

friday

February 26

state press

Vol. 64 No. 81

Arizona State University

Tempe, Arizona

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Proposal shifts 'inequities'

State land \$ at stake

By Tracy Fletcher
Staff writer

A proposed revision of statutes regulating the operation of the Arizona Board of Regents will address supposed inequities in the distribution of state land funds among the three state universities.

Rep. Doug Todd, R-Tempe, who introduced the revisions, said the proposal would get rid of antiquated language in the present law that considers ASU and NAU to be state colleges, rather than state universities. ASU was granted university

status in 1958.

The revision would pool the state land funds into one account to be equally distributed.

Jerry Baker, chief accountant for the state Land Department, said U of A received \$193,285 from 400,000 acres of state lands during the first half of fiscal 1981-82. U of A was considered the only state university when the law was enacted.

Because ASU and NAU are not considered universities under the present law, funds from another 400,000 acres of

state land are split between the two.

ASU and NAU each received approximately \$96,600 in state land funds during the first half of fiscal 1981-82.

Stephen Smith, regent counsel, said the revisions in the statute will not give ASU or NAU more money. A university with a lesser amount of state land funds is compensated from the Legislature's general fund.

The state land funds are not additions to the universities' budget requests, but are included in the total legislative appropriation granted to each university, Smith said.

The proposal was sent to a

House Education subcommittee to discuss possible questions of constitutionality and to make further revisions.

Odus Elliot, regent academic planning analyst, said the Arizona Constitution may prohibit merging into one account funds generated by the 800,000 acres.

However, Todd said there is no problem in the legality of pooling the funds.

Baker said the funds come from rentals, interest on sales and penalty fees on late payment from state lands which include forest and grazing areas that were set aside by the Enabling Act when Arizona became a state in 1912.



Staff photo by Bob Beamesderfer

Fiddle kicks

Ron Privett puts some facial english into his playing while competing in Fiddlers Fest '82. Privett competed Tuesday in the adult division, but failed to place in the top five. The fest was sponsored by the MU Activities Board Fine Arts Committee and featured 21 fiddlers. The adult division winner was Dr. Peter Rolland, who will teach a class in fiddling at ASU next summer.

Legislators at odds with regents

University leaders spatting with each other

By Tracy Fletcher and Scott Knutson
Staff writers

The Arizona Board of Regents has drawn heavy, sometimes seething, fire from state legislators this session.

But even the most vocal critics of the board do not see the criticisms as a threat to regent authority. Rather, the criticisms are a way to initiate regent action and to establish better communication between the two power-wielding bodies in the university system.

Some regents have said in the past that lawmakers initiate action that conflicts with powers traditionally under regent authority. Some legislators, on the other hand, think the regents are not exercising their authority.

Legislation involved in the disputes this year includes raising out-of-state tuition, tightening residency requirements and establishing teacher-exchange programs and credit-transfer policies.

Lawmakers criticized regents for their absence in preliminary committee hearings on the bills early in the session.

In the more heated attacks, Rep. Donald Kenney, R-

Phoenix, blasted the regents for "having their heads buried in the sand."

Rep. Burton Barr, R-Phoenix, invited the regents "to start joining the society we all live in."

Robert Huff, regent executive director, said the complaint was valid, but that there were circumstances that had to be considered.

"The complaint was that there were never any regents around to meet with committees," Huff said. "But you have to remember that the regents have private lives" and full-time jobs.

He said the regents are not available around-the-clock for legislators to talk to, but that they have become more visible since the complaint.

Besides the communication factor, the actions and comments of some lawmakers could tip the balance of power between the two bodies.

No current regents could be reached for comment.

Rudy Campbell, a former regent, said the scope of the regents' power is granted by the state constitution, which causes some legislators "a little bit of a problem."

"They would like to run the institution," he said. "Some of them would like to elect the football coach and take care of the money."

Many lawmakers, however, say they have no problem with the amount of authority the regents have.

And some legislators, including Rep. John Wettaw, R-Flagstaff, believe the regents should wield more power when

running the universities.

The Legislature should give the board the money needed to operate and then let it set university policies, he said.

Other legislators say they need to open regents' eyes to important problems by threatening them with legislative action.

Rep. Jim Cooper, R-Mesa and Education Committee chairman, said "sometimes . . . you need the ol' two-by-four approach to get the regents' attention."

"You introduce something you know won't be passed just to get it done," he said.

But he said even though the regents do respond to legislative pressure, "I don't feel the Legislature is taking away power from the regents."

Campbell disagreed with the theory that lawmakers use

'Sometimes you need
the ol' two-by-four
approach to get the
regents' attention'

the introduction of bills to bring problems to the attention of the regents.

"The Legislature can get in touch with us at any time," he said.

Regents, who meet monthly, keep up on university problems through their staff, which acts as a liaison between school officials and the board. The staff also researches legislative proposals and recommends action on them to the board.

Huff agreed with Campbell that the regents are quite accessible.

"The president of the board (Esther Capin) is good at giving time," he said. "She comes up regularly (from Nogales). Bill Riley (from Phoenix) is also very active. He is well-known. And there are others, as well, who keep in touch."

Nevertheless, Cooper's "two-by-four" approach seems to be necessary.

A transfer-credit policy, HB 2115, that would have forced universities to accept credits based on the merits of the school from which the student is transferring, as well as per-

sonal merit, prompted the regents to establish a formal transfer policy during their December meeting. The bill was then dropped.

Cooper, who introduced the bill, said the regents would not have drafted a formal policy without "the threat of legislation."

A faculty-teacher exchange program, HB 2342, that would mandate education professors to teach one week per year in a public school, and would require a public school instructor to teach the same amount of time in a university, prompted the regents to begin research into the impact of such a program.

A stricter residency policy, proposed in HB 2122, would have required non-residents to prove financial independence for three years, rather than the current one-year requirement. This bill was also modified following input from the regents and members of student organizations from the universities.

But not all the action being taken by the lawmakers has initiated similar action by the regents.

They have vocally opposed the 100 percent tuition bill, HB 2095, and others.

The regents oppose HB 2905 in its present form, but want to work with the Legislature to iron out differences that exist in the wording of the bill.

Traditionally the Legislature has set the minimum for tuition, but the regents are responsible for the specifics.

Former Regent Dwight Patterson said the determination of tuition "should not be taken away from the regents."

"The legislators don't like us. It's a threat to them if we do an absolute job."

Cooper said that in the past, tuition would never have been raised without legislative pressure.

There was a period of about five years when the regents barely raised non-resident tuition, which put the universities in a financial pinch, he said.

Lawmakers also point to the need for the regents to be less myopic in the allegiances they represent.

Rep. Pete Corpstein, R-Paradise Valley, said the regents in the past have recognized only one allegiance — the universities.

Cooper also said the Board of Regents needs to listen to someone else other than students.

"The regents are not just appointed to represent the students, but also to protect and to be concerned with the interests of the taxpayers," he said. "Sometimes they lose sight of this."

However, Wettaw said the regents are concerned citizens that look at all possibilities.

Ultimately, the legislators have the power over the universities because they hold the purse strings, but the regents have the advantage in fulfilling their duty to be a close overseer. And according to both groups, that's how they should view themselves in order to keep a proper balance of power.

News analysis

nation/world

Israeli envoy threatens strike into Lebanon

WASHINGTON (AP) - Israel's new ambassador hinted strongly Thursday that his nation may soon order a military strike into Southern Lebanon if there is no abatement of the arms buildup by Palestine Liberation Organization forces.

Moshe Arens told reporters the danger to Israel is "growing day by day" and "you might almost say it's a matter of time" before his government feels compelled to take "some action that would bring about casualties."

Such a development would be certain to exacerbate tensions throughout the region. President Reagan's special Mideast negotiator, Philip Habib, was dispatched to the area this week in another attempt to head off hostilities.

Testimony ends in Williams trial

ATLANTA (AP) - Testimony ended in Wayne Williams' murder trial Thursday after nine weeks and 197 witnesses, with his mother lamenting that the ordeal has "ruined" her family. The explosive case could go to the jury as early as Friday evening.

"Wayne's character has been drug through the mud," Faye Williams told jurors as she returned to the stand as a rebuttal witness for the defense. "My husband's character has been drug through the mud... The Williams family has been ruined."

"They continue to lie and lie and lie, but they have not produced evidence that my son is a killer," she said.

Superior Court Judge Clarence Cooper scheduled closing arguments for Friday after denying defense lawyer Alvin Binder's motion to dismiss the two murder charges against Williams.

Recession yields 3.5% annual inflation rate

WASHINGTON (AP) - A worsening recession held inflation to a 3.5 percent annual rate in January, the lowest pace since the nation was in the throes of its last recession 18 months ago, according to government figures released Thursday.

Food prices showed a large rise for the first time in four months, mainly because of rocketing increases for fresh vegetables and fruit.



Filibuster of anti-busing bill fizzles out in Senate

WASHINGTON (AP) - Senate liberals on Thursday surrendered in a nine-month battle to block legislation that would virtually eliminate the use of busing to desegregate schools.

Running out of help on the Senate floor, Sen. Lowell Weicker, R-Conn., agreed to call off a filibuster which had kept the Senate in session through Wednesday night.

and into the early morning hours Thursday.

A final vote on the tough anti-busing legislation is scheduled for next Tuesday, and it is certain to pass.

While getting help from a few Democratic liberals, Weicker waged the battle almost single-handedly on the Senate floor. He still had 70 hours of debate time left when he agreed to quit.



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Reagan's El Salvador tactics cause mixed feelings at ASU

By Roy Schechter
Staff writer

The Reagan administration's policy of sending military and economic aid to El Salvador means to some ASU experts an essential protection to the stability of our Central American allies.

Others, however, think the involvement could lead to another Vietnam-type guerilla war.

"I think it is essential for the United States to be involved in El Salvador and in all of Central America," said Lt. Col. Bill Edwards, member of the ROTC Current Affairs Committee. "What most people fail to recognize is that 47 percent of our oil imports pass through the region. Stability in the area is of vital concern."

Other political observers believe the United States has no business interfering with the political self-determination of the citizens of El Salvador.

"I don't think El Salvador is important militarily or economically to the U.S.," said Thomas Karnes, chairman of the ASU history department. "The civil war has been going on for three years without a solution, and I think it will continue until the people overthrow the government."

The administration has allocated \$55 million in military aid and \$200 million in economic aid to help the struggling government of El Salvadoran President Jose Duarte defend itself from alleged Cuban and Soviet-supported communist rebels.

The president announced Wednesday a plan to bolster the sagging economies of countries in the region with more than \$350 million worth of economic aid in what is termed the "Caribbean Basin initiative."

According to the plan, the United States will send an additional \$100 million to El Salvador and give the countries of the region "favored trade" status.

Government policy makers hope that improved economic conditions in Central American countries will discourage their citizens from embracing left-wing ideologies. The right-wing, government troops, whose repressive tactics have alienated a great portion of the citizenry, are being blamed by many for directing supporters towards the rebel camp.

President Reagan vowed continued support for the war-torn country Wednesday during the announcement of his Caribbean Basin initiative.

"Let our friends and adversaries understand that we will do whatever is prudent and necessary to ensure the peace and security of the region," he said.

Reagan's tough stance and the presence of 71 military advisers in El Salvador conjures up memories of U.S. involvement in Vietnam for the conflict-shy American public.

"There is a growing concern of the American public about

U.S. policies in the region," said Rebecca Tarver, southwestern regional coordinator of the Committee in Solidarity with the People of El Salvador (CISPES). "There is a belief on the part of a lot of people in the United States that we are infringing upon the rights of the El Salvadoran people for self-determination."

The onslaught of contradictory information on El Salvadoran issues received through the media can make it difficult for the American public to extract the fact from the propaganda.

One issue that has received conflicting coverage in the media concerns the identity of the players in the game. Some people see the rebel forces as being Soviet-directed subversive communists, while others portray them as freedom fighters for the Salvadoran people.

There is also a question as to whether the Christian Democratic government of Duarte is working to Nard an open democracy, or is a puppet of the right-wing military oligarchy.

According to Marvin Alisky, political science professor, the leader of the rebel forces said in a UPI interview that he "predicts a war of attrition in El Salvador and will never bargain with the current government."

Alisky believes the rebels plan to set up a communistic government that will be as repressive to human rights as the current government.

But Tarver disagreed. "The moderate leftist forces fighting the military oligarchy is made up of Marxists, Social Democrats, Christians, students and other groups who oppose military rule," she said. "They support a pluralistic government that would include both capitalist and socialist forms of government. This includes a respect for private enterprise."

Another issue of controversy is the source of military supplies for the rebel forces.

"Our understanding is that arms flow to the rebels from the Soviet Union and Cuba through Nicaragua," Lt. Col. Edwards said. "I think the Soviets have a long-range goal in this region."

Tarver disagrees with those who see the Soviet Union as undermining the stability of the region.

"The moderate leftists receive their arms indirectly from the United States," she said. "Most of the weapons are purchased on the international black market, confiscated from government troops who are captured or defect to the rebel side, or from European governments such as France and West Germany who are sympathetic to their cause."

The March elections in El Salvador are generally looked at as being inconsequential, because the leftists have refused to participate.

Hope for end of martial law too optimistic

WARSAW, Poland (AP) - The country's Communist leaders called Thursday for a crackdown on opposition and said expectations that martial law restrictions would be eased soon were "too optimistic," a party source said.

