

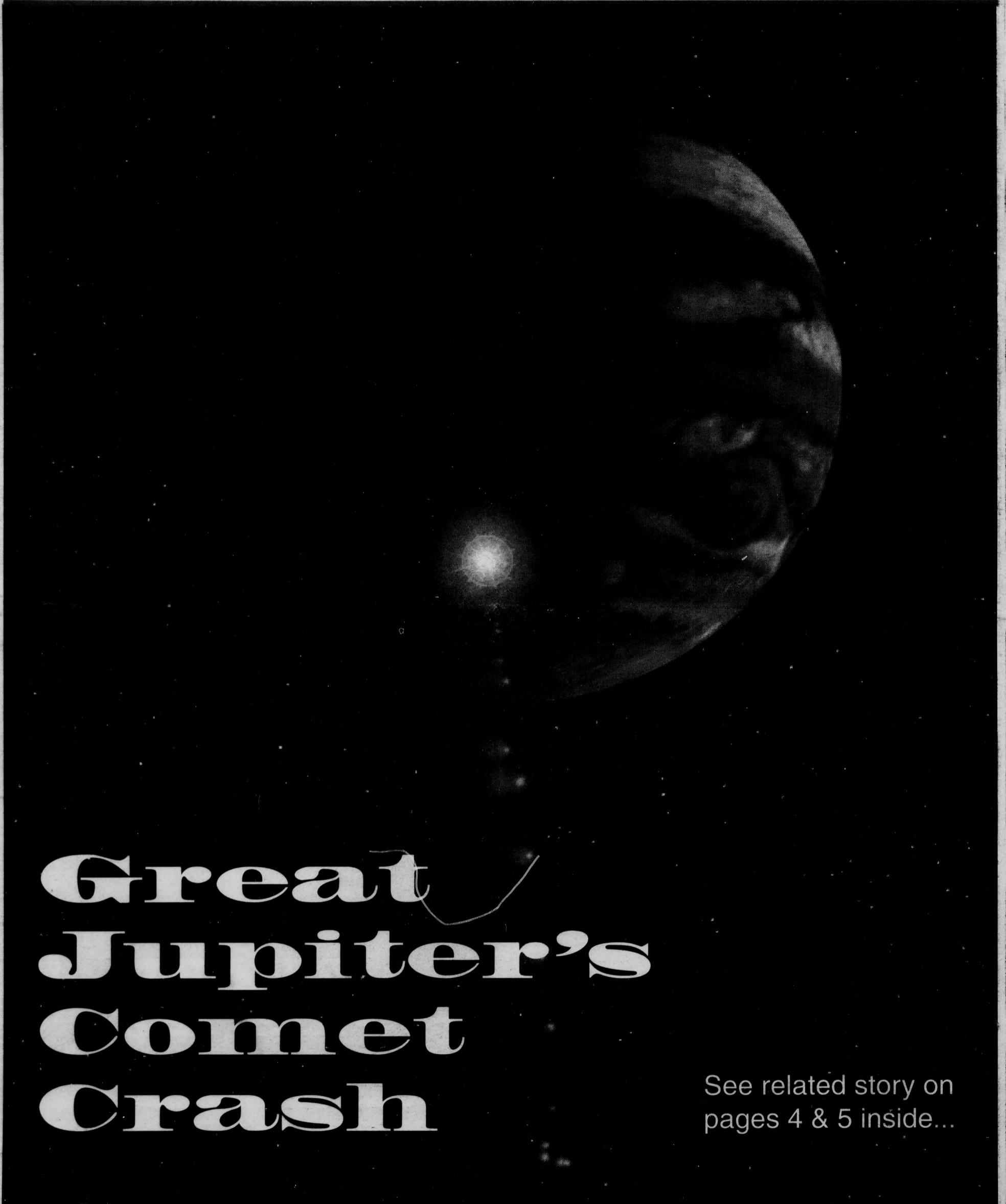
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Wednesday, July 6, 1994



# Great Jupiter's Comet Crash

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**Weekly Weather Outlook**  
Sunny throughout the  
week. Highs in the low  
100s, lows in the 80s.



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Construction materials continue  
to litter the Salt River bed one  
year after the opening of the new  
Mill Avenue Bridge. **Page 3.**

► Student loans—President Clinton  
revamps the college loan policy.  
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unveil FLASH, end-  
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# Trams out—FLASH begins service

## ASU vows shuttles will save money

BY DAVID STROW  
STATE PRESS

On Thursday, June 30, ASU's trams ran for the last time.

They were replaced by FLASH (Free Local Area Shuttle) — a new transportation program intended to connect all parts of the ASU campus to Old Town Tempe.

With the change came curiosity and confusion. ASU Parking Services employees stood ready at former tram stops, ready to hand out FLASH route maps. And more than once, a pack of students found to their dismay that old familiar tram stops were no

longer in effect. A crowd stood bewildered at the tram stop near Armstrong Hall when a shuttle passed them by.

The route covered is quite an expansion. The new shuttles, which run in groups of four, cover a 3.3-mile long loop around the campus and into downtown Tempe.

"It's not limited to the ASU population," said Nachie Marquez, public information officer for the City of Tempe. "It is an enhancement to the tram, something that everybody can benefit from. It's something that has never been in place before, something that not only interacts with the University but also goes into the downtown area."

Passengers will not notice a difference in time travelling from Lot 59 to the ASU

Bookstore via the shuttles. However, they will definitely notice a difference in traveling back to their cars — the shuttle travels nearly three miles on its way back to Lot 59.

Students aboard the shuttles often thought that the change was unnecessary.

"I think that it's just a waste of money, really," said Eric Rothblum, a junior in criminal justice. "The trams were perfectly effective — I don't see why they had to change it."

Larry Halbreich, a sophomore pre-veterinarian major who rode next to Rothblum, doubted that the service would remain free for long.

"They'll probably start charging 25, 50 cents for this soon," he said. "Or they'll add a charge to our parking fees."

A similar shuttle system runs in downtown Phoenix, the DASH (Downtown Area Shuttle). However, that system charges 25 cents a ride.

There are advantages to the new service, however:

- Air conditioning.
- Access to Lots 59 and 40 from the west side of campus.
- Longer hours of operation: 7 a.m. to 8 p.m. Monday through Thursday, 7 a.m. to 6 p.m. Friday.
- More frequent service: shuttles every 10 minutes, as opposed to every 15 minutes with the Lot 59 tram.
- Shuttles are accessible to the handicapped, something that the trams were not.

"We have some vehicles that are getting pretty antiquated, and needed replacement," said Marilyn Hunsaker, field operations

supervisor for ASU Parking Services. "But any new vehicle we would purchase would have to be wheelchair-accessible — that makes it cost-prohibitive (to upgrade the trams)."

There are a few drawbacks, though. The major one may be size.

FLASH's six shuttles have a capacity of 21, plus two wheelchair spaces. Trams, by comparison, held up to 30.

"Right now, (overcrowding) isn't anticipated, because each bus comes every 10 minutes," Marquez said. "Until we get running, we aren't going to know for certain, but that hasn't been a concern. It's like anything else — you've got to work out the kinks."

The shuttle system will cost around \$310,000 per year to operate, according to Marquez. ASU's share will be \$200,000, while Tempe will chip in \$60,000.

However, Hunsaker said that this marks a substantial savings from the cost of the trams, which cost ASU \$350,000 a year to operate.

The other two financial supporters of FLASH are the Federal Transit Administration and the Regional Transportation Committee.

ASU's six tram drivers find themselves suddenly without jobs. Three of them opted for an "early buyout," with one retiring. The other three are seeking employment elsewhere in the University.

"ASU will help them up to six months to become gainfully employed within the University," Hunsaker said. "They are not being put out in the street. They've been too good employees to do that to them."



Photo by William Lynam

A student boards the new "FLASH" bus service near the ASU Bookstore. The air-conditioned coaches run every 10 minutes at various locations on campus and along Mill Avenue.

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# Building materials litter riverbed

## River clean up missed washed-out bridge parts

By Gerry Mueller  
Special to the State Press

An old jackrabbit laid his ears back and bolted away from the home he had made in the plywood forms and scaffolding that were not removed from the river bottom after the Mill Avenue bridge was completed last year.

Nearly a year has passed since the opening of the northbound Mill Avenue bridge, and a mile long section of the Salt River bed remains littered with construction debris.

The debris is the result of a heavy rains that forced Salt River Project to release large flows of water in early 1993. At that time the bridge was half finished and the tremendous force of the river washed it out.

The trash may be good for the rabbit population, but it is an environmental eyesore to Peter Bediz, a Tempe resident, who walks the river banks each morning.

"It's a shame to see the river bottom in this condition," he said. "The city of Tempe refurbished the river bottom and now it's trashed."

Two Tempe city officials said they have no knowledge of the construction materials that remain in the river bed.

Jim Jones, Tempe director of public

works, who was overseeing the construction project for the city said he didn't go down river to see if the construction debris from the washed out bridge was removed.

"I didn't know the debris hadn't been removed. I've never gone down very far to look," he said.

Most of the materials that remain in the river bottom are between one-half mile and 1 1/2 miles away from the construction site, between Priest Drive and the Hohokam Expressway.

Officials for FNF Construction of Tempe, a firm that built the bridge in a joint venture with Edward Kraemer & Sons of Phoenix, said the firm has no responsibility for the cleanup.

John M. Kraemer, an area construction manager for Edward Kraemer and Sons, said, "Kraemer and Sons cleaned up the river bed for as far down river as we could see from the construction site. Our insurance company reimbursed us for the hard cost of cleanup only. It was left up to us to determine how far down river to go.

"Nobody required any more from us. [Besides] The Pima Indians didn't go that far to clean up the river bed when floods washed away the Tri City Landfill," Kraemer said. "Why should we? And where do you stop, at the state line?"

Lee Quaas, the Tempe city engineer who was supervising the bridge construction, said city of Tempe employees removed 344 tons of debris following last



Photo by William Lynam  
Huge pieces of leftover construction materials line the bed of the Salt River near Priest Road. The litter has been in the river bottom since the completion of the Priest Road bridge.

year's flood.

"The Federal Emergency Management Agency is providing additional funding for cleanup later this year," Quaas added.

After the Tri City landfill washed out and the bridge tumbled into the river, Valley Forward Association, a non-profit environmentalist group, organized a cleanup-effort known as the May 22 "Great Salt River Clean Up". The group sent out several thousand volunteers, \$64,000 in cash, two helicopters, 1,000 free hamburgers, water, soft drinks, gloves, trash bags,

and free sample detergent to aid cleanup efforts in the river bed.

The "Great Salt River Cleanup" brought out 21,247 valley citizens who donated that weekend in May 1993. The citizens removed 274 tons of trash from the salt river bed in a massive community effort.

"If the construction materials remain in the river bottom much longer, those who live along the Gila River might find themselves dealing with the problem," said Bediz. "After all, that's where it's headed when the Salt River flows next time."

