals. She referred all other questions to Cabcianca, who she said was more familiar with the project.

Cabcianca confirmed that the handbooks had to be destroyed and gave an estimate of the losses.

Both Asher and Cabcianca said Loza de Bighley, who died of cancer in August, wrote most of the handbook. Cooper said Loza de Bighley provided guidelines and necessary referral information, but she (Cooper) wrote or compiled all of it except the sections on financial aid and student health services contributed by those departments.

"Cristen was too sick during the spring and summer to complete a project like this," Cooper said. "She was in and out of the hospital all summer. There's no way she could have gotten it done."

"She was dedicated to the project and was very helpful, but her illness prevented her

continued page 3

Jackson Victory Tour won't stop in Tempe, costumer says

The Jackson Victory Tour most likely will skip the Phoenix area on its way to Los Angeles, the *State Press* has learned.

Janet Henry, a costumer for the Jackson entourage, said the Jacksons probably will leave Vancouver and stop in San Francisco instead of Phoenix.

"We are not doing Phoenix at this time," Henry said. "(The Jacksons) never officially notified ASU we were coming."

Henry said although two dates have yet to be confirmed, the tour will definitely end in the Los Angeles area.

With only one spot remaining, ASU officials were hoping the Jacksons would choose Sun Devil Stadium.

Henry said although many people thought Phoenix was a probable stop, "it was not a question of being ruled out, Phoenix was never in."

Henry said Phoenix may be considered as the next to last stop, but said chances of that are slim, since the dates reserved for the concert could not be changed to the week after Thanksgiving.

"We have many changes of venue," she said. "It is just the availability of stadiums in that time slot."

The dates the Jacksons might have stopped in Tempe were Nov. 23 and 24, and then the tour would have finished in Los Angeles in the following two weeks.

But the state high school football championship is the next day, and Director of Public Events Jim O'Connell said the field could not be prepared for the game within 24 hours of the concert.

"Also, if there was turf damage, it could jeopardize the Fiesta Bowl," O'Connell said, adding that ASU has a

previous and long-standing commitment with the Fiesta Bowl.

After The Who concert in October 1982, ASU officials in the football program said concerts were not good for the field. A piece of heavy machinery left a large trench in the field while stagehands were dismantling the Who's stage.

O'Connell also said the Jacksons wanted to do three shows in one of the final cities and the Phoenix market might only be able to support two.

Henry, an ASU business graduate, said the Jacksons have nothing personal against the Phoenix area.

"In fact, they have a lot of family here," she said, adding many members of the band plan to spend Thanksgiving Day in the Valley.

—PATRICK J. KUCERA

nation/world

state press

Philippine board accuses military of Aquino assassination

MANILA, Philippines (AP) — An investigatory board on Wednesday accused armed forces chief Gen. Fabian C. Ver of complicity in the assassination of Benigno Aquino, and Ver temporarily stepped down. Opposition leaders called for President Ferdinand E. Marcos to resign.

Marcos accepted the request of his most trusted and powerful military officer for a leave of absence, but supported Ver's claim of innocence of involvement in the Aug. 21, 1983, killing of the opposition leader and Rolando Galman, the man the military said shot Aquino.

The board, in a 457-page report, claimed Aquino and Galman were killed in a military conspiracy involving Ver, two other generals, two colonels, three captains, 17 other soldiers, and one civilian.

It said the military's elaborate plan to protect Aquino as he returned from voluntary exile from the United States was a "gigantic" hoax "in relativity designed to camouflage the taking of that life." Aquino was shot in the head while under military escort at Manila's main airport, and Galman was gunned down shortly after by police.

The report was released by four board members. The fifth, chairwoman Corazon Agrava, on Tuesday released her own report naming a general and six soldiers, but saying Ver was not involved. The board unanimously rejected the government claim that Galman shot Aquino and said the real assassin was a soldier. Neither report implicated Marcos.

Ver, 64, in a letter to Marcos, asked for leave of absence to prepare for his trial. "I proclaim my innocence to the whole world," he said, requesting that the trial be held immediately.

Marcos sent both reports to the Justice Ministry, ordering that those named by prosecuted before a special civilian court.

Former presidents ask Chernenko for better treatment of Jews

WASHINGTON (AP) — Former Presidents Jimmy Carter and Gerald Ford, along with several political and religious leaders, sent a letter today to Soviet President Konstantin Chernenko asking improved treatment for Soviet Jews.

The chairman of the Senate Foreign Relations Committee, Sen. Charles Percy, R-Ill., organized the effort over the past month, the senator's office announced.

The letter asks that Soviet Jews be allowed to practice their religion freely and to be allowed to emigrate if they so chose.

The letter also notes that as of the end of September, only 721 Jews have been allowed to emigrate this year.

Mitterrand calls for resumption of nuclear arms talks

LONDON (AP) — French President Francois Mitterrand called today for resumption of the stalled nuclear arms negotiations between the United States and the Soviet Union.

Addressing a joint session of Parliament, Mitterrand said, "It is urgent to reopen the conversations, to compare reasonably the situation, and to seek veritable accords on the basis of compromise and mutual control."

Last year the Soviet Union broke off talks with the United States aimed at decreasing the numbers of strategic and medium-range nuclear missiles, as the North Atlantic Treaty Organization went ahead with plans to deploy 572 modern U.S.-made cruise and Pershing missiles in Western Europe.

"The real objective is not to continuously correct the imbalance of forces by the introduction of more and more perfected arms, but on the contrary to lower the balance of forces progressively to a more reasonable level, and the lowest possible," he said.




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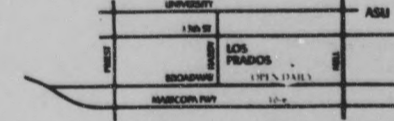
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Clean

Former EPA director defends Reagan's record

By W. TIM AHL
Staff Writer

Former Environmental Protection Agency Director Anne Burford defended President Reagan's environmental record as well as her own Wednesday night in the MU.

Burford, who resigned as head of the EPA in March 1983, spoke as part of the Associated Students of ASU Lecture Series.

Burford quit amid allegations that she had mismanaged agency funds, including a \$1.6 million "superfund" established to clean up hazardous waste sights over a five-year period.

Burford said superfund has cleaned up six hazardous waste sites since its inception. Although it may not sound like a good record, she said it is a better job than was done by the previous administration.

"Now, there is a plan being implemented," Burford said. "The sad thing is that we went from 1976 to 1983 knowing there was a problem, but the agency wasn't doing

its job."

Since resigning Burford has been cleared of all the allegations brought against her, she said.

"Nobody had any evidence, but it still took over a year to get everything taken care of," Burford said. "I'm the cleanest person in Washington, and I'm not bitter at what happened."

When she was appointed to EPA, it was a troubled organization that was forced to answer to numerous government bureaucracies, she said.

"The head of EPA has to answer to more people in Washington than anybody else, with the exception of the head of the Department of Energy," she said.

"EPA had an incredible backlog in every area of its responsibility and I approached the job as more of a manager than a ceremonial head or spokesman for the press," she said.

Burford said members of the Carter ad-



Anne Burford

ministration have taken it upon themselves to make it look like the Reagan administration has a bad environmental record.

"People have made it a career to make the environment a negative issue for Reagan," Burford said. "I think the president has an environmental record he can be proud of."

"He has a solid record, but it isn't being looked at that way."

"Allegations have been made that Reagan has gutted the EPA," Burford said. "It is true that we were able to reduce the EPA operating budget by 18 percent, but it wasn't impaired, it was enhanced."

Burford said she has no intention of getting back into the political world, but she enjoyed the opportunity to work in Washington.

"It was a privilege and I enjoyed it, but it is done," Burford said. "Not many people get the chance to serve the people of the United States at that high a level."

Handbooks

continued from page 1

from doing it," Cooper said. "It was not her responsibility and she shouldn't be blamed."

"I can understand their misconceptions because they didn't often deal with me personally," she said. "I got most of their messages, especially the important ones, second- or third-hand."

Cabianca said no one from the Office of Student Affairs proofread the handbook, adding "it was basically her (Cooper's) responsibility."

Lenna Niebor-Erickson, administrative assistant in the Office of Student Life, confirmed that the responsibility for proofreading was Cooper's. Niebor-Erickson said her role was solely in distribution of the handbook.

In response, Cooper said she had written a memo to Asher in September offering to accept blame for the errors, so the handbook could be distributed to students who needed the information. But she said proofreading was not her central responsibility, and that the handbook had been reviewed by others.

"During the last two proofreadings I was

not officially affiliated with the project," Cooper said. "I was asked to look it over just before it went to press, in what I thought was a courtesy for me as the writer and for the sake of continuity, not so that I could proofread it."

Funds left over from the now defunct Point magazine were used to pay for the handbooks. Point was published from 1978 to 1982 by ASASU.

It is uncertain exactly what amount of student funds was used for the handbook, since the Point fund also included advertising revenue.

The error-ridden handbooks were published in mid-September. Cabianca said the cost of reprinting the handbooks will be less than the first printing cost because artwork, photographs and much of the content is reusable. He estimated the cost of the entire project, including the reprinting, at about \$25,000.

Corrected editions of the handbook, paid for by operations money allotted to Office of Student Affairs, will be ready for distribution in about one month, Cabianca said. He said the funds from the office are state allocations and not student funds.

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opinion

In my creed, waste of public money is like the sin against the Holy Ghost.
—John, Viscount Morley of Blackburn

state press

Say goodbye to \$15,000

Where does all that money received by ASU go to, anyway? We now know where \$15,000 of ASU's budget has gone. Into the ol' trash compactor, or maybe the ol' paper shredder. Not the money itself, of course. But the State Press has learned that \$15,000 worth of student handbooks were ditched because they were so error-ridden as to be unusable.

The 48-page handbooks, ordered by Betty Turner Asher, vice president for student affairs, were designed to inform new students about ASU.

Now bureaucratic bungling has become legendary at this institution, so this should come as no surprise. Nevertheless, we wonder how often this type of thing occurs, and whether this kind of mismanagement in any way relates to the fact that our tuition keeps rising year after year.

To paraphrase an old joke: how many administrators does it take to produce one student handbook?

At ASU the answer is unclear. There were two administrative offices involved in the fiasco; no doubt each employed several administrators more than were necessary. It is difficult to place blame with one individual when so many were involved.

But the losses remain. Perhaps a \$15,000 cut in some administrative salaries would increase productivity and reduce the chances for more bureaucratic waste.

Giving the gift of life not too much to ask

Finally there is a chance for all the would-be do-gooders at ASU to unite and accomplish something.

The problem has become serious. There may be a crisis in the state's blood supply because donations at ASU have not been as high as United Blood Services of Arizona had expected.

Apparently, 70 percent of the United Blood Services staff comes to campus during the ASU blood drive week. That leaves few staffers to collect from the rest of the Valley.

During this week, ASU virtually carries the rest of the state on its back, as far as blood supplies go.

The ASU community has always responded magnificently to the challenge — until this year.

ASU had contributed just 440 pints of blood by Wednesday afternoon; UBS was expecting 600 to 700 units by that time.

Today and Friday are the final days of the blood drive. For those of us yet to contribute, it is time to reevaluate priorities. There are people out there depending on us. We have a chance to make a difference in someone else's life, simply by taking a few minutes out of our own busy day to donate blood.

Is that too big a sacrifice to make?

more letters

English instructors competent?

Editor:

The inconsistent policies of the English department have again become noticeable. It is beyond my comprehension how one teacher can find an essay to be of superior quality and reward it with an "A," while another teacher deems it garbage and gives the same essay a "D."

Through my lower level English courses I learned that in order to "earn" a good grade, all that was required was to write what the instructor wanted to read.

Currently, I am tutoring several individuals who are enrolled in ENG 101 and ENG 102. A majority of these individuals recently expressed a common concern about grading policies in the department, so I submitted an essay to two different instructors who had assigned the same topic. The distress of my students was confirmed when the essays were returned and the aforementioned results were realized.

This is not only a shame, but it also reveals that either the system is inadequate or the competence of certain instructors should be questioned. This problem must be resolved before the English department destroys whatever credibility is left in the College of Liberal Arts.

A great Roman historian, Cornelius Nepos, once stated, "Sui quique fingunt fortunam" — "Character fashions fate." The fate of the English department and all other facets of this fine academic institution depend on the character and quality of the members which staff each department.

John A. Matelski
Junior, business law

letters

Palo Verde

Facility not built with best interests in mind

Editor:

I enjoyed reading your Oct. 19 article on Professor Terry Woodfield's testimony on behalf of the Coalition for Responsible Energy Education, which was founded and still maintains a chapter at ASU. Woodfield's statistical review substantiated our long-standing contention that the Palo Verde Nuclear Generating Station was not built with the best interests of Arizonans in mind.

