

VP opposes merging ASU Police into DPS

By Tracy Fletcher
Staff writer

University and police officials disagree on a recent proposal to combine the police departments at the three state universities under the control of the Arizona Department of Public Safety.

DPS spokesman Sgt. Allan Schmidt said the proposal, submitted to the Arizona Board of Regents this week, could be more cost-effective and could standardize working conditions and services in the present system.

"It is generally accepted that it is cheaper to administer similar functions under one administrative control," he said.

However, Frank Sackton, ASU vice president of business affairs, opposed the idea. "Each university is a unique community... with its own people and problems and should have its own police," he said.

Regent Executive Director Robert Huff said the board will discuss the proposal and define its position at the April 16-17 meeting.

Huff said the proposal leaves unclear whether the forces will report to university administrators, the Board of Regents or the DPS.

Lt. William Maughn of the ASU Police said the department would have to adjust to any decision the universities and the regents make.

Schmidt said the proposal is still "a very embryonic idea." It must be studied by the DPS, regents and university officials before it can be formalized, he said.

The change could be initiated as early as July 1, 1983. However, it probably would not be completed until the following year, he said.

The proposal needs research and a final plan must be approved by the state Legislature before its implementation, Schmidt said. The plan would have to be ready by Oct. 1, 1982, for implementation in 1983.

Huff called the DPS proposal a "simple, straightforward offer of assistance" in running university police forces. But he agreed the specific structures of the combined police force would have to be evaluated.

He also said the proposal's funding needs to be identified.

However, Schmidt said the state general fund pays for police at the state universities and the DPS.

He said each dollar of funding comes from one place. "It is not a university dollar or a DPS dollar, it is an Arizona dollar," he said.

Schmidt said the unification could eliminate any existing disparities in salaries between universities for delivering the same services.

However, Richard J. Murra, ASU director of personnel, said the police salaries at the three universities are checked by the Arizona University Personnel System and are equitable.

The AUPS, which includes representatives from ASU, NAU and U of A, sets salary ranges for police at the universities. Each university determines merit pay raises for members of the police departments, he said.



Photo by William Ashby

"Gonzo journalist" Hunter S. Thompson shares opinions with the "doomed generation" in the MU Tuesday evening.

Dr. Gonzo

The 'ghoulish truth' of a doomed generation

By Rory Rosegarten
Free-lance contributor

"We had two bags of grass, seventy-five pellets of mescaline, five sheets of high-powered blotter acid, a salt shaker half-full of cocaine and a whole galaxy of multicolored uppers, downers, screamers, laughers... also a quart of tequila, a quart of rum, a case of Budweiser, a pint of raw ether, and two dozen amyls... but the only thing that worried me was the ether. There is nothing in the world more helpless and irresponsible than a man in the depths of an ether binge..." — Hunter S. Thompson from "Fear and Loathing in Las Vegas"

To put it lightly, Hunter S. Thompson is not your run-of-the-mill journalist. As the biographies in his books read, he's a "free-lance writer and failed politician who turns to writing when he needs money to crank up his life style." That too, is putting it lightly.

Thompson's reputation as the drug-crazed father of "Gonzo" journalism and author of three books, including "The Great Shark

Hunt," a collection of his magazine works, is something he doesn't deny — his indulgence in the psychedelic chemicals having been a major part of his life. And as he puts it, we choose the lanes we drive in, and he drives in the fast lane, pedal to the metal.

Tuesday night, Thompson appeared at ASU in front of an unexpected over-flow crowd as a guest speaker in the ASASU lecture series. His topic: The State of the Nation, which he discussed in a question-answer format between sips of Chivas Regal.

When it was over, and the Thompson groupies went home, the "Good Doctor" and three journalists went out for drinks to relax and "sit like human beings," as he put it.

When 1:30 a.m. rolled around and we were asked to leave the bar by a disgruntled but gracious owner, Thompson poured the three untouched margaritas into styrofoam cups and took them back to his hotel, presumably for a nightcap.

The next morning, I met Thompson at the hotel for breakfast. At 9:00 a.m. I knocked on his door and he met me in shirt and underwear. He took a shower and then drank the better half of a Heineken. We ate breakfast and left for the airport.

Upon arriving, Thompson realized he'd lost his ticket and bought a new one. Two minutes to take off, Thompson and I got on the escalator for gate 17. He thanked me and walked through the scanner. Almost predictably, it buzzed. Thompson was told to empty his pockets. It was only his keys that set it off. Thank God.

What follows is an interview I held with Thompson that morning in the midst of the bad craziness.

Does "Gonzo" journalism exist today?
I don't think so. I don't see a generation of "Gonzo" journalists coming along, do you?
No I don't, but it might be best to get a working definition of "Gonzo" journalism from you so that we know what we're talking about.

friday

April 2, 1982

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The results

The results of the Associated Students primary elections are:

President:

Neil Guiliano: 1,633 votes; 56.6 percent
Mark Downs: 917 votes; 31.8 percent
Paul Valach: 333 votes; 11.6 percent

Executive vice president:

Greg Hamm: 1,607 votes; 57.6 percent
David Adam: 1,183 votes; 42.4 percent

Campus affairs vice president:

Wanda Jones: 1,346; 46.8 percent
Amy Whitehead: 857; 29.8 percent
Tom Simplot: 674; 23.4 percent

Activities vice president:

Kim Fuller: 1,939; 72.1 percent
John Oberdorfer: 750; 27.9 percent

The top two candidates for each office, even where only two ran, will advance to the general elections April 6 and 7.

Only 3,022 votes (approximately 7.9 percent) were cast in the election, slightly fewer than the 3,200 votes of last year.

The totals include 50 votes cast at the College of Education poll, which was reopened from 8 to 9:30 a.m. Thursday to accommodate education students who were unable to vote Tuesday because the poll did not have any ballots the first two hours it was open.

A junior education major filed a complaint that led elections coordinator Mark Isenberg to reopen the polling booth today.

ASASU will sponsor a candidate's forum at noon Monday, April 5 on West Lawn, across from Hayden Library.

— Phil Daschner

continued page 10

nation/world

Arabs fear Iranian victory

BEIRUT, Lebanon (AP) - Recent Iranian military victories over Iraq are increasing apprehension in conservative Arab states about Ayatollah Ruhollah Khomeini's promise to export his revolution.

The Khomeini regime on Thursday celebrated its third anniversary of proclaiming the former monarchy an Islamic republic and told neighbors in the Persian Gulf not to fear it.

But the oil-rich states, six of which have banded together in a Gulf Cooperation Council, answered Iran's warnings that the United States is the real enemy by announcing they have adopted a detailed strategy to deal with any Iranian attempt to foment unrest inside their kingdoms.

Deadlock remains in El Salvador

SAN SALVADOR, El Salvador (AP) - Rightist parties and centrist Christian Democrats remained deadlocked Thursday on formation of a coalition to lead a representative assembly and name an interim president.

Jose Napoleon Duarte, president of the ruling junta and a Christian Democrat, left open the possibility he might step aside.

"I've never personally sought any position. I've always obeyed the dictates of my party . . . I will obey any decision my party takes," Duarte said at a news conference Thursday in response to all questions.

