

an independent morning daily

StatePress

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Interview 1
Rapper Coolio bares his soul and discusses his problems with Tommy Boy Records.

Weather Sunny; high 102, low 74 Volume 84 Number 138 Tuesday, June 1, 1999

a **space** odyssey

BY MATT PAULSON • STATE PRESS

T-minus 105 days 'til the launch of ASUSat 1, ASU's first student-designed and operated satellite to orbit the Earth.

Turn to Satellite page 14



Former professor sues University; claims civil rights were violated

By **BILL WARD**
STATE PRESS

Jared Sakren gave promises he shouldn't have made, the dean of the College of Fine Arts told a jury Wednesday.

Robert Wills took the stand as a witness against Sakren, a former theater professor suing the University for wrongful termination and violations of his First and 14th Amendment rights.

Sakren said he was fired for teaching classics such as Shakespeare, Aeschylus and Ibsen and was later defamed nationally during a CBS News interview.

But Wills said Sakren was terminated for incompetence and failing to develop a new acting program.

"(Sakren) did not lead the program the way the faculty and others thought it out to be led, especially from an administrative point of view," Wills said.

Sakren said when he was hired in 1994, it was agreed that he would have free reign as to how and what to teach students.

Wills also testified that he was involved in a scholarship dilemma that was "created by Mr. Sakren, who made financial promises to

students without departmental authorization or approval."

"In the end, the college provided special funds in order to fulfill the promises made by Mr. Sakren," Wills said.

During his tenure, Sakren was given unsatisfactory yearly reviews by the department and was involved in several appeals based on those reviews.

Sakren successfully appealed a second-year review that recommended a conditional contract. But a third-year review endorsed his termination.

Sakren appealed again and filed a grievance with the Committee on Academic Freedom and Tenure, who found the review "materially faulty."

In 1997, ASU president Lattie Coor agreed with the CAFT report and Sakren was reviewed again.

And again Sakren was recommended for termination.

Sakren's attorney Richard J. Harris said the review process used to terminate his client "got it wrong three times before, which led to where lawyers were called and all the fun began."

"Sakren got caught up in an 'appeal mill' and ended up perpetu-

ally fighting for his job," Harris said.

Another witness, David Ira Goldstein, said he received a letter from Bonnie Eckard, former chair of the theater department.

"(The letter) sounded like ASU had some secret in Sakren's employment file which, if the public were to know about it, would make the public re-think the story that is being told in the media," said Goldstein, artistic director for the Arizona Theater Company.

Sakren's attorney in the opening arguments May 18 told the jury that his client was defamed on national television.

In the interview with CBS, Wills said, "I know Jared Sakren was causing a climate of real fear and hostility in the department."

Goldstein said after he saw the interview, he "put two and two together and made me wonder what (ASU) knows that I don't know about Sakren."

Actress Annette Bening is scheduled to testify later in the trial. She is a former student of Sakren.

ASU streamlines requirements

By **MICHELLE ORTIZ**
STATE PRESS

A plan designed to streamline university undergraduate graduation requirements will be put into effect this Fall to improve ASU's complex system of degree completion and increase faculty involvement in student advising, ASU officials say.

The project, initiated by President Lattie Coor, is aimed at simplifying graduation requirements by streamlining university, college and major requirements. Officials say the project will enable students to focus on their educational goals as opposed to simply concentrating on what requirements they need to fulfill to graduate.

"ASU has one of the most complex pathways of completing degrees of any university in the country," Coor said.

According to Coor, problems arise when students try to fulfill university, college and major requirements, each of which were established independently of one another. Students are forced to take courses that qualify for one requirement but not for another, and a myriad of choices are given to students, leaving some of them confused, officials say.

"The pathway appears to be difficult for students to navigate," Coor said. "Our goal is to set a basic pathway that works, aligning other requirements with university general studies," he added.

Under the new plan, students will be able to choose major-required courses to fulfill university requirements. This is meant to improve student curriculum and simplify the path to graduation, officials say.

Vice Provost Charles Bantz hopes the project will make it easier for students to understand curriculum requirements.

"I believe it will improve undergraduate education," Bantz said. "There will be more consistency and requirements will be clearer," he added.

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New stadiums underway

BY RYAN HENN
STATE PRESS

The University broke ground today for two new stadiums and gender equality.

To meet federal standards on equality in education, the Arizona Board of Regents originally allocated \$4.8 million to ASU in November to construct new women's soccer and softball stadiums. But additional funds were necessary because construction costs were higher than anticipated, said Mernoy Harrison, ASU vice provost of administrative services.

"We budgeted based on an estimation of what the bids would be and our estimates were just off," he said. "The construction market in the valley is very competitive and contractors are bidding higher on projects."

In May, ABOR paved the way for the new facilities by approving a \$1.5 million budget increase.

The women's soccer stadium is scheduled for completion in August, while the softball stadium is tentatively scheduled to open in December or January.

Both the soccer and softball stadiums will be built atop their pre-existing locations in the Sun Devil Club complex on Rural Road between Rio Salado Parkway and University Drive. The new soccer stadium will seat 1,000, while the new softball venue will seat 1,500 — 900 more than the current stadium.

"It's really state of the art for both of these programs," said Herman Frazier, senior associate athletic director. "The softball stadium will be similar to what we have at Packard (Stadium) and the soccer stadium will be like the track, only smaller."

ASU high in crime — maybe

BY LINDSEY COLLOM
STATE PRESS

A recent statistical analysis of weapon, liquor, and drug violations on college campuses ranked ASU No. 1 in the number of weapons arrests in 1997.

The survey, conducted by the *Chronicle of Higher Education*, a weekly Washington, D.C.-based publication, reported that ASU had a total of 32 weapons arrests.

But officials say this figure is "slightly inflated" due to the ill-differentiation between jurisdictions encompassing ASU East and surrounding educational institutions.

ASU East is just one of several institutions which share the former Williams Air Force Base location. Mesa police are responsible for the majority of law enforcement at the airport and, in turn, report statistics drawn from the geographic area as a whole instead of documenting an institution-by-institution analysis.

Such methods have produced a significant margin of error, as 13 of the reported 32 arrests occurred on the adjacent property at Williams Gateway Airport. Had the 13 incidents not been included, according to survey results, it is unlikely ASU would have been listed within the top ten.

The Mesa Police department

will attempt to alleviate such discrepancies in the future, said Stewart Adams, ASU crime prevention coordinator.

"(When) the Mesa Police cover their statistics, it's not campus-specific," Adams said. "They are working to cut it down to just our area to try to give us a better picture of what's on our campus. By reporting it differently and bringing some figures out that define the area, the proper credit (will go) to the proper place."

ASU Police Chief Lanny Standridge reasoned the figures accurately reflect happenings in the surrounding community and off-campus law enforcement issues.

"I am certain that no one would believe that a community of this size at ASU Main campus would be immune to the same types of crime that are occurring in the community immediately around us, which would be drugs and weapons," Standridge said.

"We're in a large, metropolitan area, Adams said. "The figures are indicative of what's happening."

As also defined by the survey, ASU placed fourth in the nation in lieu of drug arrests, with 127 incidents. This figure, along with the distinction of leading the nation's colleges in the number of weapons arrests in 1997, seems an

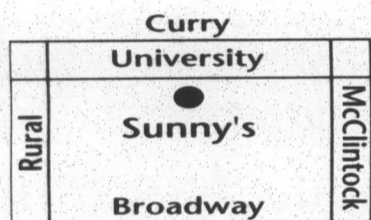
unwelcomed reputé, but Standridge maintains the statistics have positive implications.

"First of all, we believe the high numbers show that we are doing a great deal as a police agency," Standridge said. "The fact that the figures are there demonstrates our commitment to creating an environment that's conducive to research and learning."

According to Standridge, the statistics can be directly attributed to the strong presence of campus police and the enforcement of rigid drug and weapons policies.

"I would certainly hope the people would see the high numbers as evidence of an aggressive commitment to a zero-tolerance policy, and we're not looking the other way," Standridge said of police efforts. "The numbers in the report can actually be construed as a message to the community that weapons and drugs aren't welcome. (They) contribute, in no way that we can see, to research and learning on campus."

"Our intent is to provide a wholesome environment where people can feel more at ease and can concentrate on other aspects of the collegiate experience that are satisfying and progressive."



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Editorial

Boos and Bravos

Well here comes one more summer...yea. That means three more months of 115 degree heat, scantily-clad coeds frolicking about the campus, sweaty armpits and summer classes.

Well, for those of you who are planning on spending the majority of your vacation time rotting away in a classroom, your dutiful reporters here, at the *State Press* are going to try to make your stay a little less painful.

How we plan on doing this is by bringing you some of the latest summer entertainment news from the freshest names in the music, movie and art worlds.

Unlike past summer issues of the *State Press*, expect this year to be chock full of edgy, in-your-face interviews, coverage of big venue concerts and movies. And, as always, be on the look-out for ticket giveaways to some of the hottest summer blockbusters.

Continue to look to the *State Press* for the latest news coverage as well. We will continue to bring you the latest on developments in the Rio Salado Project, the conflict in Kosovo, continuing budget negotiations in the state legislature and campaign coverage for the 2000 elections. Also be sure to stay tuned in for some of the best opinions and editorials this side of the Superstition Mountains.

With that said we would like to bring you some "boos and bravos" to kick off the first issue.

BRAVO — To the Republicans in the Senate for belatedly agreeing on the democratic-sponsored gun control legislation in the aftermath of all the school shootings in recent weeks. Even though we've seen kidney stones passed with more ease, at least they've acknowledged the importance of background checks at gun shows.

BOO — To the federal government for not enforcing the 80-plus currently existing statutes that Dylan Klebold and Eric Harris violated before they claimed their first victim. President Clinton boasts that the Brady laws have prevented thousands of felons from purchasing guns, but why aren't we pressing charges when they try. Just by setting foot in a gun store, a felon is breaking a law.

BOO — To the state legislature for failing to do their math properly before passing the school budget for fiscal year 1999. As a result *The Arizona Republic* reported an \$18.8 million shortage in school funds. We at the *State Press* would like to use this opportunity to announce that we'll be accepting contributions to buy the brainiacs over at the capitol a brand-spanking new calculator so this won't happen again.

BRAVO — To the Mesa voters for being smart enough to vote down the \$1.8 billion dollar playground for millionaire Cardinals owner Bill Bidwill. The playground (a.k.a. Rio Salado Crossing) was overwhelmingly defeated by a 3-to-2 margin in a referendum last week.



Lazy daze are here again

Summer. The season of tinnitus inducing movies, Phoenix natives telling us "it's not really that hot," and lousy jobs. Yes, summer is "Oh crap, I'm in debt *how* much?" time. Time to take that one shift at the Old Structurally Limited Gap in the AeroNavy Outpost, the job that we keep during the year just to get the discount, and turn it into a 50-hour a week living hell to pay for the next year of debauchery.

But, if you're like me, retail makes you want to chew paintchips. Work stinks. Sometimes literally. We've all heard stories of those guys who follow that yellow flyer up to Alaska to work a fishing boat all summer. They have to burn their clothes and shave their heads to get the smell out when they come back, but they're pretty buff and flush with cash.

My problem is I can't be motivated to do actual work. In this heat I turn nocturnal. My skin pales and my eyes widen as I watch commercials for Ronco psychic dehydrators and moneymaking schemes pitched by guys who can't seem to maintain eye contact with the camera.

What we all really want is a good old-fashioned pyramid scheme; one without all the flip charts of Amway. I decided to scour the classifieds to find such a job.

I grabbed the Sunday paper and began my search. I avoided the sections with real jobs and went straight to the pleasingly amorphous "business opportunities" section. I crossed off the stuff that looked like real work — making gift baskets, filling vending machines and selling phone cards. I was suspicious of the "57k lawn maintenance" and "house cleaning — net \$50k" ads. Yeah, right. I went for the easy-sounding stuff.

The first ad was for "Adult Web Sites: Multi Million Dollar Business." I called the obligatory 800-number but was disappointed to hear an actual guy answer the phone. I had been hoping for a machine. I formulated my first rule of getting rich quick: Hang up on all real people.

"All Cash Biz!" sounded better, especially when it promised that I could "Get \$20 bills for \$12.50!!" I wasn't sure what that meant but it sounded more profitable than trading Internet stocks. The ad said the phone number was 24 hours so I was surprised to hear a real person answer. I,

of course, hung up immediately. Before I did, I heard the guy say he worked for some blank-Tel company. Aha! A telemarketing sweatshop! I knew better than to go for that. What other outfit would have people working 24 hours a day? Still, it was just desserts to be the one bothering those people and not the other way around. Maybe I'll just keep that number handy for aggression therapy.

This wasn't working. I wasn't finding any useful tips to pass on to you, my cash-starved readers. I moved to the "Home Based" section. Businesses where laziness is a virtue.

When the first phone message that I got asked "are you heart-broken by trying to succeed," I initially thought it might be a dating service. *That* kind of home-based business, eh? It turned out to be something else, though the recorded message didn't say what exactly. I was assured that it was not a "get rich quick plan." At that point I figured, why bother? This is summer. Who has time to get rich slow? Plus, the woman on the message wanted me to have "time, dedication, and a desire to win." I have none of those things. This was not for me.

I was losing hope. But I figured losing faith in the get-rich-quick ideal was downright un-American, so I tried a few more.

Some import/export ad caught my attention, though I was a bit apprehensive. I didn't want to hang up on the Medellin cartel. I was glad to hear voicemail. Again, there was no information given. The machine did ask me to leave my address to receive an information packet in the mail. However, I wasn't sure I wanted to get any packages from this outfit so I, once again, hung up.

I was running out of patience. Already this was too much work. I tried one last ad, the "Entrepreneur's Dream." When the pitch ended with the qualification that I must have "true entrepreneurial spirit" and not "mind working for it" that was the last straw.

Such sentiments deeply offend me. I don't know what to tell 'ya. I scrutinized the money schemes and scams for you, hoping to find an escape from the mall. But it looks like we're stuck. It could be worse; at least we don't have to wear those hats for Hot Dog On A Stick.

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Social workers cringe at ABC's 'Norm'

Social workers are upset about "The Norm Show." The sitcom plot is simple. Norm, an ex-hockey player, was charged with tax evasion and given the choice by a judge of serving time or becoming a social worker.

Last year, the National Association of Social Workers, and social workers across the country, celebrated 100 years of social work as a profession. We have worked hard to become a profession. So the very thought of a convict being sentenced to becoming a social worker is objectionable to us.

If the concept of Norm being sentenced to becoming a social worker was the only issue, I might have been able to live with this sit-com. However, the portrayal of social work by Norm and his colleagues is so inaccurate, immoral and unethical that it can't go without comment.

One of the principal tenets of our code of ethics is respect for clients. The television show scoffs at that concept.