STATE PRESS SPORTS—We cover good sports, bad sports, rich sports and poor sports

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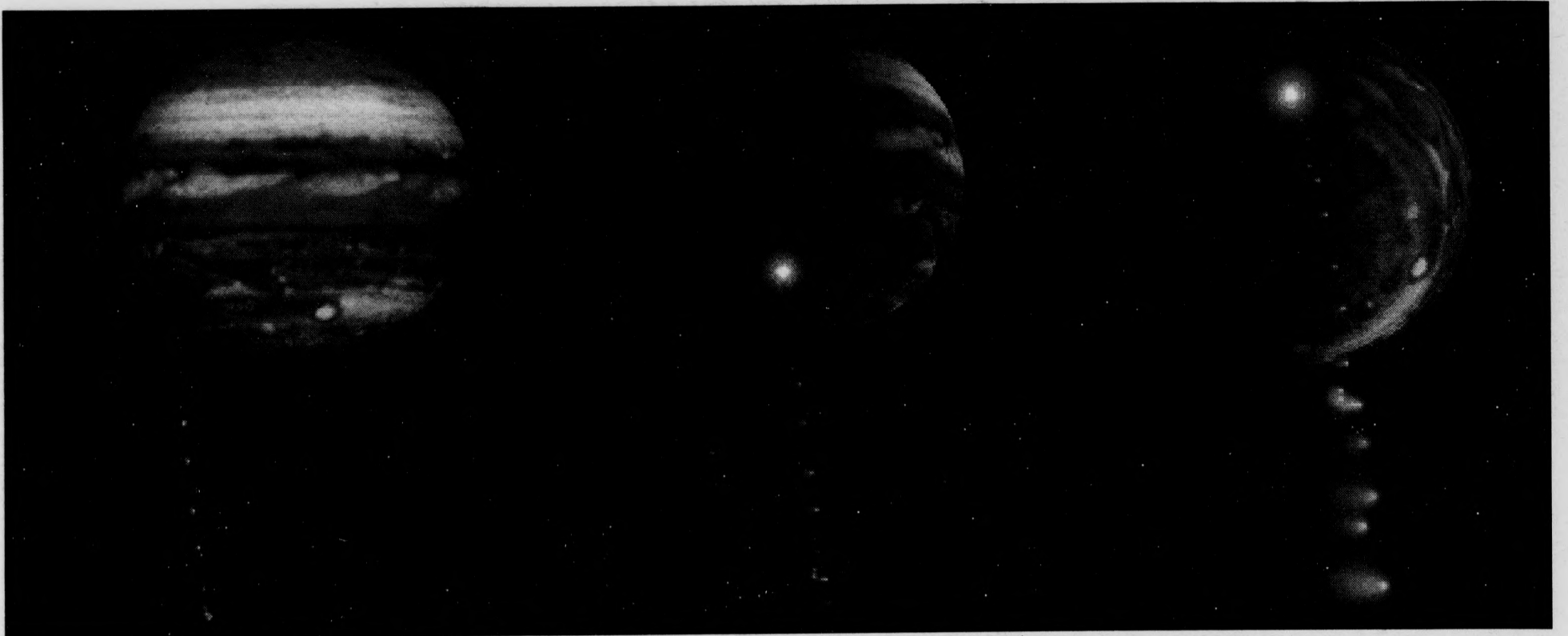
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Comet Shoemaker-Levy 9, torn into pieces as a result of a close approach to Jupiter in July 1992, will collide with Jupiter during the third week of July 1994. Of tremendous scientific importance, the impacts of the cometary fragments will release more energy into Jupiter's atmosphere than that of the world's combined nuclear arsenals. Because the impacts will occur on the night side of Jupiter, the explosions will not be directly observable from Earth. However, professional and amateur astronomers may observe the impact light flashes reflected off the inner satellites of Jupiter. Any lasting effects on Jupiter, such as atmospheric clouds, ejecta plumes, or seismic thermal disturbances, may be observable an hour or so later when the rotation of Jupiter brings the impact sites into Earth's view.

In this series of depictions, comet Shoemaker-Levy 9 impacting Jupiter is shown from three different perspectives: at left, from the viewpoint of Earth; center, from the Voyager 2 spacecraft in the outer reaches of the solar system; and, at right, from Jupiter's south pole. For visual appeal, most of the large cometary fragments are shown close to one another in this image. At the time of Jupiter impact, the fragments will be separated from one another by several times the distances shown.

(This image was created by David A. Seal of JPL's Mission Design Section using orbital computations provided by Dr. Paul W. Chodas and Dr. Donald K. Yeomans of JPL's Navigation Systems Section.)

# Jupiter comet crash imminent

By CHRIS DRISCOLL  
STATE PRESS

In most ways, July 16, 1994 should be just about like any Saturday here on Earth.

However, two planets away, a string of 21 comet fragments will slam into mighty Jupiter with the potential force of 10,000 100-megaton hydrogen bombs.

Such an event is unique in the history of Homo Sapiens. Scientists and interested onlookers alike will be glued to telescopes and TV screens with the united hope of seeing the largest explosion ever witnessed. Some scientists have called it the astronomical event of the century.

As with most astronomical events, Arizona's world-class army of professional and amateur astronomers will be at the forefront of research and observation of the collision.

It was three Arizona astronomers who first discovered the comet. Gene and Carolyn Shoemaker of Lowell Observatory in Flagstaff and David Levy, an amateur astronomer and writer from Tucson were collaborating on an observation with the Schmidt telescope at Mt. Palomar in California. They were conducting a survey of the area around Jupiter, when, on March 26, 1993 they discovered a strange string of small lights near the planet on a photograph

taken on March 24.

Subsequent observations by Jim Scotti at the Spacewatch telescope on Kitt Peak, near Tucson, confirmed that what the Shoemakers and Levy saw was a comet that had broken up into 21 major fragments.

The "pearl necklace" of fragments were named Comet Shoemaker/Levy-9.

Since then, Arizona has remained on the cutting edge of research into the comet.

In Tucson, a team led by Clark Chapman of the Planetary Science Institute, is in charge of designing the observations of the collision by Galileo, a NASA space probe on its way to Jupiter. As head of the imaging team for Galileo's observations of the comet crash, Chapman and 12 other scientists will make the decisions about when and where to look at the event so that the most information about it can be gained. He said the data will be published so that it can be shared with scientists around the world.

Because the comet fragments will all hit Jupiter on the side of the planet facing away from the Earth, Galileo will be our only immediate way to view the actual impacts. Although a few other space probes are in a position to "see" the impacts, Galileo is the only spacecraft close enough and with the right equipment to get a good look.

Planetary Science Institute is a private

company based in Tucson that does contracts for NASA and other government agencies. Chapman has worked for the company since the late 70s. He studied both the planet Jupiter and comets and asteroids on his way to gaining a Ph.D. at MIT.

"I never imagined in my wildest dreams that my two areas of study, asteroids and Jupiter, would come together in quite this way," he said with a chuckle.

Michael F. A'Hearn, of the University of Maryland, is a team member of the Hubble Space Telescope team. He is helping to coordinate worldwide observations of the crash. HST will be used to observe Jupiter at the time of the collision to find out as much as is possible about its effects on the planet's atmosphere. He was quoted in *Sky & Telescope* as saying that every major observatory in the world will be participating in observations.

ASU husband and wife comet experts, Susan Wyckoff and Peter Wehinger, are going to be observing the event from opposite sides of the world. Wyckoff, professor of astronomy and chair of the physics and astronomy department, will be viewing Jupiter at the time of the crash from the multi-mirrored telescope on Mt. Hopkins in southern Arizona. Meanwhile, Wehinger will be viewing the event from a telescope in Australia.

Because an actual collision of such large proportions has never been seen with modern scientific instruments, scientists do not know what to expect. Although the comet fragments could produce a phenomenal explosion that lights up the entire region around Jupiter, it could be quite a bit less sensational.

"This could be a complete flop as far as observing," ASU's Wehinger pointed out.

The uncertainty is due to a lack of knowledge the size and density of each fragment.

As Chapman explained it, if the largest comet fragments are between one and three kilometers in diameter as some have estimated, the impact into Jupiter's atmosphere will create an enormous explosion, the largest ever seen by humans. If, however the comet fragments are really composed of clusters of small rock and ice, than Galileo will only record a meteor shower of historic proportions.

But according to Chapman, either way

we should see something spectacular.

Most scientists are making conservative predictions of what the comet crash will do to Jupiter.

Although originally some thought the explosion and resultant fireball would ignite Jupiter's upper atmosphere, models from Sandia Laboratories in Albuquerque and Los Alamos, New Mexico predict that the impacts at the very least should make some big waves in the atmosphere. Some scientists are predicting that the crash could result in the creation of another small ring around the planet in addition to the one that already exists, which was discovered by the Voyager probes.

**"I never imagined in my wildest dreams that my two areas of study, asteroids and Jupiter, would come together in quite this way."**

—Clark Chapman

Planetary Science Institute, Tucson

Wehinger said that as a result of the comet stirring up the atmosphere, scientists may be able to find out more about the planet's composition.

Students will be getting involved in the research too.

Anthony Ferro, a graduate student in astronomy at ASU, will be observing at the multi-mirrored telescope on Mt. Hopkins along with Wyckoff. Ferro also worked on the International Haley's Comet Watch along with Wyckoff and Wehinger.

Ferro said there is a chance that the comet's composition could be detected by observing changes in Jupiter's atmosphere after the impact.

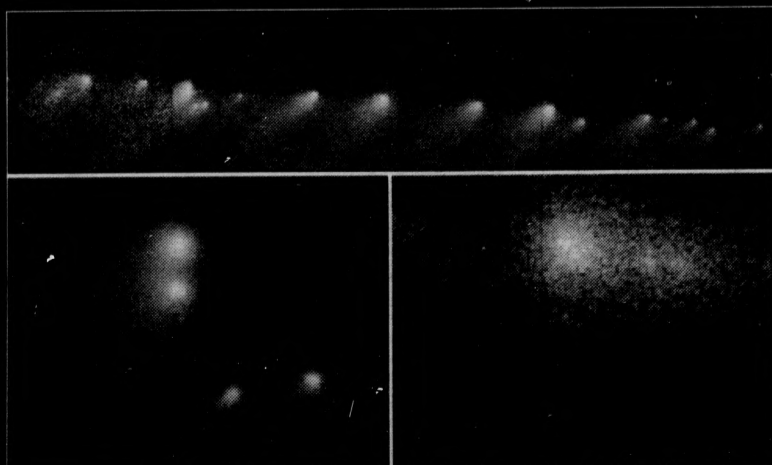
"We could see contamination," he said.

He said that if there is a chemical not normally seen, it could be an indication of material that came from the comet.

Regardless of the size of the explosion or the impact on the atmosphere of Jupiter afterwards, all the scientists involved in the research agree that this collision will be a golden opportunity for learning about the dynamics of comets and the planet Jupiter.

## Comet P/Shoemaker-Levy (1993e)

Hubble Space Telescope  
Wide Field Planetary Camera 2



Region near Brightest Nucleus  
January 1994  
After Servicing Mission

Region near Brightest Nucleus  
January 1993  
Before Servicing Mission

Photos courtesy of NASA

## Comet Times

### Comet impact times

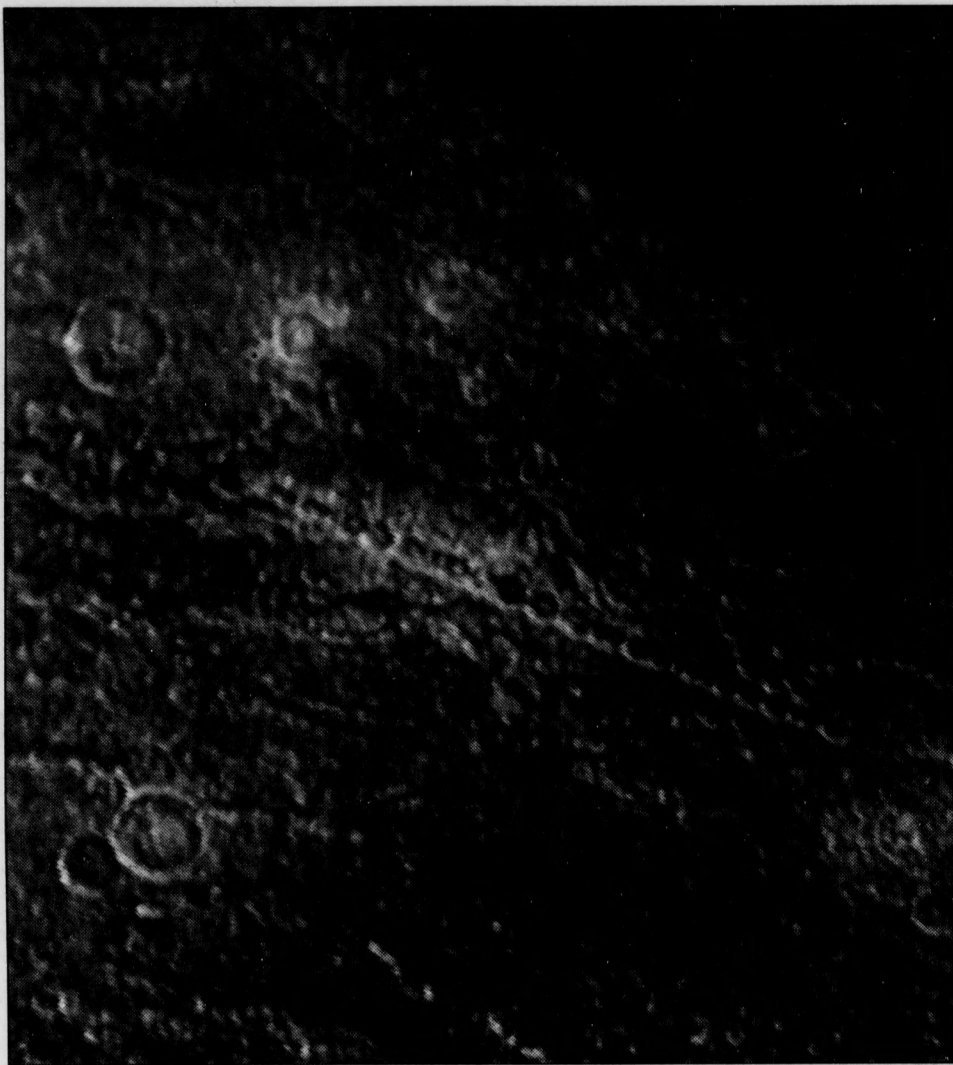
Fragment	Date	Time
A	July 16,	1:01 p.m.
<b>B*</b>	<b>July 16,</b>	<b>8:11 p.m.</b>
C	July 17,	12:03 a.m.
D	July 17,	4:58 a.m.
E	July 17,	7:56 a.m.
<b>F</b>	<b>July 17,</b>	<b>7:37 p.m.</b>
G	July 18,	12:35 a.m.
H	July 18,	12:23 p.m.
K	July 19,	3:40 a.m.
L	July 19,	2:55 p.m.
N	July 20,	3:25 a.m.
P2	July 20,	8 a.m.
Q2	July 20,	12:27 p.m.
Q1	July 20,	12:54 p.m.
<b>R</b>	<b>July 20,</b>	<b>10:41 p.m.</b>
S	July 21,	8:00 a.m.
T	July 21,	11:30 a.m.
U	July 21,	2:43 a.m.
<b>V</b>	<b>July 21,</b>	<b>9:48 a.m.</b>
W	July 22,	1:19 a.m.