Kremlin rejects Reagan's arms proposal

MOSCOW (AP) - The Kremlin said Thursday it is ready to discuss nuclear arms limitations with the United States, but that President Reagan's rejection of an immediate weapons freeze is designed to secure U.S. military superiority.

The official Tass news agency said Reagan, in a news conference Wednesday, proclaimed his willingness to negotiate arms limitations as a tactic to defuse a growing anti-nuclear movement in the United States and Western Europe.

Reagan said strategic arms limitations talks could begin as early as this summer, but asserted that the Soviet Union holds the nuclear edge over the United States.

Panel OKs defense plan

WASHINGTON (AP) - The Senate Armed Services Committee has approved Pentagon authorization totaling nearly all that President Reagan sought despite the clamor on Capitol Hill for deep cuts in defense spending, the panel's chairman said Thursday.

A \$3.2 billion cut in budget authority - money that will be spent over a period of several years - from Reagan's \$183.451 billion request was achieved primarily by trimming funds for the MX missile and Apache helicopters.

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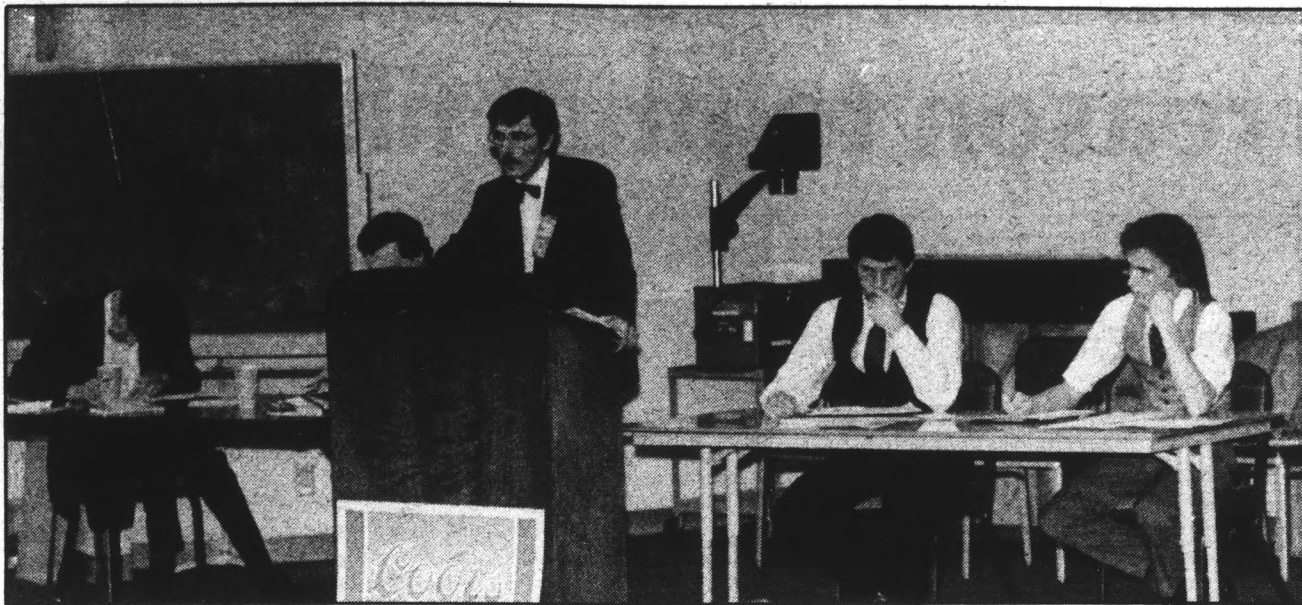
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Arguing style includes 'blarney'

ASU faces Irish debate team



Staff photo by Jeff Havir

Gerry Foley, a member of the Irish national champion debate team makes a point at the podium while teammate Niam Plant, far left, prepares for his turn to speak. The Irish team debated ASU's forensics team of Thomas Burke, far right, and Michael Redman Tuesday night on the workings of the American judicial system.

By Michael Consol
Staff writer

The audience for this week's debate between the Irish national champion debate team and the ASU forensics team spent as much time laughing as listening to the rhetoric.

The Irish team, made up of Trinity College economics seniors Michael Byrne and Gerry Foley and medical student Niam Plant, debated ASU's Thomas Burke, a sophomore in business administration, and Michael Redman, a sophomore in broadcast management, Tuesday night, as part of a Coors debate series.

The Irish team, which is on a 12-campus tour in the United States, argued that the American judicial system overemphasizes the rights of the accused.

But it was not so much what they said as how they said it that the audience will remember.

While the American debaters spoke in more serious, fact-oriented tones, their Irish counterparts were sarcastic and at times let their tempers fly as they resorted to red-faced shouting, arm-waving and fist-slammings.

Byrne of the Irish team began by saying that in a democracy the judicial system tries to balance the rights of the individual against the rights of society at large.

But in the United States, "It's our contention . . . that balance has gone too far — that the rights of the individual, the accused individual, have been overly stressed by a system of meager niceties that have gone one step too far, and which we must take back if democracy as a system is to be saved."

The "meager niceties" he referred to are such things as insanity pleas, a convicted person's right to appeal and the exclusionary rule, which prevents the use of evidence illegally obtained.

ASU's Michael Redman countered that John Hinckley's insanity plea would not stand up in court because a letter he sent to Jodi Foster before the assassination attempt proves he knew what he was doing was wrong.

He added the right to appeal is a necessary part of the U.S. judicial system because it helps prevent innocent people, who have been previously convicted, from going to jail.

Redman said he agreed that one must consider the good of society as a whole, but interpreted Byrne's comments to mean one should go by what the majority believes. Redman said the majority is not always right because there was a time in this country when the majority believed in slavery, and that a woman should be "barefoot and pregnant."

Gerry Foley got a roar out of the audience by poking fun at Redman and his examples.

"Personally I saw his speech as having potential, all of it unrealized potential," Foley said. "His whole speech seems to hinge around the possibility of casting Jodi Foster in a movie in which she would be continually barefoot and pregnant, dating some guy who can only afford a J.C. Penney suit."

After displaying his Irish spirit, Foley proceeded to attack the exclusionary rule by

reading quotes from Supreme Court Chief Justice Warren Burger and Associate Justice Lewis Powell, who have criticized it themselves.

Foley, who also used John Hinckley as an example, said the rule minimizes the chance that all the truth will be brought out.

"Let me just tell you something about John Hinckley's trial," Foley shouted. "This man was filmed on your nation's TV shooting down your president, and a year later he still hasn't been brought to trial. Why? . . . Because of a statement he made to your police force . . . which the court has already maintained is inadmissible. That is the extreme the exclusionary rule has been carried to in your country."

"We believe that the exclusionary rule in itself is a noble and fair idea," he said. "But we also believe that the exclusionary rule has deviated too far from its original purpose."

Thomas Burke came to the podium next for ASU. He said Foley brought up only a few outstanding examples and that the exclusionary rule is used in only one percent of all cases.

Burke added his Irish opponents offered no solutions to the rule.

Niam Plant finished the debate for the Irish team in a frantically emotional speech, in which he argued that although his team did not suggest getting rid of the Bill of Rights, they oppose the exclusionary rule.