We oppose charging ratepayers the full cost of Palo Verde, and not only because (as Professor Woodfield and colleague Russ Lowes demonstrated) it represents excess cost. Palo Verde is also excess capacity; i.e., its electrical output is not needed in Arizona for the foreseeable future. And, as Thomas Jefferson observed, "nothing is a bargain if you don't need it." In fact, operating an intergenerational cancer machine like Palo Verde when it is neither affordable nor needed is an ethical monstrosity.

That makes my next point all the sadder to relate. For while we agree with Mr. Lowes' assertion that ratepayers should not be forced to pay for Palo Verde (nor, ideally, should it be allowed to operate) simply to bail out APS from the results of its own mismanagement, the path to preventing it is more arduous than your article suggested. Mr. Lowes

Editor:

I would like to correct a possibly misleading statement that appeared in the APS Palo Verde article on page one of the Oct. 19 issue of the State Press. I am credited with saying that the Palo Verde Nuclear Generating Station being built by APS was originally expected to cost \$2.5 billion, but now could cost as much as \$9.5 billion. While I

may have made this statement, I would like to point out that the \$2.5 billion cost was a projected "bricks and mortar" cost that does not include finance charges for borrowing the money to build the plant, while the \$9.5 billion figure includes such charges.

A more equitable comparison would be with the current bricks and mortar

(assuming he was quoted accurately) erred in stating that the Shoreham nuclear plant has led to a utility company bankruptcy. True, numerous studies had convinced most of official New York that Shoreham cancellation and utility bankruptcy would save ratepayers and the general economy more money than operating the nuclear plant. (We believe the same is true of Palo Verde.) But the large banks that have invested so heavily in nuclear power would not allow that to happen there — or here. In August, six large banks pooled their resources to extend an emergency line of credit to the utility. In June, APS arranged a similar deal for Palo Verde.

Thus, Long Island Lighting Company has not been forced into bankruptcy. Instead, it has an extra year in which to try to force the Shoreham plant onto the unwilling people of New York. Likewise, APS and Palo Verde. That is unfortunate, because the economics of nuclear power are so bad, all evidence indicates neither plant will ever be profitable. And when the crash finally comes, it will be all the more devastating for the delay.

Myron Scott
Executive director
Coalition for Responsible Energy Education

cost estimated at \$5.9 billion by APS and between \$5 and \$7 billion by other sources. The cost overruns are clearly exorbitant to say the least, but they are in the neighborhood of 140 percent rather than 280 percent as the statement in the article implies.

Terry J. Woodfield
Assistant Professor of Mathematics

Playboy 'bunny' image extremely degrading

Editor:

In response to Michael D. Schaffer's moving defense of Playboy's literary value (Oct. 18 State Press):

Perhaps we have different definitions of vulgarity and violence. Dehumanization is a form of violence. Playboy has made a fortune by presenting women as "bunnies." This image alone, ignoring the more blatant sexual use of women that Playboy espouses, is extremely degrading. Women do choose to be featured in the magazine, but in a patriarchal culture such as ours, where

women's main bargaining power is their physical attractiveness, women's career and earning potentials have been and continue to be limited.

I did not accuse the advertising director of running the ad solely to offend women. The motivation was without a doubt economic. If the ad were for Playgirl magazine, I would support your right to protest on the basis that Playgirl objectifies men's bodies and therefore exploits men; particularly if conservative FBI statistics estimated

that one out of every four men will be sexually assaulted during his lifetime. Fortunately for men, this is not the case.

People concerned with the right of women to live without the threat of sexual assault will continue to address publishers of pornography and advertisers who use women's bodies to sell their products, as well as businesses that choose to run their ads.

Riva Litz

ASU Band toots out new tunes

Editor:

A few weeks back we wrote about the lack of spirit in the ASU Marching Band. We would now like to make amends. During the past two home football games the band has played new tunes and raised the crowd's spirit many times. We are glad the band has turned around and once again become the ASU Marching Band we have known for so long. Thanks for

listening guys and gals! Keep the horns up!

Bill Kintis
Senior, civil engineering

Steve Schmeltzer
Sophomore, studio art

Paul Valach
Senior, computer information systems



more letters

GUPS

Group shows extremism. . . swastika on wrong flag

Editor:

The Palestinian Liberation Organization, known only too well for international terror, has once again managed to strike a blow against a free society. Through their student propaganda organization on campus, the General Union of Palestinian Students, they have incited everyone's ire. By insisting on displaying a swastika and rejecting the request of administration officials to voluntarily remove it permanently, they have once again shown their true colors: the colors of extremism. But again, most have chosen to look the other way. Things have taken a turn toward the ridiculous. How much worse can it get?

Should ASU, in line with the doctrine of fairness, also allow other international terrorist organizations to establish their youth movements on campus? The Baader-Meinhof gang or the Red Brigades would most certainly enjoy the additional publicity and notoriety gained by having a student group on campus to explain how the world is now better off through the assassination of one statesman or another. Or perhaps the South-West African People's Organization or the African National Congress would like to have a voice on U.S. campuses to reveal how they intend to liberate their people, many of

whom they coldbloodedly murder. Or how about if the Japanese Red Army, the Red Army faction, the Karl-Heinz Sports Gruppe, the Irish Republican Army, the Turkish People's Liberation Front, Black September, the Popular Front for the Liberation of Palestine, or any other terrorist gangster outfits wished to establish a support group on this campus?

Really ridiculous, right?

But fact is, the PLO has had close ties with all of the mentioned terrorist groups, having trained together in Bulgaria and North Vietnam and having cooperated on several terrorist operations. Thus the above scenario could become harsh reality.

Where does it stop? May the KGB set up a recruitment booth right next to the Marines' booth? If the Klu Klux Klan wished to burn a cross on Cady Mall, would the administration also just throw their arms up in desperation and state that this too falls under First Amendment protection?

Michael Kielsky
Graduate, computer science

Editor:

Why is it that the General Union of Palestinian Students can display a swastika on the mall, which represented the burning and gassing of six million Jews, and then much of the blame for the mall confrontation is placed upon those who merely sought to have this insensitive and anti-semitic insignia removed? And then, as if it were Hate-Zionism Week, letters started pouring in sympathizing with the First Amendment rights of the Palestinians to compare Israel with Nazi Germany. How many of these readers realize that the Palestinian Arabs cooperatively allied themselves with Adolph Hitler during the Holocaust? Or the fact that the PLO terrorist organization responsible for murdering women, children and athletes worldwide is the recognized and legitimate leadership of the Palestinian people. Or that the Palestinian's own National Charter calls for complete destruction of the state of Israel "by any means available."

The GUPS should be allowed to appropriately display the swastika — on their own flag.

Kenny Cooper
Senior, business

An open letter to the Palestinians: Let's talk

An open letter to the General Union of Palestinian Students:

Let's put our cards on the table.

Your organization has won, at least for now, the right to display a swastika on Cady Mall. Your idea is that by setting the swastika on an Israeli flag, you will create a mental association between the two. But day after day, on the mall and in the media, the swastika is continually identified with your organization — because you insist on displaying it. Let the association with Nazism fall where it may.

Mr. Mahar Abdulhadi proposes "open-minded confrontation" between our groups on the mall, but we feel that confrontation, however open-minded, is the least effective forum for serious discussion. What we have in mind when we propose Arab-Jewish dialogue might include an organized format of some sort at a neutral location, with a neutral moderator, questions from a panel including a wide range of viewpoints as well as from the audience, an objective team of researchers to resolve questions of fact and

sources . . . that sort of thing (all negotiable, of course).

However, you cannot expect us to talk to you while you are displaying a desecrated Israeli flag. Would you agree to talk to us if we were displaying a desecrated Palestinian flag?

Your organization, as we understand it, agreed not to display the swastika until after Wednesday's Intercultural Fair.

So we propose the following:

If the swastika does not appear after the Intercultural Fair, we will take this as a signal that you are interested in exploring with us the possibility of dialogue.

If the swastika reappears, we will assume that you reject completely any possibility of dialogue.

Remember, we are asking you for nothing more than we have given you all along: we have never done anything to desecrate the Palestinian flag.

Ed Schubert
Israel Action Committee
Graduate, education

Editor:

The question of whether or not the display of a poster of an Israeli flag with a swastika is legal or not should not be the issue of discussion. Freedom of expression is one of the founding principles of this country. Rather, dialogue should revolve around whether the defacing of a nation's flag and the insinuations it represents are justified by an accurate comparison of Zionism and Nazism.

The analogy between Israel and Nazi Germany is unjustified and inaccurate. "Webster's New Collegiate Dictionary" defines Nazism as "the body of political and economic doctrines . . . including the totalitarian principle of government, state control of all industry, predominance of groups assumed to be racially superior and supremacy of the fuhrer." Israel is not totalitarian, it is democratic; Israel does not control its industry; Israel does not, officially or unofficially, assume the racial superiority of any group over another; and there is no person or political entity comparable to the fuhrer. Furthermore, the

tendency of the General Union of Palestinian Students to relate the slaughter of millions of people who posed no threat to the lives of German citizens to the retaliation by the Israeli military against Palestinians who keep Israeli citizens in constant fear of guerrilla attack is also an inappropriate analogy.

My purpose in this letter is not to defend Israel or their actions, but to show that Israel and Nazi Germany are not comparable. Clearly, there seems to be no basis for claims that Nazism and Zionism are synonymous and therefore these claims and the display of the poster in question are irresponsible, malicious and slanderous.

It has been historically documented that the Grand Mufti (a Palestinian) of Jerusalem during World War II was a staunch supporter and vocal advocate of Hitler and Nazism. Perhaps the swastika would be more appropriate on the arms of Palestinians than on the Israeli flag.

Keith Shcolnik
Senior, sociology

Fraternities need attitude adjustment

Editor:

This is a letter in response to fraternity actions at ASU. After a football game last month, I attended a "social function" on Alpha Drive for the first time this year. I was shocked and disappointed at the attitude that 75 percent of the fraternity members had toward women in general.

The crude remarks and insulting conversations that lasted an average of two minutes gave me the feeling that fraternity brotherhood is a matter of who can ultimately make a girl feel the lowest. Maybe in the company of "the guys" it gives them the freedom to be vulgar and gross. What they do not consider is how the girl feels when she (or they) go home.

Some specific examples: one unidentified "frat boy" took my leather Esprit sandal as an attempt to be "cute" or make fun of a female with very large feet and wore them. He threw one of them back and left without returning the other. I spent at least an hour at the Theta Delta Chi fraternity house trying to locate it. But aside from the shoe, some things hurt deeper.

Someone introduced himself. "Hi, my name is burnt toast. I'm giving you the brush-off." Another introduction was, "I don't know you, you fat slut, who invited you here, anyway?"

Friends of mine have been spit upon, laughed at and one was locked in a room and broke her leg trying to get out. "They were being obnoxious," she explained.

I wish these people would have more consideration. We do not deserve to be treated this way.

Name withheld

Profs lack honest minds, too grant-happy

Editor:

In the course of the strong controversy over the opinions and lucubrations of Matthew Scully recently, the whole issue of the fervor and ardor in academic affairs at Arizona State overwhelmed my mind.

It is not so much a question of academic freedom as it has to be one of the honest mind — the honest mind being something that ASU forgot about long ago. ASU hasn't had an honest mind since back in the 1920s and 30s and the literary magazines in the University Archives will prove it; what we've got now are professors who will sell their insides in order to get a grant but who wouldn't touch a student with a 100-foot pole. There is but a single purpose for any university, and that is to furnish teaching and learning.

When a person like Mr. Scully crops up on the scene, it is and should be considered a welcome warning. It is an indication that big changes are ahead and, in the case of ASU, what is ahead is a change out of the torpor of the moral cowardice for which ASU may be so wonderfully famous, a torpor which has prevented ASU from being mature in the realm of scholastic achievement; a torpor that creates a professorship at ASU which has been so disgraceful in its defense of academic salubrity as to make me wonder what people ever want to become professors for. Professors at ASU behave like slaves, with no respect for themselves or anyone else; they walk down the malls as a representation of the impotent genius of that which

could be if only they would stand up from time to time, for their rights. One must feel sorry for their families who must be content with non-entities for breadwinners.