\* Bold indicates visibility from parts of North America. These times are estimates and could be as much as an hour off.

KAET Channel 8 will be televising the collision of Comet Shoemaker/Levy with Jupiter Wednesday, July 20 at 7:20 p.m.

NASA will be feeding live pictures of the event to the news media during the entire six days.

Information courtesy of NASA



This unnamed crater chain is one of the longest of 12 or so such chains on Callisto, one of Jupiter's 4 planet-sized satellites. It is 360 kilometers long and the largest individual crater is approximately 24 kilometers across. Jay Melosh and Paul Schenk, reporting in the October 21, 1993, issue of *Nature*, propose that these and similar mysterious crater chains on Ganymede and Callisto probably formed from the past impact of comets tidally disrupted during close passage of Jupiter, similar to comet Shoemaker-Levy 9 which will strike Jupiter in July, 1994. They conclude that tidal splitting of comets is relatively common and can occur roughly once per century.

Photo courtesy of Paul Schenk/Lunar & Planetary Institute/courtesy of NASA

# ASU professors find ancient impact crater

BY CHRIS DRISCOLL  
STATE PRESS

*Editor's note: Could multiple collisions of the type happening on Jupiter next week ever happen on the Earth? It already has. For several years a theory that the extinction of the dinosaurs was caused by an asteroid smashing into the Earth has been gaining acceptance. This theory is now the most widely accepted explanation of the sudden disappearance of the dinosaur from the fossil record 65 million years ago.*

*But many critics of the theory have pointed out that a single instance of a rock from space plowing into the Earth would not have been sufficient to cause the extinction of dinosaurs all over the planet.*

*Then, three years ago, two ASU geologists announced their discovery of evidence that multiple impacts had occurred on Earth at the end of the dinosaur age. They speculated that these multiple impact craters had come from a comet coming apart into a swarm of huge rocks, "a flying rockpile."*

*At that time no direct evidence for such "flying rockpiles" had been found, although some indirect evidence had been discovered the previous year. Then, in March 1993, Shoemaker/Levy-9 was discovered, a comet that had come apart into several pieces. That comet is now headed on a collision course for mighty Jupiter, the solar system's largest planet.*

*Could such a comet have come apart 65 million years ago, slamming again and again into the Earth and causing the end of the dinosaur's reign as ruler of the animal kingdom?*

*The following article comes from an interview with John F. McHone and Robert S. Dietz, the two geologists who discovered multiple impact craters from an ancient cataclysm on this planet.*

Two ASU geologists announced new evidence Tuesday (Oct. 22, 1991) that several huge asteroids had smashed into the Earth about 65 million years ago, possibly causing the extinction of Dinosaurs.

John F. McHone and fellow geologist Robert S. Dietz presented their evidence of "multiple impact struc-

**"There are more than 300 known impact craters (on Earth). Out of those, 21 to 23 are clearly multiples. Comets are thought to be made up mostly of frozen water and other volatiles and rocks. It's possible that as a comet come close to the sun the ice and other volatiles melt leaving a group of rocks flying through space."**

—John F. McHone, professor of geology

tures" to the Geological Society of America annual meeting in San Diego.

McHone said the craters, found in up to 10 different locations from the same time period the dinosaurs are known to have abruptly vanished, support the theory that

their disappearance from the earth was caused by collisions with asteroids, possibly the rocky remnants of comets melted by the sun's heat.

"People were looking for a single crater of the proper age and the harder they looked the more craters they found," said McHone.

The largest crater, more than 100 mile across, is in the Yucatan Peninsula of Central America.

McHone said an asteroid would have to be about 10 miles across to blast such a crater out of the earth.

According to Dr. John Davies, an astronomer and aerospace engineer at the University of Birmingham in Great Britain, the kinetic energy of a ten-mile wide asteroid is equivalent to about a hundred million million tons of TNT.

The significance of McHone and Dietz's discovery is that supporters of the asteroid-impact theory of dinosaur extinction can now point to as many as ten craters from about the same time the dinosaurs disappeared.

"There are more than 300 known impact craters," McHone said. "Out of those, 21 to 23 are clearly multiples."

Dietz said that radar images produced last year by the astronomical observatory at Arecibo, Puerto Rico support the idea that asteroids sometimes travel through space as "flying rock piles."

McHone said, "Comets are thought to be made up mostly of frozen water and other volatiles and rocks. It's possible that as a comet come close to the sun the ice and other volatiles melt leaving a group of rocks flying through space."

If the rocks collided with the earth the result would be multiple impact craters.

For more than 10 years scientists have speculated that such collisions could have caused an environmental cataclysm by spewing so much dust into the air that the sun's rays are blocked off resulting in a "great die off" of whole species of plants and animals.

The "great die off" that ended the reign of the dinosaur occurred about 64 million years ago. Scientists call that period the Cretaceous-Tertiary Boundary because it marks the end of the Cretaceous, or dinosaur age and the beginning of the Tertiary, or mammal age.



Artist's rendition of a comet hitting the earth.

Photo courtesy of NASA

# Happy Birthday Dylan



Dedicated photographers Jamie and Dave Martin share the birth of their first son, Dylan Skip Martin, with the Associated Press on July, 1. Dylan was born at 12:56 p.m. in Montgomery, Alabama, and came into the world weighing a hefty 8 pounds 9 ounces. Jamie is the official state photographer for Alabama Governor Jim Folsom and Dave is an AP staff photographer. Mother and baby are doing fine.

(Above)  
Dr. Kim Whittington presents newborn Dylan to his mother as she takes photographs of his birth.

(Left)  
While Jamie takes photographs of Dylan, who is still attached by his umbilical cord, Dave takes photographs of Jamie.

STATE PRESS Crosswords – Go ahead...do them in ink.



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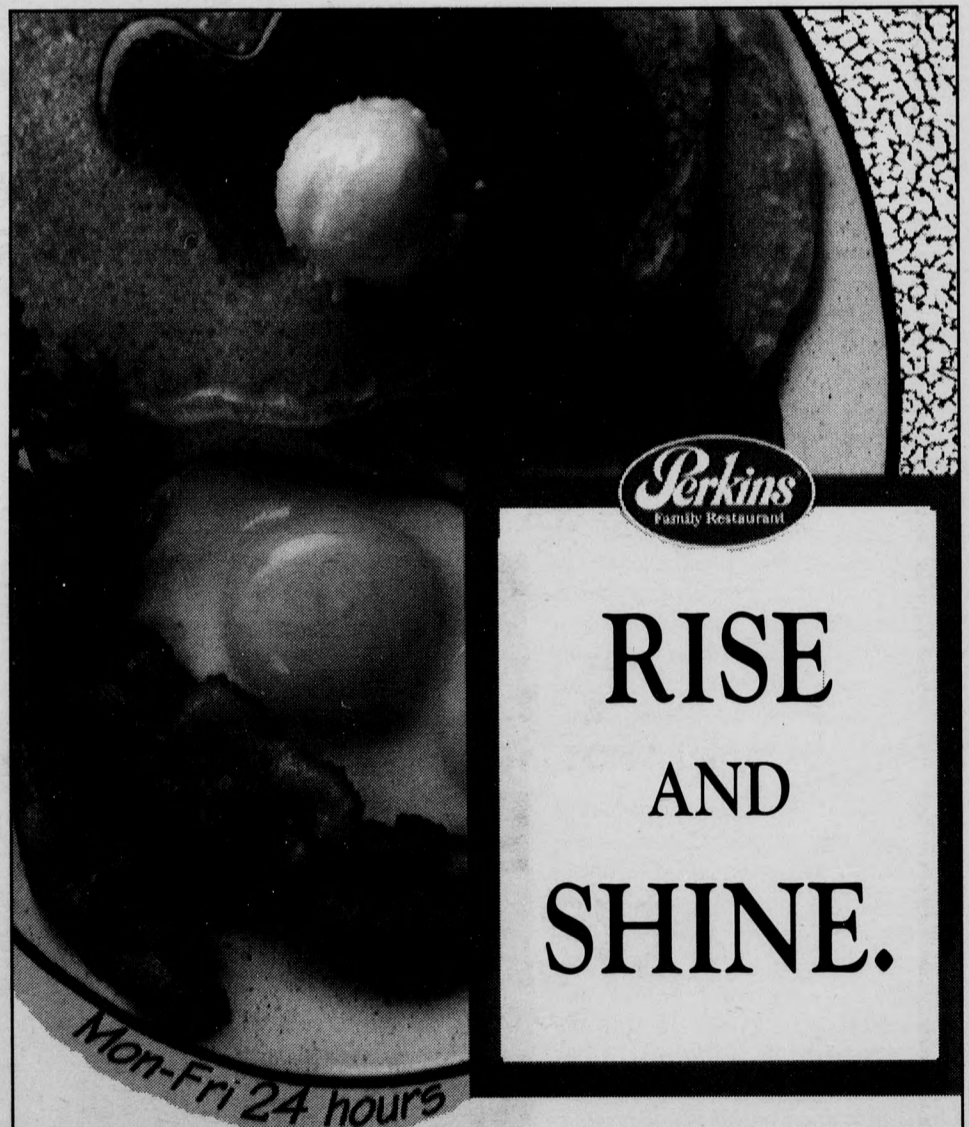
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# Clinton reforms college loans

BY LAWRENCE L. KNUTSON  
ASSOCIATED PRESS WRITER

WASHINGTON — Calling education "the great equalizer," President Clinton on Friday said his administration's retooling of the nation's college loan program will give millions more the gift of learning.

As announced by the Education Department, college students will now be able to pay back their federal loans over 30 years, instead of 10, or choose new repayment plans.

Clinton said the changes will help "open the door of education to all Americans" and bridge the gap between rich and poor.

Under the new plan, the federal government will finance student loans directly rather than working through banks and private lenders that add fees to the loans.

Clinton said the new arrangement is expected to save

taxpayers \$4.3 billion over five years. He said \$1 billion in new loans will be made available next year.

The government is phasing in the direct-loan program, beginning at 104 colleges in the 1994-95 school year. Students at those schools can apply for the new direct loans right away through their schools.

Borrowers with low incomes can choose a 25-year payback plan with monthly payments of between 4 percent and 15 percent of their salaries. After 25 years of repayment, any remaining debt would be forgiven.

Others could choose a 30-year payback plan, or the traditional 10-year loan.

