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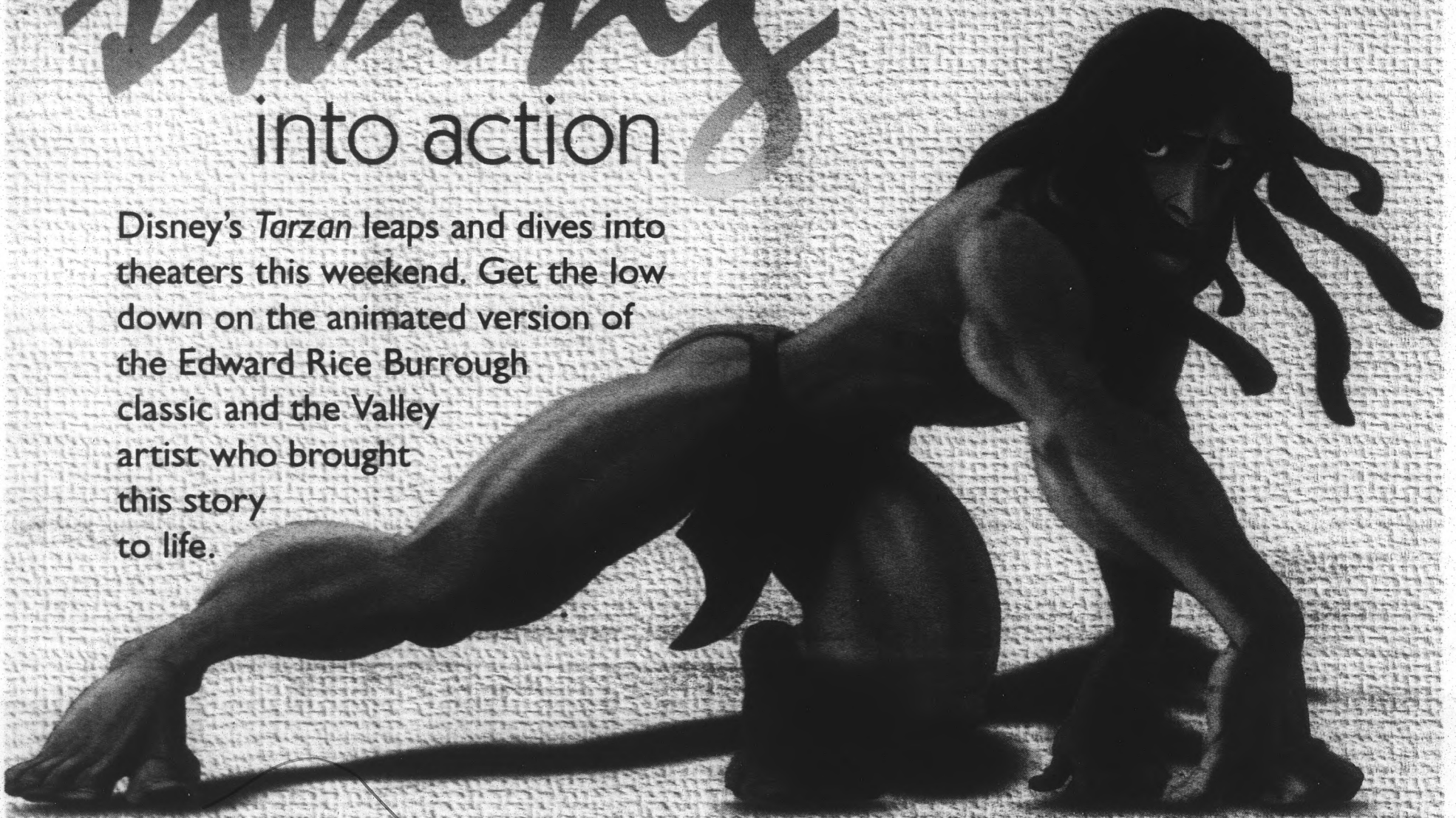


In-depth 12
Au-pairs:
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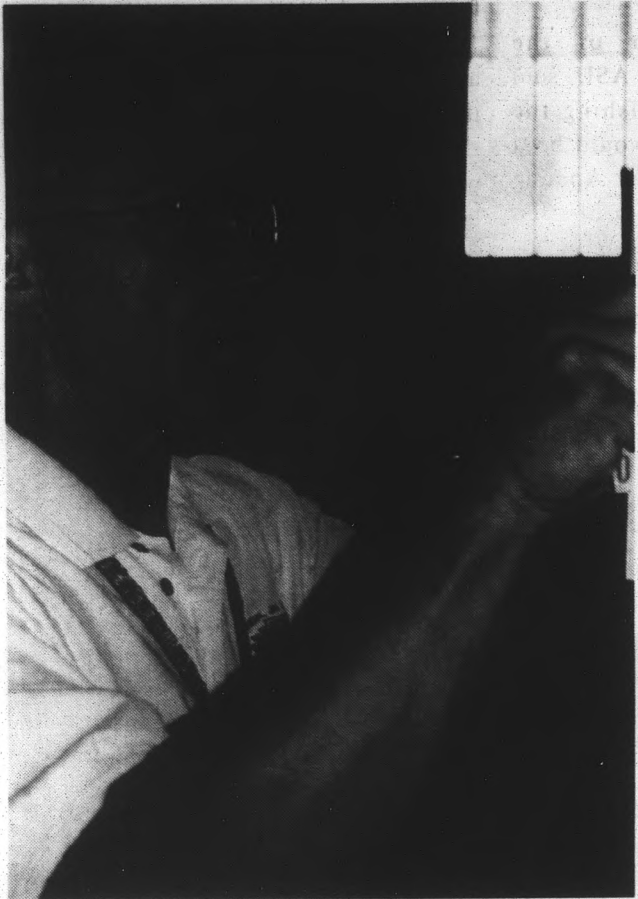
Weather Sunny; high 99, low 67 Volume 84 Number 139 Tuesday, June 8, 1999

swinging into action

Disney's *Tarzan* leaps and dives into theaters this weekend. Get the low down on the animated version of the Edward Rice Burrough classic and the Valley artist who brought this story to life.



Ailing ASU cop undergoes brain surgery



Tonya Thuringer of the State Press

ASU police officer Calvin Chappel works desk duty at a police substation. Today, he will undergo brain surgery to reduce the effects of Parkinson's disease.

BY LINDSEY COLLOM
STATE PRESS

As an ASU police officer, Calvin Chappel put his life in danger every day to fight crime. But today he will undergo risky brain surgery to combat Parkinson's disease.

"The operation is the big point," Chappel said. "It's the one thing (doctors) plan on in the long-run for Parkinson's, and it's a tried and true method. I've got the best surgeons in the country working for me, so that's what I'm really looking forward to."

Parkinson's disease, a progressive disorder of the central nervous system, affects more than 1 million people in the United States. It is characterized by a decrease in spontaneous movements, tremor and postural instability.

Since diagnosed in 1993, Chappel had combated the disease with medication, the most common method of controlling Parkinson's disease.

But medical advancements have increased the popularity of surgical treatments within the past decades. Chappel will be implanted with a thalamic stimulator, a device used to control shaking and trembling.

"Usually, there's over-activity in some areas of the brain, under-activity in others," said Edward Casteneda, an ASU psychology professor. "A thalamic stimulator is going to be implanting an electrode in a specific site to try and stimulate a part of the brain that is under-active."

"Anytime you go into the brain, it's quite risky," he added. "The procedure has to be very accurate, probably because you're targeting something within the accuracy of the millimeter."

Chappel, an eight year veteran of the ASU Police Department, has received a tremendous outpouring of support from his colleagues and community.

On June 3, ASU police officers shaved their heads like Chappel at Ray's Barbershop in the Tempe Center, near Mill Avenue and University Drive.

Amidst the bald heads and jovial conversations, a contagious, warm atmosphere permeated the barbershop and inevitably affected its inhabitants.

Officer Charles Loftus, who coordinated the buzzcut rally, said he intended to reassure Chappel of the

department's backing: in word and deed.

"Cal has to get his head shaved, and he's going to be out of work for about two months," Loftus said. "One of the ways for us to keep thinking about him is to get our heads shaven. That way, our hair will be growing out at about the same time, and also, it creates a bit of curiosity in the community. This is our way of saying, 'Good luck. We're thinking about you, buddy.'"

"I'm hoping to show support by coming here and telling him that we're in his corner, (and) I think all of us being here today shows that," officer George Pizarro said.

Chappel said he is happy to receive such support. "It makes me realize I have more friends than I thought," he said.

The recovery process will occupy Chappel for a few months. But he said he expects to return to the department.

And although he was taken off bike patrol and assigned to desk duties, Chappel said it's only momentary.

"I anticipate coming back and being on patrol again," he said. "Look out, bikers."

Tempe Town Lake stirs up city, may raise humidity

More than 200 million gallons of water have spilled into the Tempe Town Lake since floodgates opened June 2.

The lake could be completely filled in a

three weeks to a month, and it is expected to become a mecca of recreation and business.

Once the lake is filled, ASU scientists

and Tempe Water Resources Department will conduct tests on the lake's environmental impact. They are concerned about how it will affect air temperature and humidity.

Next week, the *State Press* will take an in-depth look at environmental and safety concerns, how businesses are responding and where ASU figures into the equation.



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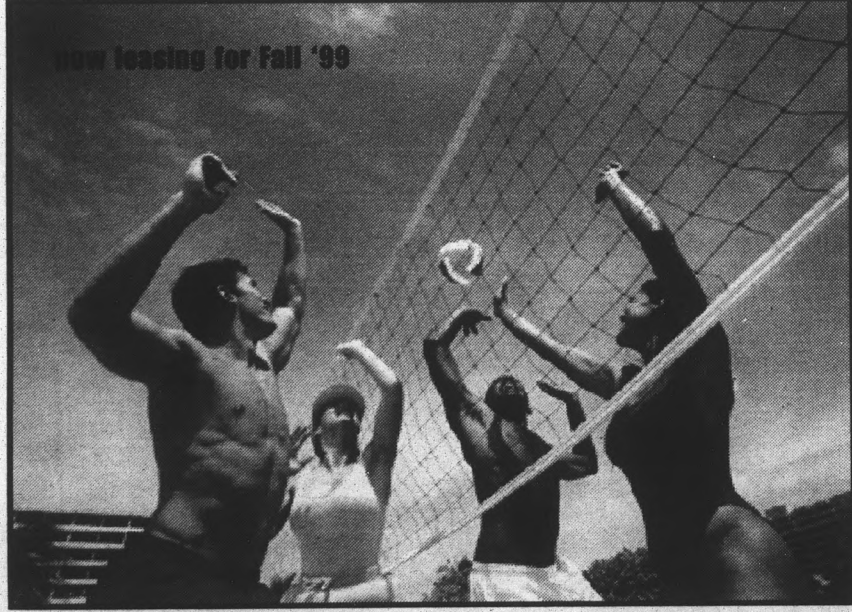
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Registrar's Office stocks up on voter forms

BY MICHELLE ORTIZ
STATE PRESS

ASU officials hope to heighten voter turnout among students by offering voter registration forms at three sites on campus, they said.

Associate registrar Bonnie Wilcox said the Registrar's Office initiated the move to have the forms available to students at sites on campus.

Wilcox said the idea came from the 1998 Reauthorization of Higher Education Act that mandates colleges and universities to provide the forms 180 days before the next election.

"We decided to make the forms available all the time," Wilcox said. "They're available here year-round. This is important information we hope that students have."

Students can pick up forms at the registrar's site in the Social Sciences building, the Undergraduate Academic Services building and the lobby of Student Services.

"In terms of notifying students, they might give the information to advisers and to colleges so they can make students aware (of the forms)," said Lisa Riordan, student academic specialist for the School of Social Work.

Nick Sackett, a political science major, agreed with Riordan. He said having the forms available to students on campus is a good idea, but without letting students know the service is available, the effort is lost.