In the first episode, Norm calls a teenage client who is prostituting a whore. He then bribes her to "go legit." In subsequent episodes he sleeps with a client, drinks on the job, and has sex with a co-worker in his car.

It has been suggested by some that social workers need to lighten-up and get a sense of humor. I, like my fellow Canadians Norm Macdonald, Jim Carrey, Howie

Mandel and Martin Short to name a few, do have a sense of humor, eh. When one is in a stress-filled human service occupation like social work, developing a sense of humor is a survival technique.

But as Carol Stambaugh, executive director of NASW's Arizona chapter states: "That a person can 'become' a social worker in one knock of the judge's gavel is horrendous. I worked hard for four years earning my BSW and another two years to gain my MSW. I went through an additional two years of training and supervision to get a clinical license."

The thought of an individual being sentenced to becoming a social worker is beyond ludicrous. Would the networks put on a show in which a convict is sentenced to become a doctor and practice medicine or sentenced to become a lawyer and practice law? Of course not! Because lawyers and doctors are held in high esteem and are in positions of power. We would never entrust legal or medical services to amateurs.

NASW's national office contacted ABC to try to have some input into the content of the program. It received no response. NASW then staged two press conferences and protests in front of the ABC studios in Los Angeles and New York. The organization has declared itself a "Norm-free zone."

The May issue of NASW News quotes Stephen Karp, executive director of the

NASW Connecticut chapter, as saying he doesn't want to see NASW fall into the same trap that consumed former Vice President Dan Quayle when he attacked television's "Murphy Brown" for being a single mother. But the essential difference between "Murphy Brown" and "The Norm Show" is that "Murphy Brown" presented a balanced picture.

Yes, there were some wacky characters. But they maintained high ethical standards and some pretty good broadcasting was portrayed.

This show has no such balance. All of the social workers, not just Norm, are breaking the rules. Norm is just more outrageous about it.

The field of social work is often misunderstood by members of society who have had no direct interaction with social workers. We are associated with welfare and placement of children. In fact, we work in a number of other settings such as schools, hospitals and prisons. We work with the elderly, persons with disabilities, intellectually-challenged individuals and with community organizations like women's and youth shelters, to name a few.

How many times have you heard a policeman on "NYPD Blues or Homocide" complain, "I'm a policeman, not a damn social worker," when they arrest a parent and have to watch the child until social services comes. Individual comments like this are inconsequential. But when they are repeated a consistent negative message is conveyed.

ABC has missed an opportunity to give the public at large an accurate portrayal of the profession.

I like Norm MacDonald. I liked him on "Saturday Night Live" in the fake news segment, and his impressions of Bob Dole were outstanding. I like his stand up come-

dy. I don't like him in "The Norm Show" because it is a mismatch of his comedic talents. This portrayal of social workers just doesn't cut it, either from the standpoint of the reality of the work or the quality of the so-called comedy.

Diane C. Jacobs is a doctoral student in social work and a freelance columnist.

"The portrayal of social work by Norm (MacDonald) and his colleagues is so inaccurate, immoral and unethical that it can't go without comment."

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Fake ID not worth the trouble

Underage drinking and possession of a fake ID go hand in hand. With a campus of 42,000 and a college town built around nightlife, these illegal acts seem like the norm to many.

I am a 20-year-old ASU student who had my first drink at 16, and I have had a fake ID since I stepped foot on campus two years ago. That is until I recently received my first dose of reality that put a halt to my partying days.

After a class last semester, three of my friends and I decided to go to a local bar by campus for a few pitchers of margaritas. We had been drinking at the bar for about three hours when we were approached by an undercover liquor inspector who asked for our identification.

The officer took one look at our fake IDs and handcuffed us all in front of the entire bar. He then took each of us separately to the police car, snapped a Polaroid of us, took our fake IDs and wrote out our tickets.

I was charged with MIP (minor in possession), use of a false identification to purchase alcohol, and use of a false identification to a police officer. I discovered that the MIP is a class one misdemeanor carrying a fine of up to \$2,000 and six months in jail. The false identification charge fines, also class one misdemeanors, are up to \$2,500 each with a six month suspension of your license, plus a year probation. All of these charges go on your permanent record.

Judge Orr, who heard my case, receives hundreds of these cases each year and doesn't listen to the excuses that we college kids are so used to giving.

"Don't you snivel, you volunteered to come to this," is what Orr said his boot camp instructor used to say to him. Orr relates this to the kids who wind up in his courtroom. He says if you choose to use the fake ID and drink under the legal age, you've volunteered for what punishment you get.

He also thinks that we, as minors, are "uninformed consumers." We purchase a fake ID for \$40 to \$100; an ID that doesn't come with a list of "do no use unless" warnings on the back.

Another concern of Orr's is the increase in arrests for

driving under the influence. If you have a .10 blood alcohol level or higher, you immediately go to jail for no less than 24 hours. A .15 or higher means a maximum of 30 or a minimum of 10 days in jail. After the jail time you are subject to further sentencing.

Since it was my first offense, I had to go to a diversion program. It was \$85 and lasted from 8:30 in the morning until 3:00 in the afternoon on Saturday. The diversion program is to inform first time offenders of the consequences that await them. In class, you share your stories with a group and learn about the destruction alcohol can cause.

My punishment was different than what I could have received. I could have spent time in jail, had my license suspended or paid a large fine ... all for a few margaritas. I learned what it's really like to be in a situation out of your control. Your family, friends, even a lawyer can't necessarily help you. The judge decides your fate. The judge could be having a good day or a bad day; either way, he's determining your punishment.

"Some judges are reasonable, some are unreasonable, and some are in the middle somewhere," said Orr.

By the time you're 21, almost three years of your college partying life has passed by. Keep my experience in mind. It is your choice to possess a fake ID and drink underage. Just remember when you are standing in front of a judge — "you volunteered for it."

Lindsey Remington

Junior
Journalism

End of an era

Tempe. Slowly, the life of this town as I know it is being eroded and in its place are mini-malls and corporate contributions to mindlessness. Driving around, there is hardly a sign that any visitor to Tempe would look twice at or does not recognize. National chains or unengaging epithets prevail in its urban landscape.

Acme. Just look at that name. It's the symbol of generics. What brand was the dynamite that the coyote tried to use on the roadrunner? The name alone is cliché for a lack of imagination and personality. It's ironic that this is the enterprise that replaced Cluck U, a true Tempe

landmark.

Cluck U served chicken and chicken. Oh yeah, you could also have sides with your chicken. The menu warned that the hot was "cluckin' hot" and advised that this or that was "really cluckin' good." There was a huge cart on the wall describing the level of heat in the hot sauces they put on their wings and other specialties. There were 6 levels in all, starting with mild and ending with 9-1-1, but I never ventured past the second. They were serious about their spicy sauces.

Yet, of course, who could forget that Cluck U wasn't always serious about them. They had fun with the idea that some people are crazy or macho enough to sacrifice their taste buds and a comfortable stomach for a week just to get a tee shirt trophy and their picture on the "Wall of Flame."

To enter yourself into this madness, you had to sign a waiver. To complete the assignment required that you consume a full dozen wings with 9-1-1 sauce, as well as resist eating or drinking anything for several minutes afterward.

The employee would wear a bandanna over his face when he presented the meal of hell in a paper-lined red basket, to protect his eyes from burning. I was there once when someone attempted to do it. This over-confident bundle of machismo was not even close to beating the cluckers at their game. Tears were running down his cheeks by the third wing. The whole place stunk, and my nose burned. I wanted a bandanna, too.

I'll admit that the place didn't have the best prices, and it didn't always smell the greatest. Service was reliably slow and sometimes rude but it had character. It is the essence my years in Tempe. It was the brightest neon, glowing in a town of mini-mall shadows.

Cluck U is gone now, replaced by Generic Bar. The murals are gone and no one plays video games here. The walls vibrate still, not to the sound of whoops and cheers for the maniac trying to down a dozen 9-1-1 wings, but to the tune of some one-hit wonder band on the stereo system, playing to a crown that doesn't give a second thought to Tempe's history and landmarks.

Amy Sisti

Senior

Food and Nutrition in Business

Professors: no tenure, future in lecturing

BY STEPHANIE REEVES
STATE PRESS

Honors College faculty lecturers are some of ASU's best and brightest, but they face a fundamental problem — they cannot achieve tenure.

"I left ASU because there is no career opportunity in the Honors College," said Valerie Ramseyer, a scholar of medieval history and a former Honors College lecturer. "I'm going to the East Coast for a tenure-track job."

When the Arizona Board of Regents first established lecturer positions for the ASU Honors Program in the early 1980s, their contracts were limited to one year each.

These contracts offer eligibility for renewal but no guarantees and no tenure opportunity. This is in accordance with tradition, said Ted Humphrey, dean of Honors College.

"The positions of lecturer and senior lecturer are traditional titles of formal distinction in British and American universities, but by tradition these positions are not tenurable," Humphrey said.

But he said he believes that lecturing offers substantial job security despite the absence of tenure track.

"All state of Arizona contracts for faculty members have a limit of one year," Humphrey said. "But when we write a letter of appointment, it is for up to three years — three consecutive one year contracts," said Humphrey. "Given satisfactory performance, the lecturers can expect subsequent let-

ters of appointment."

Humphrey also said that lecturers can feel secure because of the Honors College's track record. According to Humphrey, there has only been one incident where a lecturer was involuntarily dismissed for being "demonstratively inadequate in the classroom."

Instructors have a grievance against the workload.

"There is no other faculty at ASU that has our teaching load," said Diane Facinelli, who has taught five honors classes per semester in the past three years.

The lecturers are required to teach four undergraduate courses as 80 percent of their workload, and to complete service projects for the other 20 percent.

Facinelli took a trip to London with honors students this summer to complete her service project requirement. Other lecturers do such activities as organizing student weekend trips to cultural events.

"It's a lot of work, which we don't mind, but we don't have the same benefits as the tenured faculty," Ramseyer said.

Humphrey agreed that the lecturers teach more sections than other faculty, but honors class enrollments are maintained at an average of 18 students. He said the smaller class size allows lecturers to teach more classes and have the same number of students as other faculty.

Humphrey acknowledged some dif-

ferences. "They have no teaching assistants, and they have to grade all assignments, so it's not fully equivalent," he said.

But Humphrey said that overall, workload "correlates to the teaching, service and research of faculty on tenure-track."

While the disagreement continues, a proposal is currently being discussed that would potentially establish permanent appointment status for the Honors College faculty.

"We have a draft document that needs some refinement, but we expect it to be done by the end of the aca-

demical year 1999-2000," said Humphrey. "The faculty are actively discussing the perquisites that they desire."

Humphrey said he hopes for a resolution so the Honors College can hold onto what he called "unbelievably gifted teachers."

"We are appointing extraordinarily well-qualified people from the very best universities in the country," Humphrey said. "I think it's natural for very bright, talented and ambitious faculty members to seek positions that carry tenure — and the prestige it carries with it."

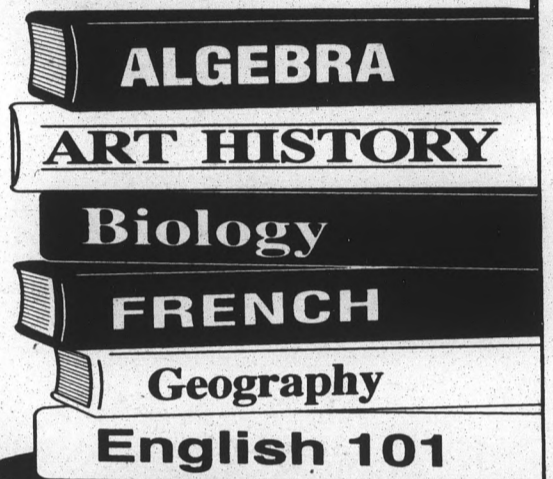
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Ben Folds Five grows up, releases Messner

REVIEW BY TRISHA COFFMAN
STATE PRESS

Ben Folds Five, the pop-meets-Broadway trio, has finally grown up.

Although bandleader Ben Folds, 32, bassist Robert Sledge, 31, and drummer Darren Jessee, 28, are known for their sometimes smart-ass attitudes and sarcastic lyrics, their latest release, *The Unauthorized Biography of Reinhold Messner*, is decidedly less bitter and more sophisticated.

"I don't think any of us feel like being brats anymore," Jessee said in a May interview with *Spin* magazine, "Or being anything other than what we are."

This resolution to be what they are translates to an album complete with honest and insightful lyrics, as well as rich orchestration and the piano dramatics of Folds.

It is also infused with Folds' melancholic, understated vocals, such as in "Mess" — "I don't believe in god, so I can't be saved. All alone as I've learned to

be, in this mess I've made."

Messner is the guitar-less band's fourth release since they got together in 1994, and the second since *Whatever and Ever Amen*, featuring their radio hit "Brick" which went platinum following its release in March of 1997.

"We thought of (*Messner*) as a concept record," Jessee told *CMJ New Music Monthly*. "It just worked out that it started to be a theme about this guy's life."

Reinhold Messner was the name Jessee and his high school friends used on fake IDs. Unbeknownst to the band prior to completing the record, Messner is an actual person, famous for being the first to climb Mt. Everest without oxygen in 1987.

The Chapel Hill, N.C. band has been compared to other piano-heavy musicians, like Elton John and Queen, and count among their influences artists as diverse as R.E.M., The Clash, and Burt

Bacharach.

They have even appeared in a Burt Bacharach TV program (inspiring a flugelhorn tribute to Bacharach on "Don't Change Your Plans"), and have made several other television appearances, including "Saturday Night Live," and "The Late Show with Dave Letterman".

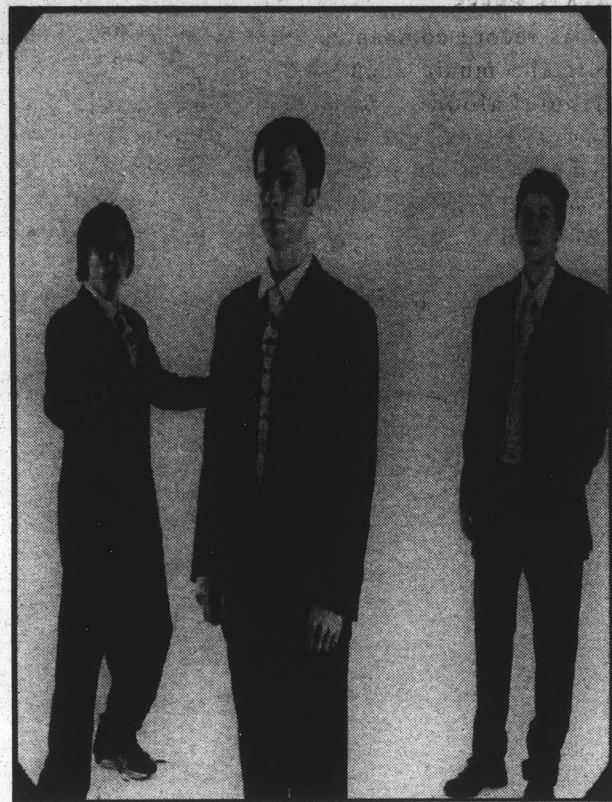
Their touring roster counts stints with Beck and the Dave Matthews Band, among others, as well as Lollapalooza in 1996 and the 1997 H.O.R.D.E. show.