I share Mr. Scully's discomfort with the professors here at ASU; they seem to be lacking in integrity and they do not really seem to care about working on behalf of the advancement of learning in the old-time sense: a human education for human people. Not research, not publication. Not even for new computer systems. ASU shouldn't be run by Motorola, IBM, Honeywell, Del Webb — or any other business for the sole purpose of serving the industrial world. The only purpose of a university is to instill an appreciation of history and a set of humane values to help the student get through life but the behavior of the professors belies this; they are concerned with their specialties. They have forgotten the specialty of education, which is to provide some consequential information that can be used helpfully throughout life.

With the help of people like Mr. Matthew Scully, the professors are finally going to learn that they are not here to disseminate their trivial researches and their trivial thought at every turn; professors are here to teach the thoughts of those who have already been proven to know what they are talking about and to do it humbly and to do it respectfully; any deviation from that path deserves a tad of obloquy.

John Williamson
Alumnus

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Architecture

Professor, students say studio maintenance inadequate

By VICKIE CHACHERE
Staff Writer

A leaky roof, inadequate security, the absence of telephone service and the unauthorized painting of the exterior of the design sciences studio has inflamed students and the professor of a design science class.

According to Professor Bruce Papiere and his 13-member design sciences class, University maintenance and architecture department officials have ignored requests to repair a leaky roof and install locks and telephones. The department is also insisting the studio, which was painted by the students, be repainted, they said.

The studio is in Tower Center on University Drive near Myrtle Avenue.

Design science majors Jeff Souder and David Mayne said several requests have not resulted in repair of the roof.

"They condemn us for painting the building but they don't do any of the maintenance that is requested," Souder said.

The students said supplies and several projects done by students have been ruined during storms. The floor of the studio has been flooded several times.

Andy Salcido, a member of the class, said the Physical Plant was notified three times of the damage.

"They came in and looked at it. They haven't been back since," Salcido said.

Salcido said \$60 worth of photographs and a model, which he had worked on for six hours, were ruined in a 10-minute period during the last rain storm.

"It (the whole in the roof) gets bigger every time it rains," Salcido said.

Tom Witt, chairman of the architecture department, said a request has been placed on a Physical Plant list to have the roof repaired.

"The University has many leaky roofs. We have made

repeated requests, and we have been placed on a list," Witt said.

"Every time I call, and I do call on a regular basis, I am told that we are on a list," he said.

Herb Miller, director of the Physical Plant, said requests for repairs of the roof have been turned over to Facilities Management and Planning.

He said the department is in the process of hiring an architect who would inspect roofs on campus and decide if they need repairs.

Paul Fiedler, an administrative architect with Facilities Management and Planning, said it will be a few months before repairs can be made.

'They condemn us for painting the building but they don't do the maintenance requested.'

"All those things take time to do them right," Fiedler said. "No one likes a leaky roof."

Inadequate security to protect a \$12,000 computer in the studio was a second complaint of the students. They said despite several requests to install a lock on the door where the computer is stored, there has been no response.

Witt said the computer was purchased with a grant received by Papiere, and responsibility for security lies with Papiere.

Miller said, "When a person buys a piece of equipment,

they are responsible for the security system. It is part of buying the equipment."

The unauthorized painting of the exterior of the studio has angered architecture department officials. The painting done in black, turquoise and lavender was done by the students, Souder said, which took approximately 16 hours to complete.

Gerald McSheffrey, dean of the College of Architecture, said, "That is University property and students are not supposed to paint University property."

In a letter to Papiere, McSheffrey threatened disciplinary action if the painting was not removed. McSheffrey said a reprimand has been given to Papiere, and the class has a week to return the building to its original shade of white.

Students began repainting the building Wednesday.

Requests for telephone service to the studio has been denied, the students said. Because the studio is located away from the main classroom building, students said it is necessary to have some communication system linking them with the rest of campus.

The nearest phone is in Tempe Center, the students said. They said several people work late in the evening at the studio.

"We can't even call the safety escorts," said Amy Baehr, a member of the class.

McSheffrey said representatives of the telephone company were called to determine the possibility of installing a pay phone.

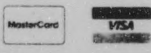
Witt said since the studio is considered a classroom, regular phones are not allowed.

He said, "The department did everything (it) could do to solve the problems. When the University is two to three million square feet short of space, we have to use what we get."

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ASASU Senate election code revisions delayed

By MARY ANNE PEREZ
Staff Writer

Amid heated debate, the Associated Students Senate subcommittee on government operations decided Tuesday to delay revising the ASASU election code before making a finalized proposal to the Senate.

Two impediments to finalizing the proposal are the argument against requiring Senate approval of the elections coordinator and eliminating a campaign spending limit.

Senate President Brian LaCorte, speaking before deliberations began on Senate Bill 17, called for consistency in the committee's proposal to the Senate.

One concern by those objecting to the revised proposal is that Senate approval of the election coordinator will not be required. The current code requires that the chairman be appointed by the campus affairs vice president and approved by the ASASU president and Senate.

Presently, the Senate and the election commission is empowered to impeach the coordinator.

"I'm concerned that the Senate would not impeach someone they have just approved," LaCorte said.

Campus Affairs Vice President Nancy Parks said there are enough "checks and balances" in the proposed method of hiring the election coordinator, making approval by the Senate "unnecessary."

The election coordinator, as mandated by the proposed revision, would be hired by the ASASU president after reviewing recommendations by the campus affairs vice president.

"This is a political process, but this is not such a political process that the power needs to lie in the legislature," Parks said.

Chris Cummiskey, College of Public Programs senator, said legislative confirmation is needed to "have absolutely no compromise of character" of the coordinator.

"There is a large amount of power with very little check," Cummiskey said.

Jean Huffington, College of Law senator, said the ASASU Supreme Court has placed a permanent injunction against enforcing a limit on campaign spending.

"The Court seems to be asking for a case," Huffington said.

Parks later said she wanted a spending limit to give the Court the opportunity to change their ruling on the injunction.

Parks said, "If we delete the spending limit in the election code, we will always be under the injunction because no one will be able to dispute it."

Committee Chairman Jeff Lanham said, "Everytime we approve a spending limit, we are in a sense laughing at the Court's orders. They are our judicial body."

Robert Marsland, College of Engineering senator, said it was "improper to legislate in this area" and made a move to strike the spending limit from the bill.

Activities Vice President James Norton said he sought legal help during the last ASASU election when his campaign spending was challenged and found out the spending limit could be disputed very easily.

"A spending limit places a limit on a candidate's ability to run fairly and also places a limit on freedom of speech," Norton said.

Before more discussion was allowed, the Senate approved a motion by Norton to table the bill until the next committee meeting in two weeks.

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**BODY
DOUBLE**

ASU president holds roundtable talk with students

By PATRICK J. KUCERA
Staff Writer

Opening the second in a series of roundtable talks with students, ASU President J. Russell Nelson said ASU is not going to suffer adverse effects in education by increasing enrollment.

The roundtable discussions are held each month and are open to the first 20 students who sign up to talk with Nelson about concerns for ASU and the surrounding community.

On Wednesday, Nelson dealt with a variety of topics, but the discussion centered on three key issues: size of the University, parking and the concern for public support of the education system.

Nelson said he believed the University could continue to grow larger than it is without jeopardizing education.

"I don't think quality is antagonistic to the number of students we have on campus," he said.

Nelson said when he was at the University of Minnesota, the student population surpassed 60,000 with no devastating side effects.

"The conclusion was that the key factor was who was in front (of the class), who was teaching the class," he said. The textbook used for a particular class ranked second in importance, he said.

Nelson acknowledged it is hard to work closely with a teacher when a student's class size is 300 or 400.

"It is difficult to have a feeling of intimacy at a university of this size," he said. "But, I am not personally turned off by the size."

On the parking situation, Nelson said the University is trying to remedy the situation as quickly as possible, but changes should not be expected overnight.

"We've had a parking problem for the last 100 years," Nelson said. He said ASU had problems in caring for the horses students rode to school in the late 1800s.

Nelson said the only logical alternative would be to build multi-level parking garages.

Nelson indicated the area behind the art building could be used, alleviating the congestion at KAET-TV. He also said Apache Boulevard east of Orange Street could be used.

One student asked if ASU could not lobby and get the transit system to run direct routes from central and west Phoenix to the University.

Nelson said public transportation only works successfully in densely populated areas like New York City or Tokyo.

"This city is a story and a half high and 40 percent of the land is unoccupied," he said. "It is very hard to get Americans to give up their automobiles."

A student from the College of Education said it is good that the public is becoming concerned with the problems facing public education, but more needs to be done.

Nelson agreed, but said the public may soon take action toward the problems.

"I think it is an opportunity because you have a large public concern," Nelson said. "Out of this interest will come public support."

Nelson said funding increased and the course curriculum changed to accommodate the "new" math and sciences in 1957 when the public became concerned over the launching of the Sputnik satellite.

Resolution expresses disapproval of ASASU Senate actions

By MARY ANNE PEREZ
Staff Writer

The Student Bar Association Council has issued a resolution expressing disapproval of a recent Associated Students Senate decision to deny funding to the Lesbian/Gay Academic Union (LGAU), but the council is not expected to take further action.

The statement was a result of a meeting held last week in which the goals and purposes of the SBA were discussed and students were allowed to express their opinions about the recent ASASU decision.

According to SBA President Lou Holscher, possible funding and legal support for the LGAU had been considered, but because SBA goals and activities are foremost, SBA council members decided Tuesday the LGAU funding issue is not an immediate concern.

The resolution said, "We, the Student Bar Association, hereby express our disapproval of the arbitrary nature of the ASASU Senate's decisions on appropriating funds to

campus clubs and organizations.

"Further, we disapprove of President Burnell's improper attendance and lobbying effort at the Senate meeting where he set out his personal criteria for funding clubs and organizations." A copy of the resolution was given to all ASASU senators and executive officers.

The Senate followed guidelines set by ASASU President Ray Burnell in denying funds to the LGAU three weeks ago.

Burnell said it would be "improper" to fund groups which advance or inhibit the exercise of religion, are subsidized by the University, promote a sexual preference or which would further the interests of political candidates. Funding food for a group activity is also not the job of the Senate, Burnell said.

Holscher said the reason for the SBA resolution was "to show that there's at least one organization on campus" taking action on an issue it disagrees with.

Burnell said it is "unfortunate that the

SBA has chosen to take action without fully understanding the issue."

The Senate decisions were not arbitrarily made and were consistent with Senate guidelines, Burnell said. He said his attendance at Senate meetings should not be an issue.

"My attendance is not improper," he said. "It is important for a president to communicate his position."

"Clearly there's a lack of understanding on their part," Burnell said.

A positive consequence of the SBA statement is the opportunity for "open dialogue" between ASASU and the law organization, giving Burnell the opportunity to explain his position, he said.

ASASU Executive Vice President Brian LaCorte said, "The issue (with SBA) has reactions on both sides that are legitimate."

There is a balance of liberal and conservative law students, LaCorte said, and the Senate decision to not fund the LGAU was the only conservative-liberal issue fac-

ing the legislative body.

Noting that the senators from the College of Law voted in opposing directions, LaCorte said the law students were "well represented."

The resolution is a reaction to an ASASU decision to not fund a lesbian/gay group.

"To disapprove is their right, but... I think it would be more appropriate to continue to rely on their senators," he said.

LaCorte said he will take the SBA decision into consideration, but said he thinks it is more of a message to law college senators than to the Senate in general.

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Poor pair

Not just a review: DePalma's 'Double' bombs with Burbank's hostile guests

A few days ago, Columbia Pictures hosted what is commonly known as a press junket. These little trips are always arranged with a self-serving purpose in mind, and Columbia Pictures' was no different. In the studio's case, the self-serving purpose was to show an upcoming release in an attempt to seduce its journalistic guests into writing brilliantly encouraging (or at least controversial) reviews which would then generate a market for the film before it ever hit local screens.

Payola.

The whole thing is like a forbidden love affair. It seems glamorous at first, but even in the initial stages you know in your heart it will end in pain and ruin. And you know that by its tragic end, you will have felt compromised, whether or not you did anything wrong.

Be that as it may, I went. It seems to be my habit of late to run head-on into things that I know will end in wretched and irreparable disaster.

By air, Burbank is a convenient 68 minutes away. But like most cities that are 68 minutes away, Burbank is a filthy and monotonous specimen of suburbia. But for all its grimy tedium, Burbank has one redeeming quality. Burbank has a freeway system. And anybody who has lived for any amount of time in Phoenix (where expressways are a totally foreign concept) knows the value of a good street system.

In a way, 'Body Double' is three films in one, none of which is any good.

In all, there were about 50 colleges represented at the Burbank Studios, 48 from California, two from Arizona. After filling out questionnaires, we were handed production info and a poster which would later become an embarrassing symbol of our press status as we toured the soundstages.