Dictionary aids Apache tribe, preserves language

BY BECKY MICHAEL
STATE PRESS

The fading language of the Apache has been given a new shelf-life.

ASU's Bilingual Press and the White Mountain Apache Indian tribe worked 10 years to produce the first Apache-English dictionary.

"The Apaches wanted (the dictionary) for themselves because they are losing their language," said Linda St. George Thurston, a member of the Bilingual Press who helped write in the accent marks by hand. "The young people don't know much about the language so publishing the dictionary ultimately helps the Apaches hold onto

their language."

Gary Keller, director of the Hispanic Research Center at ASU, said he was committed to publishing the 500-page tome, feeling it would be a valuable contribution to the Apache people. Since only 28 percent of tribe members, who are under the age of 30, speak Apache, the dictionary is essential to continuing the language, he said.

The Bilingual Press paid for 1,000 copies of the Apache-English dictionary with the help of a \$3,000 grant from the Arizona Humanities Council. Managing editor Karen Van Hooft said she is confident there will be a need

for a second printing.

"We've gotten lots of orders for it and heard so many good things about it. That made it all worth it," she said.

Work on the dictionary privately began 18 years ago, but stopped due to lack of funding. After the Bilingual Press staff members read about the Apache's plight in *The Arizona Republic* 10 years ago, they decided they would help fund the project.

The Bilingual Press publishes eight to 10 books on Latino studies and interests per year, financing then by grants from outside organizations and the sales of other books.

And it faced some problems while type-setting the Apache-English dictionary.

"The original manuscript was set on very old equipment, that crashed," Van Hooft said. "It had to be transferred to a Macintosh, that crashed, meaning part of the manuscript had to be re-typed again."

The dictionary will not only preserve the language, it will serve as a tool for people who are trying to master the Apache dialect.

"In order to really learn and understand the language (a person), would need to hear someone who can speak the language and model the words for them," Van Hooft said.

Copies can be bought mail order from the ASU Bilingual Press Hispanic Research Center, P.O. 872702, Tempe, AZ 85287-2702, for \$20.



Karen Van Hooft, managing editor of the Apache-English dictionary, says she is confident that there will be a need for an additional printing of the book. So far, ASU's Bilingual Press published 1,000 copies.

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Editorial

Hollywood in deep \$#@*!

President Clinton has ordered an 18-month, \$1-million study into the entertainment industry's marketing of violent movies, records and electronic games to children. He said the inquiry will focus on whether the industry violates its own voluntary rating systems.

Starting July 1, about 50 percent of TV sets must be equipped with the v-chip, a device that blocks out programming with violent and sexual content. All TV sets must have the gadget after January 1, 2000.

And the First Amendment won't save Hollywood. It didn't help Warner Bros. and Telepictures, distributor and producer of Jenny Jones.

In May, a Michigan jury ordered the companies to pay \$25 million to the family of Scott Amedure.

During a taping of the show in 1995, Amedure revealed that he had a crush on Jonathan Schmitz, who thought his admirer was a woman. Schmitz said he was so humiliated that he shot Amedure three days later.

If Clinton's investigation proves Hollywood was negligent of its rating system, the Jenny Jones lawsuit will serve a model for future lawsuits.

Entertainment companies may find itself entangled in lawsuits like cigarette companies Phillip Morris Cos. Inc., Brown and Williamson Tobacco Corp. and R. J. Reynolds Tobacco Co.

And if the study proves true, legislators like U.S. Sen. Kit Bond, R-Mo., will have more clout to propose — and pass — adverse laws.

Bond wants to form a study commission to look into whether violent movies can be taxed at a higher rate than other films. He was particularly critical of advertisements for violent films appearing on television, newspapers and billboards.

"The wealthy and talented industry people behind these ads have a right to produce this material, but we should not extend to them every courtesy when it comes to polluting the minds of our young," Bond said.

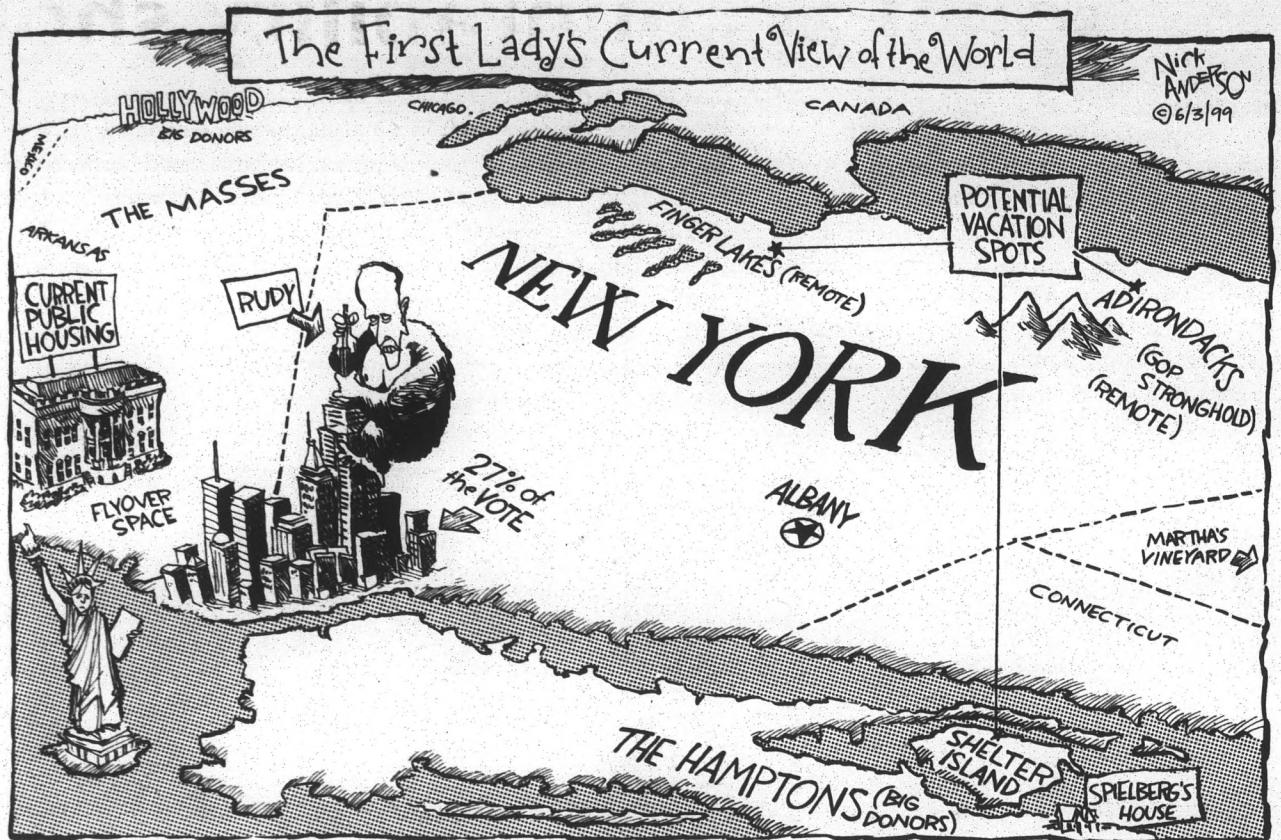
It's also doubtful that anyone will watch a TV program that is blocked out by a v-chip.

So entertainment companies must rethink its strategies top to bottom.

And that may be a tough turn-around for an industry that has increased profanity, nudity and depictions of violence — about 31 percent — in its product, according to a Parents Television Council study.

Of course, the v-chip and a federal study won't stop the sex and violence in our entertainment.

We need to investigate what's in our hearts and implant a v-chip in a our minds.



Illegal adoptions plague system

On May 26, Mario Reyes, a Mexican lawyer well known in the Arizona border town of Douglas where he has a home, was arrested. Also arrested were New York residents Arlene Liberman and Arlene Reingold. Officials suspect the three were running an illegal adoption ring in which Mexican children were placed with American couples for fees of \$20,000 or more.

diane Jacobs columnist



The case highlights some very human attributes. The first being the desire to parent. When that biological clock is ticking and nature doesn't cooperate many individuals or couples seek the adoption route. It is an option I chose twice. Nothing can beat the first time you pick up the phone and hear that there's a baby waiting for you.

And parents desperately searching for children to love are an easy target, and there seem to be fewer and fewer babies available for adoption.

Fewer adolescent girls are giving up their babies. And white families searching for healthy, white newborn babies face a long wait. Fewer persons of color apply to adopt. But when they do, they often have first dibs on babies with similar racial backgrounds.

This leaves many families wishing to adopt healthy newborns with few options.

Adopt a newborn baby of color, adopt an older child, or adopt internationally. Each option is fraught with problems.

Interracial adoption has been an inflammatory issue since the 1970's when the National Association of Black Social Workers objected to the number of black children being placed into white foster or adoptive homes. NABSW opposed the practice on the grounds that white adoptive parents couldn't prepare black children for the societal racism they would experience.

The Child Welfare League of America's position is that culture and ethnicity must be considered when placing a child in an adoptive home. However, if a permanent home of the child's culture or ethnicity cannot be found then other options, such as interracial adoption, should be considered. The bottom line is that children should not be

without a permanent home because of the inability to "race match."

Placement has been an issue surrounding adoption of American Indian children as well. The Indian Child Welfare Act of 1978 was developed because 25 to 35 percent of Native American children were being placed in foster and adoptive homes without Native American parents. The Act precludes the placement of American Indian children in homes without similarly-raced families.

The option of adopting older children is often overlooked. Potential adoptive families hesitate because, even if the children do not have physical or intellectual difficulties, the older they are the more likely they are to have emotional problems. It's hard to avoid emotional problems when one goes through a series of placements. Sadly, many older foster children are forgotten.

Is it any wonder that some individuals or couples opt to adopt internationally? It may take time, but when dealing with a reputable agency, parents usually don't have the types of problems the adopters involved in the pending illegal adoption case face. It is alleged that some parents unwittingly adopted babies in poor health or who had been abused. And apparently they do not have immigration or adoption documents for the babies they thought they had adopted.

These kind of unscrupulous agencies are precisely why the provincial government in Quebec outlawed private adoption several years ago. Now, all adoptions go through the public social service agencies. There are no surprises for adopters.

As a two-time adopter I feel for these parents. What should have been a beautiful experience has turned into a nightmare for them.

But something as important as the placement of a helpless child into a completely strange and often foreign environment needs time.

Always remember—if it seems too good to be true it probably is. Adopters should be wary when promised adoptions much quicker than older more established agencies can provide them.

Diane Jacobs is a doctoral student in social work and may be contacted at dmuse@imap1.asu.edu.

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Personal accountability should apply to all

I'm having a real hard time believing that Scott Falater killed his wife while sleepwalking. No, let me be more specific. I have a hard time believing that he stabbed her several dozen times over the course of half an hour and then dragged her into the pool to drown her, all while he was sleepwalking. Neighbors reported hearing screams.



Steve Vrooman
guest columnist

Talk radio has been full of people phoning in who sleepwalk. Most callers say that when you sleepwalk you do normal, routine, everyday things. You open the fridge, you put on your pants, maybe you'd even get into your car.

I find it hard to believe that a multiple stabbing is an everyday activity for most folks. I mean, we're not talking about the Simpson household here. The other thing about sleepwalking is that you tend to wake up when people shake you, yell at you or, say, scream and flail at you for half an hour.

I'm concerned about this whole sleepwalking defense. It makes me wonder about the interpretation of the word responsibility in today's society.

I'm not usually one to overreact and assume that such things will set a precedent, but this case might give ideas to those aggressive experienced attorneys whose commercials I see while watching Spiderman in the morning.

Now, in addition to the steroid rage and the I-was-on-crack and I-just-watched-eight-straight-hours-of-the-Teletubbies defenses, you can claim you were just simply unaware of what you were doing when you slam into a minivan after having three pitchers of margaritas.