"We would suggest that the exclusionary rule be scrapped and thrown out the door because it is not protecting you," he screamed at the audience of about 50 people.

Plant said unless something is done about the superior rights the accused in this nation now enjoy, immigrants who come into the New York harbor, "running from the various crimes they have committed in Europe," may well see the Statue of Liberty "decorated with a pair of dark glasses, a bag of hash in one hand and a Saturday Night Special in the other."

Foley said the Irish team will debate the same topic on each campus they visit, but will support the opposite side on six of those visits. He added Tuesday's debate did not reflect the team's true feelings on the issue.

After the debate, which was not scored, Plant said the American competition has been "fairly good."

"We're bringing our style of debate with us which is a completely different style," Plant said. "It's much more geared towards how you say something rather than what you say. I've been favorably impressed by the American teams because they have adapted to our style well."

Redman said the "Ceda" style used is slow, deliberate and oriented toward the audience, rather than judges.

"I was really pleased with the debate," he added. "The Irish team are really nice guys, but when they get up to the podium they put that aside and start putting in their Irish blarney."

Plant said only one of their American opponents has gotten angry over their critical and joking style.

"In Ireland we're far more vicious than this," Plant said. "If you can't knock what they're saying, knock the person."

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PUBLIC PARKING HEARING

The Arizona State University Ad Hoc Parking Committee will hold a public hearing on April 8, 1982 in the Arizona Room of the Memorial Union from 7 p.m. to 9 p.m. The University community is invited to attend and to participate by presenting their views on the nature and scope of the parking problem at ASU.

Faculty, staff and students wishing to share their views on the parking problem must deliver a typewritten copy of their presentation to the Chairman at the time of their presentation. All presentations will be limited to five minutes.

Those not able to attend the hearing may submit their views, in writing, to Dr. Stan Mumma of the College of Architecture, Chairman of the Ad Hoc Parking Committee. All written presentations must be received by April 12, 1982.

state
press

"To swear is neither brave, polite, nor wise."
—Pope

opinion

Is there a reason to print filth?

People often tell me the answers to moral questions are just not black and white. They are right about that. It takes a lot of pondering and discussing to figure out the right course of action in any situation.

That's why State Press editors have been talking extensively about offensive language lately. It's a complicated matter. The decision-making path is not always clear.

Right off the bat, we can all agree that certain words offend certain people. I learned that the day my mother washed out my mouth with soap. I don't remember the word I used that stirred her to such drastic measures. Whatever it was, she sure didn't like it.

For the simple reason that people can be offended or hurt by language, we have a duty to watch what we say. That's why editors clean copy of foul language as a courtesy to readers.

Sounds like an easy enough task.

But then there is the problem that not everybody is offended by the same words. One editor may think one way about a word, another a different way. And when they start reading over each other's material for, let's say, the opinion page, look out.

"That word doesn't offend me. Besides, it was necessary for the tone I was trying to achieve," a writer is prone to say in defense of a word. Next thing you know, a battle is on.

The war is easily won, however, when the writer realizes

Vivian Warner
Editor



that since the editor finds the word in poor taste, there are bound to be readers who find it tasteless, too. Furthermore, tone can be achieved in a variety of ways. Therefore, offending readers is not a necessary price to pay for creating a certain effect.

Then there is the question of whether it's ever appropriate to let a person being interviewed by a reporter say something offensive in quoted print.

Technically, it's not the paper that is being offensive in this case, but someone else speaking through the medium. (Unfortunately, readers probably wouldn't see it this way.)

This consideration has hung me up on two occasions this semester, when I've let a quote containing a blatantly offensive word be printed.

Usually, when a person being interviewed says something foul and the quote is crucial to the story, a journalist can get around it by either paraphrasing the statement or asking the person to repeat himself in another way so it can be printed.

Chances are the person wouldn't want to have a public reputation for using gutter language and would be more than happy to rephrase it.

But there are those times when the person means exactly what he says for a reason. For example, in a recent State Press article, a New Wave musician expressed himself in an utterly vulgar fashion. But New Wave often happens to be vulgar. And the artists involved in that type of music are often deliberately depraved in order to make some equally depraved point.

In this case it seemed the newspaper ought to let the person offend the readers, so the readers realize just how offensive the person is.

Sometimes during an interview a particular question can cause a person to suddenly lose his cool. Should the newspaper try to capture for its readers that same emotion witnessed by the reporter at the interview so they know just how touchy that particular issue is?

Again, it can be argued in both cases that there is more than one way to skin a cat. Surely a bright and creative writer can find a way to describe exactly what is necessary without relying on certain words. However, there is also the responsibility of the press to not make value judgements about a person in a news story.

If the writer can accomplish this, then there isn't a worthwhile reason for an editor to let an offensive word by.



letters

Zionism and racism are indistinguishable

Editor:

As a Palestinian-American who has lived in the U.S. most of my life, I resent the fact that your article ("Jews are homeless, not Arabs") in the March 30, 1982 edition implies that the Palestinians are prejudiced against the people of the Jewish faith and want to "drive them into the sea," is unfounded and irresponsible. Another statement which you made, "...students should be aware of the PLO activists and foreign students who have no business here but to carry on their persuasion techniques," is advertising racial discrimination and advocating the suppression of freedom of speech and political thought which the American government so proudly brags about. You, Vivian Warner, are not only attacking the GUPS, but all foreign student organizations as well.

This brings me to my next point. You claim that the PLO is a terrorist organization and the the GUPS is a "campus branch of the PLO" If this were true, why would

that same "terrorist" group bother to have a table on campus every week and publicly show their faces and release their names?

Thirdly, the Palestinians do not argue the fact that the Jews should be a part of a democratic and secular society to practice their culture, but rather argue the fact that this should not be done at the expense of displacing and oppressing the Palestinian people who themselves have a culture.

Lastly, to reiterate my first point, the Palestinians are essentially fighting an international war. A war against racism and its inhumane practices. Another word synonymous with racism is zionism. Maybe a less profound word, but as powerful. I challenge you to deny the fact that the displaced people today are the Palestinians, not Jews.

Sana Ahmed
Sophomore
Biology

more letters

Library, editor both miss mark

Editor:

I went to the library last night to do some research. Under normal conditions, it should have taken an hour. Under Hayden Library conditions, it took three. The copy machines were out of order on the third, fourth and fifth floors. The change machine was also out of order. And the Library Copy Center didn't have any change either. The inefficient and unprofessional manner in which Hayden Library conducts itself is an abomination! Thank goodness ASU has an Activities Center in the MU because if it didn't, no one last night would have been able to use the Xerox machines (those that were working) or use the typewriters without correct change. Hayden Library get your act together!

Cynthia Scanlon
Senior
Journalism

Editor:

I feel badly for Richard Belzer in your article "For Belzer, comedy is not pretty, babe," but I am very displeased that the State Press quoted him so directly. He may not get a dime for his humor, but I don't care to hear about it in such a distasteful way.

Karen Gibbs



History prof still candidate for position as ambassador

By Michael Consol
Staff writer

Despite newspaper reports Thursday that the Reagan administration has decided not to name ASU history Professor Lewis A. Tambs as U.S. ambassador to Panama, no official announcement has been made, a White House press aide said Thursday.