Students who aren't at the 104 schools launching the program can get traditional guaranteed student loans and later shift them into the direct loan program, so they too are eligible for the easier terms, the Education Department said.



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Feeling sort of "far out"?  
Read the Far Side cartoon on today's comic page.

### CROSSWORD

by THOMAS JOSEPH

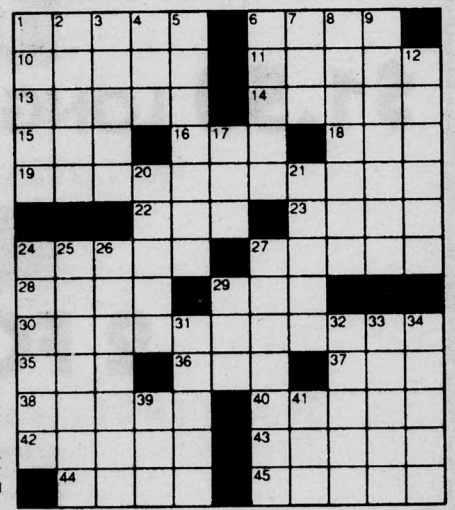
**ACROSS**

- 1 Kitchen knife
- 6 Complain
- 10 Furious
- 11 Indian, for one
- 13 Suddenly bright stars
- 14 Cheese wheel portion
- 15 Exploit
- 16 Common title start
- 18 Pull
- 19 Gaming parlor of the past
- 22 Archaic
- 23 October birthstone
- 24 Cut the turkey
- 27 Attire
- 28 Sailing
- 29 "Where the Boys —"
- 30 Jukebox of the past
- 35 Baseball's Ripken
- 36 Celebrity
- 37 GI's address
- 38 "One Day at —"
- 40 Beer type
- 42 Frisco footballer
- 43 Makes flat
- 44 Small coin
- 45 Laconic

**DOWN**

- 1 Locker poster
- 2 Stood
- 3 Poe's bird
- 4 Greek vowel
- 5 Give a new look to
- 6 Cringe in fear
- 7 Top card
- 8 Bureaucratic nuisance
- 9 Oriental temples
- 12 Stair posts
- 17 Possessed
- 20 Kim of "Vertigo"
- 21 Readied
- 24 Parisian dance
- 25 Japanese or Korean
- 26 Enjoy some chairs
- 27 Tear
- 29 Actress

Today's Answers Can Be Found in Classifieds



DAILY CRYPTOQUOTES — Here's how to work it:

A X Y D L B A A X R  
is L O N G F E L L O W

One letter stands for another. In this sample A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

12-6 CRYPTOQUOTES  
T C H W Y W H P G O C A W -  
S O K H N J J N A D C N D O X I  
T N A M W A L - V X O P K Z P G O W K  
C A W S O K H N J V N H P W T O N A L  
L O J W D G P . - G O A K Z F N L H -  
F X K P G J X A D I O J J X F  
Saturday's Cryptoquote: NOW WHY DID YOU NAME YOUR BABY "JOHN"? EVERY TOM, DICK AND HARRY IS NAMED "JOHN"? — SAM GOLDWYN

# Sizzling Entertainment

STATE PRESS

Wednesday, July 6, 1994

Page 9

## Cheap Thrills

**Hot Hot Hot!** When the weather's like this, there are few thrills to be had that do not involve air conditioning or water! If you don't have a pool, why not go to the Student Recreation Complex to swim? If you've registered for classes, you've already paid for the privilege, so head on over and take the plunge!

**Music:** Hey hep cats! This Friday you can catch the Smooth Lounge Sounds of the Ubangi Quartet at Metropophobobia, the downtown hip spot locate one-half block north of the Arizona Center on Third Street. Martin Denny and Les Baxter, kings of blue velvet, will be recreating their retro sounds at 9 p.m. for only \$3. This show is only for the *seriously* cool.

**Free Movies at the MU:** The MU is so convenient, who would want to miss watching free movies in the middle of the day when it's too muggy to walk to Lot 59? Today, *The Color Purple* will be showing from 3 p.m. to 6 p.m., and on Thursday, Spike Lee's epic *Malcolm X* will be playing from 1 p.m. to 5 p.m. That will take you through the heat of the day!

**Free Tunes:** Although it's become too hot to make outdoor shows a whole lot of fun, the rockabilly band Flathead and Greivous Angels will still be playing at Hayden Square this Friday. No charge, as usual, but the show is off limits for those under 21.

**Idiot Box:** In my depths of poverty, I made watching Channel 8's Friday foreign films a habit. This week a really good film, *Au Revoir Les Enfants*, is showing. It's set in Nazi-occupied France at a school for rich kids, and while it occasionally devolves into overly cutesy boy bonding, it is also quite poignant at times. It's even cheaper than renting, and you can pop your own popcorn, so why not check it out?

— *Tonnvane Wiswell*



Alec Baldwin (left) stars as Lamont Cranston and his alter ego The Shadow, a mysterious force for good who commands the power to cloud men's minds, in *The Shadow*. Penelope Ann Miller (right) co-stars as Margo Lane, a woman who discovers Cranston's secret powers.

## Only *The Shadow* knows?

BY TONNVANE WISWELL  
STATE PRESS  
*The Shadow* \$\$\$1/2

The decade: the 30s. The setting: New York City. The man: Lamont Cranston, a.k.a. "The Shadow." The villain: Shiwan Khan, the last descendent of Kublai Khan. He is ready to finish the work his many times great grandfather left undone. And who better to help him than Ying Ko, the Butcher of Lhasa? Or, rather, the man now known as the Shadow?

Drawing on a tradition reestablished by George Lucas, *The Shadow* has the same action/suspense/humor combination that made *Raiders of the Lost Ark* such good fun. Like the old Flash Gordon serials, the action never stops for more than a character-revealing minute. The Shadow's (Alec

Baldwin) attempts to conquer the man who is his match as well as his inner weaknesses make for an entertaining two hours.

But where would this movie be without a good villain? And Shiwan Khan (John Lone) is so cruel he is fun to hate. He is also intelligent, and his witty repartee with Cranston make it seem that the Shadow's dark side (no pun intended) may have a call too strong for Cranston to withstand.

Retro-high-tech devices, lavish interiors, and fabulous costumes make *The Shadow* look and feel lush, although the movie suffers at time from cheap models (forgivable in the 30s, but not today). The beautiful deco designs gave the sets the decadent feel of chocolate truffle cake. Was this the Depression? Based on heroine Margo Lane's mink and satin wardrobe and the

expansive layout of the Cobalt Club, I couldn't tell. While Cranston's relationship with Margo (Penelope Ann Miller) was trying to develop, I kept looking around the set to admire all of the extra touches. What a feast for the eyes!

The beginning scenes, supposedly set in Tibet, impart the proper touch of the mystical to Cranston's background. How can he cloud men's minds? Buddhist mind control, don't you know. These scenes, though, lack continuity and are undoubtedly the most poorly executed in the movie. His teacher—the Tulku (Brady Tsurutani)—is too young for a wise monk, and the electronically-enhanced voice that comes out of his mouth is just plain silly.

For the film adaptation of *The Shadow*,

TURN TO THE SHADOW, PAGE 10.

## Post continues to create TV's theme songs

By Scott Williams  
AP Television Writer

NEW YORK — Mike Post, TV's most prolific composer, just might want to write every single note of music you hear on television.

Post came pretty close to it this season, with his music airing on 11 first-run shows. Just last week, he agreed to create the theme music for an entire cable network, NBC-owned America's Talking, which debuts July 4.

"I have the perfect job description," he said. "I only work for my friends, I hire my friends, and I make friends with the people I hire."

Of course, when your friends are TV producers like Steven Bochco or Stephen J. Cannell or Dick Wolf, you stay busy. And Post has kept busy since writing his first theme, for *Toma* in 1973.

"I don't go to work until Bochco, Cannell or Dick Wolf goes to work," he said. "All the rest of the time, I just walk around humming, just sort of hearing tunes in my head. But I never write 'em down or catalog 'em.

"I just hum a lot and I play a lot, because I work a lot. So I always want there to be something there when I push the button.

"Somebody asked me the other day about writer's block and I said, 'What's that?' He said, 'You know what it is.' I

said, 'No, I don't, and I don't want to know what it is. Get that word away from me!'"

The eminently hummable Post has become TV's master of tone. Nobody writes more TV scores; that's a fact. But it's arguable, too, that nobody writes better.

Consider, please, the ebullience of *The Rockford Files* theme, the tender *Hill Street Blues* theme, the joyous Top 10 hit *Believe It Or Not* from *Greatest American Hero*, the ominous *Law & Order* theme (that's his thumb popping the guitar strings) and the *NYPD Blue* theme that slides from white-hot drums to melancholy Irish pipes.

That's not to mention *L.A. Law*, *Blossom*, *Doogie Howser, M.D.*, *Magnum, P.I.*, *Silk Stalkings*, *The Renegade* and others too numerous to list.

"I write the first thing that happens. I never look back," said Post, who readily admits to being a Type A personality. "I like that pace! Every day's game day. There's no rehearsal. When I drop a downbeat, it goes on television."

TV's most prolific composer, it turns out, is also one of the mildest, most laid-back, genial, down-to-earth human beings on the planet. A little prodding reveals that Post also created a foundation to provide for the college educations of slain officers' children, and has allocated a good part of his album's royalties to it. "I guess I owe the cops something, aside from just writing music about them," he said.

Post doesn't like to talk about how his music has made him a very wealthy man in the process.

"None of us started doing this stuff for money, for God's sake," he said. "Why would you do this for money? Money is a great byproduct of it, but it's not the reason."

What he *does* like to talk about is the process, in which Bochco tells him, "We're doing this show in New York, here's the script. It's like *Hill Street Blues* in '93 but in New York City."

"I read the script and it's great. Great!" So a lunch meeting gets set with Bochco and director and co-executive producer Greg Hoblit. Post asks them what kind of music they want for this new show.

"Bochco says, 'Well ... drums.' And then he goes back to eating his whitefish. I said, 'Drums? That's it?' " And he's laughing.

"And I look to Hoblit." Post, palms upturned, re-enacts his puzzled shrug. "Hoblit says, 'Well, I have more to say: ... Subway.'"

"And they're laughing and chortling, and this and that, you know, 'cause, there's this 20-year history. And I started to think.

"And I went, 'Hey, wait a minute! There's a way to do that! That's a pretty good idea, actually. Why, why ... that's a *really* good idea!'"



Universal Pictures Ralph Nelson  
John Lane portrays arch-villain Shivan Khan, last descendant of Genghis Khan in the action adventure movie *The Shadow*. Shivan Khan will stop at nothing in his dream of world conquest.

# The Shadow

CONTINUED FROM PAGE 9.

the desire to produce the same effects achievable on radio must have been overwhelming. The still-strong original audience and the younger "cult" Shadow fans both would not have been satisfied if the Shadow changed his look and abilities just for the film's sake. This is why Alec Baldwin's nose grows an inch when in disguise — to match the original. I, however, found the effect quite hysterical. Baldwin is a good-looking guy, but the dopey long Shadow nose ruins his natural appeal.

As a person raised strictly on TV, my complete lack of knowledge about the Shadow may have made me too unbiased. But the special effects are great, the story is good, and the characters are fun to watch. What more could you want for the summer? Only...the *State Press* knows.

# IT ALL COMES TRUE JULY 15TH

## Schwarzenegger True Lies



Eric Silvernail of Evan group will be giving away free tickets to a sneak preview of *True Lies*. Get your free ticket at the table on Cady Mall near the fountain today (Wednesday, July 6) from 10 am to noon. The sneak preview will be held at the Harkins Centerpoint Theater July 15, at 7:30 p.m. sponsored by the *State Press* and Universal Pictures.