Don't misunderstand me. I'm not echoing the Ollie North, G. Gordon Liddy, and Rush Limbaugh line of con-

servative concern over the waning of personal responsibility in our society. Two of those three men know their way around both sides of the law. Such personal responsibility concerns are usually voiced by those who, for my mind, have very little of it themselves.

Many of the people bemoaning the lack of personal responsibility espouse a kind of conservatism that itself seems irresponsible. These are the folks who want to flatten the vehicle license tax in Arizona so that the \$23 I pay for two years rises to meet the tax of the Lexus-dweller who now no longer has to shell out 400 bones a year.

“*These days, it seems that responsibility is just a word levied irresponsibly at whomever we disagree with.*”

Steve Vrooman
Columnist

People who preach responsibility-giving welfare “reform” while gleefully supporting the corporate welfare of the Rio Salado project are another example.

These are the folks whose welfare reform ideas actually discourage people from going to school and instead demand that they immediately support their families with that fab job at Mickey D's.

These are people who, when you press them, will say that the “gov'ment” should stop picking on tobacco and gun companies, that R.J.Reynolds and the like should not be held responsible for the damages their products do.

“Wait a minute!” says the tiny conservative on my

shoulder (who could be either an angel or devil, you decide). “Don't you want people to take responsibility for their actions?” Well, yes. But, shouldn't everyone be held to ideals of responsibility if we're going to play this game? Why let Philip Morris or the cops who beat Rodney King off the hook?

These days it seems that responsibility is just a word levied irresponsibly at whomever we disagree with. That, in a nutshell, is everything you need to know about the Clinton-Lewinsky affair. Henry Hyde and his cronies will still tell you that Nixon was a great man. “He went to China,” my small Republican friend whispers in my ear. “Uh-huh,” I say and flick him off my shoulder.

This, then, is the most disturbing thing about the sleepwalking defense — that society is crass and two-faced about issues of responsibility. I no longer have faith that we can talk about this issue intelligently or that juries can make good decisions. But this is not the fault of the lawyers, despite what people like William Bennett and Rush Limbaugh might say.

Juries come from regular people like you and me who have been inundated with cynical doublespeak about responsibility for so long that we no longer know what to do. It's not the 60s and its liberal spawn that gave us the sleepwalking defense. Civil rights and Kent State were all about people taking up responsibilities society had ignored.

So, what is responsible for our society's lack of personal accountability? I think I know, but I don't want to cast aspersions. That would be irresponsible.

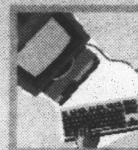
Oh, what the hell. I blame Reaganism and the elevation of the personal bottom line.

Steve Vrooman is a graduate student studying communication and can be reached at svrooman@asu.edu.

What Do You Think?



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Animal rights must be balanced with human needs

Paula Cole, whose popular songs include “Where have all the Cowboys Gone?” recently faxed a letter to Chuck Rawley, the president of Kentucky Fried Chicken. Cole's message to the fast food chain's top executive was simple: “As a vegetarian I hope KFC will consider adding some meat-free fare to its menu.” She noted that McDonald's has introduced veggie burgers at its New York City restaurants and stated, “On behalf of PETA's (People for the Ethical Treatment of Animals) 600,000 members, I urge KFC to offer veggie options, too. For starters, how about some tasty soy-based chicken-friendly nuggets?”

Normally, using the word tasty to describe a soy-based product would cause me to have a quick chuckle followed by an immediate dismissal of whatever the person was trying to say. But in Cole's case, I had a yearning to learn more about PETA and what the organization is all about.

PETA's philosophy is quite simple

Kondi Kleinman
columnist



according to its mission statement. “Animals are not ours to eat, wear, experiment on, or use for entertainment.” Upon first glance, I have a few reservations about PETA's mission statement.

I enjoy a good cheeseburger as much as the next guy. And, thanks to Jonas Salk and his experiments on monkeys, I did receive a polio vaccination when I was a baby. Nonetheless, I have pets and value animal life and can understand an organization that strives to protect the little furry creatures.

However, after visiting the frequently-asked questions portion of PETA's Internet site, my views about the non-profit organization were confirmed. PETA is a little too far out in left field for my liking. Let me share three of the FAQ and answers with you as they appear on PETA's web site.

Q: “What is animal rights?”

A: “Animal rights means that animals deserve certain kinds of consideration — consideration of what is in their own best interests regardless of whether they are cute, useful to humans, or an endangered species, and regardless of whether any human cares about them at all (just as a retarded human has rights even if he or she

is not cute or useful or even if everyone dislikes him or her). It means recognizing that animals are not ours to use — for food, clothing, entertainment or to experiment on.”

Q: “Animals don't reason, don't understand rights and don't always respect our rights, so why should we apply our ideas of morality to them?”

A: “Animals' inability to understand and adhere to our rules is as irrelevant as a child or mentally handicapped person's inability to do so.”

Q: “How can you justify spending your time on animals when so many people need help?”

A: “There are very serious problems in our world that deserve our attention; cruelty to animals is one of them. We should try to alleviate suffering wherever we can. Helping animals is not more or less important than helping human beings — both are important. Animal suffering and human suffering are interconnected.”

Let me see if I understand this correctly because I am really confused. PETA, this caring sensitive organization — this champion of animal rights — has the audacity

(or is it idiocy) to compare animals to disliked, unattractive, retarded human beings.

This self-anointed, progressive, non-profit group really believes helping animals is equally as important as helping humans.

I'm not a big fan of political correctness, but I am a huge proponent of common sense. Common sense dictates that humans are superior to animals and that it is more important to help human beings. Common sense demands that you don't liken animals to an unattractive, retarded, disliked person.

Common sense also requires you to make logical statements and connections when arguing your point. I don't know how a non-profit organization like PETA can lack so much common sense. But I do know one thing...

Call me a savage, but the next time I pick up food from KFC, I'm going to blast “Where have all the Cowboys Gone?” while savoring some chicken nuggets.

Kondi Kleinman is a senior studying broadcast journalism and can be reached via e-mail at KingJKJ@email.msn.com.

Theater company 're-establishes' plays

By ERIN SWEENEY
STATE PRESS

A new theater company has emerged in the Valley and its intentions are simple: back to basics.

Theater Maxim, created by ASU theater alumnus Dominik Rebilas and Equity Actress Shana Bousard, will present its premiere production *Butterflies are Free* June 10-26 at Planet Earth Theater in downtown Phoenix.

The play, written by Leonard Gershe in 1969, is a contemporary look at a blind musician's want for freedom, independence and love. Set in New York City, the story explores the new-found romance he has discovered with his next door neighbor.

"It's a very simple show," Rebilas said. "It's just a simple human relationship-based story."

Rebilas said although the origi-

nal was set in the sixties, he and Bousard felt it still had values that applied today.

Bousard said they were not trying to digress from the script just get underneath it. "We darkened the show a bit to make it more of a telling story," she said.

Directing the play will be Joe Bousard, who has had a career in New York and Phoenix as an actor, director, musician and teacher. He is also Shana Bousard's father. Rebilas and Bousard will star in the production along with Laura Durant and Alex Gonzalez.

"We're re-establishing our values," Bousard said. "It's a great way to enforce what we're trying to do."

Bousard and Rebilas met in 1997 while performing in *Fiddler on the Roof* with the Arizona Jewish Theater Company and admits to begin-

ning conversations about creating their company over an evening of tequila.

Rebilas said part of the concept for Theater Maxim came from studying theater at ASU.

"A lot of people I know who are getting their training from ASU are turned off by those huge production values because that's not what we're used to," he said. "We're used to a rehearsal hall, a couple of chairs, a few actors and a script. That's when the best work gets done."

Bousard stressed her concern with the emphasis many companies place on the production and not the actor and their performance.

"There is nothing wrong with the production and the costumes and sets," said Bousard. "As long as those things enhance what the actor does and what the script is about. I think so often they

don't."

Rebilas said they do believe in the production values and big venues, but try to leave only what is necessary to aid the actors and the script

"One thing I wanted to set up in our values is not to have that fast food theater mentality where you put up a show in three weeks," said Rebilas. "We wanted a large amount of time for rehearsals for actor exploration. We want to focus on the text, actor, and audience."

Rebilas says he believes the show will be an experience for the audience and they will walk away remembering "the chill they got at a certain moment and not the big set."

"It's satisfying actor work," he added. "Eventually you just want to get some good work. That's what we trained for and it feels damn good."

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A Whole New Ballgame

Student-proposed bills pass, student leaders reflect on lobbying at state level

BY LINDSEY COLLOM
STATE PRESS

After a year of employing an arsenal of letters, E-mails, phone calls, public testimony and lobbying, university students from NAU, ASU and UofA can finally breath a sigh of relief.

In May, the University Accountability Act and Student Privacy Rights, proposed by the Arizona Students Association, were signed into law by Gov. Jane Hull.

The new laws will provide greater public accountability from universities and an end to the reckless handling of social security numbers and other private information.

The Arizona Students Association assembled last June to address major concerns of each respective university. After taking its demands to university officials and the Arizona Board of Regents, the group found itself steeped in bureaucratic red tape.

So ASA decided to go before the Arizona legislature directly. The result was the University Accountability Act, Tuition Tax Relief Bill and Student Privacy Rights. Legislators melded the first two measures together, seeing similarities between them.

Tara Taylor, former UofA student president, found that persistence was imperative in rallying support from the legislature.

"You have to talk, and you have to keep pestering (the legislators) and really plead your case," she said.

Taylor said she recognized the value of preparation by knowing "what to say, who to contact, who is pro-education and who is going to fight for (the cause)."

Kevin Williams, who served on the ASA board of directors, said he found the process very frustrating.

"(Initially), I took a very idealistic and simplistic view: this is the idea, it's a valid idea, x number of people seem to be supportive, why can't we get it through?" he said.

Mike Gardner, an ASA member, said the endeavor would not have been as successful without student assistance.

"I pushed for the passage of (the University Accountability Act), and the students were very beneficial in helping me sing that song and in spreading the word to my colleagues," he said. "We had a good group of student leaders that was very active this year, and that's what made the difference."

Brandon Forsgren, member of the ASA board of direc-

tors, said he believes there is need for improvement despite the current level of involvement.

"We have not been as active as we wanted to with lobbying," Forsgren said. "The (ASA) Central Office has been doing most of the lobbying for us. However, for the next year, it is one of our goals to become more involved with the lobbying process and anything else that would impact legislation."

For some student leaders, the interaction with the legislature proved to be a time of enlightenment.

"People tend to get a cynical attitude about politics in general — the slandering that goes on, scandals and everything else," Williams

said. "What was really heartening to me, as one of those cynics, was to see people who are really out there putting their best effort to better the economy of the state."

"The more students are involved, whether it be through signing petitions or calling or e-mailing our legislators directly, I've learned that students do have a voice, and they do make a difference," Forsgren said.

“What was really heartening to me, as one of those cynics, was to see people who are really out there, putting their best effort to better the economy of the state.”
—Kevin Williams, former member of the Arizona Students Association

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Summer Destinations

08

State Press for Tuesday, June 8, 1999

San Francisco

A real treat

By TRISHA COFFMAN
STATE PRESS

Sweltering temperatures have settled in the Valley, making this summer a great time to escape to the cooler weather of San Francisco.

It's close enough to get cheap, last-minute plane fares. With its fog and lush, green landscapes and rolling hills will feel so far away from Phoenix, you'll have no problem easing into the summer getaway mode.

Start with a stroll down Fisherman's Wharf and Pier 39, where you can blow your bucks on tacky tourist tees and then lunch on fresh, just-stopped-wiggling crab at one of the sidewalk eateries while you listen to street musicians play reggae on tin drums.