Now, with their latest tour beginning May 27, the band will trade its antics and wise-guy attitude for something a little more sincere.

"We all knew there was more going on inside than was making it onto the records," Folds told *Spin*. "I've never made an album I'm comfortable with. This one I definitely am."

Ben Folds Five will be performing at Tempe's Club Rio June 6.

**Ben Folds Five
At Club Rio
June 6**



Ben Folds Five, best known for their platinum hit *brick*, said they are ready to leave behind their childish persona and will adopt a more serious persuasion in their new album *The Unauthorized Biography of Reinhold Messner*. The band will perform at Tempe's Club Rio on June 6.

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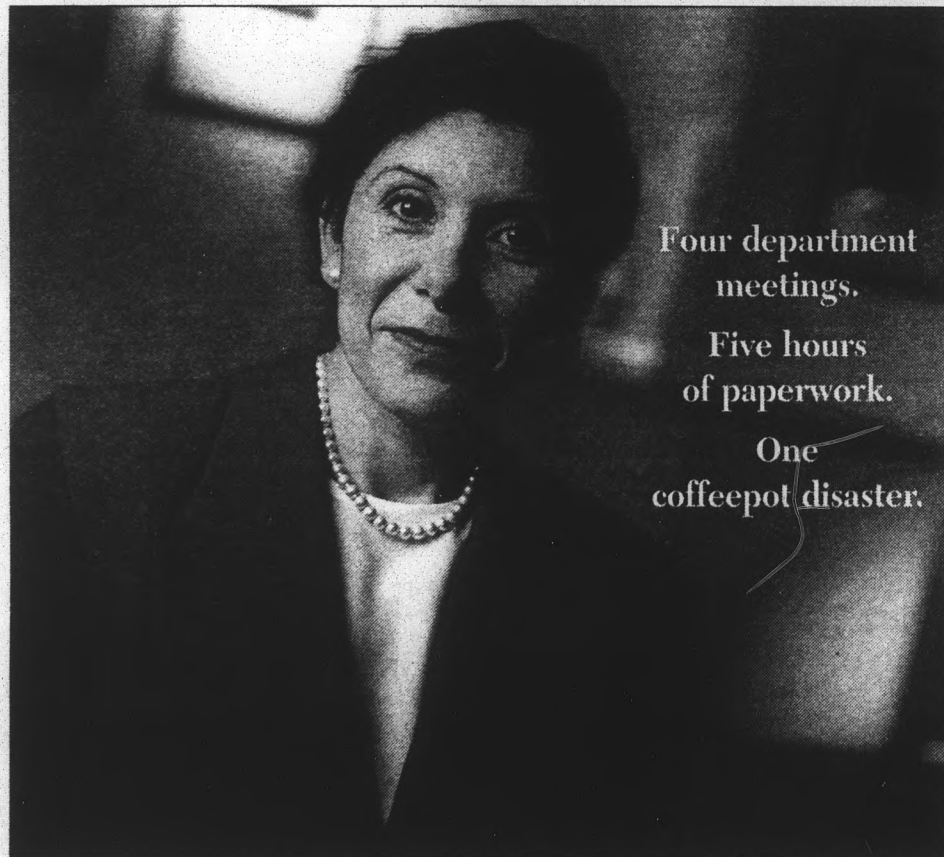
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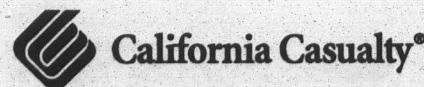


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Street tribute breath of fresh air, lacks flower power

ERIN SWEENEY
STATE PRESS

As record companies pol-
lute the music scene with
tribute albums, *Bleecker*
Street keeps squeaky clean
and shines as a worthy compila-
tion.

The 16-track album pays homage to
the influential folk singers and song-
writers of the early 1960's Greenwich
Village.

Produced by Stewart Lerman and

Stewart Smith, *Bleecker Street*
features performances by
Marshall Crenshaw, Jonatha
Brooke, Beth Nielsen
Chapman, John Cale and
Suzanne Vega.

Although their names aren't
familiar, the artists are known as
eclectic singers and songwriters. And
folk fans will definately recognize
some of the songs.

Jonatha Brooke's version of Simon
and Garfunkle's "Bleecker Street" is a

highlight on the album.

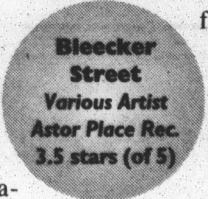
Marshall Crenshaw does a fairly
decent impression of Bob Dylan's
"My Back Pages." Sure, it does lack
some of Dylan's original depth, but
no one can compare to Dylan.

Larry Kirwan and Black 47 rekin-
dle some of the rebellious spirit of
1960's with Phil Ochs' anti-war
anthem "I Ain't Marchin' Anymore."

But the rest of the new renditions
lack their original versions' flower
power.

Bleecker Street probably won't be
mixed in with many teenybopper
music such as Brittany Spears and
Hanson. But the original renderings
weren't really in the mainstream
either.

Music enthusiasts associated with
the 1960's will appreciate and enjoy
this tribute to an era defined by it's
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Summer Destinations

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State Press for Tuesday, June 1, 1999

Canyon Lake

A desert oasis

By DAN MAREK
STATE PRESS

Gliding across the crisp blue water, reflections of the 1,000-foot redrock cliffs that hawks often circle, and nothing but the sound of your kayak paddle entering the lake.

Serenity overcomes you in these water-filled valleys of Canyon Lake.

Shaded from motorboats, wave runners, and the bustling of downtown, this destination is a sure summer escape.

A popular haven for snowbirds and college students, Canyon Lake's shores are usually crowded with barbecues, fishermen, sun-worshippers, and swimmers. Although the summer is Canyon Lake's busiest time, weekdays tend to be fairly empty and the waiting time for boats is almost non-existent.

The Canyon Lake Marina offers boat rentals on an hourly basis for a fairly reasonable amount. Boats range in size from kayaks to 18 foot sport boats.

No boating licenses are needed, but a short conversation concerning the courtesy rules of boating is required before setting sail.

Once you rent your kayak you have free range of the lake including the smaller creeks sprouting out of the cliffs. The smaller creeks such as Boulder Creek do not allow for motorboats and are preferred by the local kayakers for their smaller wakes.

The canyons and cliffs directly northwest of the marina are also preferred by kayakers for their magnitude and maneuverability. These cliffs also swoop down into cozy, little pebble beaches perfect for a secluded stopover.

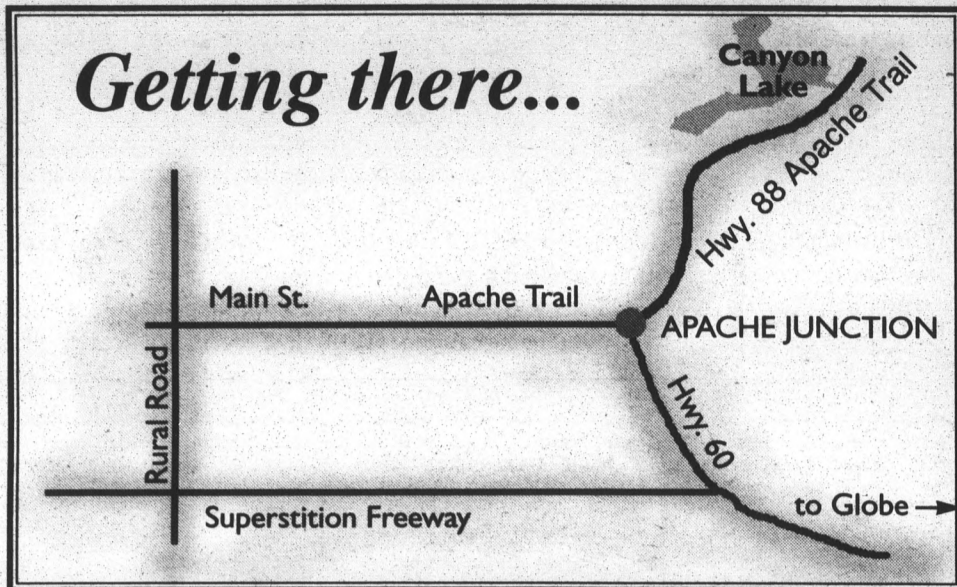
How to get there:

Canyon lake is about 30 minutes away but offers scenery that lets you forget about the time.

If you are leaving from campus head to the Superstition Highway (U.S. 60) and head east. Head north on Idaho road (highway 88). At the fourth light, highway 88 splits. Go east. There are several signs that alert travelers of the split.

Idaho road will take you through winding roads of the mountains for approximately 15 miles. You will pass the Goldfeild Ghost town and the Lost Dutchman State Park.

Canyon Lake Marina will be on your left.



Kayaking in Canyon Lake

Rental Rates	Hourly	1/2 day	Deposit
Kayak (one person)	\$8	\$32	\$50
Kayak (two person)	\$10	\$40	\$70
Canoe (available in July)	\$10	\$40	\$70
Fishing boat (four person, gas)	\$10	\$40	\$70
10' Dinghy (1 person)	\$15	\$60	\$90

Many outdoor outfitters such as REI offer all day kayak rentals for approximately \$35. If you do rent from one of these outfitters you must have transportation for the boat as well.

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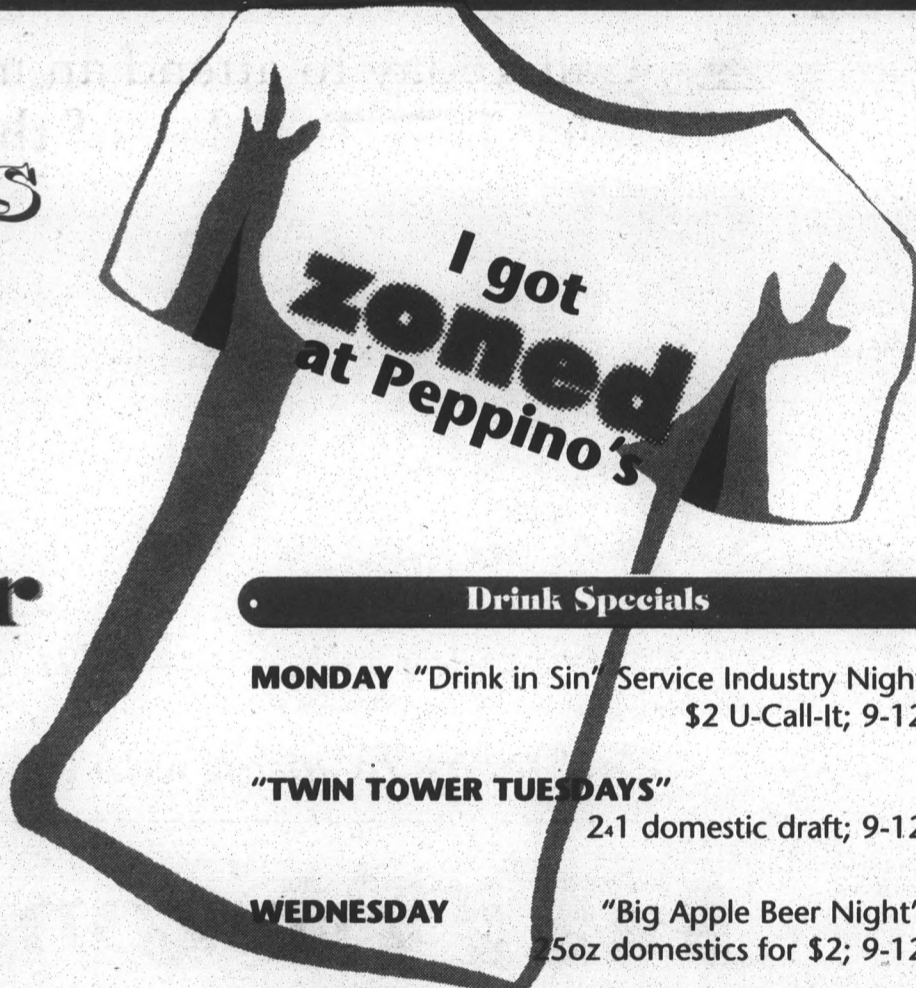
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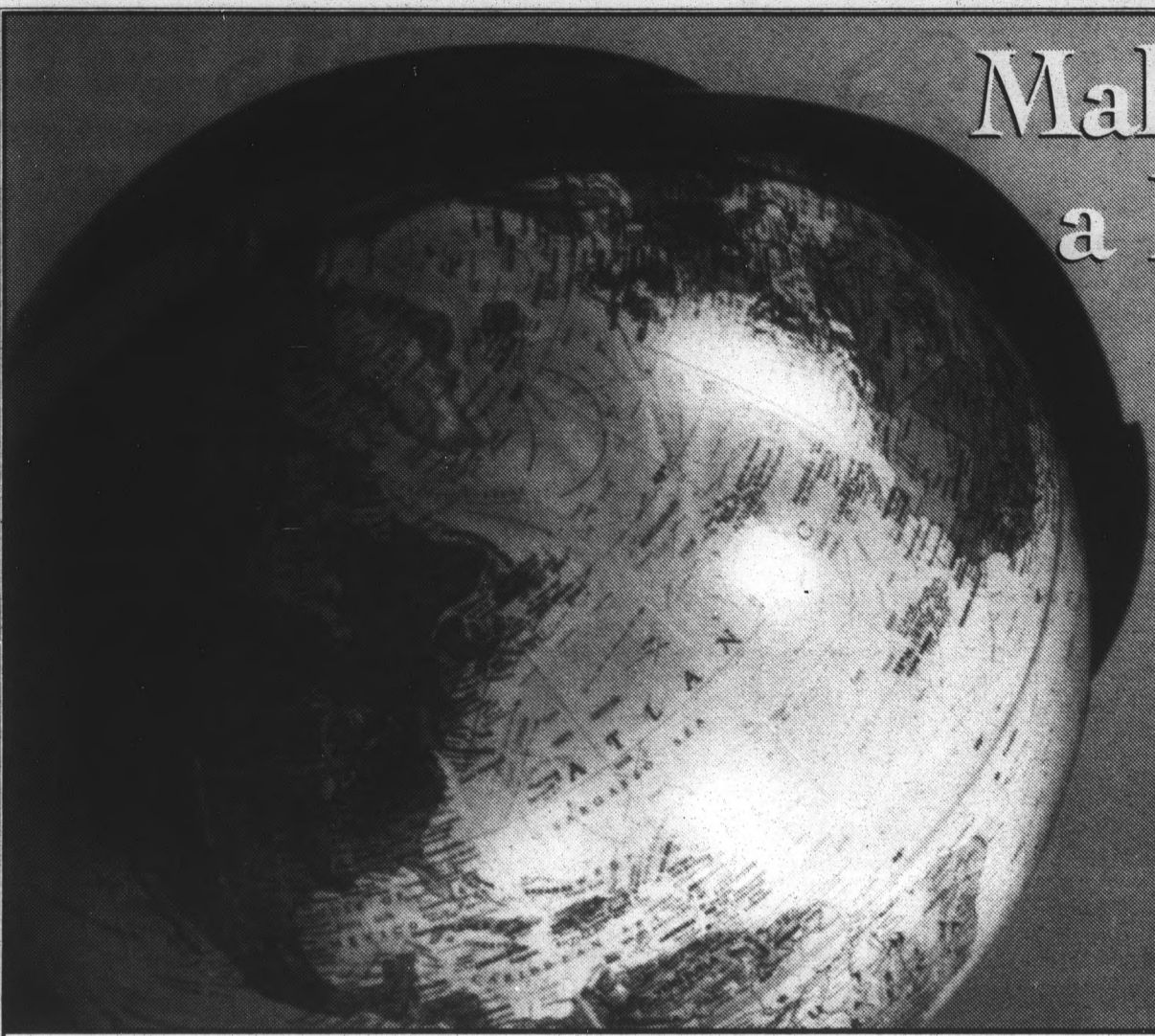
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Econoline Crush: slowly gaining ground

BY MICHELLE ORTIZ
STATE PRESS

Touring for over two years might take its toll on some bands, but Econoline Crush doesn't seem to mind its everlasting tour. Traveling from venue to venue on a tour bus and hardly remembering what home in Vancouver is like may be something that took the Canadian band time to get used to, but singer Trevor Hurst has kept his sense of humor despite the hurried lifestyle he has had to pursue.