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## July 6 - July 12, 1994

# Bar Guide

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<b>the vine</b> 894-2662	\$2 Pitchers Icehouse 9-close	\$2 34-oz. Vinesteins All Domestic Wild Karaoke 9-close	\$1 Assorted Shots	\$1 Assorted Shots	\$2 Pitchers Icehouse 9-close	New Happy Hour M-F, 3pm-6pm 2 for 1 Gold Margs, Premium Well & Long Islands & Drafts	\$2 34-oz. Vinesteins All Domestic 9-close
<b>old chicago</b> 921-9431	Wing Ding 10¢ Wings	Glass Night	\$5.00 Any Mini Pitcher	2 for 1 Pasta Bar \$5.95	2 for 1 Pizza	\$6.00 any Entree or pizza	One Free Bar Appetizer per Blue Card
These are Blue Card specials. Come in and find out how to get your Blue Card.							
<b>gibsons</b> 540-0875	DISH w/ Curious Walk	THE REFRESHMENTS w/Rows of Sharon	DEAD HOT WORKSHOP w/ special guests	PIMP DADDEEZ	BOOGIE KNIGHTS	LIVE MUSIC	PIMP DADDEEZ
<b>phillys sports grill</b> 1826 N. Scottsdale Rd. 946-6666	Import Bottles \$2.25 Pool, Darts, Giant Screens	All-U-Can-Eat Park Ribs Long Island/Long Beach \$2.00	Philly's Fish Fry All-U-Can-Eat	Philly's Feeding Frenzy! Beef Ribeye Cheese Steaks \$4.95	Bar/Restaurant Appreciation Night 9pm-1am Everyone Welcome	S.O.S. Night Schnapps \$1.75 Happy Hour Mon-Fri 3pm-7pm FREE FOOD!	Light Night! Domestic Light Longnecks \$1.75
<b>congo</b> 945-3778	WEEKEND HIPSTERS	NEWTON	ACE THE UNCOMMON	SHINE	Open Mic Night	POETRY NIGHT	Twister Tuesday Win the game, get a free meal!
<b>club 411</b> 966-2020	CLOSED	College ID Night No Cover with ID \$1.50 Longnecks/\$1.50 any shot ALL NIGHT	2 for 1 Drinks (4pm-10pm) Complimentary Buffet (5pm) \$2 ANY SHOT 10-Close	99¢ Longnecks for Everyone (8pm-10:30pm)	Under 21 Night (8pm-12am) Doors open at 6pm	CLOSED	LADIES NIGHT 1¢ Any Drink 7-8pm
<b>club rio</b> 894-0533	Sliced Roast Beef \$4.95 3 Soft Beef or Chicken Tacos \$3.95 11am-6pm	Happy Hour 4-7pm: 2 for 1, \$3.00 Beer Pitchers, \$6 Tea Pitchers 7pm-11pm: 25¢ Drafts \$2.00 Teas & Monsters Live Music	Happy Hour 4pm-7pm: FREE Food \$2 Cover (7-8) \$4 Cover (8-12) 4pm-11pm: 2 for 1, \$3 Beer Pitchers, \$6 Tea Pitchers, Live Music, After Hours til 2am for 21 & Older	R&B Night 7-11pm \$1 Well, Wine & Draft \$2 Cover from 7pm-8pm, \$4 Cover from 8pm-close	CLOSED	Open for Lunch Every Day at 11am 1/2 lb. Cheeseburger \$3.55 Chicken Strips \$4.95	BBQ Beef Ribs-\$4.95 BBQ, Teriyaki or Nuclear Chicken-\$4.95 11am-6pm
<b>pranksters</b> 967-8865	PIZZA WEDNESDAY \$4.50 and \$6.50 First 2 Toppings Free ALL DAY	Happy Hour 3-7, 15¢ Wings 6-ft. Screen TV, 10 TV's, 3 Satellites, 2 for 1 Meals (w/ Student ID) Come watch your favorite games here!	Happy Hour 3-7, 15¢ Wings, 6 ft. Screen TV, 10 TV's, 3 Satellites Watch the World Cup at Pranksters!	15¢ Wings ALL DAY Happy Hour 3-7, \$3.75 Pitchers Sandwich Specials	PIZZA SUNDAY \$4.50 & \$6.50 First 2 Toppings Free ALL DAY Happy Hour 3 pm - 7 pm	15¢ Wings ALL DAY Happy Hour 3-7, \$3.75 Pitchers Buy 1st Drink, Get 2nd for 50¢	Happy Hour 3-7, \$3.75 Pitchers Watch the World Cup at Pranksters! 6 ft. screen TV, 3 satellites, 10 TV's
<b>gators</b> 968-9953	LADIES NIGHT R&B Hip Hop w/ DJ Chia 69¢ Anything til 10 pm for Ladies	Classic Alternative, New Wave Disco w/ DJ Chia \$1 Anything til 11:30 pm No Cover for Ladies	\$1 Anything til 10 pm Alternative Dance Music	69¢ Longnecks 8-10 pm Alternative Techno, House w/ DJ Chia	Happy Hour 3-7 \$4 Coors Light Pitchers	Happy Hour 3-7 \$4 Coors Light Pitchers	Happy Hour 3-7 \$4 Coors Light Pitchers
<b>phrogg's</b> 967-2422	LADIES NIGHT 50¢ Well, Wine, Draft for Ladies No Cover for Ladies	10¢ Drinks til 10 pm \$10,000 Contest Coming Soon Hops 75¢, Schnapps \$1.25	50¢ Drafts, 50¢ Margs til 11 pm No Cover til 8 pm Bikini Contest - Win \$100	No Cover til 8 pm Special appearances by Phrogginator & Phock U Man	CLUB COURTESY NIGHT All Drinks \$1 Phrogg Leggs Contest	CLOSED	REACH FOR THE BEACH \$1.50 Well, Wine, Draft Bikini Contest 10 pm WIN CASH!
<b>fumbles</b> 968-9190	23 oz. Killian's Red & Fosters Only \$1.75 All Night	50¢ Cisco Shots	Friday Afternoon Club \$1.00 Bottles 2 for 1 Cisco Shots til 6 pm	\$1.00 Bottles til 8 pm	\$1.25 Schooners ALL NIGHT	MILLER MONDAY \$1.00 Bottles, \$2.50 Pitchers ALL Miller Products	GREEK LETTER NIGHT Wear Your Party T-shirts for \$2.50 Pitchers of Anything
<b>kevin o'harley's</b> 966-7788	Happy Hour M-F 10:30 am - 7 pm \$3.00 Pitchers	Brian O'Carroll Steak Sandwich \$3.95 Fries & Drink	Fish & Chips, Fries Med. Drink \$3.55 LIVE ENTERTAINMENT NIGHTLY	LIVE ENTERTAINMENT NIGHTLY	LIVE ENTERTAINMENT NIGHTLY	French Dip sandwich fries & drink-\$3.95	Hero Sandwich Fries \$ Drink \$3.25

# Play plums emotional depths of three characters in airport

EVELYN SHEINKOPF  
STATE PRESS

The streets are cooler after the sun starts to set, so take advantage of the twilight and head for The Planet Earth Multicultural Theater for Terminal Four's production of *Connecting Flights: A One Act Play in Three Scenes*. Although the theater room is air-conditioned, the hot lights make it a bit close so dress light and prepare yourself for a thoroughly enjoyable venture into small, experimental theater.

Rehearsed and performance ready in a mere four weeks, *Connecting Flights* originally started as a poem for writer and ASU graduate student Mark Wasserman. In the one act format, the play attacks some of the philosophical quandries of life through the exploration of metaphor — specifically, the metaphor that baggage, shoes, and a found airplane ticket represent.

Each of the central characters in the three scenes are seemingly unhappy with the state of their lives, which would be natural for the airport after midnight. But the maladies of the characters lie much deeper than the transience of a plane ride. Through objects — suitcases, shoes and a plane ticket their stories of desires and discontentedness are told.

The first scene, entitled *The Baggage Claim* is a foray into a relationship between a man and a woman who met on a flight that has just landed. *The Shoeshine Stand*, scene two, is the internal monologue of a middle aged corporate worker who is unhappy with his shoes and his life. Scene three takes a look at *The Information Booth* and the clerk who runs it as she fantasizes about the owner of a lost ticket.

The ensemble, cast members Barry Barger and Shana Bell, director Scott Balthazar and playwright Mark Wasserman, use clever devices to convey underlying meaning and the concrete levels of *Connecting Flights*. In *Baggage Claim*, the couple begins to show each other their baggage which culminates in the baggage becoming their ex-lovers. In such a manner, they turn what could have wound up being a look at couple therapy into a funny,

metaphorical exploration of relationships.

In *The Shoeshine Stand*, as the executive shifts his focus from his shoes, which won't shine (another of Wasserman's metaphors) to himself, he states that there are two kinds of people in the world, those who shine and those who dine. Through the course of the scene he turns into a shiner from a diner. Rife with ideas of quitting his job and starting over, we do not know he is taking these declarations seriously until the next scene when his shoes are brought to the information booth. The shoes serve to connect the scenes and add humor, letting us know the author doesn't take himself too seriously.

Although the first scene begins too quickly, Wasserman shifts from the reality of the couple in the airport to the metaphorical underlay of relationships without warning, it is unlike the rest of the show which seems to move between those boundaries smoothly enough. Through it all he is able to slip in bits of wisdom, life-lessons for each scenario. In *Baggage Claim*, the woman (Shana Bell) says, "We don't have to know the contents of each other's baggage as long as we help each other carry it."

The most amusing of the three scenes, *The Information Booth* is run by a young, female would-be writer who is handed a ticket for the lost and found. Her fantasies have some funny consequences. Here Wasserman adds the metaphor of the ticket as a piece of the past future and present, a mini-biography, and what seems to be his own personal pearl: "You have to know who you are before you can write anything."

The writing in its best moments is sharp, clever, and conveys meaning on multiple levels from what is plain to see and what is lying underneath the surface. Sometimes the metaphors are held down by their own weightiness. Barger and Bell are funny, engaging, and in touch with their roles. No overacting here.

Evident in the rapport between the actors and their connection with the piece, this is an impressive effort for an ensemble working with a play that, according to the director, is still evolving.

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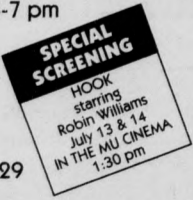
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**Off the beaten freeway**



Arizona's national parks offer a place to kick back and enjoy the summer

By KRIS FRIDRICH  
STATE PRESS

First, the bad news: there are two more months of summer. We've passed the point where we brag to friends in other states about what brave survivors we are to live in such an unforgiving climate. We're finished telling tall tales about frying eggs on sidewalks because now it's July, it's no longer an exaggeration and no longer funny.

Now for the good news. There are plenty of places within easy daytripping distance that are (both literally and metaphorically) cooler than here. Arizona is full of mountains, forests, lakes, historic towns and open expanses of desert that are nothing like the sprawling suburb we call home.

Armed with a cooler full of food, a tank of gas, two roommates, and 15 bucks, I headed for Chiricahua National Monument, where my Dollarwise Guide to the Southwest said there would be "weird stone formations" shaped like people and animals.

There are, by the way, national parks all over the state. If you're the type who prefers winging it over bogging yourself down with detailed travel arrangements, they are plentiful enough so that you can just drive for a while in any direction and you'll find one.

If you're trying to locate a particular camp ground, however, you need to pay close attention. The official directions to Chiricahua that a park ranger gave me over the phone were "take I-10 East through Tucson to Willcox, then 186, then 181." In their raw form, these instructions are a bit misleading. Willcox is actually two hours east of Tucson and there are no signs anywhere that indicate this. Once you get there, you can go either north or south on 186. We were too mesmerized with the sub-90 temperatures to be paying attention to where we were going, so we soon found that if you travel far enough in the wrong direction on 186, you end up at a dead end in the middle of an orchard. A large, wooden sign will inform you that you have arrived not at Chiricahua, but at the Champion Ostrich Farm. I suspect the ostrich farmers have directed their fair share of wayward campers to turn around, go back to Willcox and follow the signs.

The entrance to the park was closed when we got there, but they you're allowed to come and go at any hour. Even in the dark, the winding road through the park gave us a beautiful view of hundreds of rock columns with boulders seemingly balanced on top of them. They were unlike anything I'd ever seen, but the assertion that they would look like people and animals appeared to be a blatant lie.

Camping in the park is limited to designated spaces that run for \$7 a night; one space holds two cars and as many people as you want to bring. As campgrounds go, this one is fairly luxurious; there are clean bathrooms and areas that look like sandboxes cleared and marked off to pitch tents.

In the morning, we were treated to a grand view of an organ-pipe-shaped collection of rocks right above where we had set up camp. We also soon became acquainted with loud flies about four times the size of the average urban housefly, who took pleasure in engaging in high speed circular chases around our heads.