A high-ranking military official also said anti-state activity was now aimed toward Poland's armed forces, and he demanded a stop to these "perfidious actions."

The 200-member Central Committee was expected to approve the state of emergency declared Dec. 13 by party chief Gen. Wojciech Jaruzelski.

Jaruzelski has blamed U.S. policy for slowing his timetable to ease martial law restrictions by the end of February.

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opinion

There is no such thing as justice — in or out of court.

—Clarence Darrow

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more letters

Quips on Jed, X-rated films

Editor:

This country was founded on the principal of separation of church and state. Yet there are major voices that advocate the re-combination of these two. It now seems that I cannot walk down the main mall of a state university without being assaulted by yet another absolutist-fascist-religious-fanatic. I am speaking of our own Jed Smock, who is visiting ASU this week. If all this weren't enough, this megalomaniac also treats us to some of the more outrageous sexist (the current unemployment problem is due to women stealing jobs that are rightfully men's) and racist (the Indian People, as a whole, are going to Hell, along with all you Jews, Catholics, Mormons, Moslems, Buddhists...so see ya there) statements of all time. After I attempted to voice my opinion and debate Brother Jed, I was physically threatened by Dean of Students employee Art Malone, and harassed by University Police.

It's getting a little more distant everyday, but didn't we used to sing "...does that banner yet wave, o'er the land of the Free..."?

Bruce R. McElwain
Senior
Theatre

Editor:

Yes Vivian, the naked human body, that essence of the formidable "X-rated film" that you categorized as "degrading and disgusting" can be: outrageously funny, filled with drama and emotion or filled with suspense, mystery or horror. What could be more realistic or natural? Why is it that simple addition of a naked body be so shocking? I'm certainly glad I don't feel shocked or horrified looking at myself or a lady friend when naked.

There are extremes of course, many skin flics are totally pre-occupied with the sex act and as a result are very boring and probably not worth showing; just as a film toally pre-occupied with chase scenes may be seen as boring, going nowhere and not worth showing. Perhaps the "violations of humanity" you expound upon is the actual message of the film. In "Clockwork Orange" this was certainly the message, and after seeing this "ultra-violence" I felt horror and disgust at even the thought of violence or aggression, just like the director wanted me to. Perhaps this is why the film has won so many awards along with its critical acclaim.

As hopefully (sic) mature adults, there are no film ratings; only different ways of providing entertainment and social commentary.

Brian Bailey
Senior
Economics

Insanity is permanent

Jay Heiler
Opinion Editor



Justice. It's a lofty word, isn't it? The very sound of it seems to inspire a feeling of righteousness.

Most of us in America tend to feel that we have a firm grip on this elusive ideal. And it is certain that in the majority of cases here justice does indeed prevail.

But the concept of justice is, in fact, an idealistic one, and no judicial system can ensure that it is served without fail.

Ours is no exception, as we were all reminded last Friday. Steven Steinberg, a 37-year-old man on trial for stabbing his wife 26 times, was sent back on the street a free man.

The reason? Steinberg was declared innocent on the grounds of temporary insanity.

When the verdict was returned, Steinberg slumped on the defense table in a burst of emotion, sobbing openly and calling for his mother.

How nice.

The story Steinberg and his lawyers had fed the jury must have been a real masterpiece. They apparently brought in four psychiatrists who fed the jury a lot of hogwash about a "dissociative mind."

After the trial was over, several jurors listed the testimony of the psychiatrists as the key factor in their decision, plus the fact that Steinberg had stabbed his wife 26 times.

That's a laugh, but there's a lesson in it for prospective killers: if you're going to waste somebody do it up right and they'll let you go because you were crazy at the time.

Another key factor the jurors cited was that Steinberg had picked up the 9 1/2-inch kitchen knife by the blade, thus cutting his hand in the course of the stabbings. This, they reasoned, was further evidence that Steinberg was at a loss for his senses at the time he killed his wife.

This would seem to make sense, but it points one toward an interesting thought. Why, pray tell, should a jury even operate from the viewpoint that one who committed murder was in command of his senses at the time?

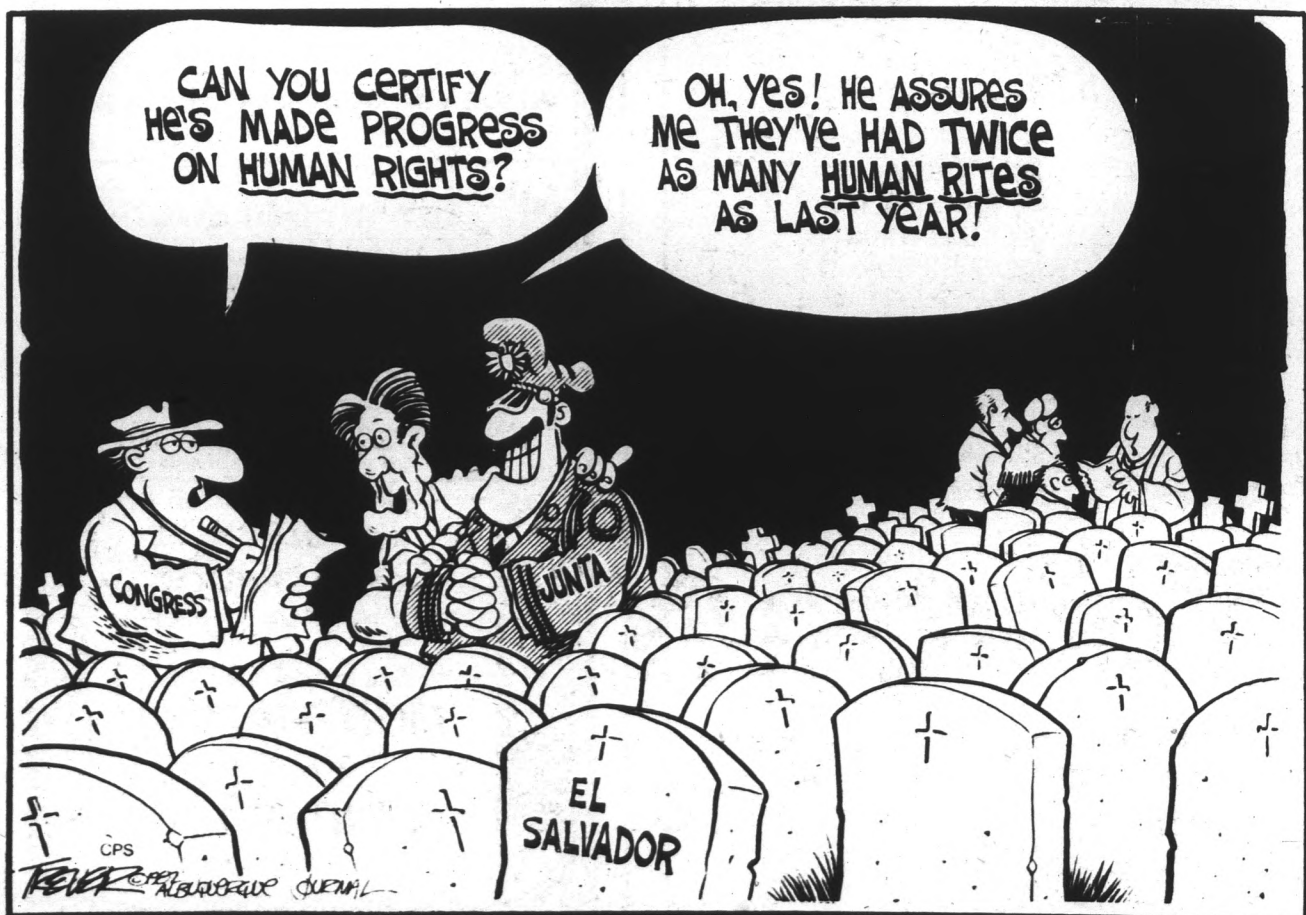
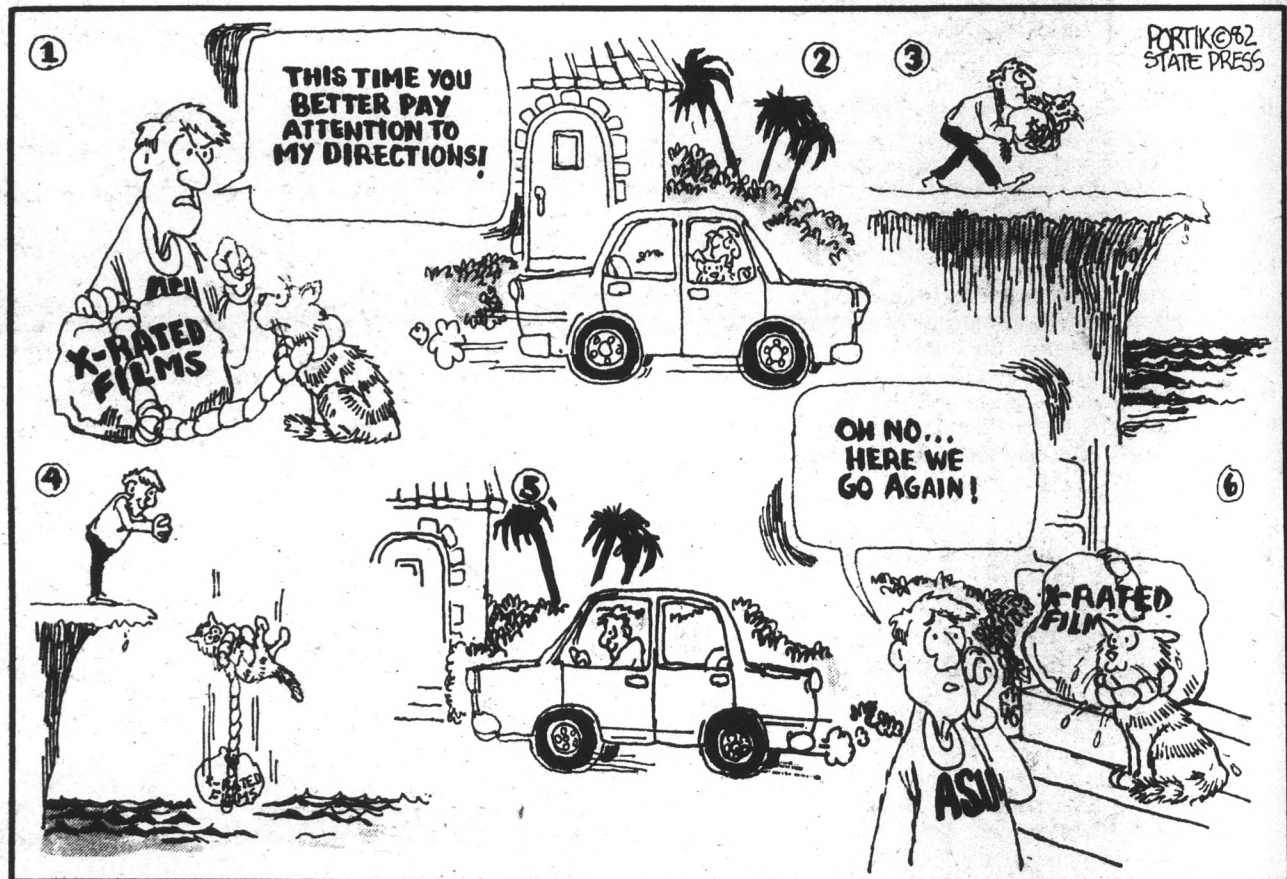
It is reasonable to say that a period of temporary insanity is intrinsic to any murder; no one with all his marbles murders another man. Even if murder is carefully premeditated and systematically committed, anyone who commits it must, in a sense, be deranged.

The point is that anyone who kills must be touched, so anyone who kills could plead insanity, at least insofar as the layman defines the word.

Thus, this plea of temporary insanity is nothing more than an inane legal term that clouds a jury's perception of a murdering mentality.

It is quite obvious that Steinberg was insane when he killed his wife; it seems a bit ridiculous to think he could have been anything different. It is simply puzzling that the legal system could have ever decided this insanity is any excuse for killing another human being. So what if Steinberg was temporarily insane? He still ought to be permanently dead today.

In fact, insane is like dead: it just can't be temporary. If a man who has committed murder is clearly and permanently gaga, there may be justification for not holding him accountable for his actions and merely tossing him in an asylum for the rest of his life. (Providing, of course, that another one of those bright psychiatrists doesn't declare that he has cured him in three years and sets him free to kill again.) But the rational man who kills and seeks exoneration on the basis of a temporary lapse of control should be laughed out of court and quickly eliminated from further consideration.



STATE PRESS

VIVIAN WARNER
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The State Press is published Tuesday through Friday during the academic year except holidays and exam periods, at Matthews Center, Room 15, Arizona State University, Tempe, AZ 85287. Newsroom: 965-2292. Advertising & Production: 965-7572.

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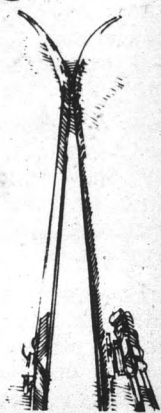
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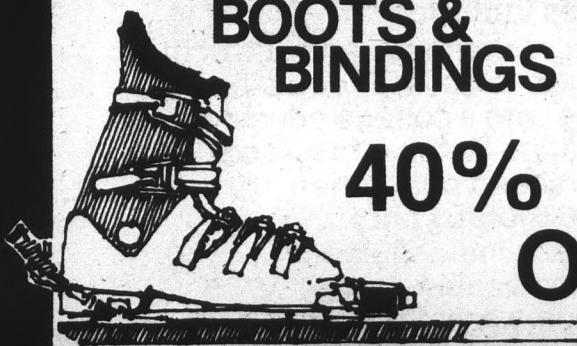
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Army panel talks security

Officer favors U.S. arms sale

By David McKibben
Staff writer

Middle Eastern countries have a legitimate right to defend themselves, a member of the touring U.S. Army War College said Thursday.