I've spent the past several days trying to think of something more loathsome than spending six hours with a group of California college students, all of whom fancy themselves worldly and astute film critics. But, in truth, there isn't anything more loathsome. These people were despicable and vicious. These people were budding journalists.

After what seemed like days, lunch was served. I have always envied Charles Dickens' ability to describe food so that even the most hardcore anorexic would beg for the tablescrap of one of his meals. But I wasn't around for the

brutal and lean days of Victorian England that surely inspired such awe. To me, food is food, so I won't go into laborious detail about the spread. Let it suffice to say it was generous and tasty.

Between bites, my peers engaged in incessant pseudo-intellectual chatter: calling celebrities by their first names, discussing styles of direction, comparing who had seen Bruce Springsteen in concert the most times. It was all hellish gibberish to me.

Then, finally, it was time for the screening of Brian DePalma's murder mystery, "Body Double." We were taken to a private screening room. We were ready.

The lights dim and "Body Double" begins to roll.

Jake Scully (Craig Wasson) is a likeable, but struggling actor who, after finding himself temporarily homeless in Los Angeles, accepts an offer to housesit for fellow actor Sam Bouchard (Gregg Henry). The house, a facsimile of a flying saucer, comes complete with a telescope focused on the bedroom window of an alluring neighbor whose nightly ritual includes an erotic dance. During one of his harmless Peeping Tom sessions, Jake notices an ominous looking Indian, perched on a solar dish, enjoying the same free show.

A good deal of the rest of the movie is spent tracking Jake tracking the Indian tracking the neighbor. The monotony is finally broken up by the Indian's power drill murder of the woman. After the bloody deed has been done, Jake is determined to find the murderer and ends up in smutland in the process. Ultimately, with the unknowing help of a porn prima donna, Jake unmasks and kills the villain.

This is a bad film. Aside from some crack camera work and one good performance, there is no commendable element. The plot depends on some pretty sketchy coincidences and the loose ends show. From the first time you see the horrifying visage of the Indian, you know he will be unmasked. Worse, you know exactly who it'll be. And worse yet, by the time the unmasking occurs, you don't care. By then, you've been insulted for a couple hours and you wish you never would have let Columbia Pictures lure you into this journalistic prostitution gig.

Despite his inability to tell a simple story, DePalma's eye for art is in form. The subjective camera, the "butting in" approach mastered by Hitchcock, dignifies the film as far as it can be dignified. Indeed, the window scenes in the highly deceptive television ads prove DePalma knows how to take advantage of his medium. If, in fact, movies were no more than a series of images, then DePalma just might be the best in his field right now. Where he runs into trouble is in trying to assign meaning to his pictures.

In a way, "Body Double" is three films in one, none of which is any good. The film hints at tried-and-true pornography, it hints at black comedy and it hints at the murder mystery genre. But none is well enough explored to succeed individually, and three failures simply can't add up to a suc-



Deborah Shelton and Craig Wasson give it all they've got in one of "Body Double's" many bad scenes.

cess. In truth, a director must choose a dominant element; DePalma didn't, and that is his greatest failing with "Body Double."

The one sure way to make an already bad movie unmercifully detestable is to secure a talentless cast. And that's precisely what DePalma did. Both "leading men" are stilted and tiresome: they resemble back injury victims in chiropractic ads. But they look like real pros next to Deborah Shelton (the neighbor) whose few lines are spoken with such halting enunciation as is usually reserved for child actors.

Ironically, it is in the framework of the most contemptible aspect of the film — its misplaced and unnecessary pornography — that the best performance is given. Melanie Griffith as porn queen Holly Body is endearing but not overdone. She's not so sharp that her believability as a porn queen is questionable, but she effectively conveys the feeling that she's been through the ringer — more than once.

After the film, DePalma came face to face with his collegiate foes and wrestled with such questions as "Did you know when you were finished that you made a terrible film?"

He courteously, but for the most part humorlessly and unintelligently, responded to such inquiries, and before too long excused himself with a look of defeated relief.

We left soon after with similar expressions (but for different reasons), swearing never again to be the victims of the insidious schemes of big business.

— MARIA KHAN

Murray's dramatic performance: as thin as a razor's edge



Bill Murray pursues spiritual enlightenment in a somber scene from his dramatic debut, "The Razor's Edge."

Let's get things straight. Bill Murray, no matter which way you turn him, does not fit into a serious role. At least not in his first — and I hope only — attempt at drama in "The Razor's Edge."

The viewer cannot help but see in his endearing face the remnants of such comedy hits as "Meatballs," "Ghostbusters," and "Stripes." So when the viewer reads the blurbs on top of the movie advertisements touting a man in search of himself, and this man is Bill Murray, one must be cautious.

No, don't expect him to be dramatic. He can only be so in a "cute" sort of way, a way which W. Somerset Maugham, the writer of the book behind the film, certainly did not mean for his main character to be.

When Murray adopted this pet project, he took the liberty of changing things. I believe he changed many things. The original movie, with Tyrone Power, was a much more dramatic story. In this version, the character, Larry Darrell, was a true mystic, searching for the power of self-knowledge.

Murray didn't want it to be so solemn. So he included powerful moments like

when he performs seal barking (and reminds us of "Meatballs"), or moving moments like when he gets out of a car and lands in the mud (reminding us of "Stripes"), or endearing moments like when he grabs a drink and douses a canary with it (reminding us of the uselessness of that scene).

Yes, it's funny at times. Murray cannot help but be funny. And that is the main flaw in a story which intends to sell, unsuccessfully, the idea that he's a man who actually found his identity through denial of material goods, and in the process learned to cure headaches.

As far as the other characters go, their performances are more credible than Murray's, but any attempt at seriousness is undermined by his failure to portray a good mystic. Theresa Russell, who plays Sophie, the woman fallen from grace and then returned to life by Darrell, is probably the most interesting of the lot.

She is the only character given depth and complexity. We actually see her going through changes and her inability to cope with them. Catherine Hicks probably had fun playing the anti-heroine and snobbishly jealous woman in love

with Darrell. The portrayal is, however, average.

Probably the most noticeable and irritating detail was the language. I know the notion that during the depression everyone spoke in a low voice with very proper English is a misconception, but why did Murray have to include '80s clichés in his dialogue? What was the use?

The music, which should have conformed to the slapstick spirit of director John Byrum's terminal flop, is corny, belongs in 1940s-style boy-wins-girl-loses-girl-wins-girl-then-dies dramas, and to top it all off, is boring. So is the movie. Even with Murray's comedic attempts.

The bottom line is simply that Murray is a character of the '80s. His style is modern and his humour is contemporary. He stands out of "The Razor's Edge," just like a sore thumb and he probably meant it to be that way.

If Murray decides again to mislead his audience into believing he has adopted a serious role in a movie, well, then he better get his act together and take his role seriously.

— JESSICA KREIMERMAN

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Eclectic, experimental Shadowfax explores Windham Hill's new world

By PETE JUNKER
Entertainment Writer

Windham Hill Records is a new world of sorts. Its founding father is guitarist Will Ackerman, who envisioned it as a refuge for solo artists who felt trapped by the big-audience/big money formulas of the big record labels.

It began as an experiment, but the Hill kingdom soon found itself populated by musical puritans and dissenters such as guitarist Alex de Grassi, pianist Liz Story and George Winston, whose meditative piano improvisations have made him the first Windham Hill superstar.

If the word "superstar" smacks of the same record business mentality that Windham Hill is itself a reaction against, hold on a minute. The fact is, George Winston's music is extremely popular, and it is only one of many potential goldmines on the Hill. Another fact is that in the old world record industry, many of these artists would never have the chance to be heard at all, let alone achieve stardom. So yes, Winston is a superstar; say Amen. New worlds are often filled with contradictions, and experiments often yield something surprising.

The most surprising thing to come out of the Windham Hill experiment is Shadowfax, a group that will perform, along with guitarist Michael Hedges, in concert at Gammage Center at 8 p.m. Sunday.

Shadowfax is a sextet that not only serves as the exception to Windham Hill's roster of soloists, but also departs from W.H.'s predominantly acoustic instrumentation: Wailing electric guitar licks abound, and the group even boasts a synthesized-woodwind specialist. But one part of the family recipe remains unchanged, and that is the group's approach to its music.

Shadowfax refuses to surrender its creative identity for the sake of easy musical labels. Its defiance in the face of possible categorization is almost maddening. They change styles album to album and even song to song. In an interview with the

Denver Post, Chuck Greenberg, the group's sax man and a pioneer of the Lyricon (a synthesizer with a reed, played like a soprano sax) admitted that Shadowfax has always been "a strange band, a combination of a lot of different influences."

"We grew up playing rock and blues on Chicago's South Side. But we always listened to world music. We're a combination of different styles. We never stay in one format." Listening to the music proves Greenberg's words true.

Reviewers frustrated by Shadowfax' musical chameleon game have pinned the group with a "Jazz-fusion" tag, a category sufficiently amorphous to contain them. The jazz elements are there, in some of Greenberg's sax leads, in Phil Maggini's walking bass lines and in a few precious moments when G.E. Stinson's guitar is allowed to soar above formal arrangements into improvisation.

The group's first Windham Hill album, titled simply "Shadowfax," climbed as high as number eight on Billboard magazine's jazz chart, and their follow-up album, "Shadowdances" even crossed over for a brief stint on the pop charts.

The music on Shadowfax's latest album, "The Dreams of Children," proves that the experiment goes on. The album is heavy on folk rhythms that at first hearing sound deceptively simple and repetitious. Many of the songs, notably "Another Country" and "Kindred Spirits" build upon lyrical arpeggios that serve as a foundation for the lead voice and the weaving rhythms of the drums and synthesizers.

The textures of the songs unfold slowly, and except for one cut on side one, appropriately titled "The Big Song" — in which G.E. Stinson's electric guitar is reminiscent of Steve Hackett's best Genesis work — the slowness is costly. The opening song on the album finds Greenberg's Lyricon repeating a haunting tune meant to evoke the exotic mood of

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Fair's fun never stops; games, rides and concerts continue this week

By GREGORY ROBERT KRZOS
Entertainment Writer

Pixie the purple cow sat there with a bright ribbon between her ears, looking at the crop of people pressing against the fence to see her.

"Look mom," giggled one boy. "it's a purple cow, a real purple cow!"

Pixie, in all her pastel-painted glory, is just one of hundreds of illusions and surprises that comprise the 1984 Arizona State Fair.

This year the fair is celebrating its 100th year with the theme of "Celebration of the Century," and is hyped up to be the biggest and largest celebration this side of the Mississippi.

One of the most interesting things about this type of festival is that it can successfully capture the interest of people both young and old, offering the proverbial "something for everyone."

This year the fair is serving up everything from hocus-pocus gimmicks to barnyard animals to rides and games that are drawing record-breaking audiences.

There already has been a clear picture of how the turnout will be this year. Saturday's whopping attendance was 91,945.

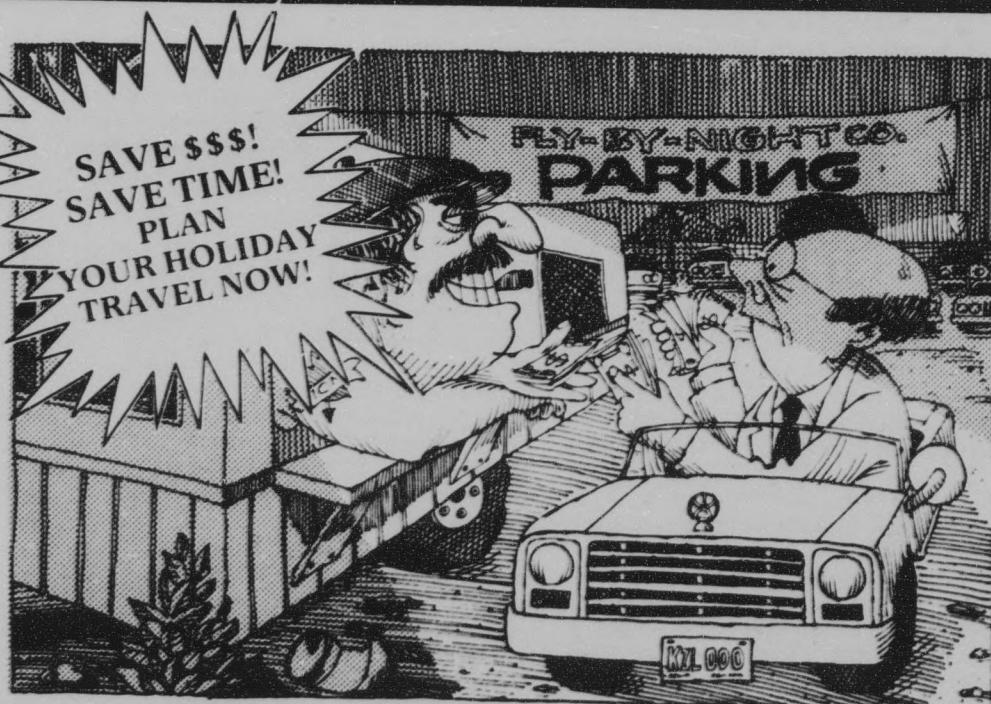
In contrast to last year's fair, this year the 18 more Midway rides, bringing the grand total to 84. Some of the newer rides include a roulette-type vehicle which whirls the rider in ultimate darkness at an extremely vigorous double ferris wheel, the Super Himalaya ultrasonic sound system, and what seems to be the favorite, the Shooting Star, which places the rider on a huge bench and swings him up and around a 100-foot-high loop.