"Just last week I phoned my roommate and said, 'You know what, just take my stuff and burn it, I don't know what your gonna do with it, but I'm never gonna be home,'" Hurst said.

Econoline Crush is a band that has been described as a mixture of electronica, industrial and hip-hop, but Hurst says their new album, *The Devil You Know*, is simply modern rock. The band has been attaining increased exposure in the States, partially thanks to touring twice with KISS. The KISS fanbase spread the word on the Internet about Econoline Crush, and by the end of their second tour with the classic glam-rockers, Econoline Crush was opening to growing numbers of KISS fans.

"They were tough at first, but you know what, the Internet is a really amazing grass-roots tool, even though it's a high-tech medium. They would talk on the KISS Army page, 'Go see this band Econoline Crush, you might dig them'," Hurst said. "By the end of the six weeks we were playing to over half-full houses when

“What I want to do and what I want to work towards is to sort of concentrate on the journey, not the destination.”

**Trevor Hurst,
lead singer of Econoline Crush**

we hit the stage.”

Econoline Crush is on its first headlining tour in the States, and will be in Phoenix Wednesday for a show at the Mason Jar. Hurst says that despite their long tour, he feels they have yet to conquer the American market.

"It's been smoother than I thought, but it's still a tough road. It's still a long ways off to say that we've actually, you know, broken in," Hurst said.

Success for Econoline Crush may not be too far off. The band has performed on the nationally syndicated show *The Crow* and has had the title track of their new album played on the opening sequence of *Melrose Place*.

"We had *The Devil You Know* on *Melrose*. That was kind of funny because it slides right into some weird scene," Hurst said. "It's just weird to hear your song on *Melrose Place*."

The band has also toured with Green Day, Foo Fighters and Creed on an eight-city Canadian tour.

Hurst says touring with Dave Grohl of the Foo Fighters was a blast.

"Dave Grohl is one of the coolest guys I've ever met in the world of rock. He was so nice to me and our band," Hurst said. "He was just funny and always kidding around. He's a fan of music, and that's what is so great."

Being on tour has kept Hurst from some of the drama of life, he says, which fuels the lyrics of Econoline Crush's music. Hurst labels himself a "workaholic," scheduling interviews and various other projects when he is not touring. Hurst also does some creative writing, much of which focuses on the trials of relationships and life in general. He says he values "the creation of art in all forms."

"What I want to do and what I want to work towards is to sort of concentrate on the journey, not the destination," Hurst said.

Econoline Crush is known for live shows full of emotion, and that is where Hurst gets instant gratification.

"When your playing live it's such a big rush, and I guess it strokes your ego in a sense. You can't deny that, and anyone who does is just full of himself," Hurst said.

So what indicates a breakthrough in the music industry to Hurst?

"I guess when your walking down the street and a guy walks by and he's humming your song, maybe that's when you say, 'Hmm ... I guess we've hit it'."

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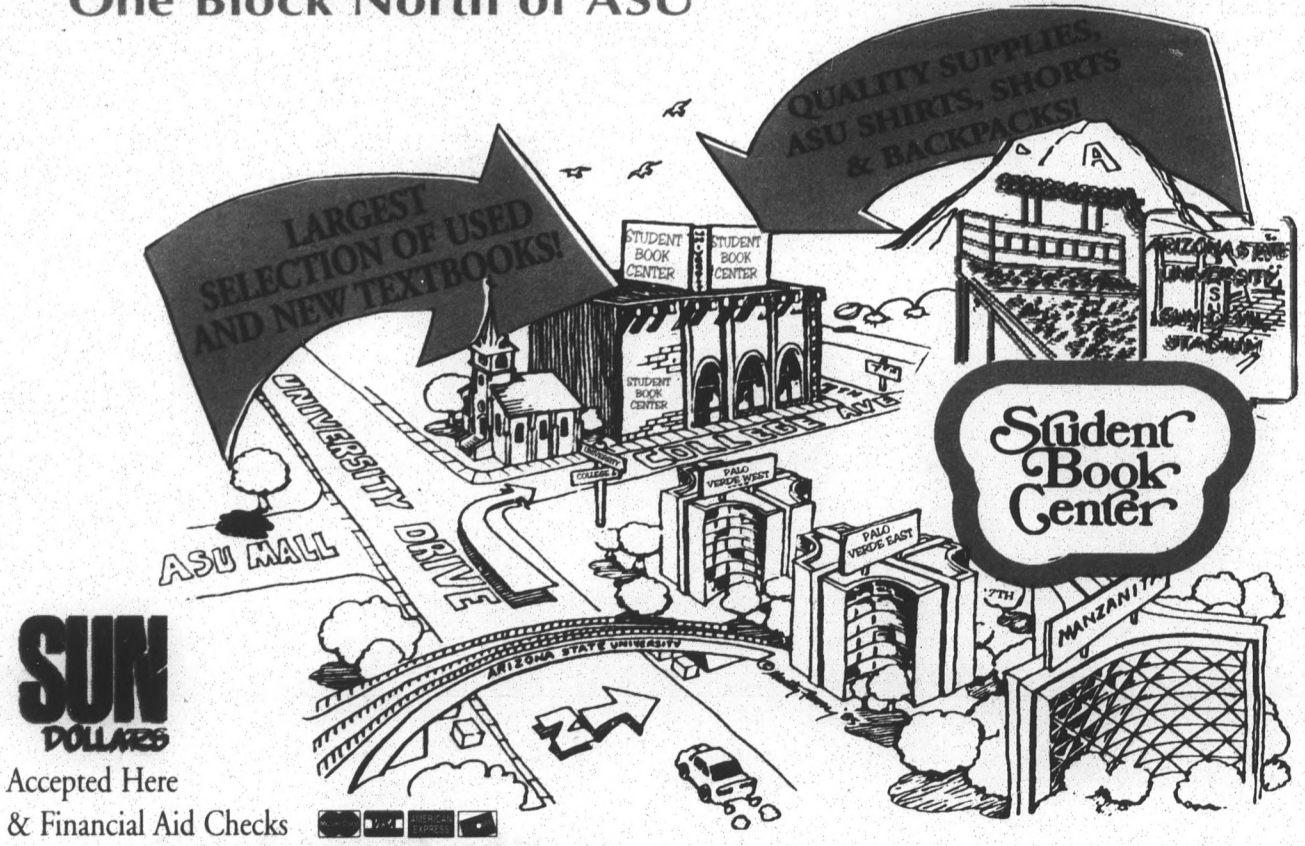
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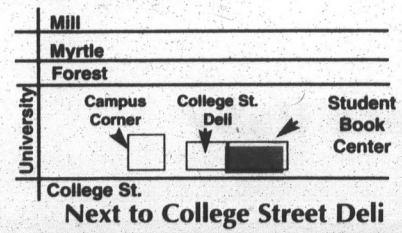


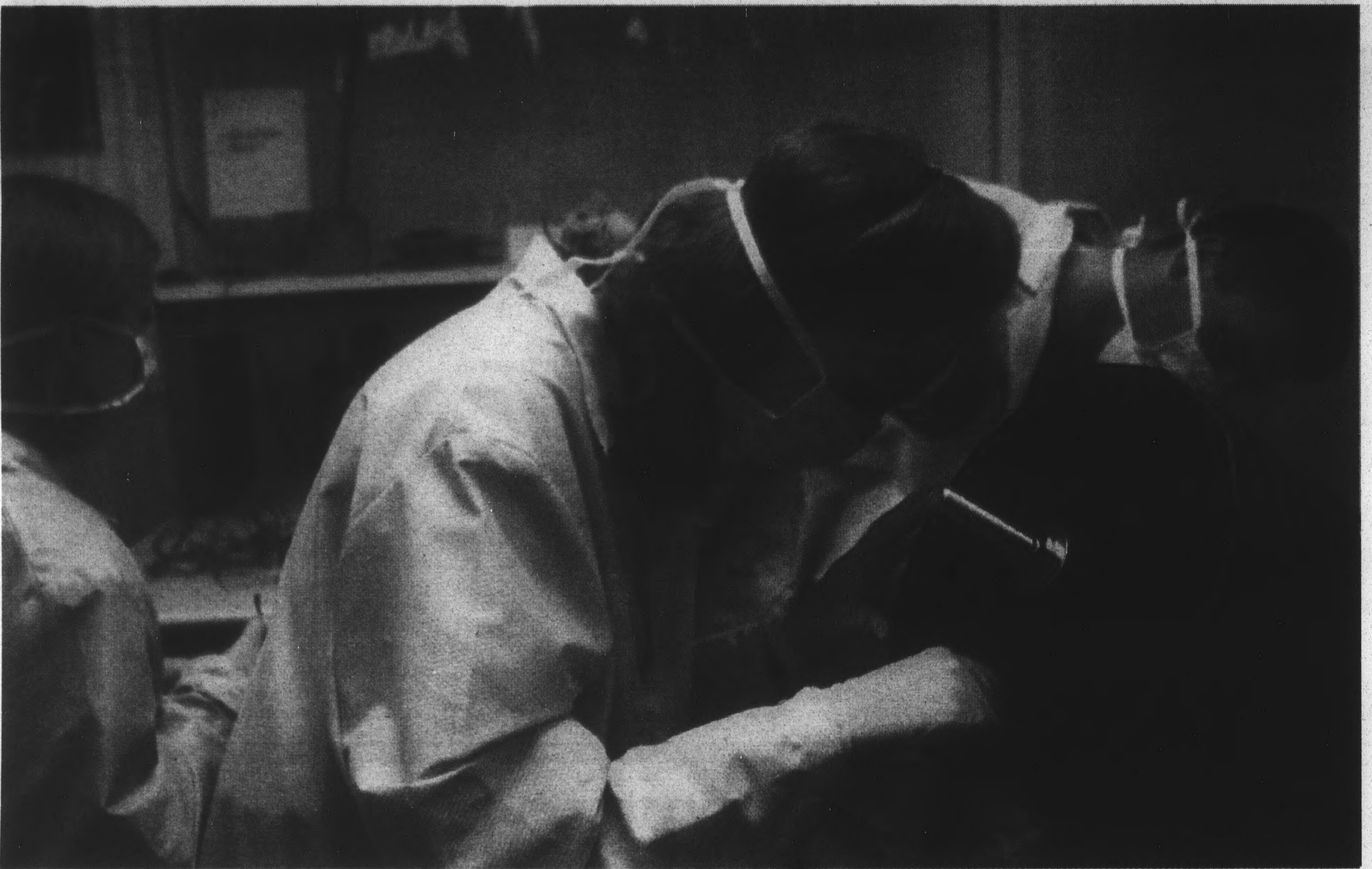
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Satellite from page 01

Much of the ASU science community is already abuzz with excitement, especially Helen Reed, who worked on the project since it began six years ago.

"I get goose bumps when I think about it (going up)," said Reed, associate director of the ASU-NASA Space Grant Program, the organization responsible for the orbital's creation.

So too for some of 25 student volunteers who worked on the project in the spring.

"It's just an awesome experience," said Brandon Williams, 22, a senior electrical engineering major. "I didn't think it would be possible for me to actually work on a satellite in college. I've always been interested in space, but since I got in on with this project, space has been my thing. Anything that has to do with space, that's where I want to be."

Jason Roberts, 22, an aerospace engineering major, said: "I can't wait. It will be like winning the world championship."

Work completed on the satellite in May and it was sent to Weber State University in Utah for testing. It then will be taken to Vandenberg Air Force Base in California where it will be launched with four other satellites Sept. 15.

After ASUSat 1 launches, students will undertake another alien mission — operating an orbiting satellite from a ground station at ASU.

Space Baby

In the past, satellites typically have been the size of small cars and weighed about 1,000 pounds.

But 14-sided, jet-black ASUSat 1 is a

10-pound nanosatellite (or micro satellite) measuring one-foot in diameter by nine inches in height, making it the most compact orbital instrument ever. The basketball-sized orbital was designed as a technology demonstrator for low-cost spacecrafts.

Nanosatellites are economically sound investments not only because they're cheaper to repair but also because they're less expensive to build, said Reed, also a professor of mechanical and aerospace engineering.

Unlike its million dollar predecessors, the ASUSat 1, discounting labor, was built on a \$200,000 budget.

Equipped with two digital cameras, the satellite will gather information that will also be used in vegetation indexing, coastal mapping and cloud analysis. It will be used as a voice repeater for HAMM radio operators.

Although ASUSat 1 will work alone in space as it hovers miles above the Earth, it won't be flying solo for long.

An ASUSat 2 is currently in its design phase and scheduled for launch November 2001. It will form a constellation with two other nanosatellites from the University of Colorado at Boulder and New Mexico State University. Constellations (or clusters) are the latest satellite trend, having multiple satellites working as one.