Robin Gray would not say whether or not Tambs was still a candidate.

"We usually don't speculate on that out of respect to those who are being considered."

"I know there's been a little press play on that, but the president hasn't made any announcement yet and it's contrary

to our policy to speculate on who he's going to name until he does name someone," Gray said. "That's a policy we've had all along on any personnel announcements by the president."

Tambs, 57, announced in February that he had been contacted by a member of President Reagan's staff and asked if he was interested in the ambassador post. He said then he would know in April if he was selected.

Tambs, who lived in Venezuela for 10 years and has published numerous articles, books and papers on Latin American history, is reportedly in London and could not be reached for comment.

Candidates sought for aids position

The chairman of the search committee for a new financial aids director said Thursday he hopes the committee will have submitted names to the administration by July 1.

John Edwards, associate dean of continuing education, said the committee is now advertising to fill the post. The deadline for applications is May 1.

The position will become available July 1, when the resignation of current director Daniel Martinez becomes effective.

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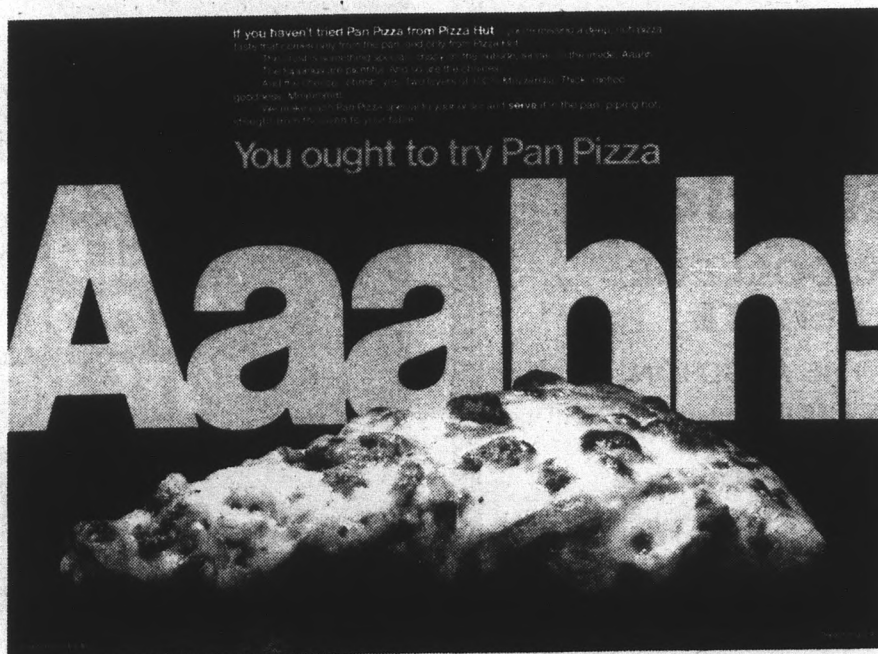
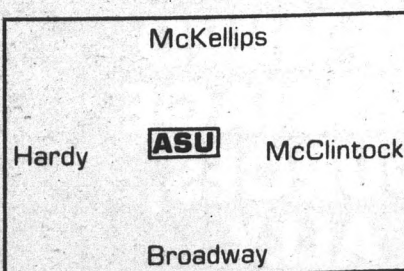
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Comic techniques discussed as Humor Conference begins

By Scott Knutson
Staff writer

How many ASU football players does it take to screw in a lightbulb?

Eight. One to screw it in and seven to get credit for it.

Was the above joke funny to you? Or was it not so funny — maybe it was a bit offensive. Either way the lesson from this joke is the main thing to remember about humor: what is funny to one person may not be funny to someone else.

Or at least that is what Larry Wilde, humorist and author of 26 books, said Thursday at the luncheon on the first day of a three-day April Fool's National Linguistic Humor Conference.

The conference is sponsored by the Western Humor and Irony Membership, ASU and the Arizona Humanities Council.

Wilde said good humorists and comedians know their humor does not appeal to everyone and so they accept it.

"All we can do is to do the level best that we can and hope that we can make their life a little bit better by making them laugh," he said.

He said the art of making someone laugh is accomplished through observation.

"You have to train yourself to observe," he said. "I would walk through the audience and observe their clothes, conversation and manners. Then I was able to make certain judgments and understand those I had to make laugh. You have to understand where people are coming from."

He also said a joke's success is dependant on verbiage. A comedian must

write or tell a joke in the least number of words possible.

"Verbosity is a killer," he said. "Jack Benny once said, 'Nothing is as important as editing.' And it is true. To make something funny you've got to get it out as soon as possible."

He also said a survey by Psychology Today showed that sex and ethnic jokes were the joke types Americans liked most.

Although sex jokes were rated number one, Wilde said he disagrees. Everywhere he appears, the first joke a person will tell him is an ethnic one.

Daniel P. Juengst, professor of anthropology at West Georgia College, said in another presentation dealing with jokes and taboos, there are two theories about why sexual jokes appeal to

people.

The first, espoused by Sigmund Freud, stated dirty jokes were a way to get out aggressions or sexuality. The second, presented by Niel Schaffer, author of 'The Art of Laughter', said sexual jokes are a "perception of incongruity in a ludicrous context."

"In your own head you have to be ready for humor. You must put aside reason in order to laugh," Juengst said.

Schaffer also said dirty jokes are helping society to accept sex more openly.

"Humor is helping to tame the taboo — the sexual taboo," he said. "The new (dirty) jokes have a broader range; oral and genital sex are new subjects for jokes. Our society is perceiving sexuality as less dangerous."



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3. The college will elect one graduate student and one undergraduate student.
4. Candidates will follow the ASASU rules concerning campaign expenditures as stated in the ASASU Constitution Art. 1 and 3 and in Title II of the ASASU Bylaws. (Check with the ASASU office in the MU for details.)

CALENDAR OF EVENTS

- APRIL 2 — Candidates pick up petition and election information in any department office within the College of Public Programs.
- APRIL 12 — Petitions secured with 50 signatures from full-time students enrolled in a department within the College of Public Programs along with the information sheet must be turned into the Dean's office, Wilson Hall, room 234.
- APRIL 19-23 — Election Week. Election booths for voting will be set up at each of the main offices in each department of the College of Public Programs.
- APRIL 27 — Results of the election will be announced.

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Continue your education after graduation as you work overseas in Agriculture, Civil Engineering, Nursing, Health, Home Economics and other senior majors. For more information on these two-year volunteer assignments, talk to Peace Corps recruiters April 5-7, across from the Danforth Chapel, 9 a.m. to 3 p.m.

Prof helps in testing Phoenix sewage for fungi

By Laura Stahl
Staff writer

An ASU associate professor of botany and microbiology is assisting the Phoenix City Council by testing sludge samples from a Phoenix wastewater treatment plant for three disease-causing fungi.

Chester Leathers said the samples are being taken from the 91st Avenue treatment plant, where residents have complained about odors emanating from the site and are concerned with what is being released into the air, Chester Leathers said.