Although the overflow of rides tends to draw much interest, the price of the coupons is still \$5 a fair-goer can receive 20 coupons. That sounds all that bad, however, until you consider that the average ride requires five coupons, which means for two people 20 tickets only last two rides.

An overview of the Midway rides reveals that many aren't worth the price of the ticket. With the exception of a select few, such as the Shooting Star, old time favorite, the Tilt-O-Whirl, one should avoid the less worthwhile rides, especially haunted houses which seem to have been unprofessionally put together, relying heavily on flashing lights and old, worn-out gimmicks.

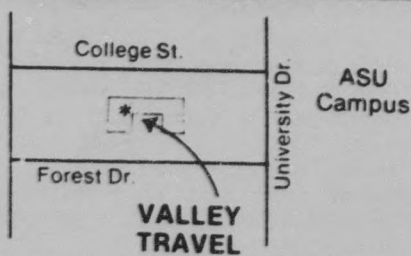
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Shadowfax

other lands and times, and it is successful the first time. But it is repeated until it loses all of its foreign appeal. That is one of a few moments on this album when my hopes for a really good, risky ad-lib fades out with the end of the song. But for all my unfulfilled expectations, there is a strength in the music that is undeniable. After all, this is an experiment, and Shadowfax deserves credit as a group of musicians that tries things that may not always work.

"The Dreams of Children" may not be the most exciting album of the year, but the sounds themselves are unique and often beautiful. The elements of this album that disappoint will probably be polished in a live performance, where Shadowfax's talent is well-remembered by those who saw the group last March in Gammage.

Tickets for the Sunday night concert are \$9.50 and \$11.50 and are available at Gammage and Diamonds box offices.

Besides the Midway rides and games, the fair abounds with a managerie of interesting and captivating exhibits. At the south end of the fairgrounds, in the Arizona Plaza Building, there are the fine arts exhibits. The photographs and paintings submitted for judging display an impressive amount of Arizona talent.

The Centennial Building, near the Coliseum, acts as a time machine, allowing one to explore the ancient artifacts that represent Arizona's history. There is also a substantial amount of space which provides the public with arts and crafts and homemade delicacies.

For animal lovers, the cattle barn holds livestock straight from the state's ranches and farms. Judging of the animals will take place throughout the duration of the fair, with gold and blue ribbons to the best-looking and best-behaved farm animals.

There's even something for the most elite bird watchers. On Oct. 27 at 2 p.m. the world-famous Pigeon Rolling contest will take place. Despite the perplexing name, this bizarre activity should capture a lot of attention. Where else but in Arizona can you find a bunch of pigeons trained to curl up into a ball? The contest involves the pigeon being gently rolled on

stretch of soft lawn for distance, aiming for a good roll of about 25 to 30 feet. The pigeons will roll on the Mineral Building lawn, on the southeast corner of the fairgrounds.

The week's schedule for concerts in the Coliseum, at 7 p.m. unless otherwise noted, looks like this:

- Tonight George Jones
- Oct. 26 A Flock of Seagulls
- Oct. 27 The Charlie Daniels Band (4 and 7 p.m.)
- Oct. 28 Johnny Cash
- Oct. 29 Greg Kihn Band
- Oct. 31 The Statler Brothers

Admission to the fair is \$3 and all concerts and bandstand events are free on a first-come first-serve basis.

The Celebration of the Century runs through Nov. 4 and the fairgrounds are open 10 a.m. to 10 p.m. weekdays and 10 p.m. to midnight on Friday and Saturday.

Despite the high food costs and sometimes pointless games and rides, this year's fair can hold its own with the exhibits, entertainment, contests, homemade fudge and of course, Pixie the Purple Cow.

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Daniel Perantoni, at right, will direct this year's "Octubafest," Oct. 25, 26, 28 and 29.

Festival sounding fanfare for lowly tuba

By JOHN BLANCO
Entertainment Writer

Each year the ASU School of Music celebrates an otherwise overlooked instrument.

"Octubafest," a nationally observed tuba music festival, honors the instrument that, due to its size and pitch, is often ignored.

"The goal of the festival is to make the tuba recognizable to the public," said Daniel Perantoni, who has been in charge of organizing ASU's "Octubafest" for the past two years.

The festival was started by Harvey Phillips at Indiana University and has since spread to college campuses around the country.

ASU's festival will feature the Tuba Ensemble, consisting

of the University's tuba and euphonium players. Perantoni explained that a euphonium was, for lack of a better description, a "baby tuba," with a range an octave higher than the tuba.

The Jim Self Trio also will be part of the "Octubafest" celebration.

Self has worked for many Hollywood studios, and his tuba playing produced the booming "voice of the mothership" in John Williams' score of the film "Close Encounters of the Third Kind."

Musical selections for the festival will range from Baroque to 20th Century pieces, with jazz provided by the Self Trio.

"Octubafest" will be held in ASU's Music Theater on Oct. 25 and 26 at 7:30 p.m., Oct. 28 at 3 p.m. and Oct. 29 at 7 p.m.

The ASU Symphonic Band, under the direction of Richard Strange, will present its first concert of the 1984-85 season at 7:30 p.m. Oct. 31 in Gammage Center.

The first half of the program, an homage to Richard Wagner, includes arrangements of the Overture to "Rienzi," "Trauersinfonie," "Huldigungsmarsch" and two excerpts from "Die Gotterdammerung": "Siegfried's Rhine Journey" and "Siegfried's Funeral Music."

The second half of the performance will feature Gordon Jacob's "William Byrd Suite" and Robert Jager's "Prelude on an Old Southern Hymn" and "Tableau."

The 85-member Symphonic Band has performed for numerous conventions throughout the country under the leadership of Strange, a professor in the School of Music.

Admission to the concert is free and open to the public.

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spotlight

Thursday, Oct. 25

- The Latin American film series will present "Against Wind and Tide: A Cuban Odyssey" at 3:30 and 7 p.m. in Language and Literature Building room C57. Admission is free to the public.
- The Phoenix Little Theatre's production of "Children of a Lesser God" will run through Oct. 27. The PLT is located at 25 E. Coronado Road in Phoenix.

Friday, Oct. 26

- Arizona's finest dance groups, including the Arizona Dance Theatre, the Desert Dance Theatre, the Territory Dance Theatre, Thom Lewis & Gail Chodera, the Southwest Chamber Ballet, Artes Bellas Inc. and a ludwig co., will perform in the Arizona Dance Showcase at 8 p.m. in Gammage Center. Tickets are \$8, \$7 and \$6, and are available at Gammage and Diamonds box offices and the University Ticket Agency.

- "Children of a Lesser God," see Oct. 25.

Saturday, Oct. 27

- Christy and Co., a trio of Arizonan performers, will debut their program of opera and musical comedy standards at 2:30 and 7:30 p.m. in Kerr Cultural Center, 6110 N. Scottsdale Road in Scottsdale. Tickets are \$2.50 for the matinee, \$5 for the evening performance, and are available at Kerr, Gammage and Diamonds box offices and the University Ticket Agency.

Sunday, Oct. 28

- The New Art String Quartet, consisting of School of Music faculty, will perform at 4 p.m. in Kerr Cultural Center. The program includes quartets by Sergei Prokofiev and faculty member Ronald LoPresti, as well as Vincent Persichetti's Quintet for Piano and Strings, Op. 66, for the performance of which pianist Janice Meyer will join the quartet. Admission is \$5.
- Master Srinivas, a 13-year-old mandolin prodigy from India, will perform at 6:15 p.m. in Life Sciences Building room 191. Srinivas, who has toured the world and received accolades for his work, will be accompanied on violin and mridgam.
- Three ASU graduate composition students will present a recital of their works at 7 p.m. in the Recital Hall, on the fifth floor of the Music Building. Admission is free to the public.
- David Hickman of the School of Music will perform a recital at 7:30 p.m. in Kerr Cultural Center. Hickman, described as "one of the great American trumpeters of our day" by Switzerland's International Brass Bulletin, will be joined by ASU faculty member Robert Hamilton on piano and guest trumpeter Charles Berginc. The program includes works by Hummel, Vivaldi and Hindemith. Tickets



Members of the Desert Dance Theatre will be among the performers in the Arizona Dance Showcase, Oct. 26.



Faculty member David Hickman will perform works for the trumpet, Oct. 28.

are \$5 and are available at Kerr, Gammage and Diamonds box offices and the University Ticket Agency.

- A video by Los Angeles' critically hailed and State Press-approved Minutemen will be seen on the "Cutting Edge" program at 9:30 p.m. on MTV. The video of their version of Van Halen's "Ain't Talkin' 'Bout Love" is reputed to be the shortest on record, at 38 seconds. General Public, the Psychedelic Furs, Difford & Tilbrook, Linton Kwesi Johnson and Hoodoo Gurus will also be featured on the program.

Tuesday, Oct. 30

- "An American Werewolf in London" will play for FREE in the Union Cinema, in the MU basement, at 7:15 and 9:45 p.m.

Ongoing exhibits

- The Matthews Center gallery on campus is hosting "From Flagstaff to Helsinki and Back," featuring works by contemporary ceramic masters Rudy Autio, Jim Leedy and Peter Voukos, through Oct. 28, and Selections from the Melvin Hellwitz Collection through Nov. 4. "Two Generations of German Expressionist Printmaking" runs through Nov. 18. Gallery hours are 8 a.m. to 5 p.m., Monday through Friday, and 1 p.m. to 5 p.m. on Sunday.
- The Scottsdale Center for the Arts is hosting an Electronic New Arts Exhibit at the Center through Nov. 4. The display encompasses video, holographic, computer, fiber optic, electric and multidimensional media, and is the first major exhibit of its kind in the Valley. Hours are 10 a.m. to 5 p.m., Tuesday through Friday, and noon to 5 p.m., Saturday and Sunday. Admission is \$1.50 for adults and 75 cents for children. An admission-free, "hands-on" area is also part of the exhibit.
- The ASU Planetarium is presenting "100 Times Around the Sun," a program exploring the evolutionary journey from the beginning of the universe to the formation of galaxies, stars, suns and planets. Showings are at 7 and 8:30 p.m., Tuesdays and Thursdays, through Nov. 22. Admission is \$1 at the door. Reservations are required and obtainable by calling 965-6891.
- The MU Gallery on campus will feature mixed media works by Dinah James and painted fiberglass/monotypes by Suzan Woodruff through Oct. 29. Gallery hours are 9 a.m. to 5 p.m. Monday through Friday.
- Works by Karen Dawn and Ray Langenbach are on display through Oct. 29 at the John Douglas Cline Gallery, 424 N. Central Ave. in Phoenix. Gallery hours are 10 a.m. to 5 p.m. Monday through Friday.
- The Galeria Mesa will host "On the Surface," a contemporary exhibit of designs on fabric, through Oct. 27. The gallery, located at 155 N. Center in Mesa, is open Tuesday through Thursday, noon to 8 p.m. and Friday and Saturday, noon to 5 p.m. Admission is free to the public.
- The "William Penhallow Henderson: Master Colorist of Santa Fe" exhibition will reside in the Phoenix Art Museum's Roy Wayland Gallery through Nov. 18. The Phoenix Art Museum is located at 1625 N. Central Ave. in Phoenix. Gallery hours are 10 a.m. to 5 p.m. Tuesday, Thursday, Friday and Saturday; 10 a.m. to 9 p.m. Wednesday; and 1 to 5 p.m. Sunday.

THINKING . . .

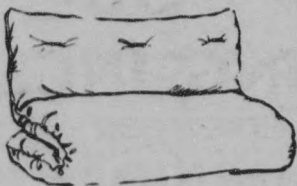
of taking MAT 115 (College Algebra & Trig), MAT 117 (College Algebra), MAT 260, MAT 270, or MAT 290 in the Spring?