Lt. Col. David Baratto said the sale of AWAC's to Saudi Arabia was bonafide because they are basically defensive weapons. "They are not an offensive threat to Israel's national security."

"If we don't provide defense systems to Middle Eastern countries, other nations will," Baratto said. "By having this type of policy, we are maintaining control throughout the entire Middle East."

In the address in the MU Arizona Room, Baratto said the United States still supports Israel, but other nations in that area need defense weapons.

The six member Army War College Current Affairs Panel is making a tour of 35 colleges.

The panel's purpose is to encourage discussion concerning national security matters of mutual interest to the Army War College and the civilian academic community.

Most questions from the audience concerned the budget and U.S. involvement in El Salvador.

In response to student questions on El Salvador, Lt. Col. Edward Shaw said, "The chances of the United States sending troops to El Salvador are almost zero."

"It is a regional problem, not the United States alone," he said. "At this point we should do nothing until we see what Nicaragua is up to. Why has Nicaragua gone to 28,000 forces? I would be opposed (to sending troops) until we see what they're doing."



Col. William Williamson and other members of the touring U.S. Army War College Current Affairs Panel listen to a question on national defense policy from a member of the audience.

Col. William Williamson said the mood of the students has surprised him.

"Most students are coming to the conclusion that we need to exert our influence abroad."

Williamson said the students who think the United States needs to decrease defense spending and pay more attention to problems in our own country, are in the minority.

Col. Thomas C. Skanchy partly agreed with that minority. He said, "All sectors, including the military, will have to cut in the '83 budget."

"The state of the economy is just too bad right now," he said. "With a decreased budget, our job will definitely become harder to do."

Lt. Col. William Edwards said decreasing the military budget will cause a shortage on money spent on recruiting. He said, "This may cause us to implement the draft again."

Edwards said the total armed forces are short approximately 433,000 men.

An irate student said the MX-missile is a waste of the taxpayers' money because the U.S. already has enough weapons to destroy Russia a number of times over.

Williamson defended the use of the MX-missile.

"The United States will have to endure the consequences of the Soviet Union. If we didn't have it (MX-missile), the Soviets could strike first."

One student was concerned about the possibility of nuclear war. He said he couldn't live with the thought of being responsible for killing another person through nuclear war.

Lt. Col. Theodore Fichtl said he couldn't live with nuclear disarmament.

Williamson said we deter other countries by having "the bomb." "Through deterrence we can gain peace," he said.

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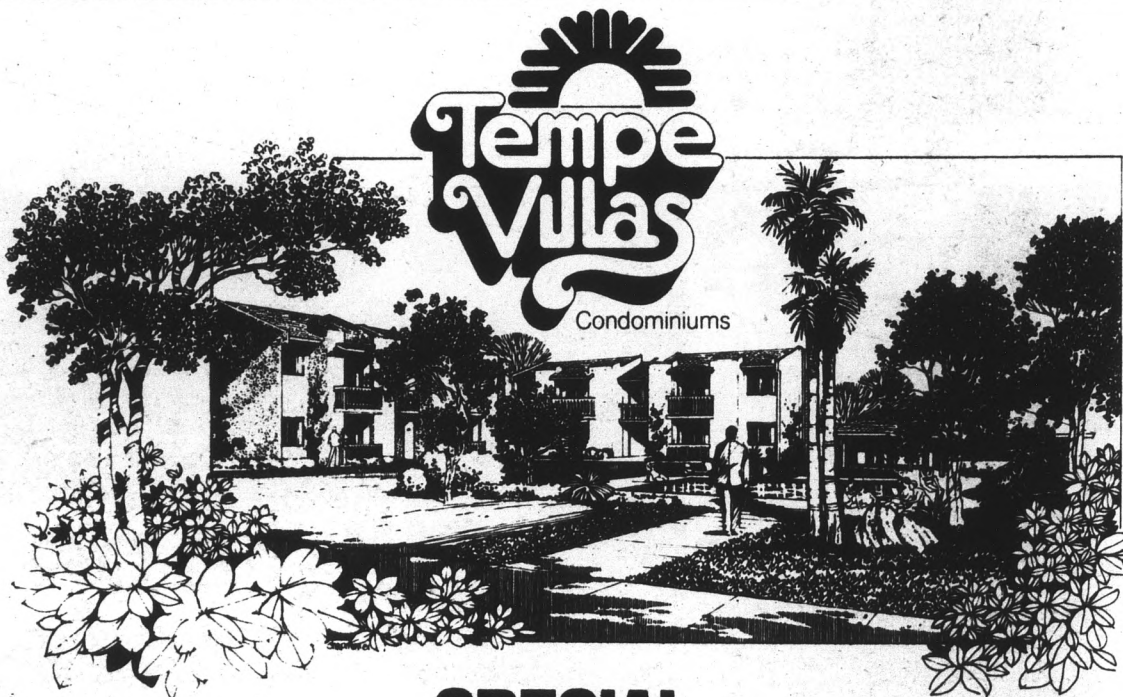
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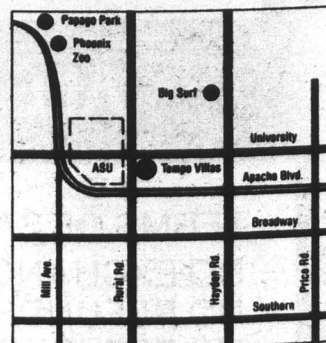
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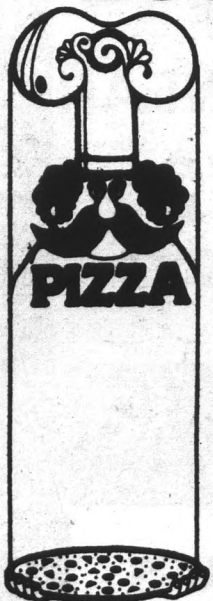
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collage

Center for Asian Studies will meet today at 2:30 p.m. in PSF-166 for a lecture by Jo-hsi Chen on the "Underground Publications in the Democracy Wall Movement (1978-79) in Mainland China."

Feminists United For Action will meet tonight from 6:30-8 p.m. in the MU Santa Cruz Room to discuss plans for International Women's Day (March 8).

Coalition for Peace will meet March 1 at noon in the MU Gila Room to organize for stopping drafts, nuclear arms and intervention.

A.I.E.S.E.C. will meet March 1 at 3:30 p.m. in the MU Apache Room.

Phi Beta Lambda will meet March 1 at 3 p.m. in the MU Yuma Room. A speaker from L'Image will speak on "Dressing for Success." Everyone is welcome.

Department of planning, the department of political science and the College of Liberal Arts will sponsor speaker Amory Lovins, speaking on "World Energy Futures" on March 1 at 3 p.m. in the MU Cochise Room.

Citizens for a Non-nuclear Future and Organization for Renewable Energy will meet March 1 at 8 p.m. in the MU Arizona Room-A. Speaker Amory Lovins will speak on "Energy, Economics and Peace."

International Business Seminars will meet March 2 at 3:40 p.m. in the Business Administration Building, Room 401 to discuss earning credit while traveling in Europe or the Orient this summer.

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Merit Pay

Faculty president seeks equitable salary guides

By Phil Daschner
Staff writer

ASU's Faculty Association President has requested the University administration establish guidelines for the distribution of merit and adjustment pay increases.

Richard Jacob said ASU currently has no guidelines governing distribution of the more than \$1 million in merit and adjustment pay. He said guidelines are needed to ensure that faculty are evaluated fairly when increases are considered.

"If guidelines exist, they aren't being uniformly applied," Jacob said.

Meanwhile, the Arizona Federation of Teachers has filed a lawsuit against the Board of Regents claiming the Board violated constitutional law by failing to establish the guidelines.

Robert Huff, regent's executive director, said the responsibility for establishing guidelines rests with the individual universities. The suit is still pending.

There are four ways a faculty member can receive pay increases at ASU: promotion, cost of living increases, merit pay and adjustment pay.

Jacob said while promotion and cost of living increases can be distinguished from other forms of pay increases, merit and adjustment monies cannot be separated from each other. The latter two are lumped under "discretionary funding."

He said a recent Faculty Association study found that every college received at least the three percent merit pay raise the state legislature approved for 1981. He said the study also showed many colleges received more than the three percent increase.

The study indicated adjustment money has been directed to colleges that were marked for excellence in the regents' "mission and scope statement" Jacob said.

"There is no evidence that the merit money was distributed unequally," he said. "Each college got a three percent increase, if they didn't get more it was because they received no adjustment money."

Jacob said the Faculty Association would not support the AFT's suit.

"There is no basis in saying the higher administration has dealt with the faculty in an unfair manner on the issue. The data does not indicate an inequity in the distribution of merit pay. If there is an inequity, it comes from the irresponsible distribution of adjustment money."

"We have found we have made progress by working directly with the administration and the regents. It's a step backward if it gets to the point where it's only our lawyers talking to their lawyers," he said.

Acting Vice President of Academic Affairs Elmer Gooding said the University has no plans to establish merit pay guidelines.

"I think it's been handled properly in the past," he said. "I'm confident we've got a pretty good system now, so I don't foresee any immediate change."

Gooding said a proposal to decrease the amount of cost-of-living raises, and increase the amount of money available for merit pay would better express administrative appreciation for meritorious service.

He said individuals receiving pay increases are informed how much of their raise is merit payment and how much is adjustment money.

ASU classified workers seek group recognition

By Jim Austin
Staff writer

After joining the Arizona Public Employees Association last summer because of disputes over merit and adjustment pay, some ASU classified employees, other than faculty, have not been recognized as an official campus organization.

Gary Huish, APEA field representative, said he hand-carried a letter to ASU Vice President of Business Affairs Frank Sackton on Thursday indicating the ASU chapter of APEA is still seeking recognition.

He said he sent a similar letter to Sackton in December, but he never received a reply.

Sackton could not be reached for comment.

An undetermined number of classified employees approached the

APEA last summer for better legal representation in merit and adjustment pay disputes, Huish said.

He said merit pay distribution is done in an arbitrary manner and the APEA will attempt to rectify any injustices.

"We want merit pay to be distributed on performance," he said. "From what we understand, even an excellent performing employee, who has received an excellent employee rating is not guaranteed a merit increase."

"Also, we have reason to believe that employees that have an average rating, have received merit increases and yet those who have received exceptional ratings were denied merit increases."

Les Locker, an electrician at ASU's physical

plant said he and other classified employees approached APEA to obtain a stronger voice at the University and the state legislature.

"We joined to have another avenue of bringing problems to the administration and legislature," he said. "Now we feel we'll have a better influence in the legislature as well as on campus," he said.

Elmer Gooding, academic affairs vice president said the current system for merit pay distribution is fair and effective.

He said staff and faculty are evaluated by their immediate supervisor and the recommendations then go to the dean of the college or director and then to his office for review.

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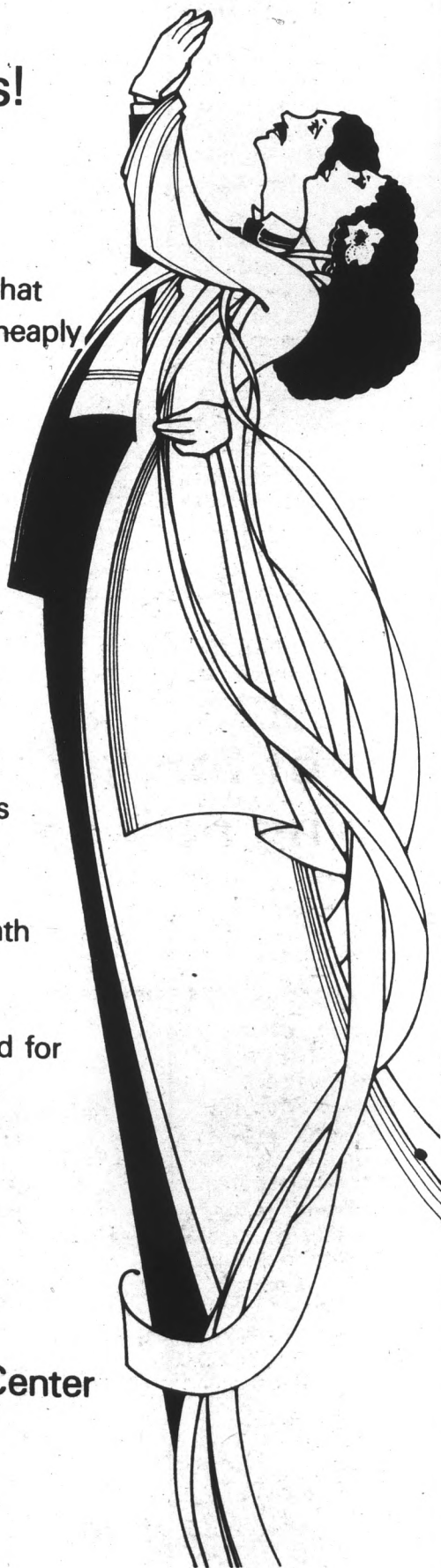
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scenes

entertainment & the arts

Architecture College houses Wright works

By Bridget Eckenrode
Scenes writer

Recently a large volume of over thirty years of the late Frank Lloyd Wright's correspondence was auctioned off in Los Angeles.