Then walk — don't drive — across the Golden Gate Bridge, hike among 800-year-old redwoods at Muir Woods National Monument, and sunbathe in the buff at Baker Beach.

Don't neglect to stop in Chinatown, where you'll find street signs printed in Chinese and plenty of trinkets made in Taiwan to sate that souvenir-shopping urge.

Visit Height Street (of Height-Ashbury) and count the kids with purple, green or pink hair. Then watch tattoo-clad girls scarfing hot dogs, pose in the display window of the Positively Height Street shop.

And finding a room in San Francisco should be a stress-free task. With its abundance of hotels, motels, and even hostels in each of the neighborhoods, vacationers can be kicking up their feet in their own room as soon as they enter the city limits.

You can rent a car to get around, but navigating the city's funky layout in some of the country's nastiest traffic can prove frustrating. The hobby San Franciscans make of laying on their horns can be a tad distracting when trying to figure out that map.



A hike through Balboa Park is just one of the perfect getaway spots in San Francisco. Tucked away from the hustle and bustle of the city below, Balboa Park offers a haven from the usual tourist attractions.

Leah Fasten of the State Press

Instead, your own two feet can get you most places, but if your calves are burning from all that uphill walking, an alternative is public transportation. The MUNI Metro streetcars, Bay Area Rapid Transit (BART) and MUNI buses serve all of the city.

And of course a visit to San Francisco calls for the obligatory ride on a cable car, which these days is called a trolley only by tourists who think the mode of transportation is akin to a ride at Disneyland and wait hours just for the experience.

Then prepare for a hopping evening out at one of San Francisco's many night spots, which include jazz supper clubs such as Enrico's Sidewalk Café in North Beach, floating dance parties such as 177 Townsend and 715 Harrison, as well as venues for live bands, salsa dancing, and, of course, drag shows — hey, it's San Francisco.

With its near-perfect temperatures and landscape so thankfully different from the Valley, San Francisco is a smart spot for a busy and entertaining summer escape.

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Edited by Trude Michel Jaffe

ACROSS

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- 15 "The dog ate my homework," e.g.
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DOWN

- 1 Whole-wheat or white
- 2 Pull up stakes

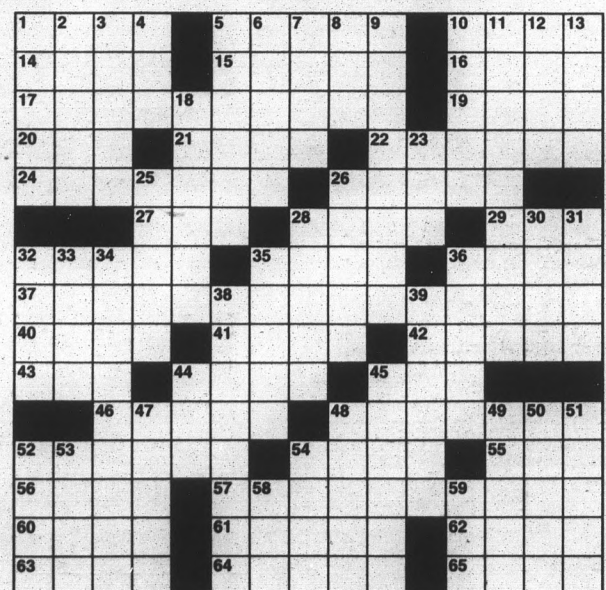
3 Palmy places?

- 4 Kind of humor
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**Solution to
Puzzle in
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By Matt Gaffney © 1999 Los Angeles Times Syndicate

6/8/99

Local Spotlight

State Press for Tuesday, June 8, 1999

09

Jazz musicians mix it up at Famous Door

By ERIC DAVIS
STATE PRESS

The sound is revitalizing and the mood is cool as patrons enter the Famous Door in Scottsdale.

The mellifluous tone of Tony Vacca's motions on the tenor sax; the steady accompaniment of the rhythm section, with Vacca's timely issue for Steve Culp on the piano, to take the helm; the buoyant bass played by Warren Jones and the adept embellishment of Bruce Stodola's drumming creates these jazz vibes streaming out of the Scottsdale venue. The four musicians arranged to play for the mixed crowd on a Saturday night.

Stodola and Culp are members of Turning Point, a local five-member fusion group that employs Latin rhythms, jazz and rock.

The training of the musicians was apparent by their expertise and improvisational methods keeping the crowd tuned up.

Stodola, a Phoenix native, attended the Berklee School of Music in Boston where he learned the do's and don'ts of drumming from veteran players.

Culp grew up in Yuma, attended ASU, and then received a masters degree in music from the University of Miami.

Jones, a 1985 ASU graduate, was trained in jazz bass, jazz combination playing and currently teaches bass at ASU.

Stodola originally met Jones during an open jam session at the Melody Lounge and has valued his playing since.

After living in Chicago for 17 years, Vacca returned to the Valley at the beginning of the summer to offer music instruction in addition to playing gigs. He was recommended to Stodola by noted Valley trumpeter Jim Henry, who lauded Vacca as "the most burning sax player in the Valley."

The steady flow of the quartet's playing added to the ambiance at The Famous Door, evident by the lively chatter of the

patrons around the rectangular bar and clustered in the lounge area where the group performed.

Going to jazz venues like The Famous Door creates an intimate setting, patrons say.

They played jazz lines along with standards such as "Oleo," "Round Midnight" and "Mercy, Mercy, Mercy."

The mix of jazz genres is a key element of the group's improvisation, Stodola said. The group judges how the crowd is measuring up their jazz playing and makes adjustments accordingly.

"I don't sit down and make a set list," Stodola said. "I like to cater to whatever we're doing, watching the crowd and seeing what they're doing. If people are dancing more to backbeat, we'll do more backbeat. If they're liking the older straight-ahead-stuff we'll do that. We really play off of the crowd."

The sound of Turning Point has evolved a blending to appeal to listeners of mainstream jazz, Stodola said.

"The blend of their music is kind of on the edge of fusion, but then we try and take that and tame it down so that we can reach a wide range of listeners," Stodola said.

Steve Culp learned the traditional piano modes from influences like pianists Oscar Peterson and Bill Evans. In acoustic settings, and within compositions, Culp said he goes along with the versatility because it helps him to improve as a player.

"I can grow as a player and somewhat morph my playing into the style that I'm playing at the time; so it's been a challenge, and fun at the same time," Culp said.

Although well-versed in drumming, rock and reggae, Stodola said he particularly enjoys playing at jazz venues. As a drummer, Stodola said he concentrates on keeping things solid tempo-wise while still allowing free rein to the other musicians.



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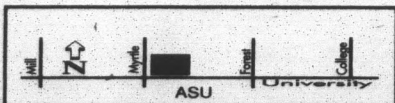
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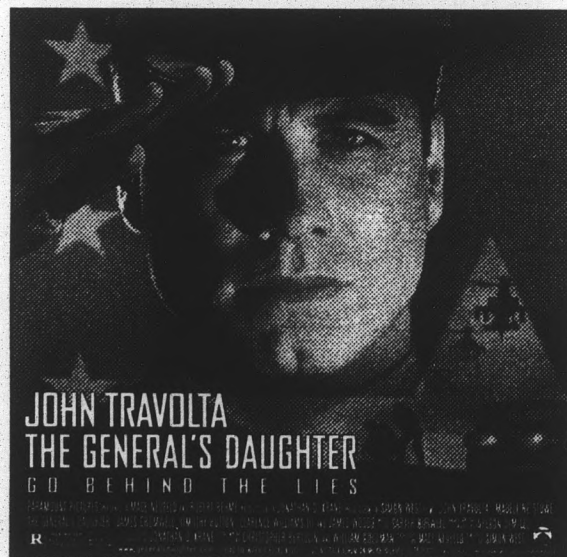


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"THE GENERAL'S DAUGHTER" OPENS JUNE 18th



The man behind the magic

'Tarzan' strays from original text with surprisingly good results

BY EMILY JOHNSON
STATE PRESS

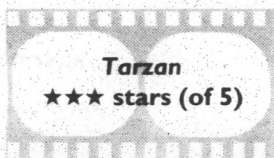
Watch out Queen Amadala; *Tarzan* is swinging into theaters this summer hoping to expand his territory from king of the jungle to leader of the box-office.

Disney's latest full-length animated feature, *Tarzan* is inspired by Edgar Rice Burrough's novel of a man raised by gorillas and seeking to understand where he came from.

Before the droid armies are called out to destroy this latest in a long list of movie adaptations of the book, this incantation has something going for it: a fresh approach to the Hollywood perennial favorite.

Disney's version of *Tarzan* revolves around the young orphan's life and transition into adulthood and assimilation in his new jungle life. Of course the story is replete with humor, drama, and fuzzy moments, as the audience watches Tarzan grow up in the idyllic jungle life.

This film appears to deviate from standard Disney norms and is surprisingly different from



the entertainment company's traditional offerings. The animation, music, editing, and characters all show signs of tweaking the standard format with surprisingly good results.

Probably the most amazing aspect of this film was the lush and beautiful animation that could impress even the most hardened critic. While not in the same style of popular *Toy Story*, the newest computer imaging techniques of Deep Forest allowed the animation to really come alive in the story. With the rapid-fire, edge-of-your-seat animation sequences featuring Tarzan gracefully "surfing" through the dense jungle of Africa, it was comparable to a virtual roller-coaster ride, minus the sick to your stomach feeling at the end.

As far as the stars, however, Carl Jung would still be happy with the required archetypical humorous and goofy sidekicks, a nasty villain, a honorable hero and a love interest. What makes the characters unique is the believability and dimension they all portray. The voices lent by Glen Close, Minnie Driver, Tony Goldwin and Rosie O'Donnell masterfully add drama to the tale.

The audience is allowed to see into Tarzan's world, and feel his struggle between his gorilla family and the new inductees to the jungle. The sense of the basic



Rich textured animation adds adult appeal to the literary classic.

human needs of being accepted and belonging are finely displayed in this film. Most audience members should be able to relate to the Tarzan characters plight in this film.

Another important aspect of *Tarzan*, is the use of music during the film. As the story begins, the audience is drawn into Tarzan's life by being enveloped by the rich percussion-based music of Phil Collins.

This adaptation of *Tarzan* demonstrates to the world that through the Disney magic of animation the story still has some "force" behind it. It should surprise even the most ardent anti-Disney fanatics.

AZ native brings Tarzan story to modern audiences

BY EMILY JOHNSON
STATE PRESS

Phoenix native and Disney animator Glen Keane recently came home to help promote *Tarzan*.

Having grown up as the son of gifted cartoonist Bill Keane, the artist best known for his strip *Family*

Circus, Glen didn't stray far from his art-driven path by ending up working for Disney as an animator.

For this film, Keane had the daunting task of creating the lead character of Tarzan.

Having created such pop icons as Ariel, Aladdin, and Pocahontas, Keane was up for the challenge.

"Each character is defined by how they move. Tarzan had to really move and enjoy it. Tarzan was the most complex to design," Keane said.

"Probably the most challenging part of creating the character was learning to speak French," he said referring to his year stay in Paris where he was studying classical drawing and anatomy.

It was also in Paris where he worked with animators in the Disney animation studios while collaborating with the directors in California to bring the story of *Tarzan* to the big screen.

"The first drawings of Tarzan were much more realistic until I loosened up with my drawing," Keane said. "There



Minnie Driver lends her voice to the character Jane in Disney's *Tarzan*, due out this summer.

had to be a flexibility in his character and adaptation."

Like his father, Keane discovered inspiration from those closest to him — his family. It wasn't really until Keane saw his son Max skateboarding throughout Paris' landmarks that he got some inspiration from extreme sports as a clue to Tarzan's behavior and action.

"Tarzan had to be active. I was trying to discover why these people do

these sports ... it turned out to be for the thrill of it — the rush," Keane said.