To pre-register during Early Registration (Nov. 5-9, Nov. 13-14) a passing score on an entrance exam is required.

Information about the entrance exam is available in PSA 216 (Physical Science Building) in the Department of Mathematics.

Entrance exams may be taken in the testing center (PSA 21 in the basement of Wexler Hall from 4:30-5:15, Mon.-Thurs.).

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1984-85 ASU Student Season Basketball Ticket Sales

Enlist Now

A one-week student season ticket drive will take place Monday, Oct. 29 through Friday, Nov. 2. During this time, student basketball season tickets will be sold for 50¢ per game — \$7, 14-game package or \$5, 10-game package (excluding four games during Holiday break). Starting Monday, Oct. 29, turn in application form below, along with check, to the Memorial Union ticket office. A free 19-inch color TV (sponsored by Apache Blvd. Pizza Hut) to group which purchases most tickets.



Daredevil Points

Be a "Daredevil" and try out the 1984-85 ASU basketball team. Why? Because they promise to be exciting, reckless and bold . . . and they need student support. If you "dare" to take a peek, Saturday, Nov. 3 is the time. The annual Maroon and Gold Scrimmage will take place starting at 3 p.m., just following the women's annual alumni basketball game (1 p.m. start). It's free! Plus, these "Daredevil" points of interest:

1. Free ASU basketball T-shirts to first 500 students in attendance at Maroon and Gold Scrimmage (sponsored by Hammel Homes).
2. \$1,000 halftime shootout (sponsored by Larry Clark Realty and Martin Calfee). Enter at door; first 10 students making shoot at top of key wins \$100.
3. Hot dogs and Coca-Cola for 25¢, sponsored by Saga Foods.
4. \$300 Greek Week Homecoming banner contest, co-sponsored by Steering Committee and the ASU Basketball No. 1 Club.
5. \$200 basketball sign contest (open to all students), sponsored by ASU Basketball No. 1 Club.

*Special consideration will be given during judging of contest to groups present and supporting its banner or sign (be creative).

1984-85 ASU Student Season Basketball Ticket Application Form

(Must be full-time student carrying 7 or more hours)

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Spouse's Name: _____

Proof of Marriage: _____

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Groups

Group Name: _____

Group Representative: _____

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Individual or Group Representative Signature: _____

Season Tickets @ \$7 each (14 games) \$ _____

Season Tickets @ \$5 each (10 games) \$ _____

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NOTE: For group sales, enclose separate sheet of paper with names of each person in group purchasing tickets, along with SS or ID numbers for each person. Individual and group seating first come, first serve.

Cornerstone shops aimed at discriminating collegians

By ERIC AUXIER
Entertainment Writer

The first thing you see is the sign: "Coming soon!" Any guesses?

The answer is just about everything the discriminating college student would ever want.

I'm talking about the new crop of buildings on the northeast corner of Rural Road and University Drive that sprouted up over the summer while most of us were tanning in California.

The name of the complex is the Cornerstone and it's filled with shops catering to ASU, including countless clothing stores, restaurant/bars, a record store, two hair salons, a movie theater and a video arcade.

Flakey Jake's is inevitably the first stop on your shopping safari. Once you step out of your car the hypnotic aroma of baking bread beckons. It's irresistible. Once inside, you'll find a unique burger 'n' brew joint: you build your own hamburgers from their endless line of toppings (as they boast,

"over a million combinations possible"). The best part is the burger patty itself. Flakey Jake's grinds their own beef to make the freshest burger possible. They also feature homemade buns and brownies which are excellent.

Making your way down the sidewalk, the next store you pass is Charts, which is (ho-hum) just another record store. Next comes Cardz, which has (you guessed it) cards, cards and more cards.

For the perennial fashion shopper, there's the Gap, the U Shop (everything you always wanted with a "Sun Devils" emblem on it), Bare Cover (for the California surfer look) and Benetton (for the world's latest fashions), among others.

Wilderness Adventure Headquarters sells hiking, camping, and climbing gear. The Compu Shop caters to the computer monkey. Yogurt Oasis sells every form of yogurt you could possibly imagine. And then there's Rumor Has It, the one-stop shopping place for all your teddy bear needs.

The pick to click of the whole center, however, is the

Cinema 'n' Draft House. This movie theater is the forerunner of what must be the next generation of theaters. Instead of grabbing a popcorn and coke at the concession stand, one can sit down at a table and order a pizza and pitcher of beer from the waitress! The mere idea of combining a theater and bar is so mind-bogglingly simple, I just have to slap my head and say, "Geez, why didn't I think of that?"

Although the food is a bit overpriced (they have to make a profit somehow), admission is just \$2 — cheaper than most any theater around. Except for an occasional clatter of dishes dropping in the kitchen, a couple can enjoy dinner and a movie at the same time for under \$20, leaving more time for the party afterwards. Don't forget to bring your I.D.: you must be over 19 to get in.

Although open only a few weeks, Cornerstone is already the most unique shopping complex in the campus area. But watch this space — many more shops have yet to move in.

on track

* Practically worthless.
** For aficionados only.
*** Outstanding in its field.
**** Run to the record store!

*** 1/2 U2 "The Unforgettable Fire" (Island)

U2 has found a sound, with the help of an atmospheric production by Brian Eno and Daniel Lanois, that matches their far-reaching and occasionally profound lyrical imagery.

The music on this disc throbs and thunders. The Edge's guitars grind and glide, Bono's voice wails and soars; in other words, the effect is hard to describe adequately. The best way to understand the incredibility of the U2-Eno combination is to play the record and play it loud.

The album reaches its zenith in the title track. The ringing guitar harmonics and dramatic string arrangement are cushioned by a pulsating wall of bass, drums and other noises.

The result, and the record, is unforgettable.

*** Heaven 17 "How Men Are" (Arista)

Though much of this album tends to miss the mark, Heaven 17's two-sided potential is realized in the disc's opening tracks.

This English outfit, ostensibly an "synth-pop" group, consists of two of the three original members of the Human League, later to be a short-lived phenomenon. But while the Human League was enjoying their U.S. triumphs, Martyn Ware and Ian Craig Marsh were toiling away, almost unnoticed on this side of the Atlantic. Perhaps this is attributable to their stubborn experimentalist streak which tends to infect their tunes with odd noises and structures and preten-

tiously oblique lyrics.

When the experiments work, however, the effect can be thrilling — which brings us to the first cut on the new LP, an anti-nuclear-annihilation ditty called "Five Minutes to Midnight." During the course of its four minutes, we're treated to fairly subdued, ballad verses, a rocking bridge or two and a bizarre finale which includes "Strawberry Fields"-like flutes (synthetic) and a menacing string arrangement.

The other side of Heaven 17 is its ability to create fresh-sounding pop tunes. Ware and cohort Greg Walsh produced Tina Turner's "Let's Stay Together" and Ware and Marsh, as B.E.F. (British Electrical Foundation), put together "Music of Quality and Distinction Vol. 1," an extraordinary collec-



tion of cover tunes, as interpreted by Turner, Gary Glitter and a host of English pop singers.

On "How Men Are," Heaven 17 serves up "Sunset Now," a catchy slice of Anglo-soul, featuring the talents of the female vocal trio Afrodiziak.

The remainder of the album is uneven, but careful listening is frequently rewarded.

*** XTC "The Big Express" (Geffen)

One of the great tragedies of the current pop music scene is that XTC isn't more popular in America. Their music is fresh, tuneful, highly original and consistently so. The English record-buying public evidently is aware of the group's worth — there they move product and enjoy respectable chart successes. But America is a different matter. XTC throughout its U.S. career has been shunted between labels, singles have languished in obscurity and press has been minimal.

While XTC's plight is sad, American music lovers are the real losers.

A good example of the treasures XTC has to offer is their seventh collection of new material, titled "The Big Express." The 11 songs, all but two composed by guitarist/singer Andy Partridge, are supreme examples of how the group manages to combine catchiness with inventiveness, all the while appearing to have a great time.

Highlights include "All the Pretty Girls," a Partridgean sea chanty; "Seagulls Screaming Kiss Her Kiss Her," a slightly



psychedelic treatise on grabbing opportunities; and "You're the Wish You Are I Had," which alternates an odd, loping verse with a bouncy, Beatlesque chorus.

"This World Over" is that rarest of items, an anti-nuclear-annihilation song that is neither trite nor strident. "Reign of Blows" is a surprisingly muscular, metaloid rumination on violence, replete with bruising guitars and wailing harmonica.

"The Big Express" is a real treat. The high production values, imaginative arrangements and Partridge's ever-distinctive voice make this no ordinary experience. And, of course, much credit is due to the rest of the trio: bassist and singer Colin Moulding, who wrote two tunes; and guitarist/keyboardist/etc. David Gregory. Peter Phipps fills in on drums.

XTC's express has arrived and it is my fervent hope that a few hundred thousand American music fans hop on. Because pop music doesn't get much better than this.

— DON SLUTES

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Intercepted

Devil QB Walker convicted, given 2 years probation

By STEVE RICHMAN
Sports Writer

It's been a tough semester for ASU freshman quarterback John Walker.

Walker, who lost his starting job of four games last week, has been sentenced to two years probation for theft and resisting arrest after trying to sneak into an Arizona Wrangler playoff game at Sun Devil Stadium in July, according to Deputy County Attorney Palmer Schumacher.

Schumacher said Walker was stopped by two officers at the stadium gate for the Wranglers-Los Angeles Express Western Conference championship game on July 7 and pushed Officer Stuart Adams to the ground.

Adams said Walker was seen trying to enter the stadium without a ticket. Walker ran in at the south end of the stadium with another white male, who was not apprehended.

After running more than halfway up the

stadium stairs, Walker began to walk back toward Adams. When he reached Adams, Walker pushed him to the ground, and continued to run toward the north tunnel. He was later caught while running outside the north end of the stadium.

After ASU's practice Wednesday night, Walker said he thought the matter was closed.

"It was something that happened over the summer, and I thought everything was dropped," Walker said. "I don't think the charges were as serious as they sound."

The 6-foot-1, 190-pound Walker, who played at Tempe's Marcos de Niza High School and has started four games for the Sun Devils this season, was originally charged with theft and resisting arrest. However, attorneys were able to convince the court to change the charge to aggravated assault — a felony — which carries a possible fine and term in the state prison.

Adams said the charge was changed back to theft and resisting arrest after Walker pleaded guilty in a plea bargaining arrangement.

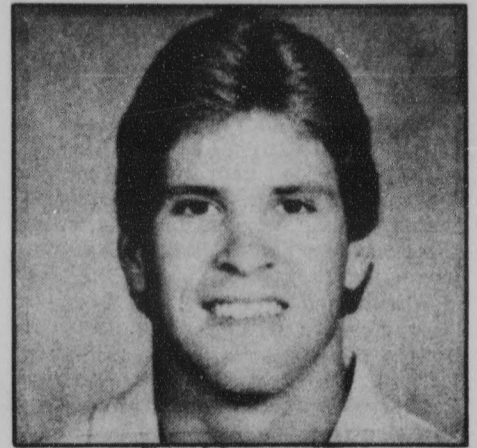
According to Schumacher, the charge was lessened because Walker was struggling with the officer and it was not an outright assault.

"There is more than one type of aggravated assault," Schumacher said. "You can try to punch somebody out or you can struggle with police while being arrested."

Schumacher said Walker was ordered by Tempe Justice of the Peace Fred Ackel to donate 40 hours of community service and pay \$100 in restitution to Adams, who suffered minor bruises and a torn uniform in the incident.

Walker's probation is contingent on his restitution to the officer, according to Schumacher.

Adams said Walker didn't show any signs of anger towards him during the scuffle.

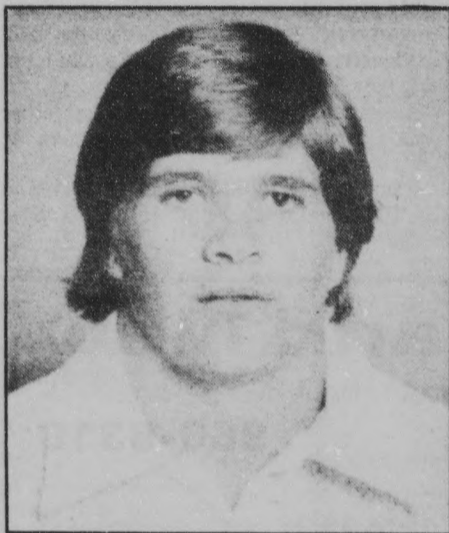


John Walker

"The altercation wasn't a real fight," Adams said. "Walker just pushed me aside, so he could get away."