One of the fungi under study, *Aspergillus fumigatus*, is a common mold fungus that is found in soils that contain straw, vegetables or wood chips.

The fungus' spores, which have been found in sludge composted with wood chips, spread and cause infection when sludge piles are turned over for quicker drying.

Leathers said people inhale different amounts of these spores daily, but the disease primarily attacks the elderly or the debilitated.

The disease, called Aspergillosis, can cause bronchial pneumonia or lesions on the lungs and other organs.

Leathers said the study is being conducted to see if the methods of handling the sludge provide ideal conditions for the build-up of the fungus.

Tests will be run on air before and after it leaves the treatment plant. Soil samples and air samples will be taken from downtown Phoenix.

If the air samples from over downtown Phoenix show large amounts of the spores, that will be evidence that the fungus is coming from other sources than the treatment plant.

Leathers will also be looking for two other fungi that are associated with high nitrogen materials. One causes Mississippi Valley fever, which has similar symptoms to Arizona's Valley fever. The other can produce severe meningitis and other symptoms.

Leathers said he was "impressed" that the Phoenix City Council and the Water and Sewers Department is taking the initiative to do the study before any problems arise.

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Feminists United For Action will meet tonight from 6:30-8 p.m. in the MU Santa Cruz Room.

Student Council For Exceptional Children will meet today at 4:30 p.m. at Bandersnatch to challenge the College of Architecture in a game of volleyball.

Overeaters Anonymous will meet Friday nights at 7:30 in the ASU Newman Center. Newcomers will meet at 7 p.m.

MUAB Fine Arts Committee is sponsoring a student photography exhibit in the MU Gallery from April 15 to May 7. The exhibit is open to entries from all students. Deadline for entries is April 5. For more information, call 965-6822.

Students for Cooperative Alternatives will show part two of Conscious Living-Conscious Dying in the MU Room 212 on April 3 at 7:30 p.m. and April 4 at 1:30 p.m.

AIESEC will meet April 5 at 3:30 p.m. in the MU Apache Room for a general meeting.

Israel Action Committee will meet April 5 at 4 p.m. in the MU Cochise Room for a lecture by Simcha Jacobovici of the University of Toronto on "Zionism: An Analysis."

Citizens For A Non-Nuclear Future is sponsoring a concert by Charlie King, political activist and folk musician, on April 5 at 7:30 p.m. in the Stardust Lounge, 2001 N. Scottsdale Rd. Tickets are available at Changing Hands Bookstore, 414 S. Mill Ave.

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Logo contest seeks entries

The ASU Centennial Commission announces a Centennial Logo Contest open to all ASU faculty, staff, students and alumni.

Deadline for the contest is April 23, 1982. A \$500 prize will be awarded to the winning entry.

The additional information and guidelines used in judging logo entries can be obtained from the Centennial Planning Office, 965-1985.

Entries should be submitted to the Centennial Planning Office, Room 141 of Dixie Gammage Hall. All entries may be picked up at the Centennial Planning Office after May 5. The winning entry becomes the property of the ASU Centennial Commission with all the rights and privileges reserved as to its use.

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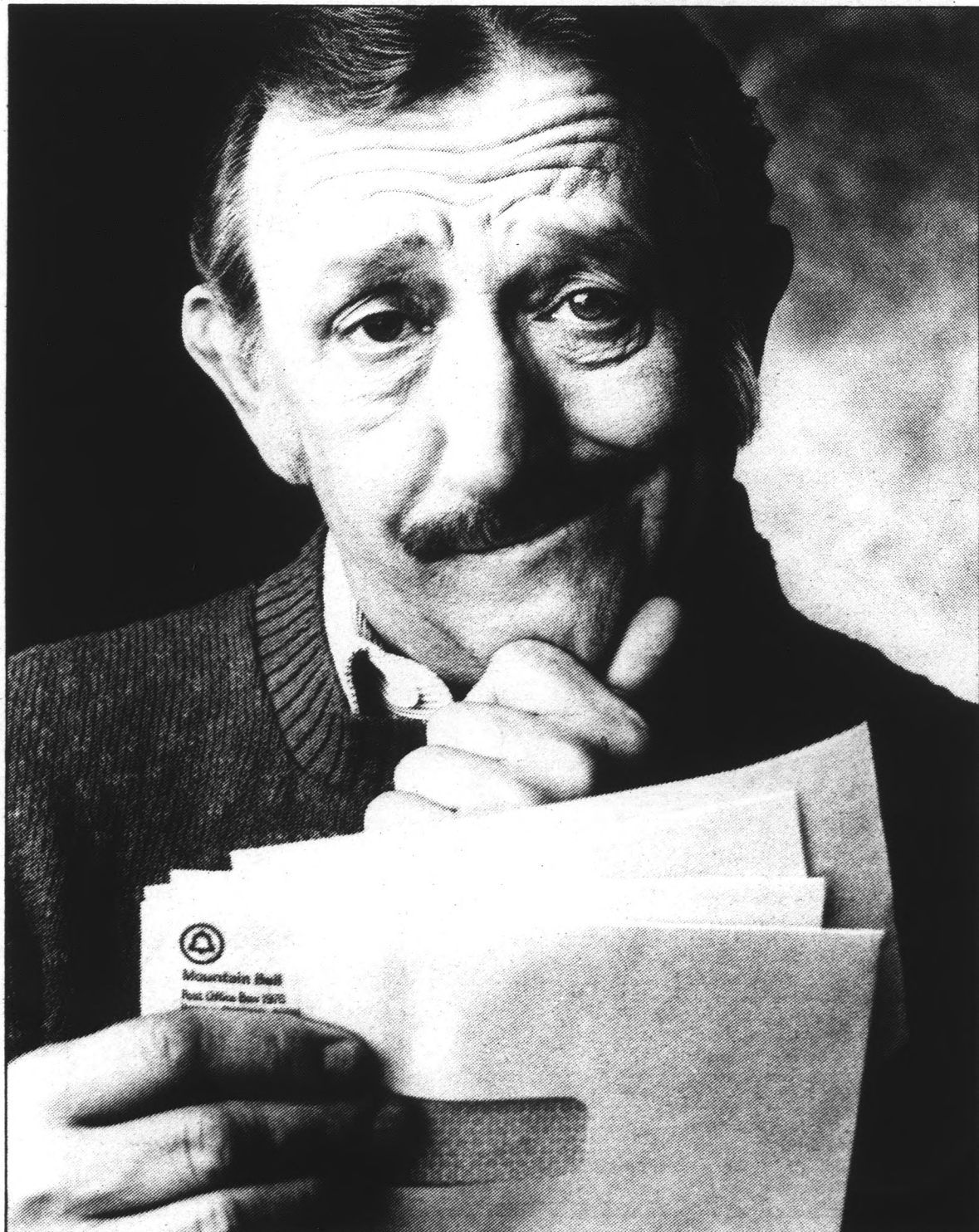


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Lauren Leigh, Robert Farthing and Charles Meyerson wrestle with rehearsals for "Androcles and the Lion."

ASU Imagination Corporation helps deaf enjoy theatre, too

By Mike Malone
Films/Theatre

ASU's Imagination Corporation production of "Androcles and the Lion" need not be heard to be enjoyed.