It would be assumed that such an important body of work would be housed in an appropriate archive. Scholars and students of Wright would be able to view and learn from these letters.

But this is not the case. Instead, "a rather spurious art dealer, Scott Elliott of Chicago, acquired them. The set will be broken up and each letter will be sold to the highest bidder," said Bruce Brooks Pfeiffer, archivist and historian for the Frank Lloyd Wright Foundation at Taliesin West in Scottsdale.

"We requested from Mr. Elliott the opportunity to at least microfilm the collection before it went on sale, piece by piece. He flatly refused our request," Pfeiffer said.

"We were not able to match his bid and so we lost a priceless collection," he added.

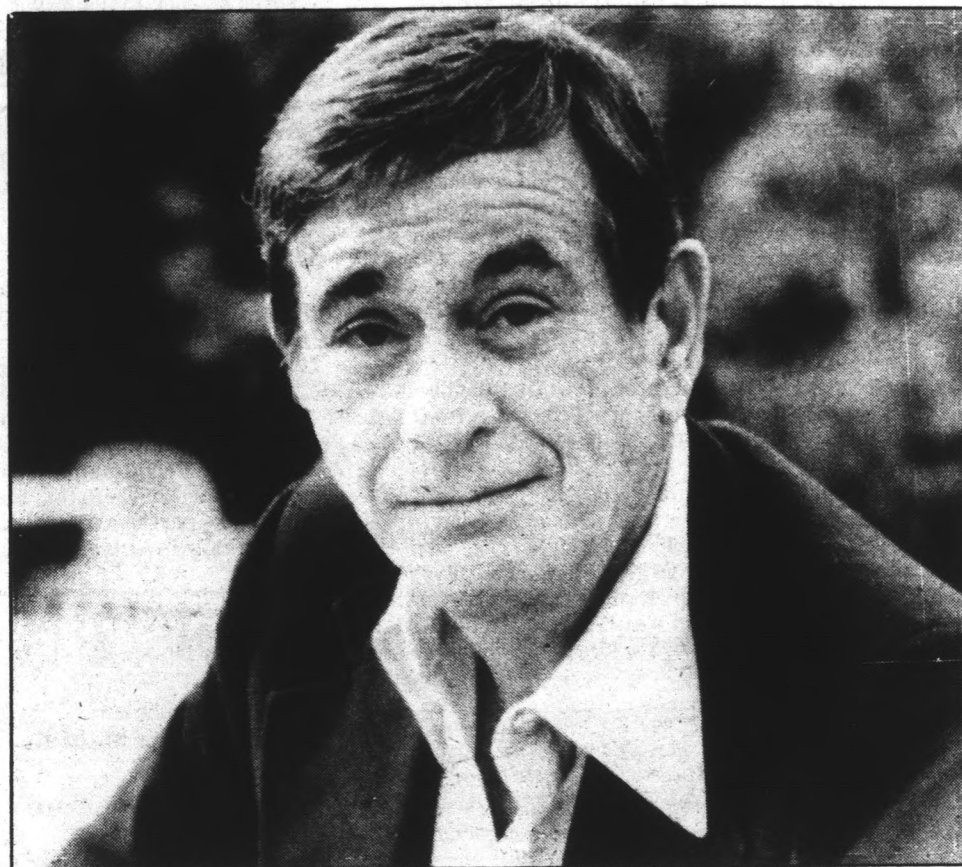
Taliesin West and the College of Architecture at ASU are currently working in a joint effort to remedy such problems. The College of Architecture is establishing a special research collection on the work of Frank Lloyd Wright.

Roger Schluntz, chairman of the ASU Architecture department, said, "It is surprising that a public institution has not actively pursued a special collection focusing on Frank Lloyd Wright before. We consider this undertaking a unique opportunity for the College of Architecture, and potentially of remarkable significance to present and future scholars."

The Taliesin West Foundation serves as the archives, museum, and study of Wright's work. ASU would become a center for study of his work as well.

"We are in an enviable position; our research collection will complement their archives," said Schluntz. "We are not pursuing original materials. We are trying to develop a research base of all printed works, monograph works and the like. It will be a place for scholars to come and study. The original documents are for the most part going to be housed at Taliesin West."

"ASU's collection will be a duplicate of ours. It will help us a great deal because if a scholar is using our material here, then we can direct other interested researchers and scholars to the body of work at ASU," said Pfeiffer.



Around Shelley in 80 Ways

Shelley Berman, the Chicago-born comedian whose 1958 album "Inside Shelley Berman" was the first non-musical gold album, will bring his show "Insideoutsidelandaround Shelley Berman" to Gammage Center Sunday, Feb. 28 at 7 p.m. Tickets: \$10 and \$9.

KAET-TV to thank public for support at 'Great Fair'

By Bridget Eckenrode
Scenes writer

What event is expected to draw over 60,000 people to Fountain Hills Sunday, Feb. 28?

If you've guessed another Rolling Stones concert, you're wrong. It will be the largest metropolitan "get together" in Arizona, the fourth annual KAET-TV, Channel 8 "Great Fair."

Billed as a "thank you to the entire community for their ongoing support for public television" by Bob Ellis, general manager of KAET, the fair gets off to a flying start with the 7 a.m. lift-off of the Arizona Balloon Club's hot air balloon race.

Events to follow the flight will include a

KAET/Fountain Hills' 10-kilometer run and a 2.5 mile "fun run."

For interested spectators there will be an antique/classic auto show, a Phoenix Consumers' Cycling Club bike race exhibition, a sky diving exhibition, and a performance by the ASU gymnastics team.

On the nearby "Avenue of the Fountains" there will be a day-long invitational arts and crafts fair featuring the works of some 200 artists and artisans from throughout the state. KAET's John Lang, marketing manager, said he is "expecting a high calibre of expertise and craftsmanship."

Such items as gold and silver jewelry, stained glass, fiber works, pottery, oil

painting, pastels and watercolors will be for sale. Also featured will be woodcrafted items including hand-carved seven-foot totem poles.

If music is your interest, Fountain Hills' Center Stage activities, hosted by KOY's Michael Dixon, will feature the talents of such groups as the Dayton Privett Band and Summers and Kahler.

For the past two years the Fountain Hills Management Corporation has backed this day-long event. A major grant for the "Great Fair" from this corporation provides for KAET's production and broadcast of the activities live from Fountain Hills on the day of the festivities.

"There is a two-fold purpose for the live broadcast," Lang said, encouraging viewers to come to the Fair and announcing the schedule of events.

"Last year 100,000 people came to live in the Phoenix metropolitan area. We hope to inform them of the fact that Channel 8 exists for the people," said Lang. "We want to increase the visibility of Channel 8 as well as show our appreciation to the community."

KAET and the community of Fountain Hills invite you to come and enjoy this day-long nonstop "Great Fair."

For more information call KAET-TV at 965-3506.

Fans of foreign flicks forming new society

Memberships are now being accepted for "The Friends of International Films," a newly-formed group for foreign film aficionados headquartered at ASU.

The non-profit organization, which will launch a six-movie spring program in mid-March, plans to show foreign language pictures each month in the ASU Memorial Union Theater.

Joochul Kim, assistant professor of planning in the ASU College of Architecture (the group's program coordinator), said the screenings will stress films of artistic or literary merit as well as obscure movies that otherwise would not be screened in the Valley because they are not

considered "commercial."

"Our group was formed to present movies that will enrich the activities of the ASU community as well as the Phoenix Metro area," he said. "Hopefully, we will fill the foreign film gap that exists in the Valley."

The series debuts in mid-March with "The Apple War," a 1973 Swedish film which features the conflict between rural villagers and outsiders who want to transform the community into a vast amusement park.

Memberships include admission to all films, a vote in all society matters, and a newsletter subscription.

For more information call 965-7167.



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FRIDAY, FEB. 26

Outland plays at 7 and 9:30 p.m. in Neeb Hall. \$1.50 with ASU I.D., \$2 without. 965-5658.

The Great Muppet Caper runs at 7 and 9:30 p.m. in the Union Cinema. \$1.50 with ASU I.D., \$2 without. 965-5728.

All shows to the Lyric Opera Theatre production of Man of La Mancha are sold out. 965-3398.

Sights of History, 106 photographs of Canadian landmarks, is on display through Feb. 26 in the Gallery of Design of the College of Architecture. Hours: 8 a.m. to 5 p.m., weekdays. 965-3216.

The Northlight Southwest group exhibition continues at the Northlight Gallery through March 4. Hours: 10:30 a.m. to 4:30 p.m., Sunday through Thursday. 965-6517.

Write me a Letter is on display through Feb 28, Northlight Southwest through March 7, and Watercolors by Raymond Saunders through March 14 in the University Art Collections. Hours: 1 to 5 p.m., Sundays; 8 a.m. to 5 p.m., weekdays. 965-2874.

On Fawlt Towers, Basil is determined that the death of a guest will not stop him from preparing the room for its next occupant. 10:30 p.m., KAET-TV, Channel 8. 965-3506.

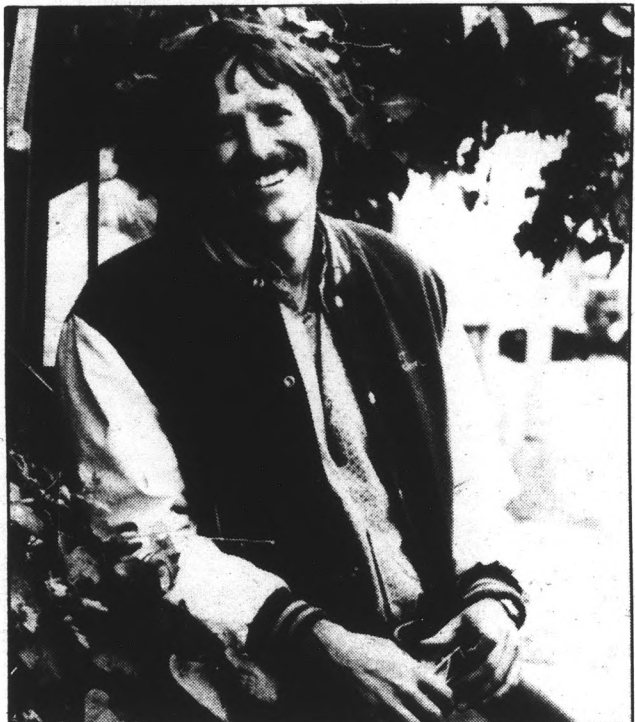
SATURDAY, FEB. 27

Outland. See Friday.

The Great Muppet Caper. See Friday.

The series premiere of Valley Showcase: The Commanders focuses on Erwin Rommel, Germany's most famous soldier from the World War II period. 7 p.m., KAET.

The 1944 film, "Jane Eyre," starring Orson Welles and



Hungry Heart.

Tom Chapin, brother of the late singer and founder of World Hunger Year (WHY) Harry Chapin, will headline a benefit for WHY sponsored by WHY, The Miller Brewing Co., Dooley's and KBBC beginning at 11 a.m., Sunday, Feb. 28 at Dooley's. The 14-hour event will also feature local talent Home Free, Maxwell Smart, Hans Olson, Ray Cerimeli, Joe Bethancourt, Standing Room Only, Riggsby & Lamb, Gangbusters, and Giles Cassidy. Proceeds from the event and an all-day dance marathon will go to WHY.

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Joan Fontaine, is featured on Cinema Classics. 9 p.m., KAET.

SUNDAY, FEB. 28

Three science fiction favorites, *The Day the Earth Stood Still*, *When Worlds Collide*, and *Man With X-ray Eyes*, play at 6, 8, and 10 p.m. in Neeb Hall. \$1.50 with ASU I.D., \$2 without. 965-5658.

The Great Muppet Caper. See Friday.

Brigitte Brandenburg's M.F.A. thesis exhibition (photography) shows through March 4 in the Harry Wood Art Gallery. Hours: 11 a.m. to 4 p.m., Sundays, 8 a.m. to 5 p.m., weekdays.

MONDAY, MARCH 1

Director Federico Fellini's *La Dolce Vita* (1961), winner of the Cannes Grand Prix, plays at 7 p.m. in the Union Cinema. Free. 965-6822.

Artist-in-residence Toby Appel presents a viola recital at 7:30 p.m. in the Music Theatre. Free. 965-3371.

The videotape *Genesis in Concert* plays from 9 a.m. to 9 p.m. through March 5 in the Rendezvous Lounge. 965-5728.

On *Great Performances*: *Brideshead Revisited*, Charles comes home to England, meets Anthony Blanche at an outrageous party, and learns that Sebastian is living in drunken exile in Africa. 8 p.m., KAET.



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'Lizard King' lives on

Doors star subject of papers

College Press Service

More than a decade after the drug-related death of Jim Morrison in a Paris hotel room, the "Lizard King" of rock music is making a comeback on college campuses as the most frequent subject of popular culture term papers.

That's the assessment of George Ward, who teaches pop music at the Center for the Study of Popular Culture in Bowling Green, Ohio. Ward attributes the comeback of Morrison and his group, The Doors, to a curant of pessimism among college students.