The move toward this system is a logical and cost-effective one that also takes advantage of distributed capabilities, Reed said.

"What the (U.S.) Department of Defense and others are recognizing is that if you send up networks of smaller systems that are pretty inexpensive, it's not a huge loss to the whole system if there is a failure

somewhere," she said. "You can just replace that one piece. Whereas before, you'd have to replace the entire satellite."

"For defense and climate reasons, you can do real-time information gathering from around the Earth with a cluster strung around the globe. You can also take pictures to do a time series of events where you can't do that with one bigger one because unless it's geo-stationary, it will move off that spot."

If all goes well, a new satellite should be built by ASU students about once every two years, said Brian Underhill, 27, program manager and a graduate student in mechanical engineering.

The Right Stuff

For the first few years of the program, funding was supplied mainly by the Space Grant Program and from several local companies that donated or provided reduced costs on hardware and supplies.

"Other money was just scraped up from wherever," Underhill said.

The program recently received a \$150,000 donation over the next five years



All photos by Sam Stewart of the State Press
Assii Friedman and Brian Underhill discuss preparations for the ASUSat 1 nanosatellite, which was completely constructed by ASU students.

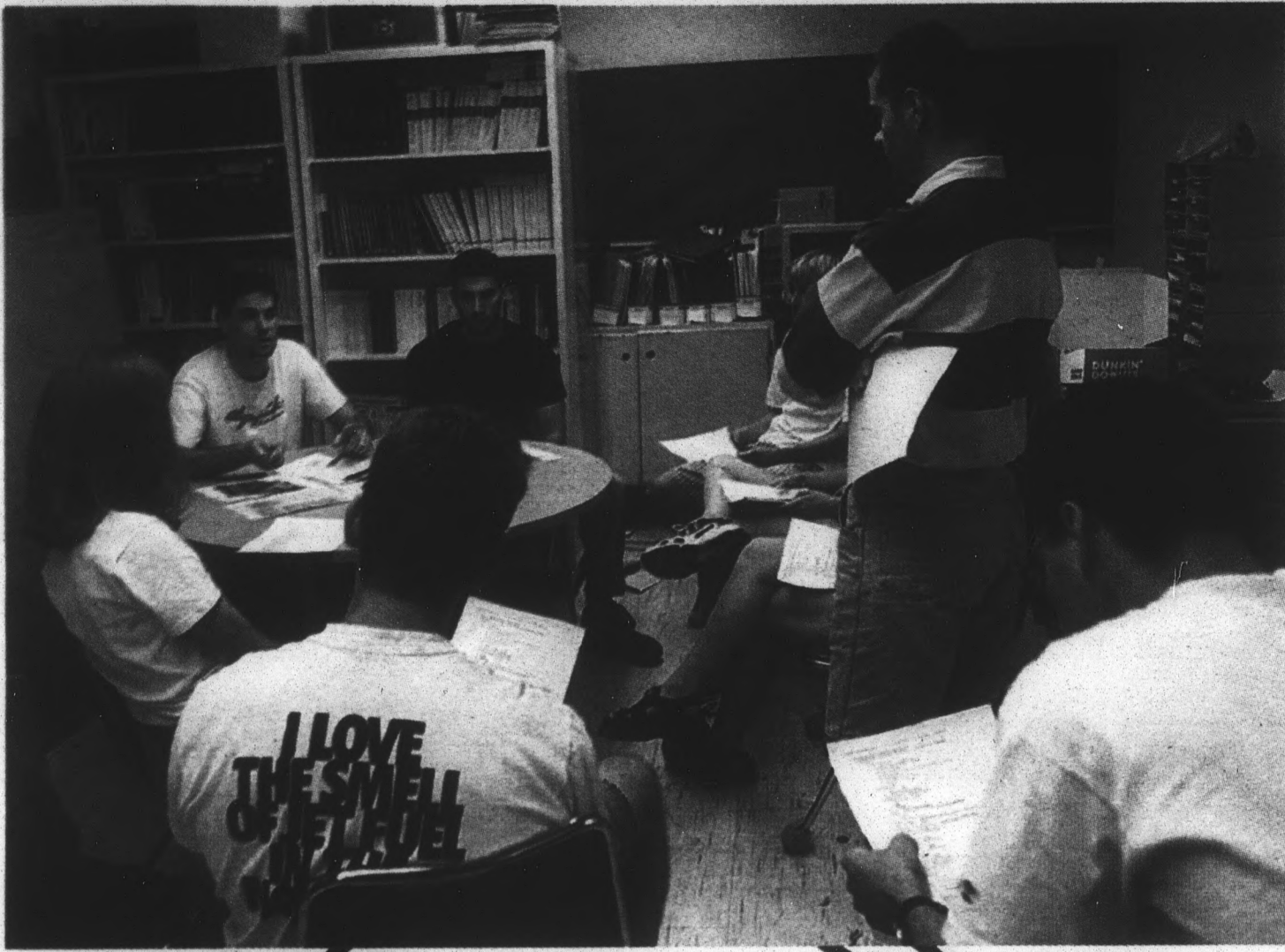
from Lockheed Martin and a \$100,000 grant over two years from the Air Force Office of Scientific Research.

Although the program had seen two previous launch dates fall through, Underhill said the program has always accomplished what it has set out to do.

"This program is here for the students' experience, period," said Underhill, who quit Dow Chemical after seven years to return to school. "It's not to build satellites. That's a second consideration."

He added it's proven to be beneficial for the students and companies involved.

"Getting all those kids the experience is one of the things that's kind of good for industry," said Underhill, who worked about 100 hours a week on the project. "They're interested in



Above: Students talk about the impending launch date of ASUSat 1. After the nanosatellite is launched, students will begin a new mission — to operate the orbital from a ground station, which is located on the ASU campus.

Left: Christian Agern uses an oscillator to test compounds. She is part of a team of students that are constructing the ASUSat 1. The satellite is set for lift-off Sept. 15.



the students doing space design already, but they're even more interested in it because we're not building stuff that's already been done. Our students are getting that exposure to cutting edge stuff.

"It's the right thing too because we don't have millions of dollars invested in this. We don't have stockholders that are relying on it. This atmosphere is where you want to take chances. You want to try new stuff because if it fails, what have you lost? You've lost a few bucks, which compared to if you did it on industry level, you're getting off scot-free.

"And what's the cost if the student's design didn't work? Well they still got something out of it. They got to go and imagine and create and try and troubleshoot. And if they find it didn't work, they'll do it better the next time. This is the place to do that. If those same people went and did that on their job, they might not have a job very long. It's a priceless experience."

Shea Ferring, who worked as program manager from 1996 to 1998, agreed.

The Space Grant Program's main objective is to help develop professional career interest for undergraduates and to provide them with training experience and an understanding of scientific research, he

Students who work on the program for a couple years are desirable commodities in the job market, Ferring said. After he graduated in May 1998, Ferring was offered jobs with Honeywell and NASA, but he chose Motorola.

"It's extremely rewarding," he said. "It gets you in the groove of really working with the software, mechanics or engineering.

"Also the connectivity with the industry is great. When you are finished here, and you go for an interview, it's more of a B.S. session. You're not real nervous ... You've worked enough with the people you'll probably be talking to that you can relate to them. A lot of times, they're just as interested in the project you've been working on as you are about getting the job."

For Your Eyes Only

ASUSat 1 is perhaps ASU's best kept secret.

"I'd say only about 400 people on campus know about it," said Assi Friedman, 27, an electrical engineering major and deputy program manager.

And about that many worked on the project since it began six years ago when a graduate student and Reed approached the Orbital Sciences Corporation, a leading developer of small launch vehicles, and asked it to conceive a research project. The company suggested a nanosatellite, and ASUSat1 was born.

In the spring, 25 students worked the project. The relative anonymity of the program could be due to how students are recruited for it.

"Most people find out about it by word of mouth," Reed said. "They'll

overhear someone talking about it in class, and if they're interested they'll stop by (the lab) to join."

Still others, such as Friedman have simply stumbled upon the program.

"I accidentally spotted the antennas on the roof of the (Engineering Research Center) and knew they were satellite antennas. So I asked about it," said Friedman, who worked on a student-designed satellite in his homeland of Israel.

Still having a low profile isn't necessarily a drawback, Ferring said.

"In the past we advertised a little more with fliers around campus, but then we get a lot of people just coming in for the paycheck or just wanting a fellowship," Ferring said. "We weren't getting very much effort out of them either. Now all the people who are there really want to be there."

ASU President Lattie Coor said that when the satellite goes up in September, there should be quite a buzz about it around campus.

"There is excitement for it, but it doesn't often penetrate (the public's attention) until something dramatic happens, and the launch will probably do that," said Coor, who plans to link a live broadcast of the launch to campus. "This is a fantastic project. There will be some sort of celebration."

On the other hand, gaining attention from within the aerospace industry has been no problem.

Recognition has also come from Chief of Naval Research Paul G. Gaffney II. After visiting the ASUSat lab in February, Gaffney invited all the students currently involved in the project to Washington, D.C., for all-expenses paid, three-day ASU Space Student Satellite Workshop the week after finals.

"It's all been a lot of highs, and then

"Getting all those kids the experience is one of the things that's kind of good for industry. They're interested in the students doing space design already, but they're even more interested in it because we're not building stuff that's already been done. Our students are getting that exposure to cutting edge stuff."

— Brian Underhill, program manager of ASUSat1 and a graduate student in mechanical engineering

(getting that invitation) that's a super high," Reed said.

For the 25 students like Williams, they spent thousands of hours holed up in a lab on the fourth floor of the Engineering Research Center.

On no day in particular, Williams worked on the satellite, surrounded by four empty boxes and two unclaimed backpacks. Hard rock poured from a modified car stereo in the corner.

Power boards, dynamics boards, a plethora of multicolored wires and two digital cameras covered a table in the middle of the room. It looked more like an art project gone wrong than a satellite. But it is the students pride and joy.

To Infinity and Beyond

Reed said the program has become important in so many aspects that there is no reason it shouldn't continue for a long time.

"What's been most rewarding is that this project has tied together the missions of a university," she said. "It has tied together teaching with research and service. The students go out and do a lot of outreach with the community.

"They go out and talk to high schools, elementary schools and at professional community functions. They talk about engineering and science and space. They're out there getting the community excited, whether it's a young person, vectoring them into a career or a member of the community who wants to know the latest about what's going on at NASA. It's just good all around.

"I've lived with this project for 5 years so far, and I've seen all these wonderful students come, and I'm just really excited for them. They've put all this work and time and dedication into the project, and ASU is going to see something significant. The world is recognizing this as a significant project. What's exciting is that this is what ASU did."

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Coolio

Up in arms with Tommy Boy Records

BY DAN MAREK
STATE PRESS

"Slide, slide, but that's that past. I got sumpin' brand new for that ass," Coolio rapped in his hit song "1,2,3,4 (Sumpin' New)."

Grammy Award winner Coolio wrote the song nearly five years ago, and its lyrics still ring true today.

After recording his third album with Tommy Boy Records titled "My Soul," Coolio feels that he has no choice but to move away from his debut label.

His relationship with the company has become bitter, and neither party wishes to work together. A situation that leaves his nearly completed fourth album in limbo.

"As a matter of fact I'll go as far to say this: If I can't get off Tommy Boy, I'm not making records anymore," Coolio said. "I can't, they won't release me."

release me until someone gives them \$1.5 million. They want somebody to buy me. So basically they'll let me and my family starve. If I left it up to them, I'd fucking be livin' outside right now. I probably made them about \$50 million over the past five years and they acting like I owe them something."

In the past, Tommy Boy has recorded many platinum artists and most have left the label soon afterwards.

"Naughty By Nature, De La Soul, Digital Underground, Queen Latifah, and House of Pain were onto Tommy Boy," Coolio said. "They don't have any of those artists anymore except for House of Pain. Every group I just spoke of except Queen Latifah hit platinum twice in a row including me. Each one of those groups' third record barely hit gold. Why is that? In my contract it reads:

“If I can't get off Tommy Boy, I'm not making records anymore.”

**Coolio,
on his recording future**

clause proved to be accurate on his last album. The promotion on "My Soul" was almost nonexistent, Coolio said.

"A lot of hard core fans don't even know that I had a third record," Coolio said. They think my last record was "Gangsta's Paradise" because Tommy Boy didn't do the job of putting it out there. That's all they had to do. All they had to do was let people know it was there."

"My Soul" went gold, but did not come close to selling platinum. For an artist that won the number one single for *Billboard Magazine* and went triple-platinum for his last album, gold certification seemed minimal.

"That was a lot for me to stomach," Coolio said. "But I didn't start complaining I said, 'OK lets start the next one.' Well they dicked around and dicked around and now it's two years later. As far as the average consumer knows, my last record was "Gangsta's Paradise." So people are like, 'Damn, he ain't put out a record.' Not only is it makin' me look bad, but during the time that I have been laid off people are stealing my style, my persona. They're making their videos like mine, they takin' all my shit."

Since running into so many difficulties with Tommy Boy Records, Coolio decided to start his own record label — Crowbar Records.

"I started Crowbar Records to start something good," Coolio said. "Today non-talented people are getting the opportunity to make records. People who can't sing are singing and people who can't rap are rapping. I think (the music industry is) crowded with people who don't really have talent."

"There was a time that if you couldn't sing and you wanted to sing, you couldn't. You couldn't get the opportunity to do more because people would tell you that you couldn't sing."

Now with the onslaught of technology, anybody can be a singer. They go into the studio and put all these effects on your voice to make you sound good on a record. But when you do it live, you sound like shit. I am fed up with that. I'm tired of going to shows and doing shows myself where the people opening up for me were garbage. So I said, 'What can I do.'

I saw then that if I was gonna do this right I was going to have to do it myself."

Coolio began recruiting artists through demo tapes, word of mouth and chance encounters. His goal as the CEO of a record label

was to give talented musicians a chance to record.

"It is real depressing for a lot of artists when they sit down to listen to the radio and hear people that sound like shit," Coolio said.

"They can't even get a record deal because they don't know the right people. A lot of people that get signed nowadays are friends of people. It's a funny thing, it seems like in the business of talent, talent should be the priority. But the priority is the executives and what makes the executives happy is what is important."

"There are some people that are super talented and of course they will get a record deal," Coolio added. "But if you are good, but just need some direction, it's 10 times harder for you to make it. Especially if you have your own vision and are not willing to go along with someone else's plans."

There are a lot of people in the music industry that are just control freaks. It seems to me that a lot of labels are signing people that aren't that talented but will do what ever the label says. It took me a long time to get a record deal because I'm not a conformist. I don't do what everybody else does and I don't do what people tell me to do."