"I feel that he got a fair punishment."

Move to tight end results in starting assignment for Koss



Stein Koss

By BRAD HALVORSEN
Sports Writer

Stein Koss has waited more than two years for a starting role, and now his turn has finally come.

After redshirting the 1982 season and seeing limited action last year, the 6-foot-2, 202-pound ASU tight end was awarded the starting job three weeks ago against the University of California — and has made the best of it ever since.

"I'm not sure why they decided to start me," Koss said. "We (Koss and previous starter Curt Arons) are both real close in ability. I guess I did OK because they kept me there."

After playing the back-up role to Arons in the Devils' first four games, Koss played most of the way against the Golden Bears, while Arons played only sparingly.

Koss emerged from the game as the Devils' leading receiver, catching two passes for 47 yards, including a 23-yard reception from quarterback John Walker on

the game's opening play.

"That was a good game," Koss said. "I played pretty well and had some good blocking."

"I was nervous at first, but after the first hit was over with, I was ready to go. I had a good week in practice and I was well prepared."

Scoring a respectable 78 percent on the offensive line coaches grading scale for his performance against Cal, Koss received the starting call for the following game against Oregon State, and turned in another solid effort.

Koss hauled down four passes for 21 yards, second only to split end Doug Allen, who had the best game of his career with nine receptions for 158 yards and three touchdowns.

"I wasn't quite as happy with that game," Koss said. "I didn't block as well. I missed a few of my men. But I caught the ball well, and once I watched the films, I thought I played a lot better."

The coaches did too. Koss scale score was 77 percent against the Beavers.

A record breaking quarterback at Durango High School in Durango, Colo., Koss converted to tight end during spring practice and is now glad he made the decision.

"At first, I wasn't sure if I wanted to do it," Koss said. "But then I started thinking about it and realized it was the thing for me to do."

At Durango, Koss racked up a lengthy list of accomplishments, including being named all-Colorado twice for both football and basketball. In 1982, Koss, with a 3.6 grade point average, won the Fred Steinmark Award, the most prestigious statewide honor for academics and athletics.

Can he return to the headlines at ASU?

"I don't think of the limelight too much," Koss said. "But with consistent work habits, everything will come."

Bruins return ASU fans to day they were fit to be tied

Jerry Brown

Asst. Sports Editor



The reason many ASU fans will be wearing neckties on Saturday afternoon will not be because they are worried about the way they look on regional television.

Clip-ons or bow, knit or silk, it doesn't matter. The ties will be worn in remembrance of the victory that never was.

The site was the Rose Bowl. The date was Sept. 17, 1983.

ASU and UCLA met in an early season conference game. Both teams were rated highly, and with good reason. The winner would have the inside track on the Pac-10 title.

Arizona State led, 26-10 early in the fourth quarter. The Devils had outplayed the Bruins up to that point and a victory seemed assured.

But a bad fourth quarter, something that would become a trademark of the '83 Sun Devils, enabled UCLA to tie the game, 26-26 with 1:36 to play.

There was still time for ASU to win.

But instead of maneuvering downfield for a winning field goal attempt, Coach Darryl Rogers opted instead to settle for the tie, ordering quarterback Todd Hons to fall on the ball and run out the clock.

It marked the end of Darryl Rogers' honeymoon with ASU fans.

The Bruins went on to win the Pac-10 and wallop Illinois in the Rose Bowl. The Devils, meanwhile, limped home to a 6-4-1 record, the worst in Rogers' tenure.

Now, a year later, the Devils and Bruins square off again, and the circumstances couldn't be more different.

The relationship between Rogers and the fans is close to

trial separation. The Devils are all but out of the Rose Bowl chase and are concentrating on finishing with a winning record. The Bruins have been unimpressive, but are still alive with only one conference defeat.

Yet the game might be the most important one of the season for both clubs.



For a team that always plays well at home, ASU is 2-3 at Sun Devil Stadium and has lost six games in Tempe over the last two seasons.

ASU has already lost to both USC and Cal this year and

must make a strong showing against the Bruins to attract the all-important California recruits. And if the Devils rally in the last half of the season, they should be attractive to several bowl committees.

UCLA, on the other hand, must go undefeated in the conference the rest of the way if they hope to stay within striking distance of the Washington Huskies.

Both sides will rely on their defenses to make things happen. Bruin quarterback Steve Bono has been injured twice this season, but should be ready for Saturday. UCLA's offense has sputtered even with the fifth-year senior at the controls.

ASU will start Jeff Van Raaphorst, hoping the sophomore will pick up where he left off against Oregon State. The Bruins are ranked ninth in the conference against the pass, so ASU will look to the air while shuffling in some Darryl Clack runs.

And for perhaps the first time since Luis Zendejas has slipped on his helmet at ASU, he will not be the best place-kicker on the field. UCLA's John Lee has assumed the throne as the conference's premier field goal specialist.

•••

By the way, if you want a chuckle or two, tear apart your desk drawers and whip out that Sport magazine with the preseason rankings in it. Did you get the one with "Our pick: Arizona State - 1" plastered on the front? I'll tell ya, that Beano Cook is a kidder, you know?

I was looking for something to fill the liner of my parakeet's cage, and I found my Sport mag under my copy of "How To Win Friends And Influence People" in the junk drawer.

I flipped to the Pac-10 section and took another look for old times' sake. Beano scribes that ASU (the national champ) and UCLA could come into the game undefeated and the winner would decide the Rose Bowl representative.

Bzzzzz. Sorry Beano, but we have some nice parting gifts and thank you for being on . . .

Garagiola calls 'inner ignorance' important criterion in life, sports

By MICHAEL KONZ
Sports Writer

Joe Garagiola has gone through a prolific career in baseball, a long-lasting television career and baldness.

Through it all, Garagiola has lived with a certain attitude.

"You can't be afraid to fail," Garagiola told students in Ed Trexler's Introduction to Physical Education class Wednesday in the P.E. West Building.

"I think all people who have made it the way they want to have 'inner arrogance,'" Garagiola said. "They are not afraid to fail. You can't steal with one foot on the base.

"Do it and don't care what anyone else thinks. Do it and take the consequences. There's nothing wrong with being wrong. Experience is not making the same mistake twice.

"Winners find ways, losers find excuses." Garagiola started succeeding at 13 while growing up across the street from Yogi Berra.

"Everybody wanted to be a professional baseball player, and that's what I wanted to be," Garagiola said. "That was my goal.

"Looking back, that was pretty dumb. What if I didn't make it?"

But Garagiola did get his start without ever knowing he was under scrutiny.

"They had the Work Projects Administration. They had major league players go out and talk. So Yogi and I decided to see them. While we were there, they said 'Anyone who wants to try out (for the local team), sign up and take five swings.'

"We didn't know there were scouts watching because I was only 13 years old. After the season, the scouts asked me if I wanted to try out for the St. Louis Cardinals.

"The point is that you never know who is watching you."

From there he went on to become the youngest catcher in the major leagues at 17.

In 1946, the Cardinals won the World Series over the Boston Red Sox with the help

of Garagiola at catcher. He sports the championship ring proudly.

Being a success that early in life has two sides, Garagiola said.

"Every night was New Year's Eve," he said. "I really believe God gives you two gift certificates in life. One of them is for a dream. Mine was to be a baseball player.

"God also gives us a gift certificate for ignorance. The kind of ignorance that you do something and when it's over, people come up to you and say 'How did you do that? You weren't supposed to be able to do that.' And you step back and say 'You're right.'"

Garagiola said his parents were never fully aware of his accomplishments.

"My father and mother came from the old country (Italy)," he said. "They never really knew what I was doing. They did know I wasn't in trouble."

Garagiola's father did get an idea of his son's success when the late President John Kennedy was campaigning for the Senate at an Anheuser-Busch plant. Garagiola was forced on to the stage to pass time before Kennedy arrived.

To the side of the podium were President Truman and Governor Dalton. Garagiola grabbed Truman and Dalton by the shoulders and said into the camera "Pop, look who I'm hanging out with now."

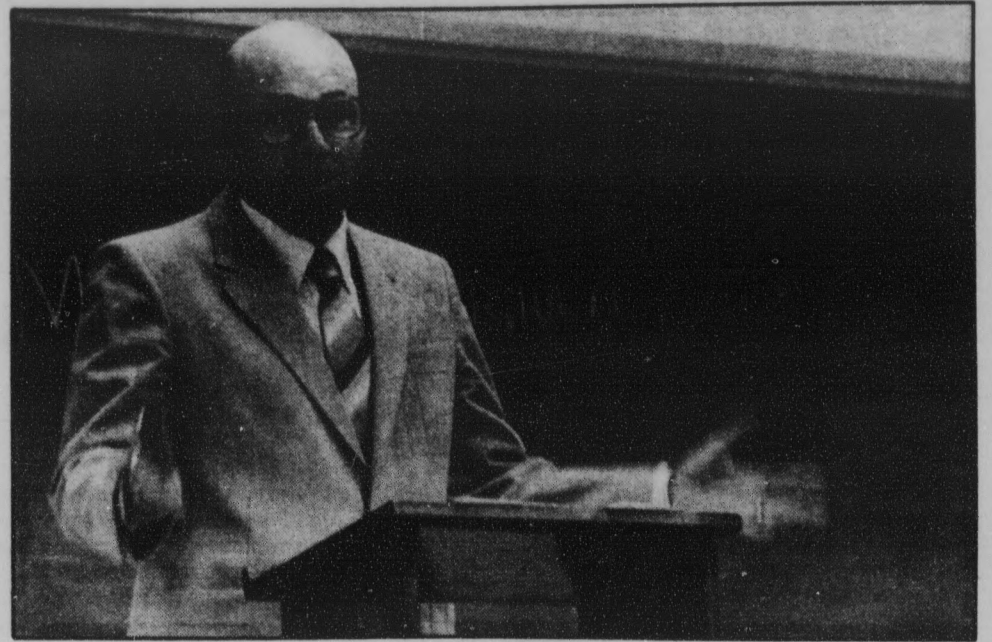
Garagiola said the next time he saw his father, there were tears streaming from his father's eyes.

After leaving his baseball career behind, Garagiola took up a career in front of the camera on a variety of television shows.

Garagiola has been on the "Today Show," the "Tonight Show," "To Tell the Truth" and various game shows in between. Game shows are Garagiola's favorite.

"I love to do game shows because you make people feel good," Garagiola said. "Like when you give away a refrigerator for \$9."

When it came time to fill in for Johnny Carson on the "Tonight Show," Garagiola



Joe Garagiola

Staff photo by Steve Henson

had an honest reply.

"God, what did I get myself into?" he said.

Garagiola said he now enjoys broadcasting baseball games.

"If you saw me play, you'd know I like broadcasting more."

Afterwards, Garagiola had some helpful hints for anyone trying to get into the broadcasting field.

"Get a job at a small radio station," he said. "You have to build up your own file. No one will ask you to give a speech if you have no experience."

Though he may be best known for his dome, Garagiola said going bald was a difficult period.

"It's a traumatic experience when you first start going bald," he said. "When you first start going bald, people start talking to you while looking at the top of your head.

"And if you're having an argument, whether you're talking about nuclear war or baseball, and they're losing, they'll always say 'But you're bald.'"

"But you are what you are. Sure I'd like to have hair. You think I was up to midnight

with a tweezers?"

"People come up to me and say that if I let it grow, I'd have a full head of hair. But I don't want to ruin my reputation."

Even with his credentials, Garagiola does not think he's successful in modern terms.

"I don't consider myself successful," Garagiola said. "If I can be myself, then I'm successful."

"Sparky Anderson has a sign on his desk that says 'Every 24 hours a guy on top of the world is at the bottom.'"

He said he doesn't establish goals for himself.

"I don't have any goals," Garagiola said. "You limit yourself (with goals). Why limit yourself?"

"My goal is to get up and do the best I can being myself. I want to be the best baseball broadcaster I can because that's what I'm doing now."

Garagiola commented on several other areas. He eschews divine intervention in the sports world.

"It bothers me that players strike out and say 'It's the Lord's will.' It was a poor swing."

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Confetti's

McDaniel's switch pays big dividends

By STEVE RICHMAN
Sports Writer

Playing football at a major college is a feat in itself, but switching to an unfamiliar position halfway through the season, and being successful at it, is even more impressive.

For the ASU football team, Randall McDaniel's switch from tight-end to offensive guard has been very profitable so far.

McDaniel, red-shirted as a freshman last year, came to ASU as a highly touted tight end from Agua Fria High School. Entering this season he was listed as the backup to senior incumbent Curt Arons.