A children's play by Aurand Harris, "Androcles and the Lion" is ASU's first production to be fully interpreted for the hearing-impaired.

Nancy Ball, director of "Androcles and the Lion," made the decision to adapt the play, which depicts the friendship of a

slave and a lion, for children with hearing difficulties.

"As a theatre artist, I feel I have an obligation to make theatre accessible to everyone," said Ball. "Whether it means a ramp in the theatre for the orthopedically-handicapped or sound effects and expressive language for blind audiences, I feel a personal commitment to make the theatrical experience a fulfilling one for all theatregoers, handicapped or otherwise."

continued page 14

ASU choreographer awarded \$3,000 grant

By Patt Leonard
Art/Dance

A associate professor of dance at ASU has received the first choreographers' fellowship offered by the Arizona Commission on the Arts.

"I was very, very, very excited," said Marion Kirk Jones. "I'm happy I got the grant because it recognizes choreography as an art form. This is good for everybody, not just for me, because it takes choreography seriously."

"Choreography is sort of an orphan child," Jones said. "The Arizona Commission on the Arts is to be complimented on this sort of thing and for seeing the need... I am very anxious that dance be supported seriously in Arizona. This sort of thing, I think, will help. Having a grant of this nature will encourage dancers and choreographers to do more."

Jones was selected from a field of 23 applicants from throughout the state to receive the \$3,000 fellowship. Her selection was based on video tapes of two works she choreographed last year, "Tredeggar Square" and "Arachne."

"Tredeggar Square" is a moody piece based on Kirk's impressions of the decay of a neighborhood. She describes the slow decline of the area through the story of a young woman slowly growing insane. The leading character is haunted by morbid versions of childhood rhymes, and by taunts from her family.

"Arachne" is a solo composition named after the Greek myth of Arachne, a woman who was changed into a spider by jealous gods. The dance included weaving gestures and the tense, rapid motions of a spider crossing a web.

"I know that people think that it was based on a literary idea," Jones said. "It was not until the dance was all composed, and the music composed for it, that I began looking around for a title. It's based on the movement of insects and spiders."

"Sometimes I'm interested in dramatic ideas, but I'm not limited to that," Jones said. She said she draws the inspiration for her choreography from diverse sources, including things she has read and paintings she has seen.

She has even used popular movies as sources. She adapted a gesture from the film "Elephant Man" for use in "Tredeggar Square." "There's a sequence in the film where a young woman tosses her head back and forth. I did remember that and I did use

it... That sort of anguished movement of the head was something that I wanted to capture."

Before joining the ASU faculty in 1970, Jones studied with Martha Graham, Doris Humphrey, Hanya Holm, Ted Shawn and Louis Horst. She taught at Cornell University, Purdue University, University of Rochester and the Cranbrook Institutions of Michigan.

Jones is respected by her peers. "We think she's a very fine choreographer," said Beth Lessard, chairman of the department of dance.



Jones: very, very, very excited.

"I would hate to put a label on her. She comes from the finest traditional training; she comes from the finest background. But she is certainly not dated by any means. Her work continues to grow, her work continues to reflect the times," Lessard said.

This spring Jones is the artistic director for the Gammage concerts, so she is not choreographing. "All my energy is in getting this concert out," she said. "I will be choreographing starting in the summer."

"I have two or three big projects in mind," she said, including some ideas for the faculty concert in the fall. Jones will be on sabbatical during the spring semester, to do some research on dance. "I'm planning to do some writing... I would like very much to choreograph for a ballet company."

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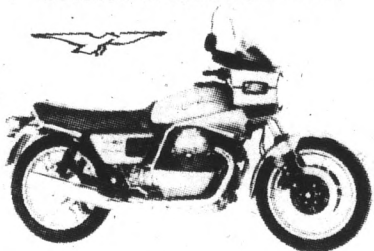
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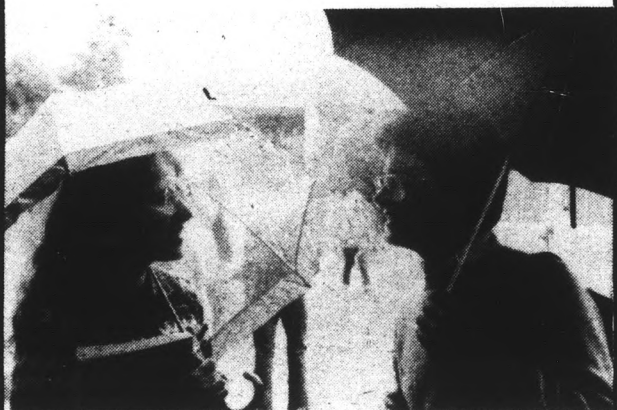
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More about

Dr. Gonzo and the doomed gen

continued from page 1

I think it comes down to whether or not the legend is actually the reality.

Well, to be fair, that's one side of it. There is that side. There is the side that might set this hotel on fire for the hell of it because I'm leaving. I mean, if I had an argument with the hotel, I might just take lighter fluid and spray it around and set the room on fire.

Does being deemed an outlaw journalist bother you?

No, not at all. I probably use that term myself.

What does that mean to you?

Like "Gonzo," it warns people that I'm a little bit apart — that this won't be your normal coverage.

I've been basically an outlaw all of my life, not just as a journalist.

What do you think are the responsibilities of the journalists in contemporary society?

They're different from mine. I was halfway through that (1972) campaign before it hit me with terrible force that most people were reading my stuff and nothing else. That was their image of the campaign.

I always thought of my role there as more of a columnist, until I realized that Rolling Stone readers didn't read David Broder or anything else about the campaign, and that made me become a little cautious, knowing that I was actually informing people as a journalist instead of commenting on the news that they already knew.

So there really is a responsible side to Hunter Thompson that many people are not aware of.

I actually had to say things like "I'm kidding" or "ho, ho" when I wrote off the wall comments like "then Muskie ate the mescaline and went outside." At first it seemed funny and then I realized people thought it was true. Then I began to consciously pull my punches.

A journalist's job is to remain objective, or so we're told. How can you ride with the Hell's Angels, almost becoming one of them for a year, and remain objective?

I never try for it. I admit from the beginning that I'm not going to remain objective, that's the main purpose of the word "Gonzo." It's a warning up-front that if you want objective journalism, you'd better read the stock market report and the race results.

Can a reporter be objective?

Not a good one. Not unless they just want to list the numbers. It's not so much what you write as what you don't write. There is no such thing as objective journalism. I never even pretend.

Whatever they teach in journalism school has nothing to do with what I do. Anybody who teaches (objectivity) should be fired. That's why somebody who's never done any work is a journalist. Anybody with good sense would never say

anything like that.

Your writings are often controversial. How have you avoided libel suits?

First, we knock on wood every time we talk about it. I've avoided law suits for a long time. I'm very conscious of them and I became an expert on libel.

What I said about Muskie was not libel. A public figure, at that time, was fair game. Right now, there are no requirements as to who is a public figure. I could get myself and magazines in trouble, because legally the definition has changed since I wrote those things about Muskie. I now consider it too risky for me to do the type of journalism that I'm used to.

Is that a comment on the times we live in? We're supposed to be gaining freedom. Are we getting less?