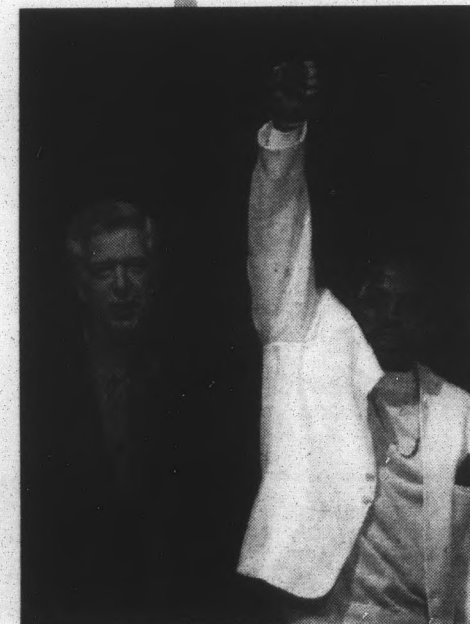
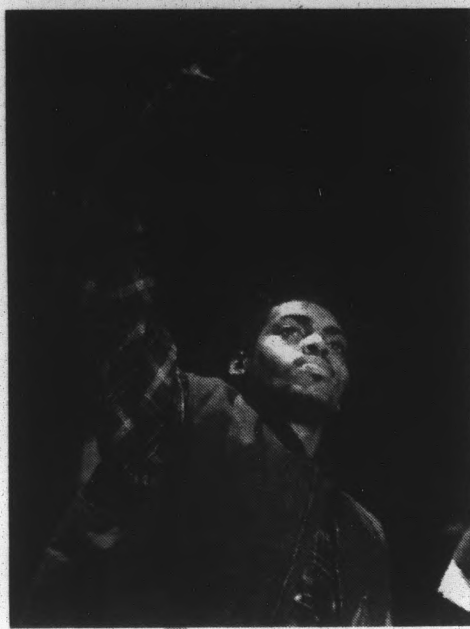
Coolio began to shape Crowbar Records into an artist's label that puts the musician ahead of everything else. He began to reshape the idea's of what a record label should do for an artist.

"There used to be a thing called artist development. For some reason or another, today there is no artist development. People just throw the groups out there and if they blow up, cool. If not, oh well, see-ya. I don't think that's right," Coolio added. "We rehearse at my house."

On Thursdays we do interviews and actual show run throughs. We have everything set up at my house. We have a live band that comes in and all the mikes are set up as if it was a live show. We even have little lights set up and I bring out my video camera so I can tape stuff to show people how they look so we can work on it. That's the way it used to be done."

Crowbar Records will release a compilation CD on June 15 featuring Dy'Verse Society, Big Blue, Rukus, Krazy Khrome and many more. The album varies from soulful harmonies to aggressive rap.

The album will also be accompanied by a Crowbar tour in which Coolio will present his newly acquired artists. The tour will feature Rukus, Dy'Verse Society, and Coolio himself at Boston's June 7.



After Coolio's *Gangsta's Paradise* went platinum and won the Grammy's "Best Solo Rap Performance" category for its title track, Tommy Boy's performance slumped off, Coolio said.

"On my last album they didn't have a marketing director," Coolio said. "The promotion guy, they brought him in from England. He didn't know the ropes. He didn't have any connections in the States at the time my album came out."

"I put out one single "Ooh-La-La," which was the single I didn't want to put out. They kind of forced me into it. They were like either do this or we aint doin' nothin'. They put it out and it didn't do well."

Although the release of "Ooh-La-La" is almost two years past, the controversy and mismanagement has continued to this day, Coolio said.

"Right now we have already decided that we are not going to work together anymore," Coolio said. "But they won't

Your third album will (be funded by) no less than such and such amount based on the amount you sold on your last record."

"I sold hell of units for my second album, so they had to give me a big budget for my third record," Coolio added.

"Then (the contract) says basically if you reach platinum three times in a row, on your fourth record, your ceiling (the highest amount of money you can get for a record) is \$7 million. Had I went platinum three times in a row, I would have gotten at least \$5 or \$4 million along with the other groups I spoke about. To me I don't think it was in Tommy Boy's best interest to pay that kind of money. I think they do it on purpose. I think it's a conspiracy and I'm only basing it on fact. How the hell do you have five groups that go double platinum and on their third record you can barely take 'em gold? That's bull shit."

Coolio's collusion theory concerning Tommy Boy's "third-time-platinum" contract

Three Fish expands style

REVIEW BY DAN MAREK
STATE PRESS

After touring around the world Three Fish has come back to the United States with a new appreciation of music on its second album.

Better known as "Jeff Ament's (Pearl Jam) solo project," Three Fish proves it is a power in music not to be taken lightly.

The Quiet Table digs deep within world music and popular American music spawning a combination driven by creativity and experimentation.

The album was recorded at Horseback Court in the northern Rocky Mountains. The band has said their instrumentation on the album spans from ouds, a saz, paint brushes, old keyboards, big drums and anything they could get a sound out of.

If you are expecting to hear traces

of Pearl Jam within the album, you may be looking in the wrong place.

Although Ament's bass style is very dominant in the songs "Tremor Void" and "Once in a Day," the eccentric music experimentation seems to be the band's overall idea.

Transient jams in Indian instrumentation fill the album while soft spoken vocals focus on rhythm more than pitch. The album also features some popular American styles, but the worldly tracks prove to be more interesting and original.

If you listen closely, you may even hear traces of U2's rock and blues style featured on *Rattle and Hum*.

This album may not go over as well in the popular music industry, but the die-hard fans and experimentalists should definitely take a listen.

Three Fish
The Quiet Table
Epic Records
3 stars (of 5)

Girls tops at Navy graduation

BY TOM STUCKEY
ASSOCIATED PRESS

ANNAPOLIS, Md. — The No. 1 graduate at the Naval Academy this year was a woman, as was No. 2, not to mention Nos. 4, 6, and 9.

Half of the top 10 Naval Academy graduates were women, who made up only 15 percent of the Class of 1999 that graduated Wednesday.

Overall, it was the best showing yet for women at the academy, where class standing depends on more than just good grades. Academy officials also consider military competency and conduct (given

about 25 percent weight) and athletic achievements (10 percent) to determine the order of merit.

Women may have tried harder "to show we can succeed in the military," said Josephine Nguyen, who finished second in the class of 868 and will enter medical school at Stanford University in the fall with hopes of becoming a Navy flight surgeon.

The top graduate was Mary Godfrey of Dousman, Wis., who was a member of the gymnastics team and the glee club in addition to doing so well in the classroom.

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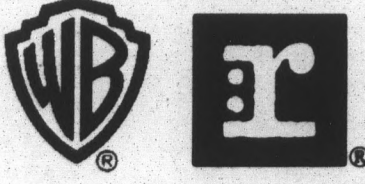
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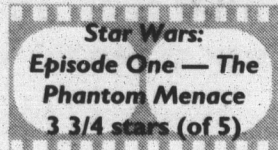
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'Episode I' plot predictable, loses balance

REVIEW BY GABBY BASS
STATE PRESS



Yes, Yoda looks a good hundred years younger. And after 20 years of waiting, you get to see him again and begin to understand how Anakin Skywalker began his apprenticeship as a Jedi knight before he became the menacing, baritone Darth Vader.

Suffice to say, the film delivers two hours of some of the best special effects Lucasfilms has to offer. However, so much attention is given to them that the script suffers.

In *The Phantom Menace*, the saga begins with young Queen Amidala (well played by Natalie Portman) as the leader of the Naboo and an interstellar trade war threat-

ens her people. She is young, and the Jedi knights - Qui Gon Jinn (Liam Neeson) and his apprentice, young Obi Wan Kenobi (Ewan MacGregor) are sent to negotiate a settlement, and aid her.

Of course, they have to make a quick exit as her planet is invaded, and escape to the Hut homeworld. There a young Anakin Skywalker serves as a Messiah-like child. The force is found to be strong within him.

One thing patently clear in all George Lucas movies, is the battle between good and evil. The characters all fall into one of these areas...eventually. Symbolic of the picture, it grows on you eventually, though slow to start.

Jar Jar Binks is introduced as the comic relief. However, it seems a tad predictable, but most certainly the younger crowd would find it appealing.

Yet Binks is symbolic of the problems with the

script, in that there is too much of him and not enough of the Jedi knights, or Darth Maul the red faced, horn headed villain. You never get to enjoy hating him. Indeed, he is literally and figuratively speaking - the phantom menace.

The trade representatives plotting a coup in Naboo, are curious in that they speak with accents native to Pacific Rim countries. And the Jar Jar's speech in an almost unintelligible Caribbean dialect.

The political implications positing Western ideologies of good and evil and paternalism seem curious in a galaxy where everyone alien is equal, except those that are slaves. These characters are more distracting than they are evil, seeming more like the bad-guy sidekicks. But they serve their purpose in drawing the distinctions in the ultimate battle of good and evil.

The story of good versus evil is always a compelling one as they jockey for position and the upperhand. However, it is problematic. On the one hand the contest between the two seems to lose some of its equilibrium, due in part to the numerous issues that are tackled: anti-slavery, self-determination, spiritual and political rebellion, to name a few. On the other hand, the issues are what draw you in bit by bit as the story unfolds.

None of the acting can be faulted, however stronger performances would have come from a stronger script. C3-PO and R2D2 make welcome appearances, but more of the Neeson and MacGregor characters would have made the film stronger.

The movie excels in its special effects. The THX systems required to play the film enhance the sound so much in one segment, you feel you are at an interstellar NASCAR pod race. If for anything at all, see the movie for its production design.

So much of the film is digitized, it's hard to remember that real humans are in the picture. Standing alone, the visuals make the film a visual feast. Its endearments far outweigh its faults and shouldn't be missed.

Four firefighters take over pizzeria

TUCSON (AP) — Tony LaFalce, Tony Scaduto, William Foss Jr. and Joe Cherry know how to stand the heat. And these days, they're spending a lot of time in the kitchen.

The four local firefighters have taken over a downtown pizzeria, changed its name to "Firehouse" and are transforming it into a firefighting-themed restaurant.

The firefighters, which run the place when their not working one of their 24-hour shifts for the Northwest Fire District or the Tucson Fire Department, say they plan put firefighter memorabilia on the walls, photos of firefighters under glass on the tables and a mannequin dressed as a firefighter that appears to be sliding down a pole near the door. They also plan to begin delivering pizza.

Patrons say the firefighters have already begun a different kind of transformation at the Firehouse.

"A lot of gangsters used to come here, but not since these guys bought the place. They know not to do something illegal, with these firemen here," said Pamela Sambrano, who has been a longtime customer of the pizzeria. "People just hang out here. It's a nice hangout."

The building was home to Georgette's Family Restaurant for more than 30 years from the 1940s to the 1970s. It was replaced by a Mexican restaurant, Los Portales, and was changed to Downtown Pizzeria in 1991.

Foss' father bought the restaurant for his son, John, in June 1997 but took it over when his son showed little interest in running it.

"It was tough on him," said Scaduto. "He wanted to keep the business in his family, so he had to run it himself."

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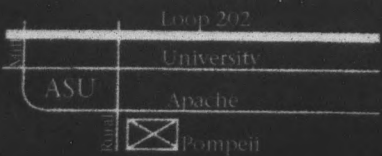
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'Star Wars' fan takes obsession to a new level

BY ERIK DAVIS
STATE PRESS

Chris Purpus identifies with the frailties of the Gungan Jar Jar Binks, and reveres the philosophical importance of the Jedi master Yoda.

Jar Jar and Yoda are among the characters allied to the good force in *Star Wars: The Phantom Menace*. Purpus is a home tutor from Scottsdale and science fiction devotee who finds social value in *Star Wars*, other science fiction and fantasy.

"Yoda teaches aspiring Jedi knights to watch the power of anger so that it won't rule their lives," said Purpus of her favorite character from the film episodes. Tattoos of Yoda, the furry Ewok and mammoth Bantha adorn Purpus's forearms for their peaceful and justice-seeking qualities.

Sporting a green tie-dye with an enlarged picture of a smiling Jar Jar, Purpus explained the value of the bumbling character.

"Jar Jar is a good dude who only wants to help his friends, sometimes with less success than others," Purpus said. "He was banished from his home city for being a

klutz, but ends up saving it." Purpus said she could identify with Jar Jar in thinking we all have ability to do well, while finding some humor in our lives.

Purpus applies larger themes from *Star Wars* in her approach to tutoring. Just as *Star Wars* director George Lucas shows coexistence of characters and creatures across a galaxy, Purpus welcomes an individual learning approach, allowing students to find answers through their own learning skills.

"Younger students can get down on themselves," Purpus said, "but I like them to see that it's OK to be different and not have to learn the same way everyone else learns."

Ian Mitchell, a pre-business sophomore, received math tutoring from Purpus in the spring semester.

"Chris Purpus has an easy-to-understand approach to solving algebra problems," Mitchell said "She ascertains your own steps to solving problems and then provides short-cuts."

Purpus provides tutoring in all subjects, excluding foreign languages. Her background in physical science, library science and her doctorate in English is illustrated by the broad range of her tutoring service, Rainbow Dragon Tutoring. The Rainbow Dragon also illustrates her approach, because it teaches to "celebrate diversity, fight intolerance and bigotry." She began her tutoring service, in January 1998, and serves mainly middle and high school students.

Purpus said her interest in science fiction began in her high school years in the early 1960s, spurred by the quality of writing by authors Robert Heinlein, Isaac Asimov and H.G. Wells.

Purpus said that science fiction, like other genres, deals with what it is to be human. "Science fiction, however, allows more scope in dealing with differences," Purpus said. "Because science fiction occurs in a different setting, it puts viewers a step away and allows them to confront everyday issues but in a less threatening manner."

Purpus said she wants to continue to learn about the force, which upholds her belief of the interconnectedness of all living things. With several viewings of *The Phantom Menace*, Purpus will also know what is to come in the next episodes.

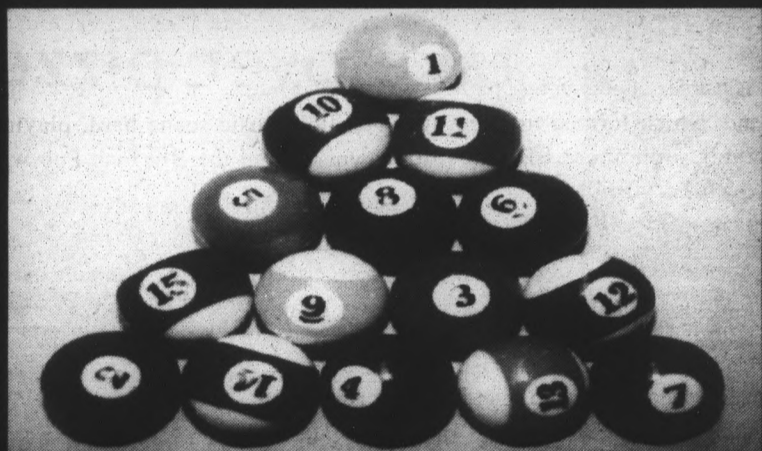
"I plan to see the film once a week for as long as it is shown in theaters," Purpus said.