After injuries to the offensive line, Coach Darryl Rogers asked McDaniel, who was seeing little playing time, if he wanted to try the offensive guard position.

"Coach Rogers came up to me during practice on Thursday of the bye week and asked me if I wanted to try playing guard," McDaniel said. "I said that I would do anything to help the team."

McDaniel had a successful debut against Oregon State. Rogers said he received the highest grade of any ASU guard this season.

Although the tight end is often responsible for both run

and pass blocking, McDaniel said it was still a little weird to play the position of offensive guard.

"At first when I lined up, I was thinking about a pass pattern," McDaniel said. "Then I realized that I had to block."

"The main difference in the two positions is that, at guard, I have to block bigger people."

Despite the good effort against the Beavers, McDaniel knows he still has a lot of room for improvement.

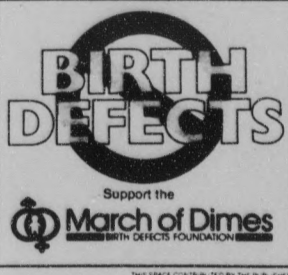
"Basically, I need to learn the 50-defense," he said. "That's when the opposing team doesn't have a rusher directly on me. When that happens, I have to either step out or step in to make the block."

Another area McDaniel said he needed to get used to was blocking on rushing plays.

"I have to pull out and block pretty often," he said. "The main thing is to spot the guy that I have to block right away. It's also important that I don't rush and pull out early because that's an illegal procedure penalty."

"Because I was playing a new position, not getting called for any penalties was a big surprise," he said.

With UCLA coming into town for a showdown at Sun Devil Stadium Saturday afternoon, Rogers said McDaniel will again start at offensive guard.



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Losses knock Devil spikers out of coaches' Top 20 poll

For the first time this season, the ASU women's volleyball team has dropped out of the Tachikara-Collegiate Volleyball Coaches Association poll.

The Sun Devils, who were ranked No. 20 last week, lost matches to No. 12 Brigham Young and No. 15 Arizona over the weekend, prompting the drop.

The Devils also defeated Utah on Saturday.

ASU's record now stands at 9-8 overall. Seven of those losses came to teams ranked in the Top 20. None of the wins were over teams in the poll.

The Devils are one of nine teams receiving more than 10 votes but not appearing in the poll. The others are Fresno State, Kentucky, Oklahoma, Cal-Santa Barbara, Tennessee, Texas A & M, Utah and Wyoming.

Stanford grabbed the top spot for the first time this season, replacing Southern California. The Trojans suffered a loss to No. 3 UCLA over the weekend.

The Cardinal is the third team this season to be ranked No. 1 by the coaches. The University of the Pacific, now No. 4, was the first school.

Despite ASU's departure from the Top 20, five WCAA teams remain in the rankings.

Stanford, Southern Cal and UCLA hold down the top three spots. San Diego, tied for the conference lead, is at No. 8. Arizona is the last team.

Cal State-Fullerton is the only conference team not to have received a vote this season for the poll.

BYU made the biggest jump in the poll, moving up four spots to No. 12. Oregon made the largest drop within the poll, moving down three spots to No. 18.

Northwestern was the only team to crack the Top 20, coming in at No. 19.

1. Stanford	9-2
2. USC	14-3
3. UCLA	16-3
4. Pacific	15-5
5. Cal Poly-San Luis Obispo	19-3
6. Hawaii	22-4
7. Nebraska	19-1
8. San Diego State	22-7
9. Texas	19-3
10. San Jose State	15-5
11. Colorado State	15-4
12. Brigham Young	20-9
13. Illinois State	23-4
14. Penn State	18-2
15. Arizona	8-7
16. Pepperdine	18-7
17. Western Michigan	14-4
18. Oregon	17-8
19. Northwestern	18-6
20. Purdue	15-8

Gamecocks climb to AP Top 10; Huskies keep hold on No. 1 slot

By The Associated Press

The University of South Carolina, which had a Heisman Trophy winner in 1980, finally has some football tradition as well.

The Gamecocks, who have been playing football since 1892, have won as many as eight games in a season only twice — in 1979 and '80, George Rogers' junior and senior seasons.

Now at 6-0, they are off to their best start ever and Tuesday they became a Top 10 team in The Associated Press poll for the first time.

"It feels great," said Joe Morrison, the second-year coach, whose ninth-ranked team numbers Georgia, Pitt and Notre Dame among its victims. "Of course it's where you finish at the end of the season that counts."

Meanwhile, Washington, Oklahoma and Texas held onto the top three spots despite close calls over the weekend, while Boston College, Southern Methodist and Kentucky all suffered their first setbacks of the season and dropped in the rankings. BC and SMU, fourth and sixth last week, dropped to 11th and 14th, respectively, while Kentucky's 36-10 loss to LSU cost the Wildcats a Top 20 ranking.

Washington, which became the No. 1 team last week, managed only 109 yards in offense last week but defeated Oregon 17-10 by

scoring on a punt return and a blocked punt.

Oklahoma, which trailed Washington a week ago, closed the gap. The Sooners won, although they needed a field goal and touchdown in the final period to turn back Iowa State, 12-10.

Texas saw a 24-3 lead dwindle to a 24-18 victory over Arkansas.

Nebraska, a 24-7 winner over Colorado, moved up from fifth place to fourth. Brigham Young jumped from seventh to fifth with three first-place votes after downing Air Force 30-25 and Ohio State rose from eighth to sixth by defeating Michigan State, 23-20.

1. Washington	7-0-0
2. Oklahoma	5-0-1
3. Texas	4-0-1
4. Nebraska	6-1-0
5. Brigham Young	5-0-1
6. Ohio State	6-1-0
7. Louisiana State	5-0-1
8. Miami, Fla.	7-2-0
9. South Carolina	6-0-0
10. Oklahoma State	5-1-0
11. Boston College	4-1-0
12. Auburn	5-2-0
13. Georgia	5-1-0
14. Southern Methodist	4-1-0
15. Florida State	5-1-1
16. Florida	5-1-1
17. Iowa	5-2-0
18. West Virginia	6-1-0
19. Penn State	5-2-0
20. Southern California	5-1-0

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Coach calls Suns ready for NBA season opener

PHOENIX (AP) — Coach John MacLeod said his Phoenix Suns "are as ready as we can be" for Friday night's National Basketball Association season-opener at Golden State, although his club is without all-star guard Walter Davis and veteran forward Maurice Lucas.

"We appear to be ready and we appear to have great chemistry," MacLeod said Wednesday. "This is one of the hardest working clubs we've ever had. This ballclub is going to give us a 100 percent effort every night, unlike last year when we had a horrible 5-13 start."

"In training camp, we worked this group harder than any other and they responded. They've taken it and some have asked for more. I think we may surprise some people if we get the effort we anticipate. We have high hopes, but we have our problems."

Davis, a five-time NBA all-star and the Suns' leading scorer last year with a 20-point average, tore three ligaments in his left knee in an Oct. 9 preseason game in Los Angeles. He is expected to be sidelined until at least mid-December.

Lucas, the club's leading rebounder last season, is a free agent and seeking a new four-year contract. Phoenix is offering only a two-year deal and Lucas has indicated he might wait until the NBA deadline of Nov. 24 before deciding to sign or sit out the season.

"We've gone on with the premise that Luke is not here. It's business as usual. This is one of those things that happen every year in the NBA," MacLeod said. "But Walter's injury was a shock to all of us."

"Walter Davis is one of the premier players in the world. He can shoot that 20-foot jumper with somebody in his face and make it look so easy. He's one of the best pure shooters in the world and one of the best pure shooters I've ever seen in my life. But he's not going to play for a while and we're going to have to live with that."

In Davis' place, MacLeod said he will start second-year pro Michael Holton, a 6-foot-4 product of UCLA who was signed by Phoenix as a free agent last year out of the Continental Basketball Association.

"He has played well in preseason, but he is not a Walter Davis," MacLeod said. "He will be a very hard-nosed basketball player. It's what's inside the man that we like and he has a lot inside him."

Holton scored 16 points in Sunday's 109-97 win over the Boston Celtics at Providence, R.I., which closed out the Sun's exhibition schedule with a 3-4 record.

NAU's QB leads nation in completions

FLAGSTAFF (AP) — NAU quarterback Mike Mendoza leads the nation in pass completions this season with 235 — 50 more than his closest competitor.

Mendoza, a senior who has thrown for at least 200 yards in each of the Lumberjacks' eight games thus far, has hit on 235 of 365 passes.

Bernie Kosar of Miami, Fla., and Illinois' Jack Trudeau each have 185 completions to date.

Mendoza's completion percentage of 64.4 is tops in Division I-AA, while his passing yardage and total offense marks of 290.5-yards per game ranks fifth in the division.

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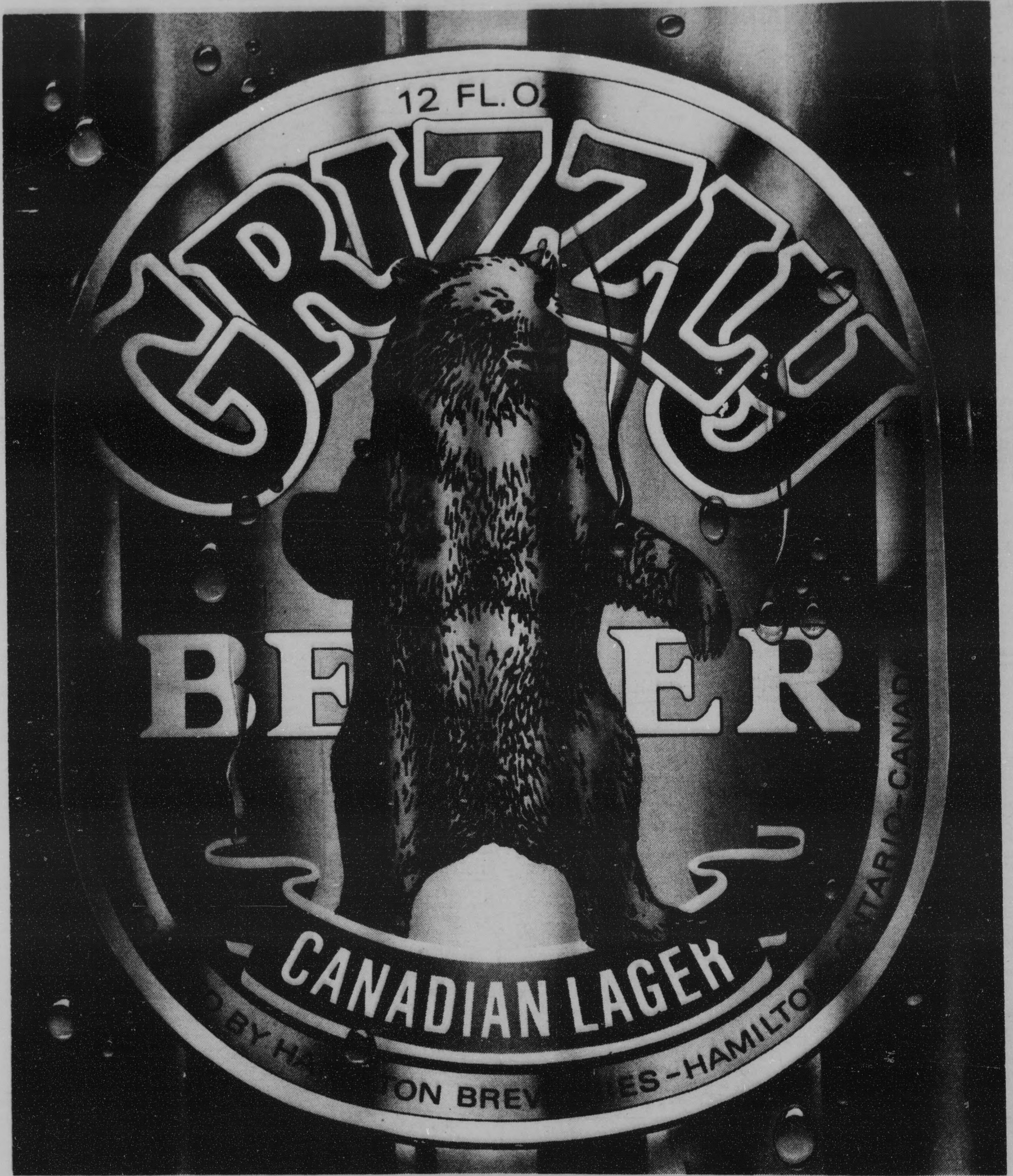
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