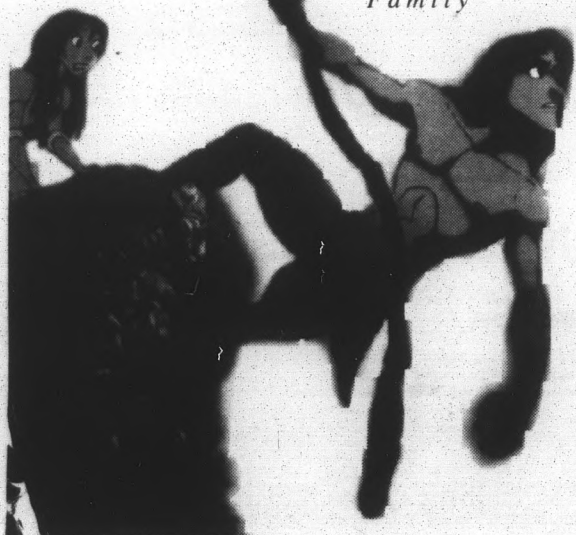
Based on that idea, Tarzan developed into a "tree surfer" who instead of clumsily grappling with vines, seems to effortlessly glide through the jungle as he hops, leaps, climbs and rides the vines.

Animation for the film also had a new technology that allowed the it to really pop. This revolutionary technology called Deep Forest allowed two-dimensional characters to move through the jungle.

"The thing with Deep Forest is it lets you do anything. The problem was deciding what anything was for the movie," Keane said. "That's how we ended up with a roller coaster based scene."

The animation of this film could easily stand alone as striking and creative. However, with Keane's masterfully-created title character of Tarzan, the audience sees an intelligent, intense and honorable human struggling to determine basic needs.

"I wanted to find out why would Tarzan struggle to leave the gorillas," Keane said.



Tarzan director supports strong family values in film

By Emily Johnson
STATE PRESS

Tarzan director Kevin Lima was skeptical at first about creating another version of the classic movie.

With an estimated 37 different versions of the classic novel by Edward Scott Burroughs, most of America may feel the same.

"I was skeptical at the start of the project ... I couldn't imagine an animated version," Lima said during a recent stop in the Valley. "However, we went back to the book and discovered a story only animation could tell."

Lima, an animation veteran who first directed Disney's *A Goofy Movie*, decided the story need to be told and only animation could do it justice.

"First, we needed to have Tarzan leap, dive and explore his relationships with the animals," Lima said.

By using animation, both aspects of Lima's vision could realistically come to life. It allowed more flexibility and freedom to pursue the final version.

To create this version of *Tarzan*, Lima replied that he never re-watched any of the other *Tarzan* movies to avoid any plot similarities. However, there are some icons of classic *Tarzan* movies that show up in the film.

"Tarzan had to wear a loin-cloth, and he had to yell," Lima said.

However, there is no utterance of the infamous line: "Me Tarzan. You Jane."

Another exciting part of directing is the casting of characters (or in this case voices) to bring the story to life.

Lima admits the character of Jane was originally written as a prim, proper Victorian lady until Minnie Driver came into read the part. She surprised everyone by taking the character into another direction — an extroverted, outgoing and loud woman. This allowed Jane to become more of a strong character within the film.

"It turned out that Jane was my favorite character. She turned out to be a good role model, someone who doesn't just talk and doesn't have to be beautiful to be successful," Lima said. "Plus my wife wanted me to make sure Jane turned out to be a strong person."

Music was also used in an important way in this film. Lima believes that a story defines how music should be incorporated and used as a narration to accompany the action on screen.

One problem everyone grappled with was how to be true to the story without being violent. Toward the end of the editing process, makers had to cut a few scenes to reduce the level of violence in the film.

"You have to be aware of how the audience is going to react and know the audience," Lima said.

Beside the anti-violence theme that pops up in the story, themes of family and the environment are explored. According to Lima, the strongest theme throughout the piece was family values.

"We wanted to seek out the definition of family. Nowadays, families aren't just blood-related," Lima said. "I think this is one of the rare films where you will see a father and daughter tell each other they love them."

By having such a strong theme of family and belonging, Lima hopes that everybody will experience the Disney version of the timeless classic.

"This movie was made not for five-year-olds, but the five-year-old in all of us," Lima.



Photo courtesy of Disney Enterprises, Inc.

Tarzan "surfs" through the trees in Disney's animated feature based on Edger Rice Burrough's *Tarzan of the Apes*.

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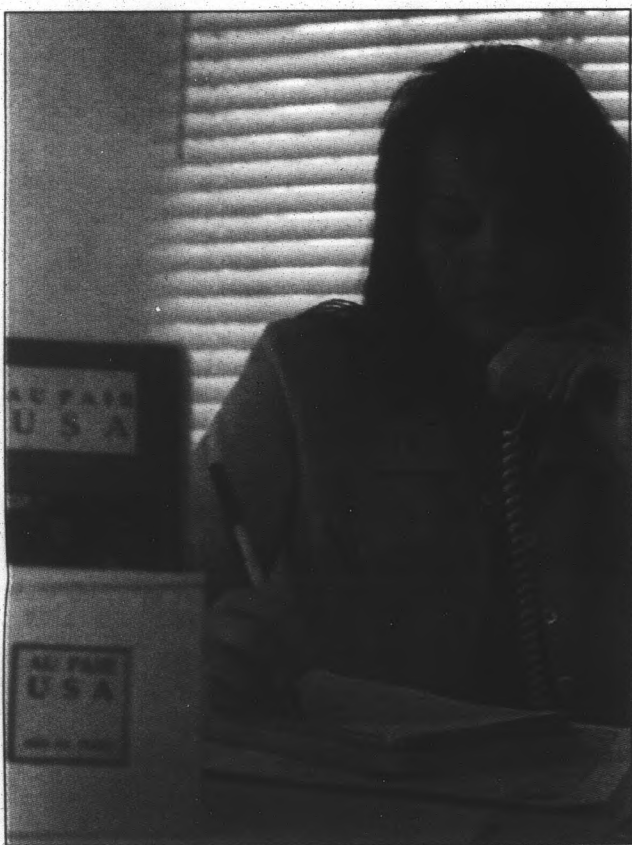
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Coming to America



*Foreign
women use
au pair program
to find a new
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BY REBECCA HALLENGREN
STATE PRESS

Linda-Marie Nordstrom spent her childhood in Tidaholm, Sweden, dreaming of America.

She finally made it at 20 when she moved to Mesa as an au pair in 1996, where her job was to baby-sit and teach her new family about another culture.

Nordstrom isn't alone.

About 12,000 young people from all over the world come to America each year as au pairs, looking for new experiences and life lessons. In exchange for room and board, they take care of their hosts' children.

The majority live with an American family for one year, master the English language, teach and learn about cultures, and then return home. Every once in a while, they make news, as in 1997 when British au pair Louise Woodward was convicted of involuntary manslaughter.

Nordstrom was responsible for baby-sitting four girls. She began her day by driving the 6-year-old child to ice skating practice at 6:30 a.m. daily. She spent the rest of the day with the two girls who were 6 months old and 2 years old.

Before the host parents came home, she put the two youngest girls into a stroller and walked to the elementary school to pick up the 6-year-old daughter. The four of them walked home together. The children's

mother came home at 2 p.m. and Nordstrom spent the rest of the day laying by the pool.

Brave new world

The U.S. Information Agency established the au pair program in 1986. It allows foreigners between the ages of 18 and 27 to come to the United States.

"It's a cultural and educational exchange program," said Marthena Cowart, director of the office of public liaison at the agency in Washington, D.C.

For Nordstrom and others who have gotten out of high school and are not going directly to a university, being an au pair is an opportunity to travel and work in America.

"We don't have that many jobs back home," Nordstrom said. "I was tired of school, I wanted to get to know America and I love to travel."

Nordstrom has been in America for the past three months visiting the many friends she made while she worked here, as well as the host family she once lived with.

She is also enrolled in a program in Sweden called Komvux. It was created for people who need to improve their high school grades before applying for a Swedish university.

"I want to become a nurse," Nordstrom said. "Nurses are needed in Sweden because most Swedish nurses

go to Norway because they get paid more there."

If I don't get into the university, I will probably come back to America with a tourist visa again so I can travel more, Nordstrom said.

Because au pairs are here to travel and learn a new language and culture, they are to be considered a part of the family, not an employee. The word au pair is French for "equal to," reminding the family that the au pair is there to teach them about another culture as well as baby-sit.

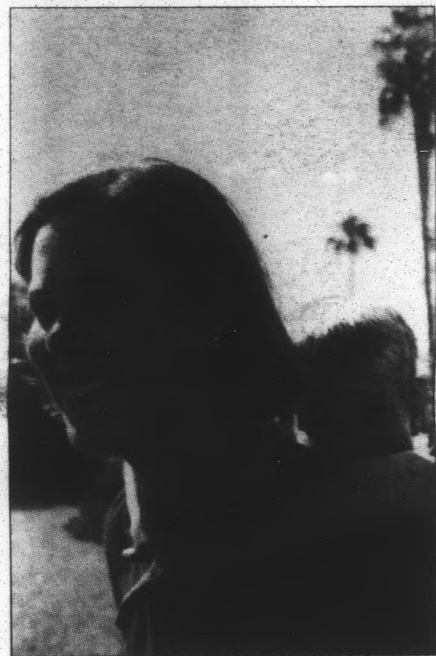
The USIA provides strict guidelines for host families. The host family must provide a private bedroom, a means of transportation, meals and no less than minimum wage for the hours that the au pair is responsible for the children.

An au pair is not to work more than 10 hours a day, or 45 hours a week. They are guaranteed one weekend off each month, two weeks paid vacation and up to \$500 tuition for a college or university. The host family pays the au pairs' round-trip airfare. The average annual cost of having an au pair is \$12,000.

There are between 50 and 75 au pairs in Arizona each year who have come through agencies.

An au pair is hired by families who need extra help raising their children. Au pairs have daily duties similar to those of most mothers and fathers.

"I woke up, made breakfast, took



them (the children) to school and did a couple machines of laundry. I did the grocery shopping and went to the dry cleaners," said Malin Modorato, who was an au pair for a family in Paradise Valley in 1995 when she was 20 years old. She came from Sollentuna, Sweden.

Modorato said she and her host mother spent the majority of their time driving the three girls ages 8, 10 and 12 to various activities such as gymnastics and ballet practice.

"Once I drove for six hours without stopping," she said.

Not just a job

The au pair is required to take six credit hours at a college or university during the time he or she is in the United States.

"You can take anything from English to firearms safety," said Christi Johnstone, the local coordinator in Phoenix for Au pair USA. Au pair USA is one of the eight agencies that work together with USIA to appoint au pairs to different host families throughout the United States.

These agencies are responsible for accepting and rejecting applicants. They screen each au pairs' and host families' application. The agency then matches each au pair with a family that seems compatible.

"I probably talk as many people into getting an au pair as I talk out of getting

an au pair," Johnstone said.

The agency requires that each au pair talk with the family he or she is assigned to at least twice before coming to America.

Au pairs who have been accepted and assigned to families go to New York City for a four-day training program. There they are taught CPR, first aid, child safety and what to expect in their new environments. They are also taught some basic street smarts. Sometimes they need to be taught how to be safe in America, Johnstone said.

"In my town I can walk around town in the middle of the night," Nordstrom said. "Walking home from the bar at 3:00 a.m. is not a big deal."

The job of the local coordinator is to make sure the au pair and the family are happy with each other, and to help the au pairs adjust to a new culture. Outings are organized by the agency each month so all au pairs in the area can get to know each other. This also allows coordinators to get to know the au pairs.

"Sometimes, I'm there just so that they have a shoulder to cry on," Johnstone said.

If the au pair and the family are not compatible, the young person will live with the local coordinator until being placed with another family.

"The biggest problems are personality conflicts," Johnstone said. "Some personalities just shouldn't live together."