Leah Fasten of the State Press

Chris Purpus, a devoted Star Wars fanatic, says she uses learning techniques she's learned from the movies' character Yoda to tutor children in science, math and English. She said she will see the movie *The Phantom Menace* once per week for as long as it stays in the theaters.

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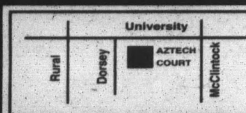
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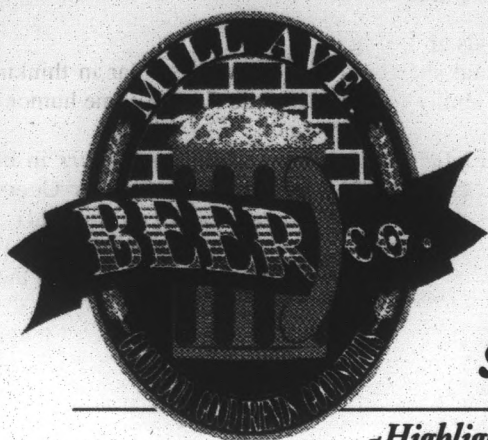
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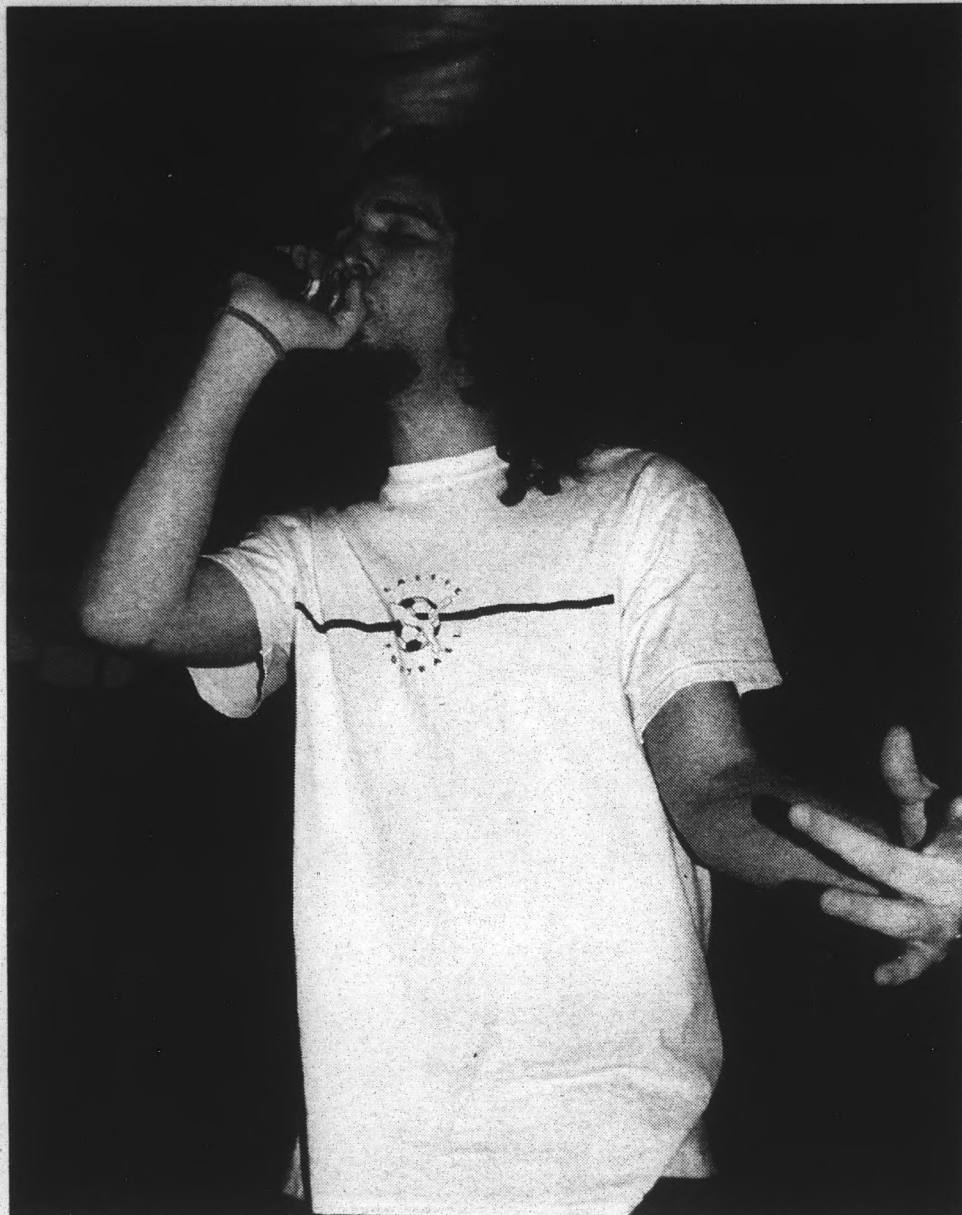
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Leah Fasten of the State Press

Dislocated Styles singer Brandon Lawson gives it his all while practicing for an upcoming show.

**Dislocated Styles rises,
funks up 'Elevator Music'**

BY TRISHA COFFMAN
STATE PRESS

The music of Phoenix-based band Dislocated Styles is a solid mix of funk, hip-hop, hard rock and is a little schizophrenic.

And that's precisely the point.

The band, which formed in 1996, just released their sophomore EP "Elevator Music," which last month was the number one buy among local fans of Arizona's music scene.

Wary of confining themselves to just one musical genre, Dislocated Styles incorporate the sounds of everything from lounge music, jazz, reggae and Van Halen-inspired guitar work.

"That's the mission of our music and I think it's where music is going," said bassist Joe Boogie. "It's not like, "here's our hip-hop song, here's our funk song, here's our obnoxious heavy-metal song." It all meshes and blends for that Dislocated sound."

That sound results in a smooth and eclectic mix of tunes that are perfectly dance-worthy or perfect for chilling out.

The band says that "Elevator Music" does a better job of showcasing what they are about more than their 1997 debut album "Spanking the Funky" did.

"I think ("Elevator Music") is a lot more mature in songwriting," said Brandon "Mesi" Lawson, M.C. and lyricist.

The sextet — which also includes keyboardist Greg Forney, drummer Clancy McCarthy, guitarist Chuck Epperly and Jason Dubree on turntables — has hit the Valley music scene hard, playing everywhere from the Big Fish Pub where they can be seen every Thursday, to Boston's where they have an all-ages event show with six other bands slated for July 16.

They have toured throughout the rest of Arizona, including Tucson and Flagstaff, and have played shows in San Diego and Los Angeles.

The band plans to hit the road again this summer to promote "Elevator Music." The band will play Las Vegas, Albuquerque and Colorado.

The seemingly tight-knit group likes to joke around, but gets serious when discussing their music.

"It's about the different levels we can take it to," says Lawson, explaining the album's title. "It takes you higher."

"Or lower," Boogie adds.

It all depends on what floor you're on.

So do what the song "Spell Your Mind" says, and "let the elevator take you."

Bands showcased at Memorial Union

STATE PRESS

Beginning June 1, the MU will host local musical talents every week starting at noon. The shows will be held in the programming lounge in the MU basement.

This week the jazz ensemble Nuance will take the stage with their be-bop, cool-jazz, and world-jazz stylings.

Members of the trio have worked with Ella

Fitzgerald, Dizzy Gillespie, Yo-Yo Ma, Jeffrey Osborne and many others in their musical careers.

The band was voted "Best Jazz Performers of Arizona" in 1995 by the Phoenix/Republic Gazette and has played many of the Valley's venues. You may also find the trio playing at the Desert Botanical Gardens for their summer concert series.

Local Spotlight

State Press for Tuesday, June 1, 1999

22

ASU DJ heads to Berlin for sponsored workshop



Leah Fasten of the State Press
Aliah Sarkiss (a.k.a. DJ Aliah), tears it up in the studio on her turn tables. Aliah, an ASU student, will depart on a two-week workshop to Germany where she will learn from some of the best DJ's in the world.

BY MICHELLE ORTIZ
STATE PRESS

Aliah Sarkiss chases opportunity no matter where it may take her.

Opportunity carried the Tempe DJ to Berlin, Germany, where she will study music under some of the best DJ's in the world.

Sarkiss is one of 60 DJ's to attend the two-week workshop sponsored by the Red Bull Music Academy. She is the only North American to be given such an honor.

Sarkiss said she is excited about the experience she will gain in Berlin and hopes the workshop will launch greater opportunities for her in the United States.

"Hopefully, Red Bull will give me sponsorship when I come back from the workshop," she said.

Sarkiss, also known as DJ Aliah, and her cohorts Jas Tynan and Soloman make up the core of Groove Tribe. All three members of the electronic band attended ASU.

Groove Tribe performed with George Clinton and the P-Funk All-Stars, the Pharcyde and Tone-Loc. Either with guest artists or doing solo performances, it also appeared at art parties and raves in the Valley.

Sarkiss moved from Detroit to Arizona about four years ago when she felt a spiritual calling to the desert. She attended only Catholic schools before she came to Arizona for higher education.

She said she was immediately attracted to the music scene, but that it took a lot of practice to learn the technique, something that Tynan helped her with.

"Jas introduced me to the scene and the people, and got me started," she said.

Sarkiss doesn't limit herself to one style of music. She and her badmates spin funk, jazz, hip-hop and techno among other styles of music.

Sarkiss hopes to get some studio training as well as in class training while she is in Berlin, she said.

She is not sure if she will have the opportunity to play in clubs while in Germany, but wouldn't refuse if given the chance, she said. Either way, Sarkiss plans on checking out the different club scenes in Berlin, she added.

"This is an awesome opportunity," Sarkiss said.

When she returns from Germany, Sarkiss will focus on applying for law school and graduate school. She

will continue to DJ at different events, but would like to spend more time on her production company, Red and Baby Blue Productions. Sarkiss wants to dedicate her energy to expanding her enterprise that includes music, film, publishing and art.

Sarkiss is also managing DJ Emile, who is a member of the local Bombshelter DJ's. She is hoping to release a Groove Tribe CD next year and use her experience in Berlin as a guide for her future musical endeavors.

“Hopefully, Red Bull will give me sponsorship when I come back from the workshop.”

**Aliah Sarkiss,
local disk jockey**

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DAILY CROSSWORD PUZZLE

Edited by Trude Michel Jaffe

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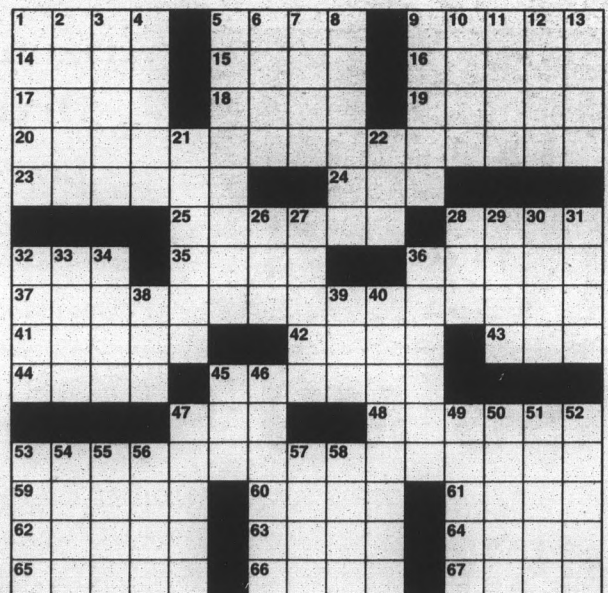
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By Matt Gaffney © 1999 Los Angeles Times Syndicate

6/1/99

Crosswords

They aren't harsh words. They're just across-words. Page 22.

Volunteers keep ASU refuse-free

BY ERIC DAVIS
STATE PRESS

Although progress has been made, keeping the campus refuse-free is an ongoing project, and continued efforts by students and faculty is needed.

"Volunteer efforts by students, faculty and staff of producing a litter-free campus has had a positive impact," said David Webb, assistant director of Grounds and Arboretum. "Cleaner grounds and landscaping around campus has suggested the necessity of keeping a clean campus and lifting campus pride."

"We've gotten people to participate, to

become aware of the problem, to educate the campus population," Webb added.

One area where inroads have been made is with the adopt-a-mall program. Webb said that 15 of 24 areas have been adopted by groups for clean-ups on the weekends.

"An aim with the campaign is the need for students and faculty to develop a feeling of ownership from everybody, observable at other traditional schools such as University of Notre Dame," said Webb.

"The issue is we're trying to change the habit," said Chuck Simonette, assistant director of custodial services. "We're a trash disposal society and that's what we're geared up

for. We ask that people on campus don't bring trash home with them, by that they use cans in and out of the classroom to keep the campus clean."

Effective aspects of the ASU Clean and Beautiful Campaign have been student-friendly public service announcements at football games and production of a video by Facilities Management to suggest ways students and faculty could maintain a clean environment. Facilities Management is also analyzing a survey sent to students and faculty during the spring to assess the views on campus appearance and personal habits about waste disposal.