"Other groups tend to be too hippie-dippy and optimistic for today's students," Ward said. "The Doors tended to hone in on the more cynical side of things: loneliness, the dark side of life. This being a rather down period, The Doors are in sync with the times."

Ward assigns his students to "take an album from the sixties, and write about it and what it meant to its time. The number one group the students write about is The Doors."

"Beyond just the music, there have been students here who have tried to

recreate the whole Doors thing. I know students who dress like Morrison, take LSD and listen exclusively to sixties music," Ward said. "I first noticed it in the mid-seventies, and it's just as strong today."

Ward noted the group was the subject of a bestselling book, "Nobody Gets Out Of Here Alive," two years ago, but attributed its current revival to the homage paid to Morrison by New York punk and New Wave musicians, who cite Morrison's brooding stage presence and theatrics as an inspiration for their own work.

Ensemble performance features Renaissance, Baroque music line-up

Musica Dolce, the popular Early Music Ensemble, will return to the Louise Lincoln Kerr Cultural Center at 8 p.m. Saturday, Feb. 27, to present a program of descriptive music from the Renaissance and Baroque eras.

The program, including music describing birds, battles and storms at sea, lists works of Isaac, Poglietti, Williams, Rameau, Flecha, Croce, Banchieri, Couperin and Janquin.

The regular members of Musica Dolce — Roberta Chorlton, Baroque violin; Barbara Bailey, viola da gamba; and Janet Green and Darlene Tillack, recorders — will be joined on this occasion by harpsichordist John Metz, a member of the faculty of ASU's music department.

The Kerr Center is located at 6110 N. Scottsdale Road. Tickets for this event, priced at \$5 (\$4 for students with I.D.), are available at all Diamond's locations or through the Kerr Center, 948-6424.

Specialist holds workshops on Sunday in modern dance

Sharon Feist, former principal dancer and soloist with the Steffi Nossen Dance Company, has arranged for two Modern Dance Workshops to be given at the American Academy of Dance, 3949 Buckboard Trail, in Scottsdale, on Feb. 28.

Beginner level courses run from 1-2:30 p.m. and Intermediate/Advanced level from 3-4:30 p.m.

Feist has trained with such noted artists as Norman Walker, Stuart Hodes and Annabelle Gamson, and has recently appeared as a guest soloist at the Scottsdale Center for the Arts.

The workshop fee of \$8 may be applied towards March tuition for those who enroll in regular classes. Class sizes are limited and

advance reservations are necessary. For information and reservations, call 990-1611.

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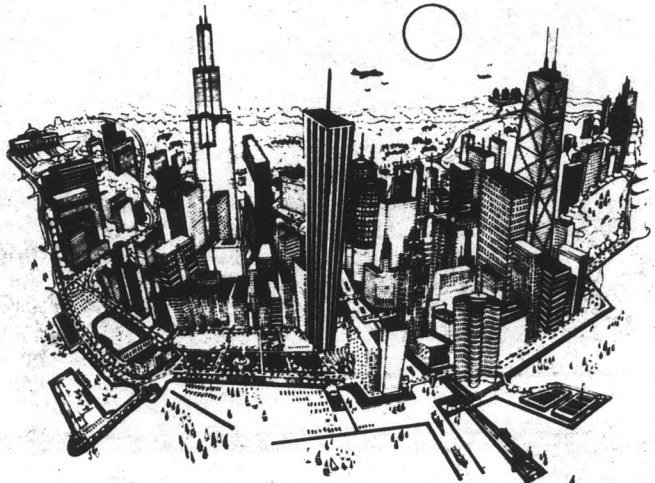
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end udios

a full service facility, Pantheon offers two one 16-track and one 24-track with full capabilities.

studio uses state-of-the-art English recording equipment, as well as having the highest quality instruments available for productions. Some of the instruments on hand at Pantheon are a 1936 Steinway 'B' grand piano, a set of Gretsch drums, and a Yamaha CS-80 synthesizer.

er Dennis Alexander's recording and engineering credits include extensive work for Pantheon Studios. He worked on music for the television series, promo spots for TV and KBBC radio, and won an award for a radio advertisement.

heon has imported some of the best recording engineers in the business, including Steve Mwoore and Ralph Osborn.

ause of Steve and Ralph and what they've done on," said Lang, "everyone wants to record here. We decided that if we were going to be a really competitive studio, we had to find the way to do it."

year Waylon Jennings and Jessi Colter recorded their "Leather and Lace" album in its entirety at Pantheon, with Waylon doing an album's worth of solo material there yet to be released.

music industry stalwarts that have recently moved to the studio include Boston's Tom Scholz, and some work last Thanksgiving while working here.

l artists that have recorded at Pantheon include the Schoolboys, Ecstasy, Alice Tatum, The Urge, Blue Shoes, Sanctuary, Loosely and more. Also, Dallas Taylor, who played on Crosby Stills Nash & Young's classic "Vu" album (among others), lives in the Valley now and completed an album of his own that has not been released yet.

heon Studios also prides itself on assisting in the development and promotion of local artists.

ve organized a lot of local talent, as far as getting them their future in order," said Lang. "We got a very close relationship with all the labels in L.A."

heon is committed to making big things happen for local artists locally.

everybody's had to leave Phoenix to make it," said Lang. "We're doing our best to break local artists onto major labels without them having to

stra Studios—Phoenix musicians John Wilson and Ed Vanfleet operate Synchestra Studios. Currently, capabilities are 8-track, but plans for expansion are in the works.

dition to recording for clients, John and Ed can also record their own music, which John

continued page 16



Staff photo by Bob Beamesderfer

Engineer Steve Mwoore mixes the sound for KQ's upcoming live rhythm & blues album "Rhythm of the City." Chaton studios' "Cat," a mobile 24-track, is the only mobile recording studio in the Valley.

'The Cat' moves 24-track sound around town

Chaton Recordings unveiled its new mobile recording truck on Sunday, Feb. 21 at Solid Gold in Tempe.

Built on the chassis of a twenty-foot motor home, the "truck" is fully equipped with a 32-input board and high quality Otari tape equipment.

KKKQ radio presented three local bands at Solid Gold, and Chaton recorded their performances for their upcoming "Rhythm of the City" r&b album.

"It's the only truck in the Valley right now," said engineer Steve Mwoore. "For live recordings, Wally Heider or the Record Plant (both in L.A.) had to bring in their trucks, but now we can do it."

"The Cat," as the truck is called, will be recording again on Monday, March 1 at Dooley's, in a free "Rhythm of the Ci-

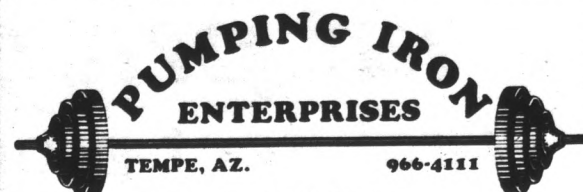
ty" concert featuring Ecstasy, Sanctuary, Turning Point, and the Chuy's Champions featuring Nancy Jackson.

Eventually, Chaton's truck will have the same capabilities as their studio.

Owner Marie Ravenscroft said the truck will be taken to Las Vegas soon to record some of her productions there.

In addition to concert work, Chaton plans to use the truck in assisting local television stations in an audio capacity.

With the addition of the mobile truck, Chaton Recordings has continued its efforts to become the most complete recording facility in the state. The only other studio with a true mobile recording facility is Westwood Studios in Tucson, thus making Chaton the most versatile studio in the Phoenix area.



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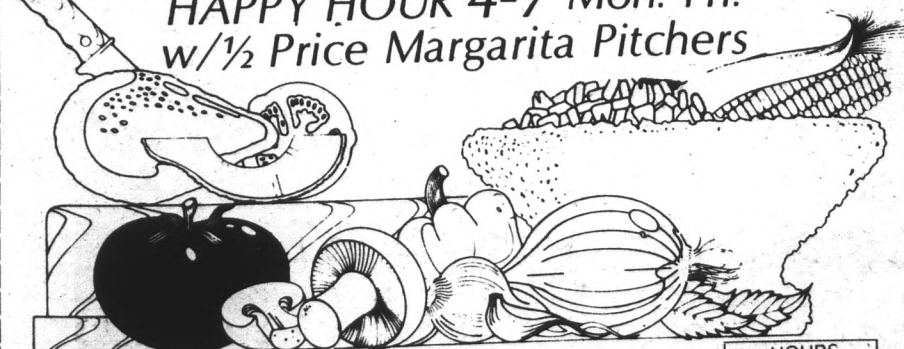
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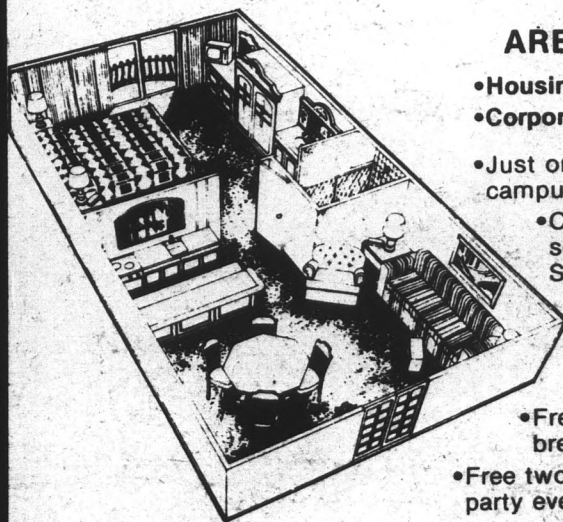
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What price art?

Architect proposes per inch method of art pricing

By Patt Leonard
Art/Dance

It seems so philistine to talk about the price of a work of art. Even art dealers are discreet about prices. The ads for galleries never mention the price of the works. It is a forbidden, vulgar topic.

Yet art has become a commodity. It is a fashionable investment, and price has become a crucial factor. Recently, paintings have sold for incredible sums. In 1980, Jasper John's "Three Flags" sold for \$1 million.

Verner Wulf, a Phoenix architect-in-training, suggests a pragmatic system for comparing the investment cost of art work. Wulf prices art work on the basis of its cost per square inch (c/si), or in three dimensional works, the cost per cubic inch (c/ci).

It is logical for an architect to be interested in the c/si. The materials architects work in, the lumber and tiles, are sold by the foot. The finished product, the building, is always referred to in terms of its cost per square foot.

Likewise, the materials of art are sold by the unit. Clay is sold by the pound, metals by the ounce, canvas by the yard and paint by the ounce.

"Everything is based on a unit weight, a unit cost. It's scientific. It's quantifiable. I mean, the butcher doesn't just say, 'Well, this piece of meat's worth ten bucks.' He just weighs it, and he's got it. So why shouldn't everything else be the same?" Wulf asked.

Though it is rather crude to compare the pricing of art to that of grocery products, Wulf appreciates that there are other, more aesthetic factors involved.

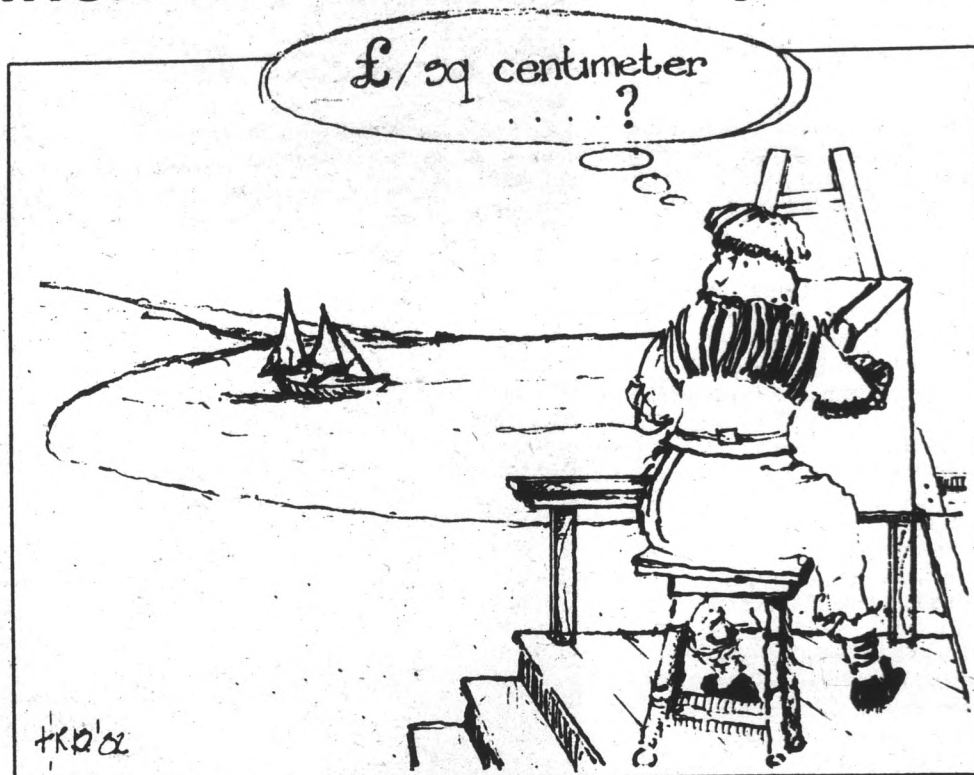
"If you're buying art, you see something, you react to it, and you say, 'Well, this is nice.' Then you look at the cost per square inch and you'll find out whether it's a deal or not. If there's art you don't even notice, and it doesn't do anything for you, why even bother to look at the cost per square inch?"