If an au pair is so homesick that he or she cannot stay any longer, they are allowed to go home. In that case the au pair must pay for his or her own plane ticket home, and he or she loses the \$500 deposit which is put down when he or she arrives.

The majority of au pairs learn how to cope with their new environments and come away from it with a variety of life lessons.

"Even though it's not so intellectually stimulating to work as a nanny, you learn how to deal with people," Modorato said. "When I go home (to Sweden) I see things from such a different perspective."

Safety Net

Johnstone said there are many young people going into pediatrics or child care who want to be au pairs to learn

more about children.

"Living in America is a good experience for almost any field they are going into," Johnstone said. "People like to see it (that they've been an au pair) on any resume."

There are far fewer male au pairs than female.

"We have some great male au pairs, but most people feel more comfortable with females," Johnstone said. "The males we do have are the cream of the crop."

There are also an uncountable amount of illegal au pairs in the United States.

"There are probably an equal number of illegal au pairs as legal au pairs," Johnstone said.

Illegal au pairs put ads in newspapers or on the Internet and rely on individual families to contact them. When illegal au pairs come to the United States, they take the chance of being deported.

"I always worry about the girls who come without an agency," Johnstone said.

Nina Wall, a 23-year-old senior at ASU, came to Arizona the first time as an au pair in June 1994. After her one-year au pair visa expired, she went home to Sweden for Christmas and returned to Arizona shortly after with an international student visa. She went through an agency named EurAupair.

"I think it's a good safety net," Wall said. "If something happened there is always someone you can call."

However, agencies are also very time consuming, Wall said. They want to know what the au pairs hobbies are, their special skills and health background. An interview and an application fee of \$80 is mandatory.

Families want au pairs for a variety of reasons.

"We had very young children, and I had used Americans from a service and found them fairly unreliable," said Marti Skloven, a full-time mother of three who has hired 10 au pairs. "By large, I found that a 20-year-old girl from Europe was more willing to take on responsibility than a girl from America."

Many girls from countries such as Sweden are not used to having dishwashers, garbage disposals and some other appliances that are standard in

American homes.

"Most of them stepped up to the plate and got right into the American kitchen," Skloven said.

She said that learning about other cultures has been good for her children.

"I think the only direct impact (on the children) is that the idea of being somewhere else and being on your own is not a scary idea," Skloven said.

Going home

Most young people who want to come to America only have three choices. They can come for three months with a tourist visa, for a year as an au pair with a J1 visa or as an international student.

Modorato, who first came as an au pair, is now an international students at ASU.

"I wanted to go to the university, but there was nothing in Sweden I wanted to study," said Modorato, a senior majoring in broadcast journalism and sales management.

Modorato said her host family is her second family now, and they still see each other often.

"I don't have any brothers or sisters so they are like my sisters," she said. "They've grown up to become three packages of giant hormones. They used to be innocent and cute. Now they wear makeup and dress sexy. It's scary to watch."

Monica von Eggers, a Swedish language professor and faculty associate in language and literature at ASU, said the young men and women who come to America as au pairs are more protected than people who come as international students.

"The au pairs are in a secure home, so they don't have to jump into society as quickly," von Eggers said.

There are no extensions in the au pair program, so when the one year is over, the au pair must return to his or her native country. It is also difficult to stay in the country after finishing school as an international student.

"I can't imagine how I'm going to go back. It will be a real culture shock," Modorato said.

Nordstrom's wallet is still full of pictures of the children she spent everyday with two years ago when she was an au pair.

"I'll miss my kids when I'm gone," Nordstrom.

Above:
Former au pair Nina Wall and Andrew Jarson, age 8, cool off in the Jarsons' pool. Wall, a Computer Information Systems Senior at ASU, still spends every afternoon with her former host family.

Left: Jarson gets a piggy-back ride from Wall.

Opposite page, top: Malin Modorato, a broadcast journalism senior, scratches one of the Skloven's dogs. Modorato helped care for a litter of puppies by another of the Skloven's four dogs.

Opposite page, right: Christi Johnstone, the local coordinator for Au Pair USA, helps place au pairs in homes. "I probably talk as many people into getting an au pair as I talk out of getting an au pair," she explained.

Beeloe's artists bring new light to local art scene

By DAN MAREK
STATE PRESS

Peering over the second floor banister upon the busy crowd, jazz musicians and artists hard at work bring a speakeasy feel to Beeloe's on a Saturday night.

Since the opening of Beeloe's in April of 1996, they have offered a unique setting for which artists may showcase their art while pulling in enthusiasts.

"Just because it's a public place that the artists can show at, it eliminates the middleman of the gallery and you get more public viewing than you would at a gallery," said DeAnne Furr Kleiner, art coordinator. "A gallery is asking people to come specifically for art, where at Beeloe's you come for the entertainment, the food, as well as the art. So it's a nice mix. I like to say it's a variable feast for the palette."

This setting has attracted many artist to enjoy the atmosphere while self promoting their art.

"You have something to look forward to each week and the art is inspiring,"

said Herman D. Relf Jr. who works on his paintings weekly at Beeloe's. "For those who did go to school and did some type of gallery instillation, you get a chance to do it here at the same time. I feel good about that. It's inspiring. You could go as far as you want here."

Relf himself is not new to the local art scene. His paintings, depicting local jazz and blues musicians, captures the essence of stage performance while showing the unique colors the patrons bring in.

"My father was a musician. He played with Ike and Tina Turner, Ray Charles. He knew a lot of band leaders and people like that," Relf said. "He had a band here called Herman Relf and the Blue Notes in the 50s on the south side."

"Sometimes when I meet a musician, I go to where they work and draw their pictures. I go to the Scottsdale center for the arts, everywhere they had music, jazz festivals, blues, whatever. I was just pro-

pelled to put something on paper while these guys were moving."

Watching his father play and being around music constantly inspired him to pick up art and try to capture his father's joy on paper.

"I had started as a kid motivated mostly by my mother. When she saw me drawing I would react enthusiastically like a dog salivating," Relf said laughing. "I'm sort of a shy person, so I can get loose on the paper. But I have to challenge it."

After high school Relf won a scholarship from the L.A. Times to develop his art. Relf then backed away from creating art and music to pursue a "more stable" career. Years later, he came back to painting to remember his late father.

"It was just a fulfilling thing to get back to my father. You know how fathers and sons separate," Relf said. "I left music to see how he lived in a big house playing music. I saw that if I keep doing this I will make it."

"Now I get the enjoyment of seeing all these great artists out here. So, I gave it up for a while then I came back. I gave it up because I wanted to see what life was like, so I couldn't hide behind the drawing."

"They continue to bring new things in," Relf added. "I get to see all kinds of work ranging from old masters techniques, mixed up mediums and then something like an African style Picasso. It's really positive, it's a challenge, and it keeps me up. It's a good mix because of the college life. It's a pleasure and an honor to be out here."



Andrew Long of the State Press

Herman D. Relf, Jr. works on a painting at Beeloe's.

Local artists showcase work

By DENISE ESTFAN
STATE PRESS

The Higher Ground Café in Tempe is in the middle of a change in ownership. But one thing that will remain constant is the community connection the café provides by having local artists showcase their talents, according to Phillip Hernandez, the café's new owner.

Higher Ground is one venue that has been displaying local artists' work since it opened more than five years ago, said John Ayers, former owner.

Ayers said his decision to showcase local art was "a way reating community involvement as well as giving these artists an outlet to display their creative works."

"Most of the artists hear about Higher Ground through word of mouth and bring in samples for me to look over," said Ayers.

He then books the artist for a one-month engagement, which includes an opening on the first Friday of the month.

"Much of the art is abstract and varies from photography to paintings. All of the art is priced to sell ranging from \$30 to \$1800. The main constancy is that all of the art comes from the local community," Ayers added.

The new exhibition showing June 5 through July 1 is called "The Many Faces of the Portrait" and features three artists, Annette Callahan, Allan Guisinger and Tony Pethers.

Callahan has shown her work at Higher Ground three times, this time being her first opening. She began showing her work in an interesting way.

"When the café first opened I used to bake cookies and brownies to sell there. I developed a relationship with John (the previous owner), and when he started showing art work I took the opportunity to show my own."

"I've been dabbling in art for many years, but only began to get serious six years ago," Callahan said. "My art takes many forms and I think the portraits I am showing give a view into the artist's soul."

"Showing my portraits is a way of expressing my moods," Pethers said concerning his first exhibit and opening at Higher Ground.

Guisinger also explained what displaying his portraits represents to him.

"I think I am blindly uncovering the moments in which the unconscious act informs the conscious of its experience, its the understanding of our time," Guisinger said.



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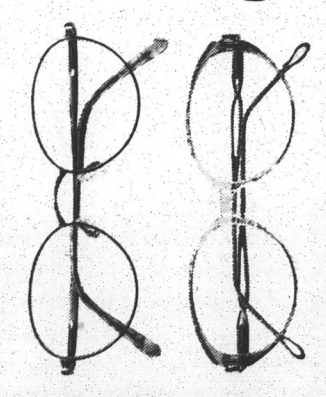
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Loudmouth does away with grunge

BY ERIN SWEENEY
STATE PRESS

When the band Loudmouth formed seven years ago, they found themselves surrounded by the surge of alternative music and flannel that had hit the music scene during a time when heavy guitar-driven music was not welcome.

Singer Bob Feddersen says he has nothing against alternative rock, but he's glad the trend of rock stars ripping on rock stardom has finally ended.

Loudmouth, a name given to Feddersen after switching from bass to vocals, was formed in Chicago in 1992 by Feddersen, bassist Mike Flaherty, guitarist Tony McQuaid and drummer John Sullivan.

"John, Mike and I have known each other since grammar school. John had a drum set when he was five and I used to play bass growing up," Feddersen said. "Actually Mike's brother taught me how to play bass. He wouldn't teach Mike, so Mike would come over to my house to learn what his brother taught me."

Loudmouth released its self-titled debut on Hollywood Records, produced by drummer John Sullivan and Joe Barresi (Melvins, Queens of the Stone Age) and mixed by Chris Lord-Alge (Orgy, Hole). Their first single "Fly" was featured on the *Varsity Blues* soundtrack.

Loudmouth has quickly gained the attention of the rock world including members of Metallica, who have been

vocally supporting the band.

Metallica has even covered the song "Not Free" at concerts and invited Feddersen on stage to add his vocals at a show in St. Louis. At their record debut at the Double Door in Chicago, the show drew Hetfield, the Smashing Pumpkins' Billy Corgan and several other luminaries.

"The tour is going great, so far everything is cool," Feddersen said during a phone interview from Austin.

"We're just cruising around in a van with a trailer doing our shows hoping some people show up."

The band has been touring the United States and Canada, opening for Godsmack and Bad Religion, along with playing various radio shows with acts such as Sammy Hagar and Stabbing Westward.

Although currently in negotiations with their record label, the band hopes to make their first music video for their next single "No Heroes", which

should be out in July or August.

Feddersen says right now the band would like to focus on their touring, getting the record heard and eventually "world domination."

"We're just making sure our shows are good and we're kicking butt for everyone who comes on out," Feddersen added. "Just keep having good tours and playing great rock and roll music. That's all we've ever really wanted to do and now we got the opportunity to do it."



Photo Courtesy of Hollywood Records
Members of Loudmouth (from left to right) Tony McQuaid, John Sullivan, Bob Feddersen, and Mike Flaherty.

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Peace in Kosovo may depend on KLA

BY DENIS D. GRAY
ASSOCIATED PRESS

KUKES, Albania — Intent on remaining an armed force and swelled by new recruits bent on revenge, the Kosovo Liberation Army could upset NATO's plans for the future of the province.

The rebels are fighting hard to push as deep into Kosovo as possible before Yugoslav forces leave and American and other international peacekeepers arrive. NATO says Yugoslav forces are counterattacking, hoping to crush the rebels before then.