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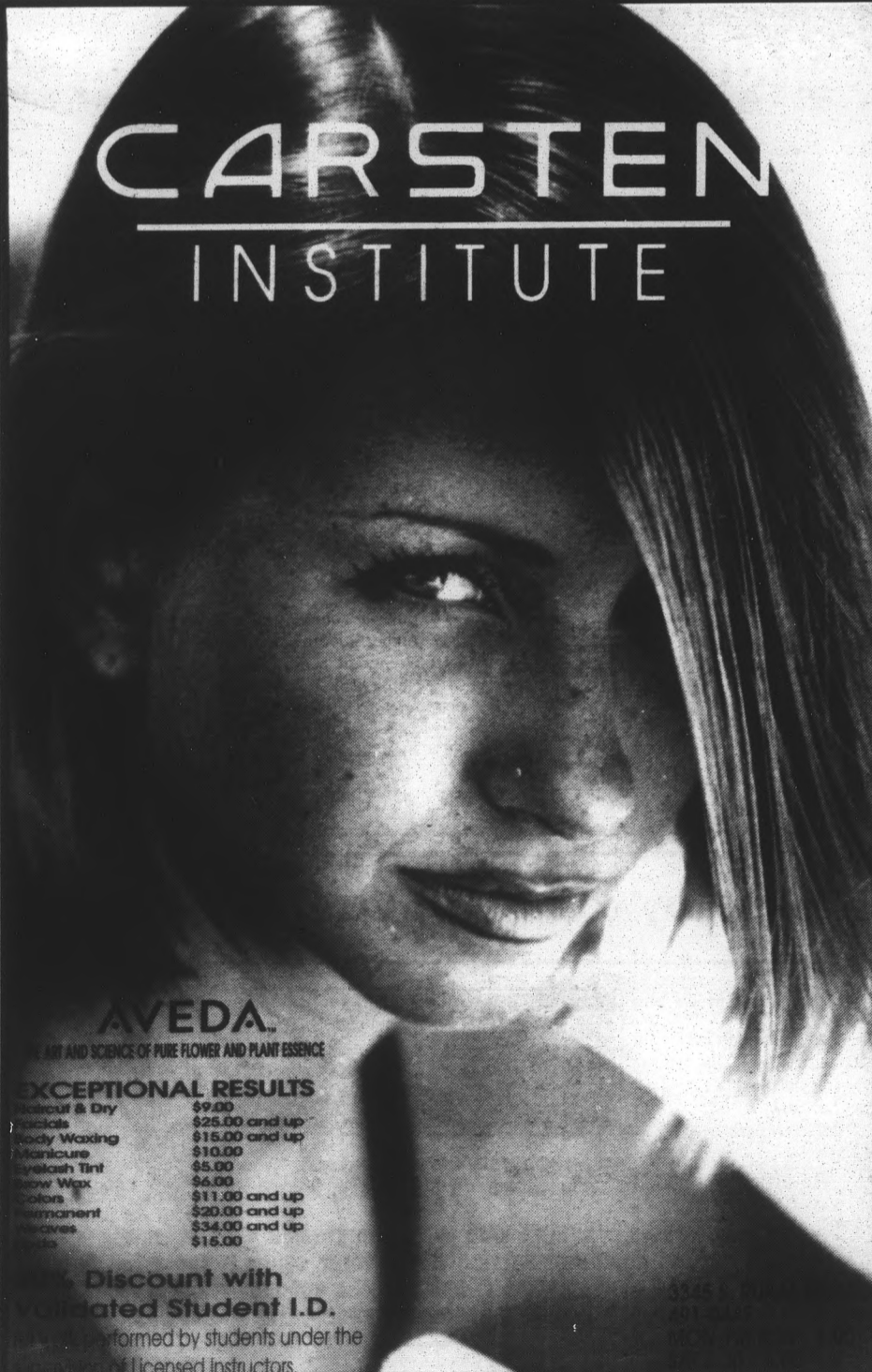
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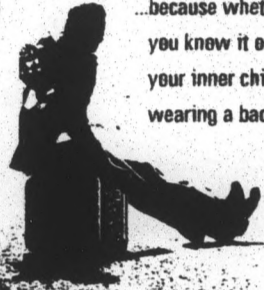
Crosswords
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Page 22.

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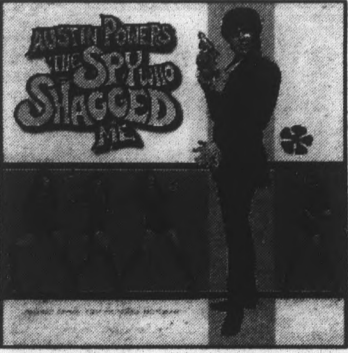
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What's Happening

State Press for Tuesday, June 1, 1999

25

Tuesday, June 1

Wayne "The Train" Hancock, "the king of contemporary hillbilly music" will play at the Rhythm Room. Tickets are \$9 at the door. For event times call 265-4852.

Wednesday, June 2

The critically acclaimed **Gypsy Kings** will be appearing at Desert Sky Pavilion at 8 p.m. Tickets range from \$18-\$48 and are available through Ticketmaster or the Desert Sky box office.

Econoline Crush, Arm of the Sun and Humantra will play at the Mason Jar starting at 9:30 p.m. Tickets are \$6 or \$0.98 if you present a KUPD red card.

The queen of grunge **Courtney Love** will play with **Hole** and the **Queens of the Stone Age** at the Mesa Amphitheater. This show originally featured **Marilyn Manson** on the bill, but after "artistic differences" the two bands broke off onto their own tours. It will begin at 7 p.m. and tickets are \$26.

The **Bombshelter DJs** will mix it up at the Green Room. For information call 968-9190.

Thursday, June 3

Mary Chapin Carpenter with guest **Solas** will play to the Celebrity Theater at 8 p.m. Tickets range between \$18.50 and \$35.

The **Speak Easy Spies** will play after swing lessons at the Bash on Ash. Doors open at 7:30 p.m. and swing lessons begin at 8 p.m. Tickets are \$10.

Author **Gary Kinder** will be appearing at Changing Hands Bookstore on McClintock to read his best-selling story, *Ship of Gold in the Deep Blue Sea*. The author will begin reading at 7 p.m. and a brief autograph signing will follow.

Friday, June 4

Satellite, The Jennys and Zen Lunatics will be at the Green Room. Call 968-9190 for information.

The Dandies will debut at Hollywood Alley. The compilation of musicians within The Dandies mixes six local band's members including Tres Ikner (**Distructo Boy**), Jennifer-Robin Erwin (formerly of **Persephene's Picnic**), Christopher Doyle (**Big Blue Couch**), Mark Cherry (**Iceberg Slim**), Chris Ozunah (**Joe Mama**), and Mike Madison (soloist). For information call 820-7117.

Paramount's **Get Real** opens in theaters.

The film stars **Ben Silverstone, Brad Gorton, Charlotte Brittain**, and is directed by **Simon Shore**.

Saturday, June 5

Al Jarreau will perform at the Celebrity Theater with proceeds benefiting CASS. Tickets are available at 256-6945. Dial ext. 3020.

Author **Bobby Burns** will discuss and sign his book titled *Shelter* at Scottsdale's **Barns & Noble**. It is open to the public and information is available at 391-0048.

Sunday, June 6

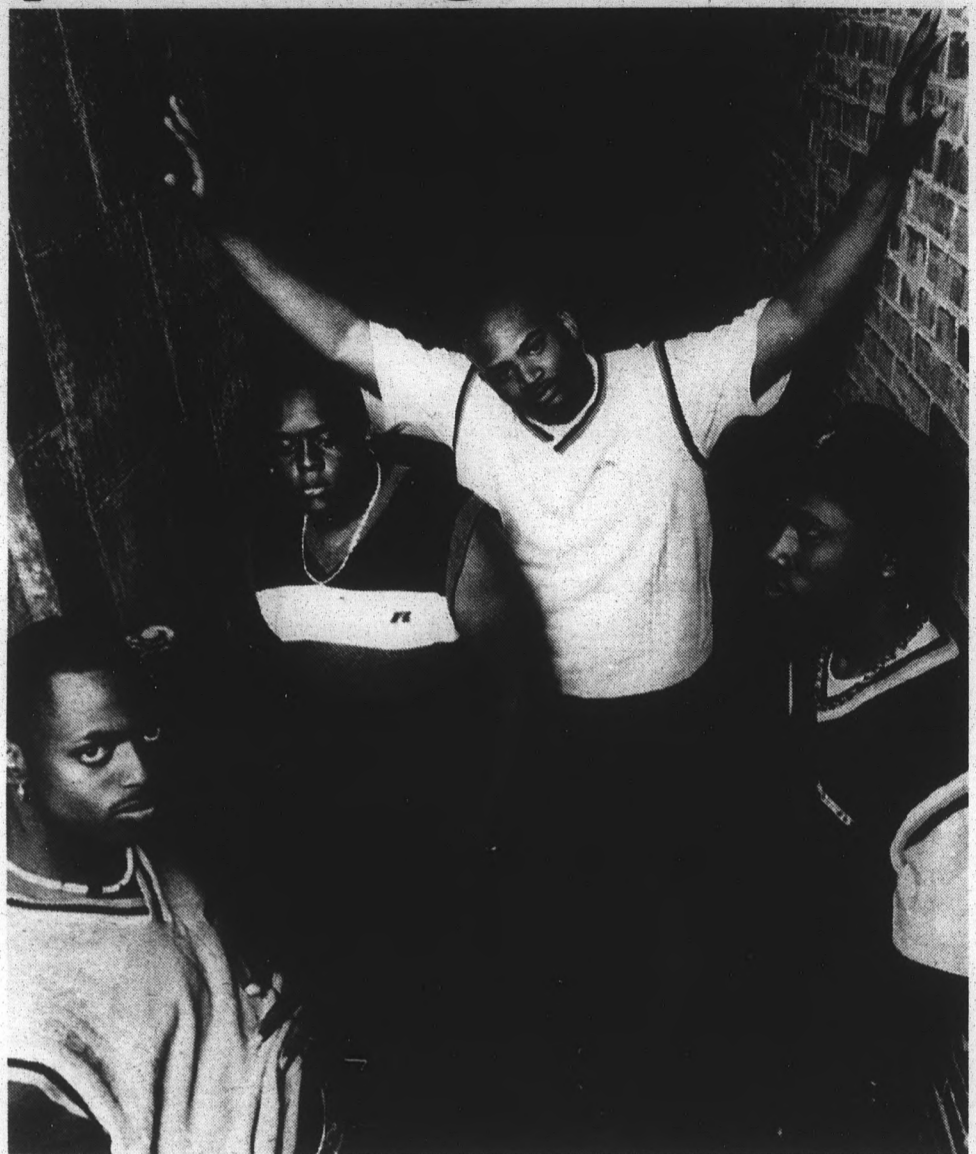
Elvis has reentered the building. The man himself **Elvis Costello** will be performing at the Celebrity Theater. The show begins at 8 p.m. and tickets range between \$40-\$50.

Monday, June 7

Coolio will bring his newly released **Crowbar Records** and company to Boston's.

Diverse Society and **Rukus** will be on hand and starting at 9 p.m. Tickets are \$13 in advance and \$15 the day of the show.

Ben Folds Five will be appearing at the Celebrity Theater. The show begins at 8 p.m. and tickets are \$25.



Las Angeles based Dy'Verse Society will be appearing at Boston's June 7 with Coolio's Crowbar Records (see page 17). Left to right, A'Drea, Shawdeed, Zoe and Ish released a new soulful version of Shania Twain's "You're Still The One." Also performing with D.V.S. will be Rukus From Da Wyld Kingdom. Rukus' rap style mixes old school funk, attacking lyrics and humor into his show.

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Notice to our readers: Before responding to any advertisement requesting money be sent or invested, you may wish to investigate the company and offer. The *State Press* cannot assume responsibility for the validity of the offers advertised in our classified section. For more information and assistance regarding the investigation of an advertisement, please contact the Better Business Bureau at 264-1721.

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RMMTE NEEDED- share 2 bdr hse w/female & 1 dog. 1 mi to ASU. \$400 incl util. 967-5818

HELP WANTED-GENERAL

ROOMS FOR RENT

BEAUTIFUL 4BD/2BA home, Southern/Rural w/pool, cable, fireplace & Crystal water. Fem. pref'd. Avail. now, \$350/mo.+ utils. Lisa 692-3085

PRIVATE ROOM- share condo w/ 2 other females, near campus, clean, quiet, w/d & pool. \$290/mo. Grad student pref. Avail. today. 266-7675.

SCOTTSDALE/ CHAPARRAL, queen bed, desk, phone, cable, \$275/mo. Male student pref. 970-5830.

XLNT ROOM in condo w/2 other males, near campus, clean, quiet, w/d & pool. \$290/mo, avail. today. Also mstr bdrm avail at \$350. 266-7675

HELP WANTED-GENERAL

More Trivia...
The ant can lift 50 times its own weight, pull 30 times it's own weight and always falls over on its right side when intoxicated.

APARTMENTS

APARTMENTS

Now Renting for Fall Semester

1 Bd & 1 Ba
2 Bd & 2 Ba
3 Bd & 2 Ba

Apache Terrace Apartments
968-6383
9-5 M-F
12-5 Saturday

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J&T 446-RENT

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✓ 2 Pools & spa ✓ DirectTV available

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Earn \$7 - \$8 per Hour Working With Adolescents

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Tempe, AZ 85282
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HELP WANTED-GENERAL

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TREK 8700, 24 inch, great condition, aluminum, ridden 4 times, \$700 obo. 649-4408.

Classifieds
965-6735

HELP WANTED-GENERAL

HELP WANTED-GENERAL

2 ASU F aides- start now for 1 yr. Teen age, physically disabled girl, a/c car, cpr, first aid; T, W, Th, F; 3pm-10pm, alt Sat & Sun days. \$10/hr. 423-5903

APPOINTMENT SETTERS needed. Give away free home security systems for Westec Security. Excellent guaranteed hourly wage; monthly bonuses up to \$50/sale; flexible ft/pt, days/evenings; medical/dental benefits for ft/pt; weekends optional. Call Denise at 829-3778.

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HELP WANTED-GENERAL

BARBIZON
Modeling school is searching for fashionable, energetic people to instruct students in our program. PT. Call 1-800-211-1262

EASY WORK!!

\$7/hr. Distribute door flyers around various tract homes. Make your own schedule. Must have neat appearance. Call Shawn 480-464-7817 or 329-0902.

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United Blood Services, the Valley's nonprofit blood provider since 1943, is seeking individuals who want to make a difference in people's lives. Morning, evening & weekend shifts available. \$6-\$8/hr plus shift differential for evening hours. Good customer service skills and pleasant phone voice preferred. Call 431-9500. Tempe location. Employee drug testing required. EOE/M/F/D/V

HELP WANTED-GENERAL

LEARN WHAT It takes to work at an ad agency. The State Press is hiring Assistant Account Executives. To Participate in all levels of advertising, marketing, & publishing. Potential for growth, salary + bonuses. Requirements: a car, no more than 13 credit hrs./semester, & a positive attitude. Call Kathy Welsh at 965-6555.

Classifieds
965-6735

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Starting pay is \$6.50/hr; your hours may be scheduled to suit your class schedule.

If a relaxed, but high energy, work environment is important to you, you will enjoy this position.

Please call **Kristen Rentch** at **Rand Commercial Brokers** at 945-2822 immediately.

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HELP WANTED-GENERAL

MODELS/ STUDENTS Phx area talent needed, ages 18-35. Make great \$\$ modeling p/t. Not a school. Call 1-800-494-7587 or visit our website: www.Rmodels.com

This should be your ad - Call 965-6735

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FLEX SCHEDULES - FT & PT

Must be 18. Have high school diploma, drug-free & pass background check.

We offer low cost Medical Dental, Vision, Uniforms supplied & maintained.

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\$8/hr to work various shifts including graveyard. Exp. preferred in grocery business, but not necessary. Call 437-5338 ext 514

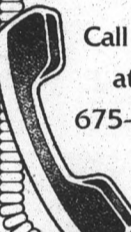
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