After breakfast and bug repellent, we were in

fine form to check out the park. We took a three-mile trail, on which we encountered all sorts of rock formations, including some that were fit for climbing, but still none that looked like people and animals. The park has several other paths, ranging from 30-minute "nature walks" to half-day hikes.

Eventually, in another part of the park, we concluded that the guide book's boast could be chalked up as an exaggeration rather than a lie, when we saw something that resembled a fish balanced atop a stone pedestal and a rock that looked a little like a buffalo silhouette.

The same book described the park as a "forested island in a sea of desert." Obviously, the author neglected to add, "in the winter." Although the landscape was sufficiently impressive to call the trip a success, it was too hot to offer any real relief from Phoenix temperatures.

I'd recommend Chiricahua any day as a place to hike or camp, but put it on your list of places to go once it cools down a bit. For now, head north.

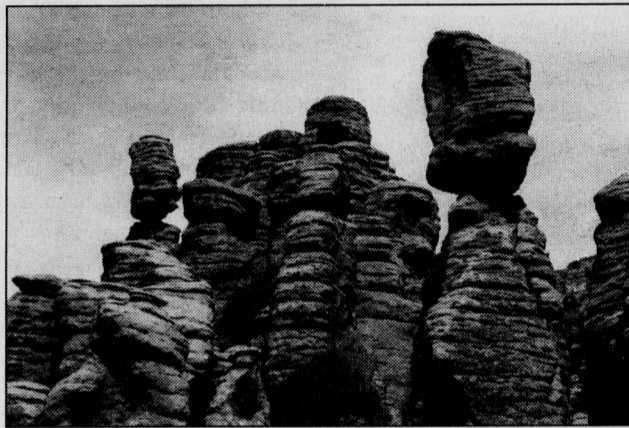


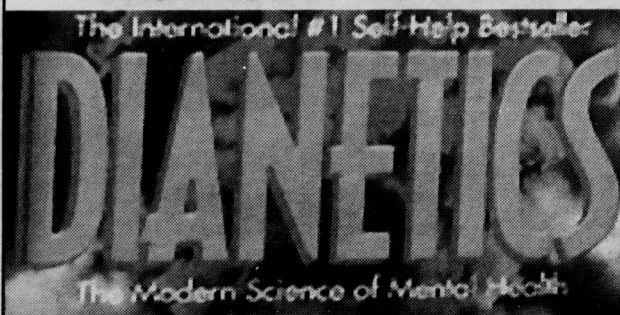
Photo by Kris Fridrich  
Some of the neat rock formations at Chiricahua National Monument, located near Willcox, two hours east of Tucson in southeastern Arizona.

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William Lynam/State Press

The interior of Palapas restaurant was modeled after different restaurants and cantinas on the Baja California peninsula. Palapas features a bar with more than 30 brands of Tequila and a taqueria with more than 20 types of salsas.

# La Palapa Taquería

## Autentica, only better

BY TONNVANE WISWELL  
STATE PRESS

Two weeks ago I heard some amazing changes had taken place at the tiny taco hut known as La Palapa.

I went once last summer, and although I thought the food was good, I was unhappy at paying restaurant prices without the restaurant service.

But now, I was told, La Palapa had expanded, and their new bar area has margaritas. Raspberry margaritas. Peach margaritas. Banana margaritas.

The new location, connected to the old by a half door, crosses both sides of the Centerpoint building with doors leading to the patio area and Sixth Street. Inside is a fascinating conglomeration of Mexican folk art, such as masks and sculptures. The bar has fake palm leaf fringe, and the many small tables in the dining areas are individually painted. The overall look is lively if cheesy, and makes for a friendly atmosphere.

While I sipped on my margaritas (\$3.75, 2.50 during happy hour), we nibbled on chips and salsa (95¢). The chips were thick and crunchy and the salsa fresca, made of chopped tomatoes, onions and cilantro, was simply delicious.

To add some variety (and keep from finishing off the salsa halfway through the chip order), we headed to some other tables and stole bottles of hot sauce. The food-only Palapa has an amazing selection of sauces—around a hundred are visible through the windows. The expanded Palapa cannot, of course, put this many bottles on one table, but there are still a wide assortment scattered around the bar.

The salsas are, surprisingly, quite different, and most of them are hot enough to cause a mild endorphin rush. Worthy O and I decided the Marín was our favorite of the

five we tried. I preferred the red, while he preferred the painfully hot neon-green. We were both completely disgusted by the Buffalo, which was not only too vinegary but had a gritty taste that reminded me of mud pies. Bleah!

Worthy O's pint of Dos Equis (\$2.75) arrived at the same time as his fish tacos (\$1.65 each) and my quesadilla (\$2.35). Like most fish taco joints, these tacos were soft corn tortillas filled with breaded fish nuggets, with some cabbage and "secret sauce" as a Palapa touch. They were enthusiastically devoured by Worthy O.

For the price, I didn't feel there was much to the stuffed quesadilla. Two lightly fried corn tortillas sandwiched a juicy mixture of *carnitas* (roasted pork), cheese and guacamole. The *carnitas* had been marinated, which added to the flavor. I polished it off without offering to share so much as a bite.

To try to fill up, I decided to try the vegetarian tostada. One of several vegetarian items on the menu (including tacos), this tostada features the black beans and guacamole combination they all share. The whole black beans were cooked just right, and the guacamole blended with them nicely. My only regret was that the salsa fresca on top was insufficient to meet my desires.

On our second visit, we experimented with the flour quesadilla stuffed with carne asada (marinated roast beef — \$3.75). It was considerably heftier than the corn version, and half of it and another tostada made for a meal. Of course, my real reason for coming was to have more of the delicious margaritas — perfect for easing the pain of the bottled salsas. My conclusion was the raspberry was the best of the three flavors I tried. The banana and peach were just too sweet to balance out the tequila.

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## Calvin and Hobbes

by Bill Watterson



## Calvin and Hobbes

by Bill Watterson



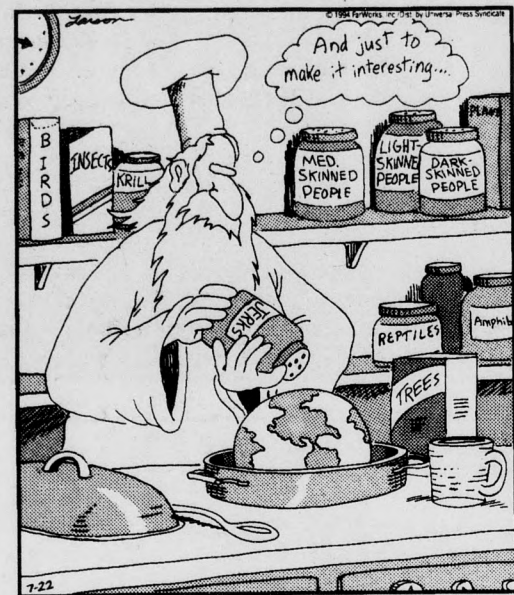
## Doonesbury

BY GARRY TRUDEAU



## THE FAR SIDE

By GARY LARSON



## I Love Trouble

BY EVELYN SHEINKOPF  
STATE PRESS  
*I Love Trouble*, \$51/2

Who would show up to cover a trainwreck in three-inch platform heels?

Julia Roberts in *I Love Trouble*, that's who.

Roberts stars as Sabrina Petersen, a hard-nosed reporter for the *Chicago Globe* who is assigned to cover the same story as Peter Brackett (Nick Nolte), a prima donna from the rival paper.

Publicized as an updated "Woman of the Year," *I Love Trouble* delivers in both the romantic comedy and action thriller departments. It adds just enough sex and violence to make the movie spicy and keep its PG rating. Entertaining until the very end, it is at the end that Nolte and Roberts engage in some of the most eye-rollingest, cutsey dialogue this side of September.

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So, dollar for dollar, when you're hungry and you need a break, you can't beat The Spaghetti Company! ESPECIALLY ON SUNDAYS! With 2 dinners for the price of 1!

Any day of the week, for lunch or dinner, The Spaghetti Company is known for a great meal at an affordable price. But the SUNDAY ASU SPECIAL makes our already terrific prices even better! Our dinners include a full-course meal with all the trimmings - from salad to dessert.

\*But you MUST have your current student I.D. card or fee receipt with you to take advantage of this offer. 15% gratuity added to all discounted checks (except senior citizen discounts).

Chicken Cordon Blue, Steak Di Jon, Stuffed Filet of Sole, Tenderloin, Chicken Marsala, Veal Marsala, Three Pasta Opera and orders to go ARE NOT included in the 2-for-1 special.

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# POLICE REPORT

## ASU police reported the following incidents last week:

- Seven bikes were stolen from campus. Total loss is \$1,162.
- A woman not affiliated with the University reported the theft of her wallet from Armstrong Hall. Loss is \$30.
- A Manzanita Hall elevator was criminally damaged by persons unknown. Damage is \$3,162.
- A woman not affiliated with the University was injured at Gammage Auditorium. She was treated on-scene by the Tempe Fire Department, and transported to Tempe St. Luke's Hospital by ambulance.
- A brick fence located at College Avenue and Seventh Street was criminally damaged. Damage is \$480.
- A man not affiliated with the University drove his car over the "tiger teeth" at Gammage Auditorium, damaging his right

rear tire. Damage is \$100.

- An ASU employee was involved in an accident at University and Mill while driving a state-owned vehicle. Damage is \$250.
- The intrusion alarm at the MU cash room was set off by employee error. The area was found to be secure, and the alarm was reset.
- A man not affiliated with the University was found sleeping at Cady and Tyler Malls while intoxicated. He was warned of loitering, and told to leave the area.
- A hard drive was stolen from Computing Commons. Loss is \$1,450.
- A male student's wallet was stolen from his backpack while he was in Hayden Library. Loss is \$50.
- An air rifle was seized from 410 Adelphi Drive by ASU police and impounded.
- A man not affiliated with the University was contacted by police after he was observed riding through Lot 59 on his bicycle while masturbating. He was warned of

indecent exposure, and he left the area.

- A man not affiliated with the University was contacted at the west side of Hayden Hall, where he had been harrasing female passersby. He was advised of trespassing, and he left the area.
- Two men not affiliated with the University were observed on a second-story ledge at the Art Museum. They were warned of loitering laws and they left the area.

## Tempe police reported the following incidents last week:

- Two ASU students reported that an unknown man entered their apartment, 1111 E. Apache Blvd., without their permission. One of the victims, an 18-year-old woman, reported that she was undressing in her bedroom when she saw the suspect in her living room, watching her. Her door was open approximately 3 inches. She then slammed the door shut, and the suspect

fled. Her roommate was in another bedroom and did not see the suspect.

The suspect is described as a white male, 20 to 25 years old, with brown hair, and wearing a shirt and pants of an unknown color. He apparently entered through the front door, which was unlocked. Police have not located the suspect, and the case remains under investigation.

- A man attempted to shoplift a cassette from Zia's Records, 105 W. University Drive. The suspect was detained by employees after they allegedly observed him putting the cassette in his rear pocket and trying to leave the store. When asked why he took the cassette, he told police that he "really wanted the tape, and I didn't think I would get caught." He was arrested for shoplifting, and later cited and released.
- Compiled by State Press reporter David Strow.

# SPORTS BRIEFS

## ASU Assistant Basketball Coach Leaves—

Sun Devil assistant basketball coach Lynn Archibald has accepted the assistant coaching job at Brigham Young University, leaving ASU after five years.

Before coming to ASU, Archibald was head coach at the University of Utah.

"My family and I are very excited to return to Utah," he said. "We have many friends at BYU and are looking forward to re-establishing those friendships."

Archibald's focus on the Sun Devil squad was primarily on the offensive end. He also was a key recruiter for ASU, helping the team to sign some of the nation's top recruits.

Coach Bill Frieder was out of town, and unavailable for comment.

## Basketball Schedule Announced—

The Sun Devils face a tough slate when the 1994-95 season opens.

ASU opens the season at the Maui Invitational, facing possible match-ups against such traditional powers as Michigan and Indiana.

The season gets no easier, as the Sun Devils will face NCAA tournament veterans UCLA, Arizona, and California. The Sun Devils face 10 games overall against NCAA tournament teams.