Wulf said the cost per square inch method is not an all-important factor in the buying of art. The reputation of the artist, the quality of the work, and most important, the degree to which the buyer enjoys the beauty of the art are critical, he said.

"I'm trying to be objective about it," he said. "If I were an art dealer, that's (cost per square inch) how I would do it. It would be very scientific. The cost per square inch should be directly proportional to the subjective quality of the art."

Curiously, there is a comparison between the pricing of art work and the pricing of consumer products. There is often an "economy size" effect in which the larger works of an artist sell for less per square inch than the smaller pieces. In the show of work by ASU graduate John Dawson currently at The Elaine Horwitch Galleries, a smaller painting, 60 by 72 inches, is 58 cents c/si, while another painting, 66 by 84 inches, is 51 cents c/si.

As it is now, the pricing of art work seems random. Two nice works on display at the



Woman Image Now exhibiton at the Harry Wood Art Gallery have widely different prices. An untitled 86-by-68-inch oil painting by Sono Osato is 8 cents c/si, while a 15-by-12 inch photograph by Susan Ruetz is 69 cents c/si.

The cost per square inch pricing allows for the comparison of art on different levels.

On one extreme of the photography price range, there is "Moonrise, Hernandez, New Mexico," a 33-by-55 inch print by Ansel Adams which sold for a record \$71,000, or \$39.18 c/si, in 1981. On the opposite extreme is the Gemini Studios 4.75-by-5.75 inch photograph of a ballerina on sale in the MU

continued page 16

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Chicago magazine and advertising photographer seeks talent for stock print work in Arizona this spring. Location shooting in Metro-Phoenix area. Need healthy look in both men and women. Payment is cash or percentage with signed release. Some performing experience helpful. Mail composite or recent picture by March 12 to Dale Wittner Photography, P.O. Box 11086, Chicago, Illinois 60611.

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screenings

Why in the world did they do 'Crossing' and 'D-Wish II'?

By Mike Malone — Films/Theatre
Night Crossing/Walt Disney Productions

It is difficult to understand precisely why Walt Disney Productions, parent of America's finest animated and storybook films, would choose to depart its realm of obvious expertise to produce films which can only be called — and graciously at that — barely mediocre.

"Night Crossing," starring John Hurt and Jane Alexander, chronicles the true story of the attempted escape, via a home-made balloon, of two East German families who refuse to live any longer beneath the grim panoply of communism.

While "Night Crossing" does provide several thrilling moments during the escape sequences, dreary performances, a monotonous script and stereotypical depictions of communist citizens and police agents diminish both the film's cinematic merit as well as its topical relevance.

Death Wish II/Filmways Pictures

"Death Wish II," starring Charles Bronson and Jill Ireland, is a violent, gruesome, ill-acted, ill-written tale of a man's brutal,

calculated quest to revenge the rape and death of his teenage daughter.

After enduring the explicit depictions of murder and sexual assault which characterize "Death Wish II," one can only ask why such films so appeal to the filmgoing public.

Admittedly, rape and murder are not foreign to human society, and no one doubts that they constitute the most reprehensible of all crimes, but "Death Wish II" does not condemn rape and murder quite so much as it glorifies the victim's savage and pathological need for revenge.

Further, "Death Wish II" erroneously implies that the channels of justice and punishment in our country — the police, the courts and the prisons — are simply too inept and too self-motivated to protect the innocent and punish the guilty.

But, worst of all, "Death Wish II" abuses and assaults one's sensibilities with crimes of inconceivable sexual and physical cruelty that fail to reflect, when presented on screen, the complete brutality and inhumanity of those who commit them.



Edwards/Andrews

Producer/director/writer Blake Edwards takes five with his wife, actress Julie Andrews, during the filming of MGM's "Victor/Victoria," a romantic comedy of mistaken sexual identity in 1930's Paris scheduled for an early March release.

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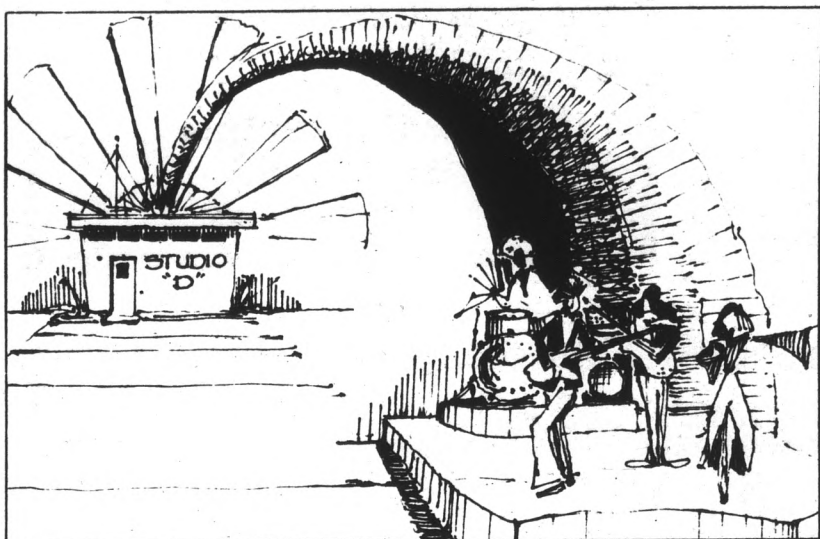
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More about

Recording



More about

Art/inch

continued from page 14

Bookstore for 75 cents, or 3 cents per square inch.

One of the most expensive works of art for sale in the Valley is a 40-by-66-inch super-realist painting by Ralph Goings, which the O.K. Harris West gallery is offering for \$45,000, or \$17.04 c/si. That astronomical price is still considerably less than what some famous works of art are selling for. Thomas Hart Benton's 1926 painting "Going West" recently brought \$200,000, or \$239.43 c/si.

The least expensive art work for sale is printed cards and posters. The MU Bookstore carries a 19.5-by-14-inch Hallmark poster of a cowboy on a rearing horse. His lasso spells out "Cowboy forever!" The c/si is .007 cents. The Student Book Center on College sells Shorewood Productions posters of works by the masters. A 22.5-by-28-inch reproduction of

Pieter Brueghel's "The Harvesters" costs .009 cents c/si.

Although Wulf tends to talk about his pricing system in terms of the visual fine arts, it has applications to many different media. Dance, music and drama performances could be sold by the minute.

Some artists already sell their work by the unit. Some newspaper writers are paid by the word, or by the column inch. Perhaps poets and novelists could be paid by the linear inch. Composers might be paid per score inch, and choreographers per page of notations.

Music could be sold by the minute. Wulf said, "The record companies understand we're conditioned to buy 12-inch LPs at a certain price. Let's say at six dollars you buy an album that has ten songs. But let's say at \$4.50, you buy four songs, and you think you're getting a deal. But you're not. It's costing more per lineal inch of groove."

continued from page 13

describes as "metaphysical, classical/rock." They recently completed two of their own works entitled "The Nature of the Game" and "Mother Earth's Lullaby."

A few of the local artists that have recorded at Synchestra are Soundchaser, Dave Townsend, and Cartoon, whose album is available on Random Radar Records.

Rounding out this full service studio is an on-call staff of musicians, arrangers, and composers.

Desert Sound Recording—Phoenix

This 16-track studio has produced some of the most noteworthy albums recently released in the Phoenix area. Among the artists and records done at Desert Sound are Hans Olson's "Plays the Blues", the Cosmo Topper album, Vision's "First Glance", White Noise's "Different", Two's Company's "Under the Stars", the Fabulous Lum Brothers' "Breakfast, Lunch, and Dinner", as well as EP's by the Teds and JFA.

Owner Sandy Lamont is in his eighth year of operation at Desert Sound and plans to expand to 24-track by the end of the year.

Bleu Recording Production—Tempe

This studio with 16-track capabilities has also produced some noteworthy local albums. Two Week Notice, Snake Eyes, Bill Hallock and Cactus County, and Justin Tyme have all recorded albums at Bleu. In addition, Grant and the Geezers recorded ten sides under the Bleu roof.

Owner Tom Mortensen has in his employ another top studio engineer, Don Wood, formerly of the Record Plant in Sausalito, Calif.

Topanga Studio—Phoenix

Cam Empens and Bill Richardson have only owned Topanga for about a year, but in that time the studio has become a full service 16-track facility.

Topanga has recorded local artists Jim Allen and Sweetbriar (on the latest KDKB Arizona Sounds album), Raven Payne, the Dolphins, and the World's Greatest Cowboy Band, among others.

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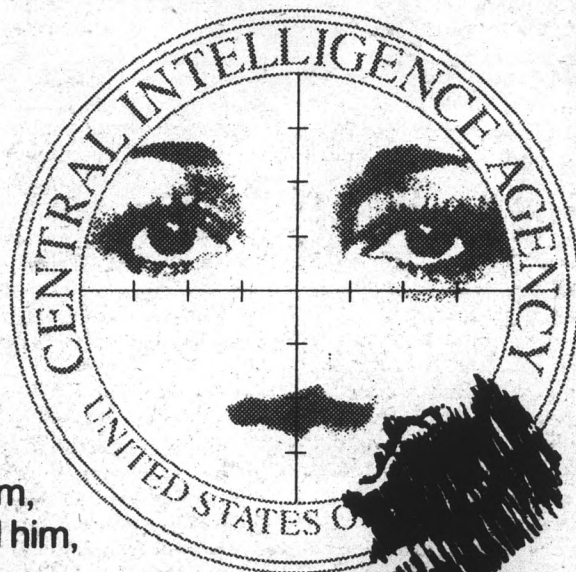
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Coppola's electronics: saving precious time

At the 1979 Academy Awards ceremonies, filmmaker Francis Ford Coppola predicted the advent of a new age in communication.

"We're on the eve of something that's going to make the Industrial Revolution look like a small out-of-town try-out," Coppola said to the audience of film artists and industry leaders. "I can see a communications revolution that's about movies and art and music and digital electronics and satellites, but above all human talent — and it's going to make the masters of cinema, from whom we've inherited this business, believe things that they would have thought impossible."

Coppola, Oscar-winning director of "The Godfather" films, decided that there must be an easier way to make films after the frustrating, exhausting experience of sixteen months of location shooting in the Philippines on "Apocalypse Now." Clark Higgins and Thomas Brown, developing technology related to film and video for Lucasfilms, inspired Coppola to make a film in what has come to be known as "Electronic Cinema." The result: his latest, "One From the Heart."

Released by Columbia Pictures, starring Frederic Forrest, Teri Garr, Nastassia Kinski, and Raul Julia, "One From the Heart" is the first film produced at Zoetrope, Coppola's Hollywood-based studio. A musical romance set in Las Vegas on the Fourth of July, the film was shot entirely on sound stages using the most advanced technical resources available.

The electronic cinema encompasses all stages of film production beginning with the script, which is generated on a word-processor computer. Storyboards (artists' sketches of the scenes) are recorded on video tape and stored with the script. Dialogue and sound effects are then recorded like a radio play and meshed with the taped storyboard. The result is a "visual sketch pad" which the filmmaker uses as the basis for revising his conceptualization of the film.

The next step is to videotape rehearsals on sets mapped out to resemble those under construction, or planned on location. These are then edited into the visual sketch pad.

In the case of "One From the Heart," the next task was two days of location shooting in Las Vegas. Coppola believed the actors would benefit from exposure to the story's actual site (though final shooting was all in-studio). The entire script was shot on tape during the two-day shoot and then edited into the "work-in-progress" tape. This pre-edit became the rough cut of the film.

In this way, planned sequences, scenes, and individual shots can be eliminated during this pre-visualization process, conserving expensive celluloid. The concept behind this method of planning can be traced to that of Alfred Hitchcock, who storyboarded every shot and then shot only what was actually to be used.

The heart of the system for Zoetrope is the "Image and Sound Control" van, which contains sets for playback and monitor, videotape recorders, sound mixers, a switcher (for optical effects, fades, dissolves, graphics, and so on), and an intercom for communicating with the crew on the actual set.

When the production was finally ready for the motion picture cameras, video cameras were attached to film cameras to allow Coppola (in the van) and Storaro (on the set) to have immediate access by way of TV monitors. Coppola's concept of the actual shooting was to treat it like an opening night performance in the theatre where he functioned as an audience via his position in the van.

The post-production phase, usually the longest and most troublesome part of filmmaking, can thus be reduced to a mere few weeks. Electronic Cinema reduces the expenditure of time and money. Coppola predicts that a dozen full-scale features can be completed in a year's time using this method of production. "One From the Heart" is only the first of what promises to be an innovative, new way of making films.



Francis Ford Coppola's latest, "One From the Heart," uses revolutionary electronic procedures for film planning and production in a story of romantic love on a Las Vegas Fourth of July.

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sports

Devils hope to wipe feet on PAC doormats

By Kevin Widlic
Sports editor

The Bay Area has been the friendliest site all year for Pac-10 basketball visitors. With Cal and Stanford combining for a 3-10 home record in PAC play, the ASU basketball team would figure to have an easy time of it this weekend.

And if history in the two series' repeats itself, ASU

should have a cakewalk.

The Sun Devils have won 13 straight games, combined, against the two Northern California schools.