"As the Serb forces pull out and the NATO forces move into Kosovo, we expect the Kosovo Liberation Army ... not to try to take advantage of the situation," NATO spokesman Jamie Shea said. "NATO forces will be operating under strict rules of engagement and of course they will not tolerate any hindrance to their mission. More specifically, we hope the Kosovo Liberation Army will renounce violence."

Regardless of the outcome of the latest fighting, the bloodied, 17,000-strong KLA is in a position to become a key player in postwar Kosovo, having gathered sweeping popular support by taking on far superior Serb forces.

"The KLA will be the sole force in Kosovo creating institutions. It will be the strongest force influencing the future of Kosovo," Kadri Kryeziu, a spokesman for the group, said in the frontier town of Kukes on Sunday.

On the brink of extinction after the Serbs accelerated their crackdown when NATO began airstrikes March 24, the resurgent KLA can rightly claim to have helped the allies achieve victory in Kosovo. NATO acknowledges that KLA attacks flushed out Serbian armor and ground troops, exposing them to deadly airstrikes.

The Serb crackdown prompted a flood of volunteers from the vast refugee population and ethnic Albanians living in Europe and North America. Many among the hundreds of thousands of ex-patriots help fund the guerrillas via a three percent "Homeland Calling" levy on their incomes.

At refugee camps, children chant "UCK," the Albanian acronym for the KLA, and teen-agers wish they were 18 so they could join their heroes in the mountains. Mothers proudly send sons and daughters to fight.

A large majority of the Kosovo refugees regard the KLA as its shield

against future Serb repression — a role the guerrillas are eager to assume.

That is not necessarily good news for the United States and its partners as they prepare for a peacekeeping mission. NATO expects the KLA to transform into a political movement.

Although NATO launched its air campaign ostensibly to protect Kosovo Albanians and compel Serb forces to leave the province, Western powers and the KLA share vastly different views on Kosovo's future once the fighting stops.

The Americans, Europeans and the Russians want Kosovo to remain part of Yugoslavia — albeit with a government more democratic and tolerant than that of President Slobodan Milosevic.

However the rebels, and probably the vast majority of the Kosovo Albanians, want independence — especially after the bloody and traumatic expulsion of more than 855,000 of them.

KLA leader Hashim Thaci accepted an interim autonomy deal in March under a peace plan that Belgrade rejected — triggering the NATO air campaign. However, KLA leaders made clear they considered autonomy a short-term measure leading to independence.

The wave of atrocities unleashed

after the bombing began has only sharpened the idea among many Kosovo Albanians that they can no longer live together with the Serbs.

While the KLA pledges cooperation with NATO peacekeepers who could soon be deployed in the province, rebel leaders sidestep the issue of "demilitarization" called for under the agreement.

KLA official Jakup Krasniqi said the guerrillas wouldn't lay down their arms until all Serb forces withdraw from the province and ethnic Albanian refugees return home. This could take months.

"Afterwards, the KLA will cease to be a liberation army and transform itself into the regular army of Kosovo," Kryeziu said.

The West's policy toward the KLA has been ambivalent throughout the Kosovo crisis. Last year, Washington's envoy to the Balkans, Robert Gelbard, described the KLA as a "terrorist organization." Germany carried it on a list of banned groups.

There even were allegations that the KLA was funding its struggle through links with crime and drug syndicates, although rebel leaders strenuously deny that.

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As Dems. predict New York win, GOP to hit Mrs. Clinton as outsider

By WILLIAM C. MANN
ASSOCIATED PRESS

WASHINGTON — Two New York Democrats predicted Sunday that Hillary Rodham Clinton would win the state's Senate race in 2000. Republicans signaled the first lady will be hounded because she never has lived in the state.

Mrs. Clinton has not announced her candidacy but has said she will form a committee to help raise and spend money, the first step toward becoming a formal candidate.

"Hillary Clinton will generate enormous respect and will win," said Rep. Nita Lowey, the Democratic congresswoman who abandoned tentative Senate campaign plans to

get out of the first lady's way.

Sen. Charles Schumer, D-N.Y., said although Mrs. Clinton has not lived in New York, her message of "bread-and-butter issues that affect people's lives" is one that resonates across America.

There was little doubt among Republicans or Democrats questioned on Sunday's television news shows that Mrs. Clinton will run in 2000 to succeed retiring Sen. Daniel Patrick Moynihan.

But her chief political adviser, Harold Ickes, was quoted as saying it remains possible she might not run at all. In an interview with *The Washington Times*, Ickes said that prospect would come about only because of "a very severe set of circumstances" that might include poll numbers.

"People have treated this as something that has moved beyond the point of no return," Ickes said. "Clearly she reserves the right to withdraw if circumstances warrant it."

One of the two principal GOP candidates, Rep. Rick Lazio, said on NBC that his expected primary against New York Mayor Rudolph Giuliani will not necessarily harm the party.

"Republicans will be unified against Hillary Clinton for so many different reasons, on philosophical reasons but also because, listen, she doesn't live here," Lazio said.

"She's never lived here. She hasn't worked here. She hasn't spent one day of her life in New York outside the Plaza hotel ... Everybody in New York realizes that this is not about serving the people of New York. This is about personal power, and they reject it."

Lowey said Mrs. Clinton will beat either Giuliani or Lazio because "New Yorkers care what you are for rather than where you are from."

Schumer also brushed off such carpetbagger complaints.

"The Founding Fathers ... left it up to each state to determine the residential qualifications, and different states have different ones," Schumer said on ABC's *This Week*. In New York, he said, "Most of us are children or grandchildren of immigrants."

Appearing on NBC, Republican national chairman Jim Nicholson said, "There are a lot of people in New York who could have served very well in the Senate ... I think there's some real serious questions about whether a liberal like Hillary Clinton can win in New York today."

But Republicans were not unanimous in putting down a Clinton New York run.

Sen. Kay Bailey Hutchison, R-Texas, said on CNN's *Evans, Novak, Hunt & Shields* that Mrs. Clinton would be "certainly a terrific candidate." And, she said, "I think that she and Rudy Giuliani are going to have a great race, and I think that either of them would be very good senators for their areas of influence."

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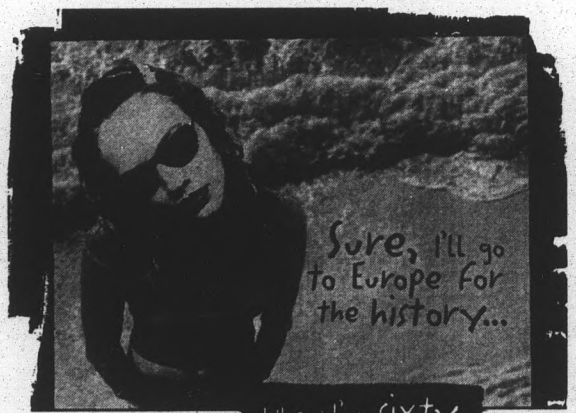
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Meningitis risk high for college freshmen

BY BILL BERGSTROM
ASSOCIATED PRESS

PHILADELPHIA — College freshmen, especially those who live in dormitories, face a higher risk of a potentially fatal bacterial infection than others in their age group, a study by the Centers for Disease Control and Prevention indicates.

As CDC and college health officials conduct further research to look for the reasons, they recommend that students consider getting vaccinated against meningococcal meningitis.

A \$60 vaccine would prevent about three-fourths of the cases that occur among college students, Dr. MarJeanne Collins, director of health services at the University of Pennsylvania, said June 1 at the annual meeting of the American College Health Association.

Though the disease is rare, Collins said it is devastating to the students, families and campuses affected.

"Anyone that's had ... to talk to a parent who has just yesterday had an active, healthy college student, who today is informed that that student is dead, really feels the tragedy of this illness," she said.

Dr. Michael Bruce, an epidemiologist at the CDC, reported that a study of 83 reported meningitis cases

involving college students from September through May indicated a rate among freshmen of 1.4 cases per 100,000, rising sharply to 3.8 cases per 100,000 among freshmen liv-

"Anyone that's had to talk to a parent who has just yesterday had an active, healthy college student, who today is informed that that student is dead, really feels the tragedy of this illness."

—MarJeanne Collins, director of health services at the University of Pennsylvania

ing in dormitories.

That compares with a rate of 1 case per 100,000 for 18- to 22-year-olds nationally, and a slightly lower rate of 0.7 cases per 100,000 for college undergraduates overall.

The findings reinforced an analysis by Johns Hopkins University School of Public Health researchers, published recently in *The Journal of the American Medical Association*, that said college students who live on campus face greater risk of meningitis infections than other students.

That study prompted the ACHA to renew a 1997 recommendation that all college students consider getting vaccinated against meningococcal disease.

"Both of these studies support the recommendation that colleges educate and inform students about the disease and provide access to the vaccine," Collins said.

The most common meningococcal disease is meningitis, an inflammation of the membranes surrounding the brain and spinal cord. Early symptoms include fever, severe headache, nausea, vomiting, lethargy, stiff neck and rash.

Antibiotics can be effective, but treatment must begin immediately. About one in 10 people who get the illness die, or about 300 people a year nationally. About 10 percent of those who survive are left with brain damage, kidney failure, hearing loss or loss of limbs.

Of about 3,000 cases a year nationally, 125 to 175 afflict college students and 15 to 20 students die each year, according to public health estimates.

The researchers said results are expected this fall from a more detailed study of students' lifestyles that will examine whether factors such as living situations, participation on sports teams, alcohol consumption or tobacco use affect meningococcal disease risk.

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BY CARLOS RAMIREZ



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Californication: a break from tradition but not from roots

REVIEW BY DAN MAREK
STATE PRESS

The Los Angeles band that brought the funk back into American pop is back.

The Red Hot Chili Peppers' new release *Californication* covers all of the hardships the Peppers had to struggle through to get to their eighth album.

"Scar Tissue," the first single from the album, has already pulled at the interests of long-time fans awaiting the return of guitarist John Frusciante (last heard on *Blood Sugar Sex Magik*).

Although Frusciante's return has brought the band's vibe back, don't expect *Californication* to be *Blood Sugar Sex Magik Part II*. The band has taken a new direction but has not strayed from their roots in any way.

Starting off the album, "Around The World" proves to the fans that the Chili's can still funk the hell out of any groove.

Flea's bass playing is still groundbreaking, fast as hell, funkier than any wonder pop act could imagine and will inspire any beginner bass player to take a second look at their instrument.

Anthony Kiedis' lyrics still carry like surfing



Photo courtesy of Warner Brothers Records

The latest album by the Red Hot Chili Peppers, *Californication*, hits sales racks today. The Los Angeles-native, funk-rock band formed in 1983 and have made 8 albums, including *Blood Sugar Sex Magik*, which sold over 2 million copies.

over the top of the music into a crashing wave of irresistible bliss. Kiedis has also expanded his voice more on this album straying from so many beatbox styles to melodic choruses not unlike "Under The Bridge."

Red Hot Chili Peppers
Californication
Warner Bros. Records
★★★★ of 5

The title track

"Californication" is an ode to the Peppers' home state, spanning in lyrics like "Hard core, soft porn" to "Space may be the final frontier, but it's made in a

Hollywood basement. Cobain can you hear the spheres, singing songs off station to station." This track will stick in your head and is sure to be a favorite.

"Get on Top" digs into the funk lovers arena by Frusciante kicking it off with a fast choppy guitar groove and Kiedis screaming out "Get on Top" followed by Flea and drummer Chad Smith with a pounding groove that could only be the Chili Peppers sound.


In "I Like Dirt" Frusciante's chopped up guitar is matched by Flea's unbelievably fast, funky grooves and Smith's tight

percussion that sets the canvas for Kiedis to unload his witty lyricisms.


Although in the past the Chili Pepper's albums may have got you up and out of your seat dancing, this addition to the collection mixes some laid back grooves into their get-up-and-get-down past.