However, Coach Frieder was unfazed by the tough road ahead.

"We play 11 games before our Pac-10 opener, so this schedule will definitely get us ready," Frieder was quoted in a press release. "UCLA and Arizona are going to be great Pac-10 games."

"There are a lot of good games on the schedule that should be great TV games. The Arizona games both open and close the Pac-10 season, so that should be exciting."

ASU opens the Pac-10 season at home against the Wildcats on Jan. 5, and close against Arizona in Tucson Mar. 11.

## ASU Athletics Ranked 10th Best Program in Nation—

ASU was ranked 10th in the first Sears Directors Cup Top 25 poll. The poll honors Division I schools with the best overall 1993-94 finishes in 22 men's and women's sports.

Ten men's and 10 women's sports were used in rankings, as well as one "wild card" sport in each. A national championship earned a school 64 points, second-place 63, and so on.

ASU's 10th-place ranking is due in large part to a powerful women's golf program, which won the national title this year. Also contributing to the finish were men's baseball (third), men's golf (ninth), and women's gymnastics (10th).

ASU's final point total was 603. Winning the first place designation was North Carolina, with 806.5.



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## STATE PRESS Editorial

### In a Hurry? Walk

Friday, July 1 marked a much-anticipated and dreaded day in the life of ASU students.

The trams, ridden for so many years by hordes of Sun Devils, had become a thing of the past. Now in their place were flashy new shuttle buses, offering to carry students to and from their cars in air-conditioned comfort.

For students wishing to go from Lot 59 to the Bookstore, as the old Lot 59 tram did, there was no problem, no change in transit time.

For the ride back, however, students have quickly discovered that a ride back to 59 means a scenic tour of Old Town Tempe, like it or not. Instead of a five-minute ride to their cars, students now face up to a half-hour ride through every conceivable corner of Tempe.

It is quicker in many cases to walk to 59, rather than tour Tempe's shopping district.

ASU and Tempe heralded the new system as a sweeping improvement to the trusted trams. Yet other forces appear to be at work.

The trams had to be phased out — few contest that fact. They were not accessible to disabled students, they offered little protection against the elements, and in many cases, they were showing their age badly.

However, what ASU students really needed was a shuttle system that took them where they needed to go, without delay. Students need, and should get, a service that takes them directly to and from their cars.

There is no doubt that the western parts of campus need to be served as well. But there is no need for this shuttle to run a meandering route up Mill Avenue.

Efficiency does not appear to be on the list of priorities for FLASH.

Why are ASU students forced to ride through stretches of Tempe? Simple — cash, dear students. Hard cash.

Tempe has offered to chip in \$60,000 a year, provided that the shuttles run into Old Town.

These shuttles are open to all, not to just ASU students, faculty and staff. Anyone can ride the shuttles.

Uncomfortable situations could arise in the fall. ASU students could find themselves denied seats on shuttles to accommodate shoppers.

ASU's reasoning behind FLASH was that the University needed to save money.

Surely, money could be saved elsewhere. A glut of vice presidents and administrators continue to gobble away at ASU's budget.

Why not give some of ASU's bureaucrats the pink slips rather than the tram drivers?

Why should ASU students take service cut after service cut in order to keep a stable of seven highly-paid executive administrators?

But we realize the futility of asking such a question. Administration is the one place that will never see a single cut or layoff.

And students, like it or not, will have to endure a needless ride through Old Town Tempe.



AND NOW, ON STAGE FOR THE FIRST TIME, A SWELL GUY WITH HIS OWN UNIQUE ACT, TAKING HIS FIRST CRACK AT SHOW BIZ, LADIES AND GENTLEMEN A BIG HAND FOR JOOOHHN BOBBITT!

## Promise of prefit quickly corrupts supposedly 'incorruptible' media

Newspaper and broadcast news has lost a lot of credibility for me, recently.

After years of listening to social science teachers, professors and journalism majors emphasize the importance of the news media and how it plays a crucial role as the fourth column of the government, I'm afraid I must demure.

If journalism is the watchdog of the people, then somebody needs to watch the watchers.

The ongoing, recent coverage of Charles Barkley (Phoenix's sacred cow) and O.J. Simpson (Los Angeles' former sacred cow) are the straws that broke the camel's back.

In terms of the latter, it seems like I can't pick up a copy of the *Republic* lately without seeing page after page of banner headlines about Simpson. Flipping through the story, we see such references as "unnamed sources suggest that there may have been a bloody axe lying next to the severed head of Nicole Simpson!!!" (Proof not included) On TV, we're treated to live coverage of the Simpson car chase, of his pre-trial and of his life in general ("Simpson — the wife beater. More on the murdering maniac at seven o'clock.") Kiss that fair trial good-bye.

As for Barkley, I am so consistently filled with awe and wonder that journalists have found some new, thrilling front-page item to relate regarding his history, his back or his bald head. Gee, I can't wait until the fall season starts. Oooh, basketball, the sport which has raised and toppled empires and shaken the foundations of history.

Despite the fact that wars still rage across the world; the fact that women and children are butchered by terrorists; the fact that technological innovations are, even as you read this, changing lives: we see stories about men who's greatest feats have been to throw variously shaped balls around. Hmmm, kind of makes you wonder exactly how the Bosnians feel about the United States, the ever vigilant protector of freedom, huh?

Granted, such stories are run because people want to read them. Apparently, people aren't paying money to read stories about, say, the possible collapse of Russia or of shifting economic production patterns. And, before all else, newspapers are businesses — here to make a buck by persuading as many people as possible to pick one up and read.

Thus, even when we see stories about important issues,

the coverage can verge on obscenities of disgust. Take "Whitewatergate," for example — I have little liking indeed for Bill Clinton (the first *Deliverance* president — squeal, squeal) and have my suspicions about his integrity. Yet, the baying of the pack of news hyenas which slavered after the story is hardly better than the supposed crime — in each case, attempting to profit despite how it might hurt the innocent.

"Watchdog of the government?" Journalistic entities which manipulate photos (*Time Magazine*), maliciously target rival newspapers (*Boston Globe*), give out-and-out deliberate political endorsements to certain candidates (*MTV News*— oops, wait, I was talking about *journalists*, wasn't I? I'll retract this one) or deliberately fake "simulations" (*NBC News*) are not, to me, objective ombudsmen diligently protecting John Q. Public from the evil that lurks unseen around us.

Nor can the news media be. For good or for bad, the stories about events which will truly shape people's lives are often all too boring. Americans have proven time and time again they don't want to hear about Bosnia, about Russia, about deficit statistics, about scientific research. News McNuggets, fads and insipid Barkley stories sell, and if a journalist wants to eat, the public demands must be catered to.

Any newspaper which was to cry "damn the glamour news, we'll print what the public needs to know" would go bankrupt so fast the ink wouldn't dry on the first print run. And so, do objectivity and public service go flying out the same window. And along with it, does any rational interest any public figures have in cooperating with the media, unless they too have a buck to be made, somewhere.

A good journalist will point out that a good journalist's role is to get public information to the public. I couldn't agree more, nor (unlike the average Young Republican) would I say that there is a lack of good journalists. But it doesn't seem like the news media as a whole exists to fulfill this role: they are among the worst idolaters bowing before the all mighty buck, hardly the objective bystanders many claim.

Perhaps it is time for an America, still mooning over the "heroic" role that journalism played in Vietnam and Watergate, to realize that subjectivity, self-interest and are not confined within government officials, heads of corporations or public figures.

They exist in those that report on those figures, too. James Frusetta is a graduate student studying History.

JAMES FRUSETTA

Columnist



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## Opposing views on *Time/Newsweek* cover art debate. . .

### Technology poses danger to objective news coverage

As photography editor for the summer *State Press*, I usually stay shackled under the staircase and they let me out when they need pictures. But a recent event in world of photojournalism has compelled me to step out of the darkroom and into the light.

Photojournalism in the 90's is riding a wave of technology that will forever alter the way we perceive photographs. The advent of digital imaging technology is a blessing of convenience, but it comes with a price. It has made the digital manipulation of images frighteningly simple, and the temptation to use this technology to serve an agenda is overwhelming.

In a recent issue, *Time* magazine has set a dangerous precedent by digitally manipulating a police mug shot of O.J. Simpson for the cover of their publication. Instead of using the photograph as a record of fact, they altered it to create the image they thought you, the public, should see.

The rules of photojournalism are changing with the new technology, but they have not caught up with the explosion of possibilities created by the computer era. For some time now, most papers and magazines had used this rule of thumb for digitally manipulating photographs: If it was an effect that could be produced in a darkroom, then you were free to perform those same changes in a digital setting. *The State Press*, one of the few college papers that uses digital imaging, has always held this same standard.

In a twisted sense, *Time* adhered to this standard. However, they have failed to uphold one of the basic tenets of all forms of journalism- to report to the readership in word and pictures an accurate, unbiased manner.

*Time's* leadership scurried to cover its blunder, offering the contention that their covers are merely art work and not subject to the same standards as journalism. Well, I don't buy that rationale unless Annie Leibowitz was the police photographer. A police mug shot is not a masterpiece, it is a record of an event, and should be left as it is. A review of time previous covers clearly shows a distinction between art and photojournalism.

What *Time* did was not illegal, but it was unethical. Despite what some people may say, photojournalism is not an art. It is a skill that requires an eye for accuracy first, and aesthetic quality second. Its purpose is to provide a visual record of events, not an artist's conception. It is certainly not a tool for the manipulation of information to serve the agenda of a misguided editorial board.

*Time* must return to fundamentally solid journalism. If they want to play fast and loose with photographs, send them across town to the *National Enquirer* where the photography staff is diligently trying to photograph a potato that seems to have the face of Elvis on its side.

*Bill Lynam is a senior studying journalism.*



Associated Press  
An altered photograph of former-President Ronald Reagan, giving him the appearance of AIDS.

### Today's reader must be more discerning, critical

The *Time Magazine* cover showing a slightly darkened mug shot of O.J. Simpson has come in for a lot of criticism in the last two weeks, most of it wholly undeserved. While I think that darkening the photograph to evoke the mood of a troubled man in the worse jam of his life was well within the bounds of what should be considered kosher to illustrate a story, I do think that the debate raises a larger and much more important issue: the sorry state of the average reader's ability to think and read critically.

The problem I refer to is the fact that our technology and science are now entering the 21st century, while our average American reader is still locked into 19th-century thinking.

Readers (and all citizens) should learn about what science and technology are capable of and beware that there are much more subtle ways to manipulate pictures than the way used by *Time*.

The average news-media outlet, *Newsweek* for instance, is full of photographers, writers and editors, each with their own biases. Although modern journalism theory holds that reporters can be trained to be objective if they only follow the norms and principles of the trade, the fact is that every human being has unavoidable biases and every publisher has unavoidable interests that do not always match the interests of the reader.

The best safeguard against these natural biases is for the reader to get news from many sources. A survey two years ago found that a majority of ASU students use the *State Press* as their primary and in many cases, only source of news. Although this is a flattering finding for those of us who write for the paper, it is also a frightening example of

the uncritical American reader. Please, if this is your only source of news, start reading more.

The *Time* cover told the story of a man in deep trouble with a cloud of darkness surrounding him. It certainly gave an accurate portrayal of one aspect of the story. *Newsweek's* cover told a different story, the story of an exhausted and probably drugged man who was being booked.

Although most reporters I know try their best to be fair to all sides in a story, regardless of their own points of view, some do not. The reader must get news and pictures from more than one source and then think critically about it with the foreknowledge that each news source will have biases.

What does all this have to do with the altered pictures in *Time Magazine*? The new imaging technologies allow the photojournalist to do an amazing number of things with pictures. In the hands of a scrupulous person the images can be made so that they tell deeper, more meaningful stories than a dingy old black and white could. In the hands of the unscrupulous they can be made to tell false stories. Rather than pick on the art that graces *Time Magazine's* cover, we need to train ourselves to be on the lookout for such pictures and stories. And even more importantly, we need to train ourselves to see the more subtle biases and know how to deal with them critically.

Even the old black and white photo, still gracing the pages of this publication, is a far cry from an accurate picture of a person or a scene. There is an amazing amount that a camera can miss that can still be important to a story, just like one print reporter can miss or subconsciously not include important parts of a story. Only by thinking critically and getting multiple points of view can we really approach some understanding of a story.