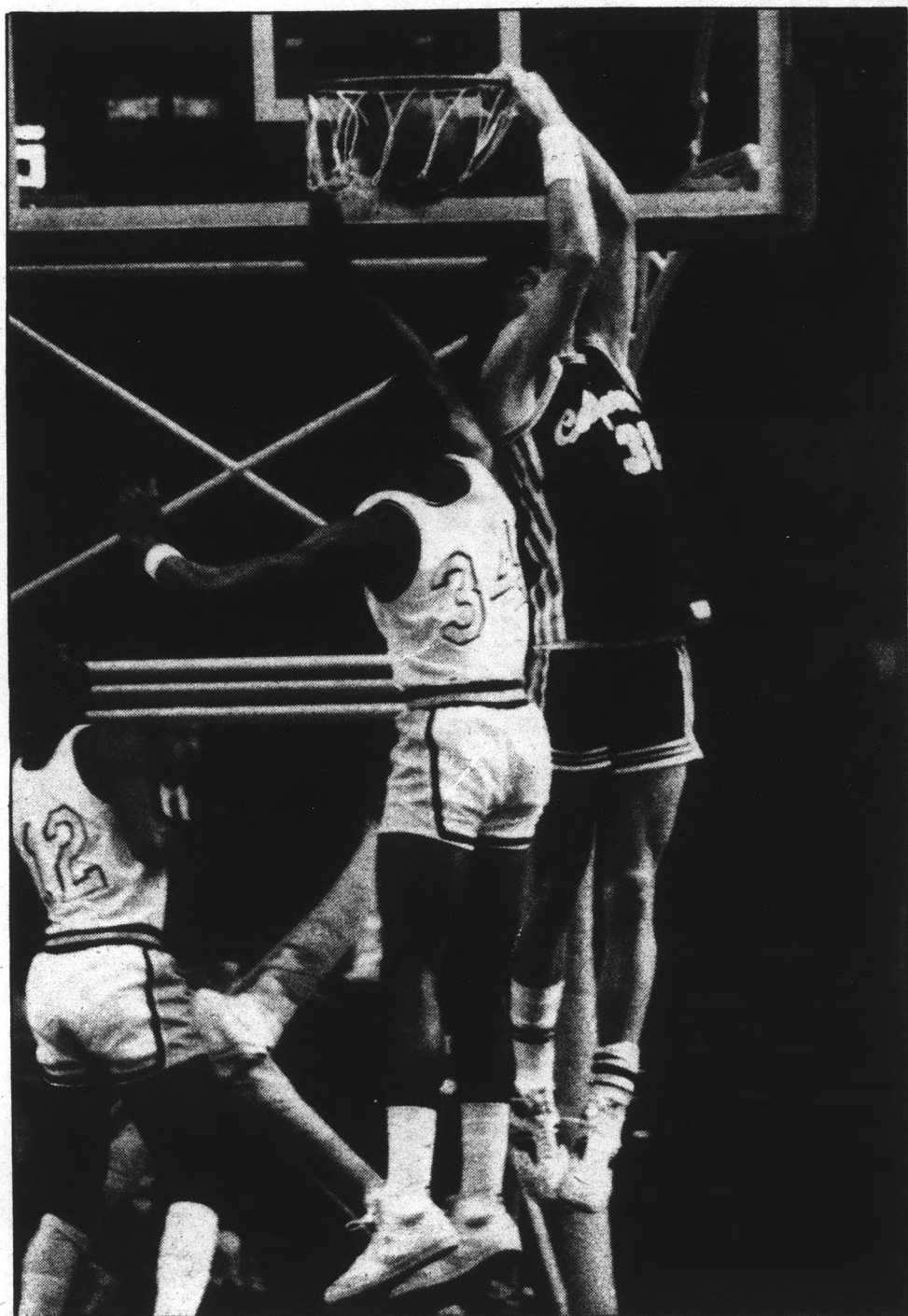
"The guys know they can win both games this weekend," ASU head Coach Ned Wulk said. "They've been getting much more confident, and when that happens, they get more relaxed and play better."

"It's always difficult when you're away from home, though, especially at Berkeley."

But that's the Sun Devils (10-13, 5-9 in Pac-10) second game on the trip, scheduled for 8 p.m. Saturday.

Tonight, the Devils face the PAC's last-place team, the Stanford Cardinals (7-17, 2-13 in Pac-10).

The Cards, led in scoring



Staff photo by Jim Gund

Cal's Mark McNamara, the Pac-10's leader in scoring and rebounding, dunks over ASU's Walt Stone (34) as Fat Lever (12) looks on. The Bears host ASU Saturday night at 8.



Staff photo by Jim Gund

ASU's Fat Lever, the Pac-10's Player of the Week, drives for a layup against Cal last month in Tempe. Corey McMullen (52) awaits the outcome.

and rebounding by center John Revelli (16.2, 8.7), dropped a 66-58 decision earlier in Tempe.

Cardinals Coach Dick DiBiasi, who will depart from Palo Alto following the season, is especially wary of Sun Devil guard Fat Lever, who buried 23 points the first time the two teams squared off.

"Lever is, without question, an All-American," DiBiasi said. "He can create so many things for them. We'll have to be conscious of containing him, and slow down their fast break."

Wulk, however, is cautious of the Pac-10 doormat.

"They were in a position to

win at our place, so I don't anticipate things being any easier up at their place," he said.

Wulk did admit that the fast-break offense of the Devils may have a very positive impact against the slower Cardinals. And the fast-breaking opportunities have been coming lately from the lineup of Walt Stone, Warren Everett, Billy Jordan, Paul Williams and Lever.

"They've been much more aggressive in obtaining the ball for us, whether it be loose balls, rebounds or whatever," Wulk said.

But they won't be starting.

"I think we'll start the

regular lineup because I don't really want to change anything," Wulk said. "But those guys will play considerably."

Starting for the Devils will be Williams (16.7 points), Lever (17.0), center Phil McKinney (3.6) and forwards Jim Deines (3.5) and Tom Kuyper (5.8).

Besides Revelli, the Cards will start forwards Brian Welch (11.7) and Johnny Rogers (12.3), and the guard tandem of Doug Marty (6.8) and Steve Brown (4.7).

The game, being held at Maples Pavilion, will begin at 8 p.m.

California should pose con-

continued page 23

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Dyer leaves football staff for NFL's Bills

By Michael D. Graham
Sports writer

ASU football defensive coordinator George Dyer won't be seen on the Sun Devil gridiron next season, as he has accepted a job as the defensive line coach for the NFL's Buffalo Bills.

Moving is nothing new for Dyer and his family, witnessed by the fact that his job at Buffalo will mark the ninth coaching position for the University of California-Santa Barbara graduate in his 16-year coaching career. Dyer completed only his



George Dyer

second season for the Sun Devils in which the ASU defense improved in stopping both the pass and the run, rating fifth in the Pac-10 in total defense.

Probably the most remarkable improvement during his short stint in Tempe was seen by the awesome play of the Devils' front line and linebackers, who ranked first in the Pac-10 this year against the rush — allowing running opponents a stingy 121.1 yards per game.

His two-year stay at ASU

marked the third time in Dyer's career that he has coached under Darryl Rogers. Previous alliances with the current ASU head coach were one year at San Jose State in 1973 and a three-year stop at Michigan State from 1977-1979.

Other than his three jobs under Rogers, Dyer has spent time at Humboldt State College, Coalingo Junior College, Portland State and the Winnipeg Blue Bombers of the Canadian professional football league.

continued page 24

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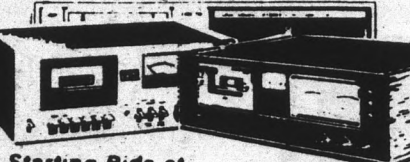


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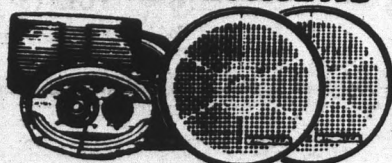


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Hampton breaks record in win

The ASU women's basketball team closed out its Western Collegiate Athletic Association season with a 69-67 come-from-behind victory over San Diego State Wednesday at San Diego.

The Sun Devils trailed, 33-30, at halftime and were down by 11 points with just three minutes to play in the game, but ASU put on a late surge to tie the score at 67.

The Devils had the ball with nine seconds remaining and, with only one tick left on the clock, guard Sandra Hamilton was fouled. She calmly sank a pair of free throws to give ASU the two-point victory.

Hamilton hit 7-of-12 field goals to go along with her game-winning free throws to finish with 16 points.

Center Kym Hampton hit 10-of-15 shots (all in the first half) to lead the Devils with 20 points. She also grabbed nine rebounds before fouling out in the second half.

Forward Olivia Jones also

fouled out, but not before scoring 13 points and pulling down seven rebounds.

ASU head Coach Juliene Simpson said the Devils executed well, but just missed too many layups. However, Simpson said she was pleased with ASU's effort in the comeback.

ASU is now 21-5 overall, tying the school record for wins set by last year's 21-11 team. The Devils ended the WCAA season with an 8-4 mark and currently are in third place in the conference behind Cal State-Long Beach and USC.

ASU returns to action tonight in Anchorage, Alaska, against the University of San Francisco in the first round of the Northern Lights Invitational Tournament.

The Devils will join Arkansas, Indiana, Utah State, Minnesota, Washington, San Francisco and host Alaska Anchorage in the eight-team field.

The winner of the Devils'

Dons clash takes on the victor of the Minnesota-Washington game. The championship game is slated for 8 p.m. (Alaska time) Sunday.

Hampton, who just broke the school mark for most career points last week, smashed the school record for field goals against San Diego State. Her 237 buckets erases her old record of 230 she set last year as a freshman.

If she can manage to score 14 points this weekend, the Devils' leading scorer will pass her single-season mark of 565 she set last season.

But Hampton isn't the only Devil on the verge of rewriting the record books.

The unselfish guard, Hamilton, just broke her single-season assist mark of 85 with four against the Wildcats of Arizona last week.

ASU also has several players ranking near the top of the WCAA statistical race.

Hampton's 21.3 points per game ranks her third in the conference for all games.

Hampton also has a field goal percentage of 57.9 percent, second in the conference, and her 11.8 rebounds per game also ranks her second in the WCAA.

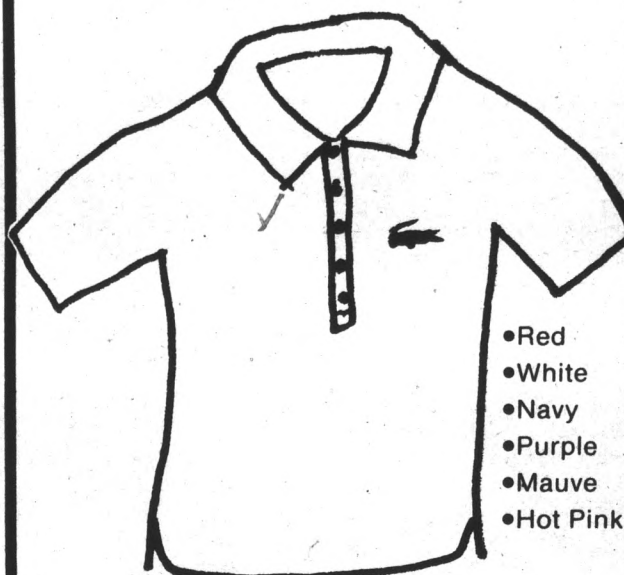
Jones leads the conference in free throw percentage with a 79.6 mark, while Cassandra Lander is third at 75 percent.

Finally, Hamilton is fourth in assists with 3.8 per game.

All of the Devils will be looking to improve upon those marks in the Northern Lights Tourney this weekend.

After the Anchorage classic, the Devils will come back to the warm confines of the Activity Center to close out the year against the University of San Diego and begin workouts for the upcoming women's NCAA tournament. If the Devils capture their first round game, they will take their act to the road — either to Stanford University, North Carolina State, Louisiana Tech or the University of Tennessee — for the next round of the postseason tourney.

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Staff photo by Bob Beamesderfer

All eyes are on the bouncing ball during this ASU-Long Beach State women's basketball clash. The Sun Devil women are in Anchorage, Alaska for the Northern Lights Tournament.

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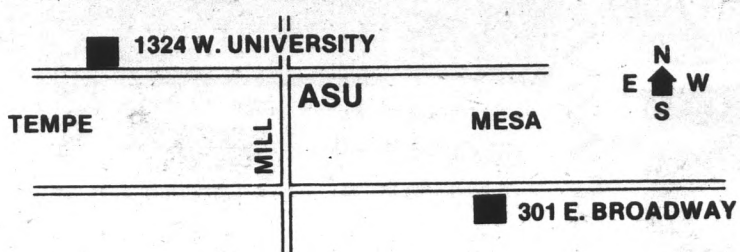
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Sun Devils host Lobos in Southwest Cup duel

By Pete Prisco
Assistant sports editor

As the season winds down for the ASU women's gymnastics team this weekend with two meets, Coach John Spini feels his team is much farther along than he expected they would be at the outset.

"We are really much stronger than I thought we would be," Spini said. "We lost one of our top performers, Shirley Wong, to Kurt Thomas' exhibition team."

"But after we lost Shirley, the team seemed to get tougher," he added. "It was as if they were showing that if the going gets tough, the tough get going."

And get going is exactly what the Devils have done so far in 1982. Although the Devils sport only a 6-3 record, a closer look proves the record misleading.