Over the past several years thousands of bands have tried to capture the Peppers' sound. This album proves that only the driven personalities of these four members' individual spirits could record such an unbelievable compilation of sounds to drive the soul.

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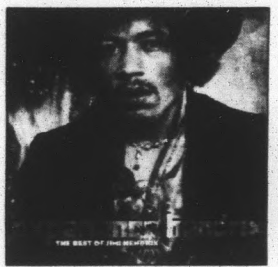


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Frogpond back in the 'swim' of things

REVIEW BY ANGELA JAMISON
STATE PRESS

Fans of pop music should take notice as Frogpond leaps into the national spotlight with *Safe Ride Home*.

Three years after the release of their first, full-length album, the Kansas City-based pop trio is back and in the swim of things.

Safe Ride Home is a feat within itself since most bands are dropped from their label if they fail to produce sales. But Frogpond has managed to put out two major label albums with

little problem.

After enduring many personnel changes, Frogpond's sound has matured considerably since its debut album *Count to Ten*.

Filled with punky power-pop songs and tight harmonies, all of the songs flow together in *Safe Ride Home*. It almost seems as if the entire album is one continuous song.

Frogpond
Safe Ride Home
C2 Records
★★★ of 5

"Sleep" has a dreamy pop sound until the song is interrupted by the chaotic-sounding, guitar-driven chords of Heidi Phillips.

The next song on the album, "Victim of a Victim," picks up where "Sleep" left off. The song starts off chaotic and unorganized and then evolves into a catchy pop tune.

The same can be said for the rest of the album and the lyrics will stay with you long after the album is done playing.

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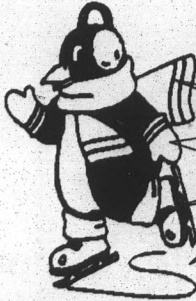
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What's Happening

State Press for Tuesday, June 8, 1999

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TUESDAY, JUNE 8

Anne Murray will be at the Celebrity Theater. Doors open at 7:30 p.m. and tickets range between \$17.50 and \$35.

The driven sounds of Loudmouth, All American Shame, Idleblind and Ten Ton Universe will hit the Mason Jar at 9:30 p.m. Tickets are \$7.

WEDNESDAY, JUNE 9

The musical drama by Pulitzer Prize winner Paul Green, Texas, will open its 34th season at the Pioneer Amphitheater. The show will play nightly at 8:30 p.m. excluding Sundays. Call 806-655-2181 for ticket information.

THURSDAY, JUNE 10

The theater production Butterflies are Free featuring Dominik Rebilas, Shana Bousard, Laura Durant and Alex Gonzalez will open at The Planet Earth Theater. Tickets are \$12. Call 265-3418 for more information.

Parents, hide your 13-year-old daughters! Jerry Lee Lewis, the

fire-ball himself, will be performing at the Celebrity Theater. Doors open at 8 p.m. Call for tickets at 267-1600.

The great Grover Washington Jr. will be at the Red River Music Hall at 7:30. Tickets are \$34.50. Call 829-6779 for information.

FRIDAY, JUNE 11

The traveling Zamora's Touring Stunt Show will perform at Boston's. The Jim Rose-style show features oddities like sword swallowing and jumping barefoot in broken glass. Call Boston's for more information.

The Pacemakers and Papa Vegas will be appearing at the Green Room at 9 p.m. The cover will be \$7.

Jesus Chrysler Super Car will have their CD release party at Boston's. Call Boston's for more information.

Want to bring that 70's midnight romance into your life? The Stylistics, Dramatics, The Delphonics, Major Harris, Ch-Lites, Cuba Gooding Sr. and the Main Ingredient will be at

the Celebrity Theater. Doors open at 7:30 p.m. and tickets will range between \$20 and \$35.

SATURDAY, JUNE 12

Fred Green, the most notorious local freedom fighters for marijuana, will host their CD release party at Boston's. Call Boston's for more information.

New Times local band award winners, Sistah Blue will be playing at the Rhythm Room. Sistah Blue recently played with John Lee Hooker when he came through town. The cover will be \$5.

SUNDAY, JUNE 13


The Celebrity Theater will host a night with Pat Benatar. Tickets will be \$24 in advance and \$25 the day of the show.

The Rhythm Room's Irish night featuring The Mollys opens its doors at 7:30 p.m. The cover charge is only \$2.

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State Press for Tuesday, June 8, 1999

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HELP WANTED- GENERAL

APPT. SETTERS: Eve. work, easy job, no cold calling, salary + bonuses, \$11-15/hr. Need 2 people for summer. Tempe. 829-8800.

APTMENT MGR, couple pref'd. On-site apt avail. Knowledge of tools & handyman exp. des'd. Complex is located 2 blcks to ASU. 809-8300

ASST WEBMASTER/ PC support. 20 hrs/ wk, good phone/comm skill, exp in PC mgnt/upgr. W95/NT/HTML, graphic design. Apache, Linux, Perl, PHP a plus. Submit resume via fax to 965-0258 or by email to jobposting@nca.asu.edu.

ATTN! INT'L mrktg co. seeks positive, motivated people. Set own hrs, training provided. Heather 284-1129.

BEAT THE Heat as a summer camp counselor in Prescott. 6/6-7/30. Salary/benefits Call 1-520-445-1434.

DISTRIBUTION CO. near ASU needs PT help for sales dept. Exc typing & comm skills req. Flex hrs, M-F, \$7/hr. Call Diane Drake 921-0707 x3404.

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

HELP WANTED- GENERAL

EDITORIAL INTERN wanted: Int'l magazine publishing co. seeks hardworking student for p/t position working on The Ritz-Carlton Magazine & Tycoon magazine. Flex. hours, flex. schedule. Journalism or English Lit background pref'd. To start asap. Please call Beth @ SCG Publishing 952-2288 & fax resume to 952-1170.

FILM INTERVIEWERS needed p/t to conduct surveys in person about new major motion pictures. Must be self-motivated, w/ excellent written & verbal communication skills. Flex. hrs, mostly wknds. \$8-\$12/hr. Please call our jobline at 213-9334.

LAWN SERVICE p/t help. No exp. nec. \$7.50/hr. 966-3269. Flexible hours.

Call 965-6735 to place your ad

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.

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

Classifieds 965-6735

\$10/hr Guaranteed
Appointment setters.
No selling or cold calling.
Near campus.
Weekly cash incentives.
AM/PM shifts.
894-9884

HELP WANTED- GENERAL

ON-SITE VIDEO seeks a ft/pt videographer/ editor & ft/pt office asst. Enthusiastic personality, good customer relations, phone skills & computer knowledge desired. College transcript req. College & Southern area. Call Betsy @ 967-5062.

PERSONAL ASSISTANT for male wheelchair user in Tempe. p/t, \$8.40-9.64/hr, no exp nec. Heavy lifting req'd. 804-0300

PT, M-TH 6-9pm \$7/hr. Near ASU. Survey telemarketing, no pressure presentation. No exp. nec. Call for interview with Norm Gifford at 736-0675.

HELP WANTED- GENERAL

ROSE GIRLS wanted to work in East Valley night clubs. Must have trans. Avg. \$10-15/hr. Call 897-2728

SPORTS MINDED
Need 6-8 indiv. immed. \$8 guar. to start, 15-40 flex. hrs/wk. Jon/ Scott btwn 2pm-4pm, 921-8282.

TEACH ENGLISH in Korea. Must be a 4 yr. college grad. www.likeschool.com; likeschool@aol.com; Tel: 011-82-53-427-1700; Fax: 011-82-53-421-4352

TELEMARKETER'S SEMINAR appt setting. \$9/hr + bonus. 423-2207 Mark.

You can VIEW and SEARCH the State Press Classifieds on the Internet!

statepress.com/classifieds/classifieds.html



HELP WANTED- GENERAL

Looking for a career opportunity that affords you the flexibility of attending classes full-time and working? Jewelers National Bank, credit center for the ZALE CORPORATION, the world's largest jewelry retailer, is seeking individuals for the following opportunities:

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Social Service agency seeks applicants to work in programs designed to promote community participation for individuals with developmental disabilities. We offer a variety of positions working with individuals in their own homes or residential settings. We offer over 40 hours of paid training and have an excellent benefits plan. We have flexible schedules with FT, PT and on-call positions available immediately. Our pay ranges from \$7.00 - \$8.00 DOE/EOE. Please call 431-9511 or 861-2385 (west Phoenix) for more information.

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Make a difference in the lives of individuals with disabilities!

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Visit us at: <http://www.tch-az.com/jobopps.htm>

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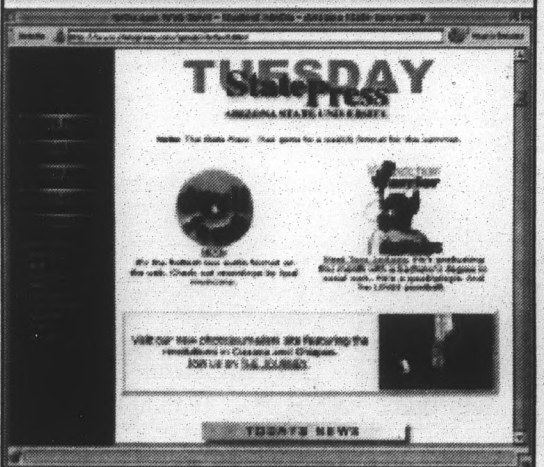
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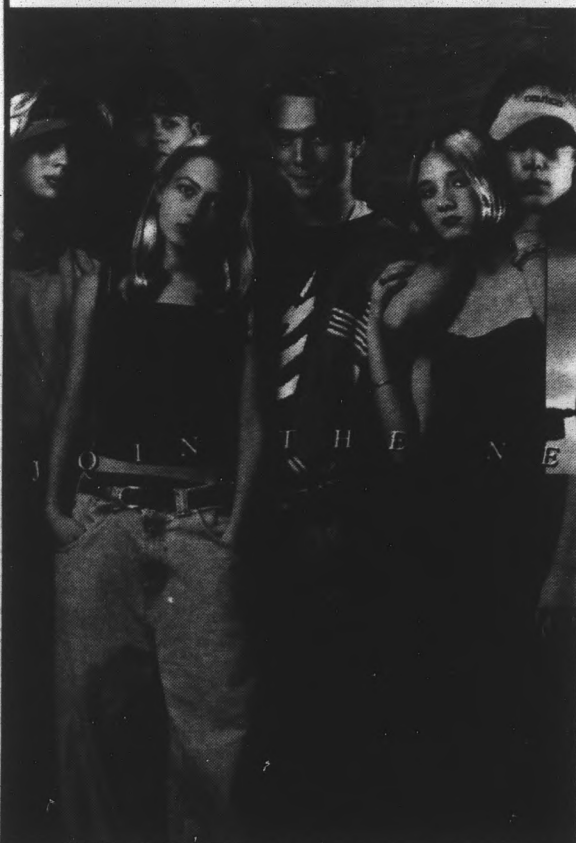
Pass out Devil Deals at high-traffic areas on campus for three days next week. Must be available Tuesday, Wednesday and Thursday in the morning and at lunch.



Apply at Room 035 in the basement of Matthews Center between 12:30-4:30 p.m. tomorrow, Wednesday, June 9

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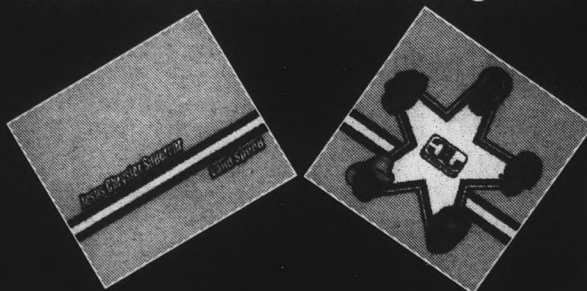
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LADIES NIGHT NO COVER FOR LADIES BEFORE 10PM

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