Much less! They're even trying to cut back on the Freedom of Information Act. They might do it. In terms of freedom, the times are becoming more repressive and less flexible.

What will this lead to?

I'd say that society is heading for a war time mentality, a war time footing. The old saying, "Don't you know there's a war on, buddy?" That excused everything. Why I don't have any food for you. Why I stole your car. Why you're being taken out of your house and sent to Siberia. It's a weak society that requires those war time laws.

What will it take to turn that all around?

I wish the hell I could say there was a way to turn it around. Most likely, that would make me a much funnier person to listen to. I'd probably be a hero. Talk about being on the road, man, I could go on tour forever with the message "Save the Country." I wouldn't have to run for president, I'd be drafted.

You seem to be very concerned with what you term "the doomed generation."

So serious that I say it. I shouldn't be saying stuff like that. Nobody should, really. That's harsh. You have to either care genuinely or not at all. I could say that frivolously and maybe people think I'm kidding, but I'm not kidding at all.

Why don't more people take you seriously?

That's a harsh message for one thing. It's not the kind of thing you want to hear. When they hear it from me, well, I'm supposed to be a dope addict or brain damaged. Maybe I'm wrong. The word "doom" is a little strong. Does it sound like a joke?

I think a lot of people take it that way.

That's the definition of "Gonzo" journalism. My way of telling a joke is to tell the truth. That's the funniest joke of all.

But if you do have a legitimate message, does it bother you that your image clouds your credibility?

Maybe it should bother me, but it doesn't.



Thompson: never sure what people

That's precisely what gives me speak the ghoulish and terrible truth myself one of the most accurate around. I read interviews people do I'm horrified at the lack of accuracy.

In 1974, after Watergate, you Richard Nixon would get active in

I'm not sure that I really anticipated that was more a commentary on than on Nixon. I think he probably elected to some office. I don't think dare appoint him.

Do you really think he could be people?

Somewhere, yeah. He looks pretty to me, compared to Reagan. He enlightened conservative of some though we know that the man was worst political thugs that he anywhere.

Why do you think the electorate him again?

I don't think the electorate re trust, I think they work on hope.

If that's the case, why would t hope in Richard Nixon?

He's been elected to more off other politician in this century, I th

Who's at fault?

Yeah, who is at fault? I'm afraid

Name recognition is important think there is nothing unusual about ing president, even a senile one.

Do you think people only elect an

Yeah. If that wasn't true, then T

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...ish and terrible truth. I consider
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...people only elect an image?
...wasn't true, then Teddy Kennedy

would be president. He has a far better track record as a politician (than Reagan).

Do you think he stands a chance in 1984?

Yeah, a chance. I think we're going to be in such chaos by '84 that it might be a whole new game. I think the Republicans are going to get their asses kicked severely in the November election. Sooner or later it is going to get through to people that this nice old man, this nice guy in the White House is the one putting the screws to them. He's the reason that a generation of Americans are growing up without any hope of owning their home. Today it's homes, but tomorrow it will be cars. The standard of living, the quality of life in this country is going down for all but the rich.

If the government knows that and the electorate knows that, why the hell isn't anything being done about it? Should we just say it's a lost cause and forget it?

Now wait a minute. Let's put it in perspective. It's not like it's always been happy-go-lucky time. The main sense of the '60s that's missing now is that sense of being right. People in the '60s got the shit kicked out of them for what they did, thought and said. In some ways, that was a much worse time, it seems. The cops were in the streets, society was breaking down, there was an open war between authority and the best of a generation. The ones that weren't sent off to Vietnam to be killed were being gassed in the streets. It looked like a pretty bad time.

But we did get through it.

I remember at that time having a sense of being right. I don't have that sense now. I can't say we should throw the president out or we should nationalize the banks. There were things we should have done in the '60s: impeach the president, stop the war. We did it finally.

The generation I sort of speak for kicked two presidents out of office — Johnson and Nixon. I don't believe this generation has any sense of that kind of power or that kind of leverage to go on.

Are you living in the past?

To me, it all seems like one long year. It's possible. The '60s almost lasted through the seventies. When people talk about the '60s you almost have to frame it around Nixon. Jack Kennedy and the Peace Corp were not part of the same '60s as say, Bobby Kennedy.

Instead of coming in and talking about a doomed generation based on what you see and what you saw, wouldn't it be smarter to come in with a positive approach?

If I could say that truthfully, I'd do it. Unfortunately, I don't see a solution. I don't believe in the power of politics like I used to. I don't believe any president of the United States could really cope with the kind of problems we have now. This country is perceived around the world to be

in exactly the shape it's in.

Do you feel that there is no solution, or is it that you just don't know what the solution is?

There is probably some sort of solution that would come as a way of muddling through. In nation wide polls, more people think that their lives are going to be worse than better. More people think that their futures are going to be grimmer than their parents'. That's really the main problem in the country. Not just me, but people in general have lost that sense of the future and with good reason.

How important is your image to you?

I think if I worried about that, it would be like worrying about who's reading what you write. When I finally thought about it in politics, I was horrified.

Were you pigeon-holed because of your image?

The pigeon hole really came with recognition. I was fine when I could stand in the back of the room and not be part of the act, which is now what I am. I can't go out and cover politics now.

Do you regret that at all?

"The main sense of the '60s that's missing now is the sense of being right."

No, it's really healthy. I regreted it for a while because I couldn't cover the '76 campaign. If I appeared with Carter at a press conference, I had to answer more questions than he did.

Does your reputation exceed you?

Well, there is an element of truth to it. I finally got to the point where I didn't see any point in trying to alter it and in some ways now, it's almost a cover. I've grown up in a generation of criminals. It's just something you take for granted.

Why don't we clear this up. You do or do not write under the influence of drugs?

With the kind of drugs I'm associated with I could never write and I don't think anyone else could either, but I've tried to just for the hell of it, to see what happens.

How would Hunter Thompson like to be remembered?

I think if you can get through this life without hurting people and essentially living decently and telling the truth and not doing damage, that's a great victory.

Are you happy?

I would never admit that. But basically, yeah.

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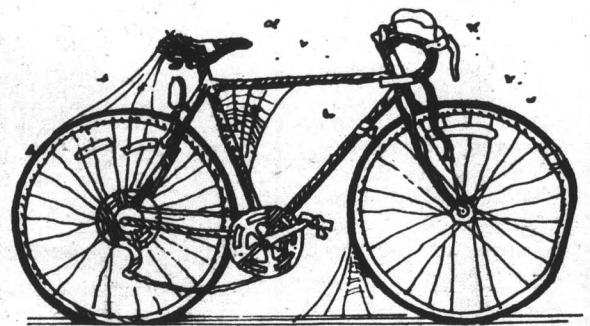


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'Peg' play is a relief; it's almost too good to be true

By Mike Malone
Films/Theatre

ASU's Mainstage production of J. Hartley Manners' "Peg O' My Heart" is almost too refreshing to be true.

"Peg O' My Heart," directed by theatre professor Daniel Witt, affords its viewer a much-needed respite from the depressive, psychologically-troubling works which are most often produced in university theatre, and allows one to spend a carefree evening in the relatively-uncomplicated bliss of 1911.