The three losses were to Utah, who was ranked No. 1 at the time, Penn State, also a top-10 team and Cal State-Fullerton last week. However, the Devils did beat both Utah and Cal State-Fullerton the other times the teams met.

This weekend, the Devils won't be facing any top-10 teams, as they host New Mexico in the Southwest Cup at 7:30 p.m. Friday in the Activity Center. The women then head south to Tucson for a meet with UofA, Stanford and USC Saturday.

"In the Southwest Cup, we'll just be going for a score," Spini said. "New Mexico is a good team, but they're not of our caliber."

While the men's portion of the Southwest Cup is a triangular meet, the women could only get New Mexico for an opponent.

"With the UCLA Invitational going on out in California, we had trouble getting

another team in here," Spini said. "But next year, we'd like to get another team for the Cup."

In the Tucson meet, the Devils will compete without their ace in the hole — Jeri Cameron.

"I want to give Jeri a rest before the conference meet next week," Spini said. "She competed in the World University games last summer, so she's been competing straight through."

"She's been in every meet and has always come through," he added. "I'd give her a rest in the Southwest Cup, but I feel the meet has been well publicized, and if she didn't compete, the fans might think they weren't getting their money's worth."

Without Cameron, Spini anticipates a tough meet at UofA.

"The meet would not be a real tough one with Jeri, but without her, I can see a tough meet," he said. "USC finished eighth in the nationals last year, so they will be strong."

However, the Devils may be guilty of looking ahead. The conference meet is scheduled for March 8 at the Activity Center, and Spini admits that's what the team is gearing for.

"There's no doubt about it, we're looking toward the conference meet," he said. "I'm trying to give our big guns a rest before the meet."

"With Cal State-Fullerton, UCLA and us, we have the toughest conference in the country," he added. "We have three of the top five teams in America."

Heading toward the big finale, Spini said the team has taken a different approach to preparing for the meets than earlier in the season.

"We're trying to go hard in the beginning of the week and a little less hard later in the week," he said. "We don't need to beat up our sparkplugs this late in the season. I don't need an injury."

"If they're not ready now, they'll never be ready."

What is Spini doing, you say?

"I'm just trying to get them mentally motivated," he said. "They all know what they have to do, I just want to let them know that I'm there to make them feel good about what they're doing."

"I want them to know that if they do make a mistake, that it's a team sport and not to worry about it."

But if the ASU women continue to perform like they have all season, Spini may not have anything to do. There won't be any mistakes to talk about.

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Robinson miffed about gymnastics system

By Jeff Fries
Sports writer

For the most part, the only time you see politics and sports come together is when the vice president takes in a World Series game.

But ASU men's gymnastics Coach Don Robinson sees it every meet.

Robinson seems perturbed at the recent rule changes in men's gymnastics and their affects on the his team's performance.

The one major rule change Robinson doesn't like is the one that says a team can only start five men for each meet, instead of six, as it

was in the past.

"We used to use six men and take the scores of five, which gave us a buffer," Robinson said Thursday. "Now we can only use five, and we have to take all five of their scores."

"That leaves no margin for error," he added. "Every guy has the team's destiny in his hands."

Well, "a couple guys messed up" against Cal State-Fullerton last week, so the Devils lost by a margin so small, the fans had to look twice at the scoreboard to see who won (271.55-271.45).

"It wasn't a tough loss. We

shouldn't have lost at all," Robinson said. "It was over there, and there was a little home-towning. Their coach (Dick Wolfe) is a good friend of mine, and he came up to me after the meet and said he didn't feel good about the win."

"But we're still ranked third in the nation, and we know we are a better team than Fullerton."

But Robinson isn't half as upset about the loss as he is about how gymnastics have been harnessed by the NCAA Rules Committee.

"The system stinks," Robinson said. "It's run by a

bunch of characters who know nothing about the intricacies of gymnastics. They're a bunch of clowns. It's all politics."

The way it works now, a team can go undefeated on the year and still not be invited to the national finals. If the team doesn't compile enough total points, no matter what their record or who they've played, the NCAA won't grant them an invitation.

"If you have a really bad meet, you may not go to the nationals," Robinson griped. "Gee, we can't go into a meet and say, 'Let's beat New Mexico or Odessa,' we have to be thinking about high scores."

"I could pick any schedule with absolutely no challenge at all," Robinson said. "But I like to play the best and beat the best because it gives our team confidence and prepares them better for the nationals."

By the way, the Devils will entertain New Mexico's Lobos and Odessa Junior College in the Southwest Cup, slated for 7:30 p.m. today at the Activity Center. The proceeds of the meet will go to the Lions Club, a Phoenix charity organization.

But no matter what the outcome of the dual meet, Robinson said he is "convinced" the Devils will be heading to the nation's first week of April at Lincoln, Neb., home of the Nebraska Cornhuskers.

Robinson, at one time, was president of the National Association of Gymnastics Coaches and was once a member of the rules committee. He lost his seat on the committee when the Devils transferred to the Pac-10 from the Western Athletic Conference.

"We have to get some people together to put some pressure on the rules com-

mittee," Robinson said. "I think I can gain support if I have a valid approach to the situation. If we keep from arguing — like what happens sometimes — and I present the matter intelligently, we should get some movement."

"The people in there (rules committee) now are really lousing things up."

Too add some more "political" news, the nationals this year are being held at Nebraska for the second straight season. Robinson said he understands the reasons why, but he isn't tickled about the Cornhuskers gaining the home court advantage another year.

"Nebraska has pulled in the most money of any gymnastics program in the country," Robinson said. "But (no matter where the nationals are held), the cream will rise to the top of the churn."



Staff photo by H. Dean Stevenson

Gymnast Tom DeWitt seems frozen in air during his parallel bars routine.

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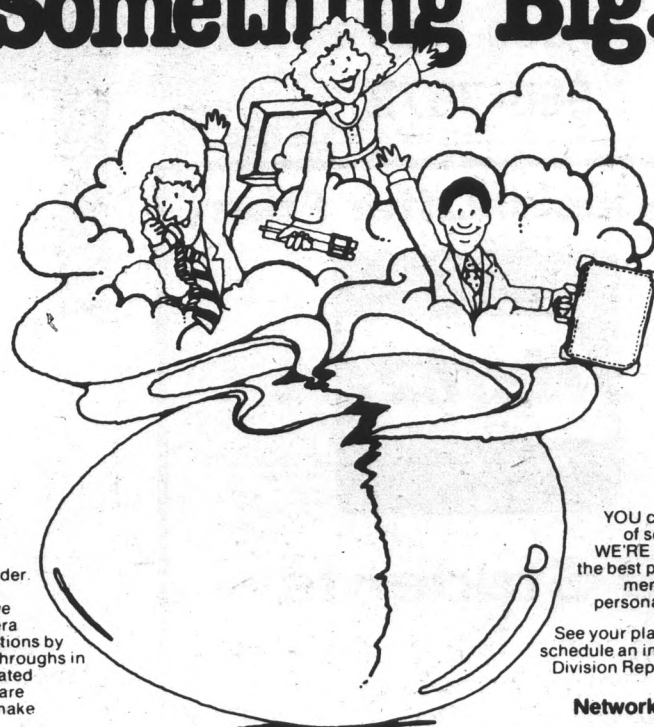
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continued from page 18

siderably more problems for ASU. With Mark McNamara in the middle, the Sun Devil centers will have to turn in another superb defensive outing — such as the one turned in last week against UofA's Frank Smith.

"Nobody has held McNamara down completely for an entire game," Wulk said. "He's virtually impossible to stop on a one-on-one basis."

McNamara scored 20 points and hauled in 13 rebounds in last month's 70-57 defeat at ASU.

But Cal forward Sam Potter won't be there for the Bears (11-13, 5-10 in Pac-10). Potter quit the club earlier this month after a dispute with Coach Dick Kuchen.

"He was always a dangerous shooter, and he hurt us last year in Berkeley," Wulk said about Potter. "That (his absence) will help relieve some of the defensive pressure."

"But Cal's played extremely well lately. They

nearly beat UCLA and USC at their places last week."

"The UCLA game (70-65 in overtime) was a damn tough loss," Kuchen said. "The next night (75-70 loss to USC) we just weren't sharp."

"The critical thing is for us to bounce back and play well in these last three games."

Especially against ASU. The Bears are right on the Devils' heels in the PAC standings, only a half-game behind in the fight for sixth place.

Kuchen, like DiBiasi, is particularly scared of Lever.

"I just got done watching the films, and I have to believe Lever is as good as any guard in the country," he said.

But Kuchen may have to look out for the rest of the Sun Devils, especially the improved frontline.

"I'm more satisfied with the amount of scoring they've been getting," Wulk said. "That's the kind of scoring we should be having out of the frontline. And we really need it."

Westwood's Neal eyeing Olympics

By Paul Semple
Contributing writer

Though Bart Conner is the headlining gymnast in the Lions' Southwest Cup gymnastics meet at the ASU Activity Center, another gymnast will no doubt have as much or more attention focused on her this weekend.

Kim Neal, a hopeful candidate for the 1984 Olympic gymnastics team, will perform one or possibly more routines in the meet Friday night, which will benefit Camp Tatiye for handicapped children.

After winning the 1981 Elite level championship in vaulting and placing fifth on the beam, the 16-year-old junior at Mesa Westwood High School has high hopes of participating in the Olympics.

"If I stay healthy, I'll be in there," said Neal, who has been plagued with injuries to her left knee and both ankles because of several hard landings over the years.

Neal, who stands five-foot-four, has been an Elite for four years, which is the highest level in gymnastics, the group that qualifies to work the Olympic routines.

A member of the Arizona Twisters gymnastics team, the brown-eyed, brown-haired athlete said that she should be going on several international meets in the near future once the Elite season starts next month.

Neal trains just about every day from three to six hours, and she credits her coaches, Roe Kreutzer and John Spini, for having patience with her. "I'm hard to coach," she said. "Little things that I do wrong in my routines tend to bother me. I dwell on my small mistakes, but after awhile I learn to accept them."

Neal is looking forward to competing in different meets against the top gymnasts nationally and internationally because she said she needs more experience. "My ability

level is up there, it's just competing with them that I haven't done yet."

One of Neal's most memorable moments in gymnastics was winning the title in the vault last year at the Elite national championships.

"That was a meet that really made me. It proved to me that I was as good a gymnast as everyone said I was," said Neal. "I wasn't ever very confident, but (because of that meet) I'm getting better."

The hardest part about gymnastics has got to be the monotony of the training, Neal said. "Going in day after day and doing the same routines over and over and over... It's just getting in shape to do the competing that's hard."

But once she competes, she usually does well. In preparing for a meet, she always sets goals and tries to reach them, which she said she usually does.

Neal, an A student, plans to graduate early from Westwood and hopes to attend ASU next year and study physical therapy and rehabilitation.

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More about Dyer

continued from page 19

ASU secondary coach Willie Shaw explained that he learned of the news on Wednesday and believes ASU has lost the services of a valuable member of the staff.

"We lost a super football coach," Shaw said. "We all wish him the best of luck and are sure he will do as great a job for them (Buffalo) as he did for us."

Dyer's wife, Marjorie, who has accompanied him in all of his football coaching travels, believes her husband's newest coaching opportunity comes as bittersweet news to her and coach Dyer's two sons and daughters.

"It's going to be really hard to leave," Mrs. Dyer said. "We've got everything we want right here. In fact, the kids and myself were kind of hoping he wouldn't get the job."

Apparently Marjorie Dyer didn't get a chance to tell Buffalo head Coach Chuck Knox her love for the Valley because after being interviewed by Knox last week, Dyer learned Tuesday that he had received the job.

Dyer has already left for Buffalo and couldn't be reached for comment. He will assume his duties with the Bills immediately, but will return to Tempe in a couple of weeks to tie things up.

Weekend schedule

Gymnastics: Southwest Cup, 7:30 p.m. today at the University Activity Center (both men and women).

Women's gymnastics: UofA and Stanford, Saturday at Tucson.

Women's tennis: Cal State-Fullerton, 1 p.m. today at Whiteman Tennis Center; and UCLA, 11 a.m. Saturday at Whiteman.

Softball: Alumni game, 2 p.m. Saturday at Sun Devil Club Stadium.

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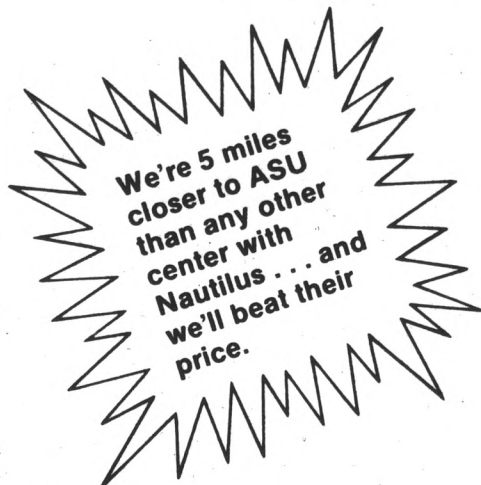
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Our current 1/2 price sale allows current members to sponsor you this week so you can join for the rest of the semester (only \$42*) and enjoy both Nautilus and aerobics. With a sponsor, you have the option of just \$30 for aerobics only — also for the rest of the semester. OR... just \$99* to join for a full calendar year!! IN ADDITION, your sponsor gets one extra month added to his or her membership. Such a great deal — but it ends Sunday at 6 p.m. (If you don't know a current member, come on in and we'll introduce you to several!)

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