Associated Press

Media personnel from around the world create a frenzy near O.J. Simpson's Brentwood estate. Competition between reporters to get the first and best story created controversy last week when *Time Magazine* ran an altered photograph of O.J. Simpson on the cover.

# Record reviews: CDs that sizzle



Denzil's album *Pub* is two pints up!

## CD reviews

BY TONNVANE WISWELL AND JASON MEININGER

STATE PRESS  
Denzil/*Pub*  
Giant Records  
(\*\*\*1/2)

A month ago, a cheesy little promotional item came in the mail from Denzil — a plaid coaster which I took home and sat on the wooden table I had been ruining with condensation. I gradually became intrigued by the coaster. Who or what was this Denzil who was so concerned with my drinking comfort? I finally called Giant Records and asked for a copy of *Pub* to settle my curiosity.

Much to my great surprise, *Pub* is a thoroughly enjoyable album. After one song, I actually started listening to the lyrics. Denzil, who plays acoustic guitar, crafted these songs around the lives and conversations of the people who hang out in his neighborhood pub. And unlike the Gin Blossoms, these songs are stories about more than getting drunk and being in a pathetic relationship.

For example, in *Running This Family*, Denzil sings (about being married) "And now you shout at me up the stairs...and you take off your own underwear/Cos we're raising a family..." He perfectly captures the loss of romantic illusion that (at times) characterizes being married. But rather than leaving it at that, he later adds in lines about the love and hard work that are needed to make it last. Whew! And that's just one song.

*Pub* captures the complexities of life and couples them with frighteningly hummable melodies that send you back to the lyric sheet to work out the words. Like those on Lloyd Cole's albums, they're the kind of songs that are sung at parties where the guitars get pulled out after the beer is gone. It's a perfect college record, but it's also just damn good stuff. — TW

Various Artists/*The Speakeasy Collective*  
Moonshine Music  
(\*\*\*)

Acid Jazz is such a deceptive label. I approached this collection with some trepidation, as my only previous "acid jazz" experience was with some early experimental recordings that I couldn't stand at the time. As musical genres, Acid (house) and Jazz seem so distinct to me that these forays into formless saxophone improv with a thumping dance beat were unlistenable. Fortunately, thanks to the likes of Digable Planets, Guru's *Jazzmatazz* and others, what is still tagged as Acid Jazz has forged ahead into its own eminently listenable domain.

*The Speakeasy Collective* showcases 10 American artists (mostly from California) who are on the front lines of this new movement in music that owes as much to Arrested Development or 808 State as it does to Miles Davis and John Coltrane. At its best, the music displays a pure jazz sensibility, a seemingly free-flowing mesh of music and lyrics that may or may not be completely improvisational. Much of the lyrical content is, like in the early days of rap, centered on the existence of the music and the sound of the voice rather than on a story or a message. As with rap and (much) jazz, the voice contributes as an instrument. "Her Lament," the track from Cleveland Lounge, is one of the best examples of this on the collection. Yet the big difference between this and, say, something KJZZ might play is the distinctly street beat underneath it all.

The instrumentation runs the gamut from breathy saxophone and a funky house-like bass line to jazzy guitar and a DJ's scratching turntable. LA's Third Person I Pondered give a very loose feeling to their song "Related to What," which features a very subdued wah-wah guitar. The San Francisco band Riot Goin' On conjures up some fine P-funk comparisons on their song "A Gift."

Other songs are more street- or rap-oriented, but unlike most rap, I could imagine most of these coming off well live. An interesting note is that, like the longtime East Coast/West Coast differences in rap, there is a noticeable stylistic difference in "Spins," the one track from a New York band. But the idea is to give a sampling of what is happening in the scene, and this collection does a very good job.

The key with "Acid Jazz" is to ignore the "Acid" terminology altogether, and listen with as open a mind as you can. This is not a genre, really, but a stylistic approach to music. These artists are simply taking some of the new technology and styles that have developed in music and exploring them with the same kind of freshness and freedom that jazz musicians live for. Miles would be proud. - JM

TURN TO REVIEWS, PAGE 21.

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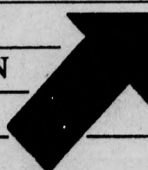
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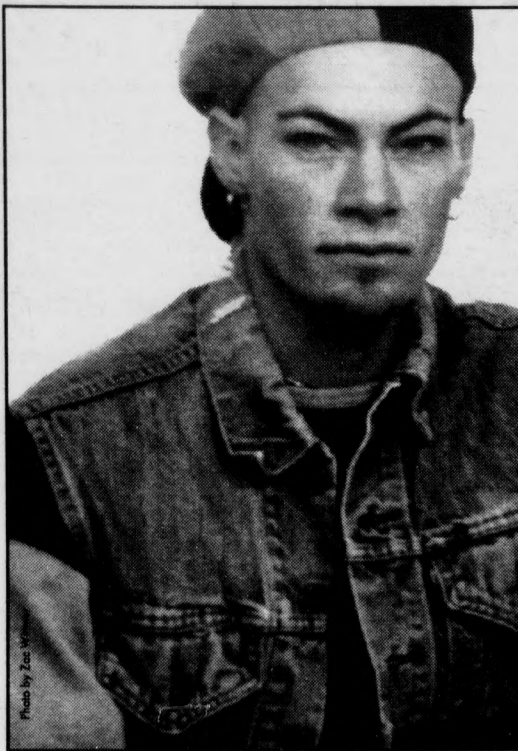
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## Reviews

CONTINUED FROM PAGE 20.

### Engines of Aggression/Speak Priority Records (\*\*\*)

Engines of Aggression have genuine potential to make waves in the music world. This band wants to challenge you — to get in your face and make you take a good look at the world. And they want to do it with the same kind of energy and originality that came steaming off of other pivotal albums like Nine Inch Nail's *Pretty Hate Machine* and Jane's Addiction's *Nothing's Shocking*. EOA churn out intense metal-based industrial-flavored punk that doesn't merely "speak," it screams.

The album suffers a bit from trying too hard to produce an anthem worthy of immortalizing, but I can't blame them for trying. And a few, like *Animals* and *Society Says*, do come close. *Animals* is already getting some airplay and is usually remembered for suddenly launching into the Stooges *I Wanna Be Your Dog* in mid-song. As a whole, *Speak* is pretty impressive. I think EOA could get very big. Keep in mind that nobody bought *Bleach* until Nirvana put out *Nevermind*. I'll be eagerly waiting for the next Engines of Aggression release to see if they can do it.—JM

### Eve's Plum/Envy Epic (\*\*1/2)

About two months ago, I was listening to the Edge when I heard the most remarkable song. It was Deborah Harry, formerly of Blondie, and she had finally gotten her act together and started making real music. Since Blondie was one of only four acts from the 70s I listen to with pride, not just for ironic effect, this was a great moment for me. I could enjoy Harry's voice again without being disgusted by the pathetic



Engines of Aggression's new album shows signs of greatness.

music behind it.

It was a week before I found out that I was not listening to Deborah Harry, but rather Eve's Plum, singing a song called *I Want It All*. Solely on my love for that voice, I attempted to see Eve's Plum at the Jar the end of May, but, much to my poverty-stricken dismay, I found my name had not made it on the guest list. I heard half of *I Want It All* while the people at the Jar sneered at me, and I decided to call it a (wasted) night rather than squeeze eight bucks out of my date.

Fortunately, the record company sent me a CD. I've listened to it, and while it would be an incredible thing for Debbie to have produced, for an "up and coming" young band, it isn't really as interesting as I had hoped. It's nice, groovy, modern pop — not trendily grunge-ish — but it didn't forge any new musical territory for me. Colleen's voice is beautiful, capable of handling a wide range of emotions — rage, joy, etc. — but the band needs to push itself further.

Although *Envy* is certainly not bad, it doesn't have the hooks it needed to catch me beyond the single I first heard. Although I'll listen to it again the next time I want to pretend I'm listening to Deborah Harry's *Black* album, my copy of Blondie's *Eat to the Beat* will be getting more use — scratches and all.. — TW

# Let The Summer Games Begin!

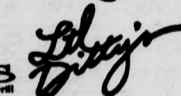
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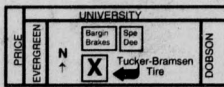
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Work or  
Home.

2033 W. University  
**644-1201**  
(Dobson & University)



LUBE - OIL FILTER

\$9<sup>88</sup>

30W • 10W30 • 10W40  
Lubricate your vehicle & chassis, drain old oil, add up to 5 qts. of new oil and install a new oil filter. Diesel extra. Most cars and light trucks. Includes a 17 pt. vehicle maintenance inspection. Plus \$1.75 oil disposal charge.  
Expires 7-28-94.

COMPUTERIZED  
WHEEL BALANCE &  
4 TIRE ROTATION

\$12<sup>88</sup>

• Check inflation on all tires  
• Computerized balance on 4 tires  
• Four tire rotation  
• Most cars and light trucks  
WITH COJPN  
Not to be combined with another offer on same product/service or used to reduce outstanding debt.  
Expires 7-28-94.







# "FREEDOM FROM PAIN WEEK"

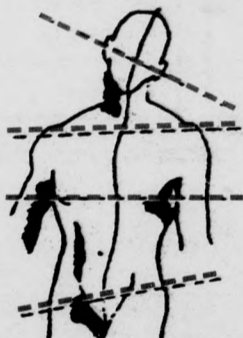
Dr. O'Neal is proclaiming this week as **FREEDOM FROM PAIN WEEK** with a free exam offer good today, July 6th, through July 13th.

**FREE SPINAL EXAMINATION**  
 (\$150 Value) **INCLUDING X-RAY**

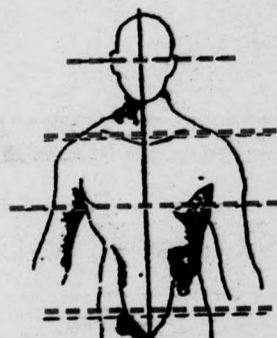
Includes an orthopedic test, neurological test, spinal alignment check, examination for restricted or excess motion in the spine, x-ray and private consultation to discuss the results.

### Twelve Danger Signals

1. Numbness in arms and hands
2. Restless nights
3. Pain between shoulders
4. Stiffness of neck
5. Nerve tension
6. Depression
7. Headaches
8. Anxiety in the chest
9. Stiffness or pain in the lower back
10. Tired hips and legs
11. Painful joints
12. Whiplash

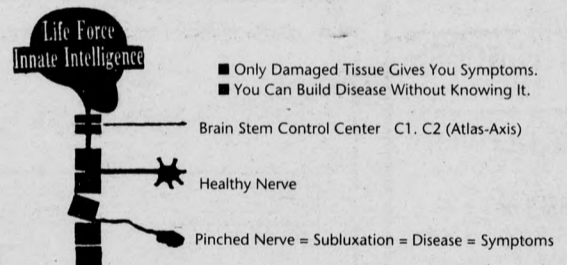


Example of poor spinal structure.



Example of good spinal structure.

### Do You Understand The Damaging Effects of Subluxation?



**CALL TODAY FOR AN APPOINTMENT AND BREAK FREE FROM PAIN.**  
**491-1242**

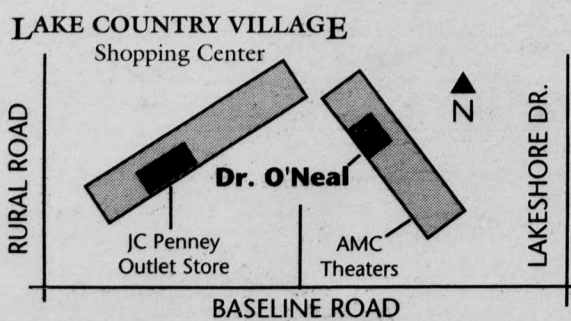
We accept ASU - Student BX BS Insurance!

# O'NEAL CHIROPRACTIC

**Dr. Richard L. O'Neal, Palmer Graduate**

**491-1242**

Celebrating 14 Years  
 In Practice



**1070 E. Baseline Rd., Tempe**

Our office is designed to keep waiting to an absolute minimum!

For your convenience,  
 call 8:30am - 6:45 pm Mon.-Fri.  
 for appointment.