Carmen Recker, the amber-haired, bright-eyed star of "Peg O' My Heart," unabashedly captivates her audience in the play's opening moments with her portrayal of Peg's coy innocence and engaging naivete. Recker's personal acting style and grace, for which modern theatre unfortunately provides few opportunities, are perfectly expressed through Peg.

As the snobbish Christian Brent and Ethel Chichester, Brian Fogarty and Susan Holovnia work particularly well together, enacting their private moments of heated romantic repartee with the skill, timing and expertise one usually expects from the performances of professional actors.

As Mrs. Chichester, Helen Morris seems almost a living incarnation of Rosalind Russell in her role as Auntie Mame.

"Peg O' My Heart" will be performed tonight through Sunday, April 4, and again Wednesday through Sunday, April 7 to 11, at 8 p.m. in the Lyceum Theatre.



Brian Fogarty lays a rap on Susan Molovnia in the Mainstage production "Peg O' My Heart."

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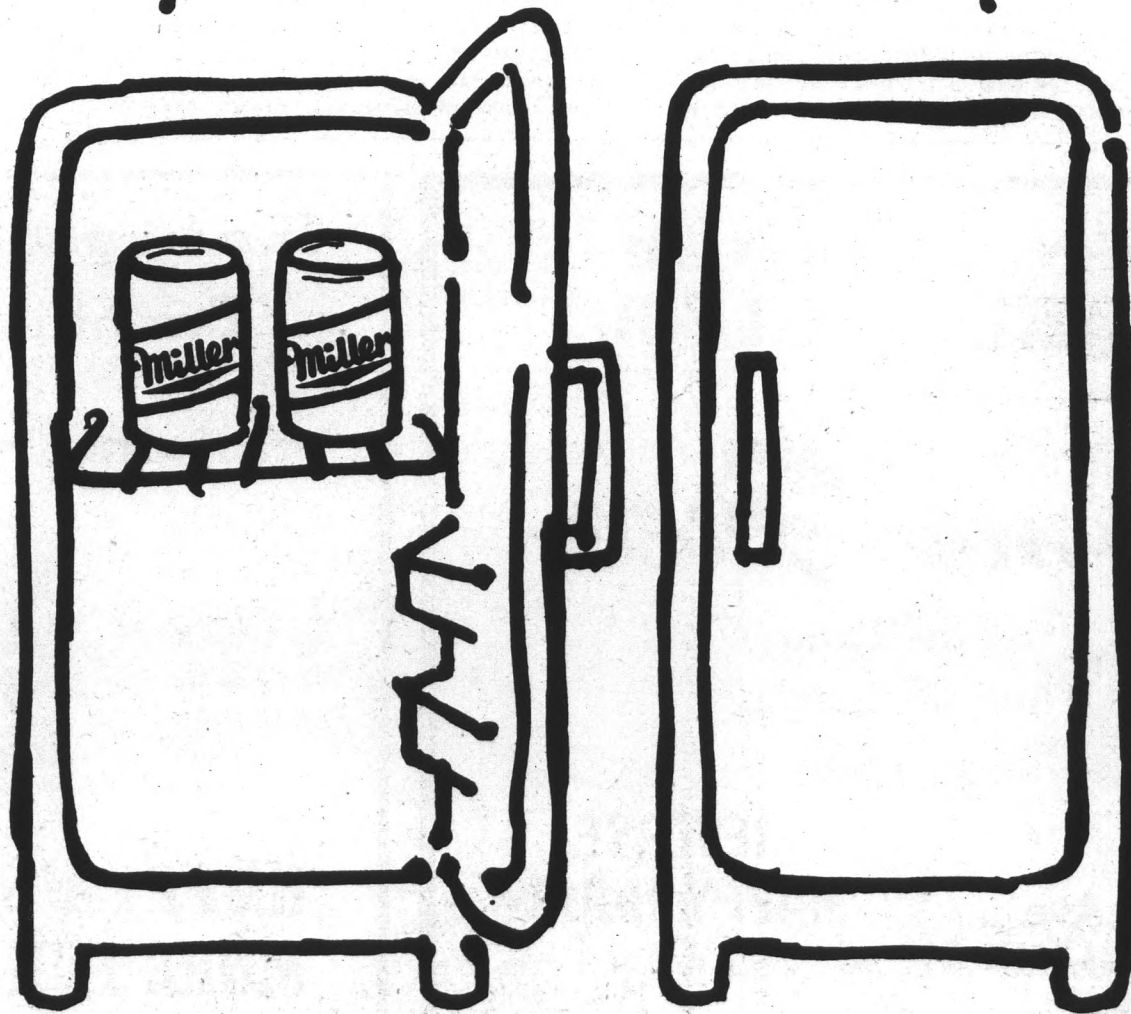
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'Wizard of Oz' auditions held for youngsters this weekend

Want to be a stage mother? Well, all you need is a kid, some sheet music and a drive to Solano Elementary School Cafeteria at 1 p.m. on April 3 and April 4. Auditions will be held on those days for Phoenix Children's Theatre's June 4 production for the "The Wizard of Oz."

Needed are children ages 6 years through 18 years. Auditions will be conducted for both acting and technical roles.

Children auditioning for onstage roles will be required to dance, sing a prepared song or learn and sing a song from the production at the audition. Casual dress for ease of movement is suggested for the audition.

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Texas Opera Theatre bring Verdi to ASU

By Bonnie Peplow
ASU News Bureau

Texas Opera Theater, the touring arm of the Houston Grand Opera, will bring its all-new production of Verdi's "Rigoletto" to the Gammage Center stage on April 4.

The 3 p.m. performance, sung in English, is sponsored by Lyric Opera Theater of ASU.

The number one musical hit in 1851, "Rigoletto" was Verdi's first critical and popular success. Its compelling characters, intriguing plot and lyrical songs catapulted the young composer to international fame soon after the opera's world premier in Venice.

It's not surprising that Verdi refused to reveal the Duke's lilting aria "La Donna e mobile" (Women Are Fickle) until just before the performance, for within hours after the curtain rang down every gondolier had claimed the singable tune as his own.

Collaborating with librettist Francesco Piave, Verdi decided to adapt Victor Hugo's play about French royalty, "Le Roi s'amuse," which had been banned in Paris after its performance 20 years earlier. The Hugo play was considered politically dangerous as well as immoral.

Verdi and Piave were forced to change the story line to avoid censorship, since it was feared that any hint of royal assassination could ignite revolution. So they demoted the king to duke and changed the setting.

Rigoletto, the title character, is a court jester, ready to hurl dagger-sharp insults at anyone who enters the philandering Duke's palace. The jester's redeeming virtue is his love for his innocent daughter, Gilda. That love is no match, however, for the powerful curse placed on him by Count Monterone.

As TOT's first venture into the lyrical yet demanding Verdi repertoire, "Rigoletto" is another milestone for the dynamic young opera company which was founded in 1974.

Tickets for "Rigoletto," priced at \$10 and \$8 for the public and at \$5 and \$4 for students, will be sold in advance at the ASU Music Theatre Box Office and Diamonds outlets or at Gammage on the afternoon of the performance.

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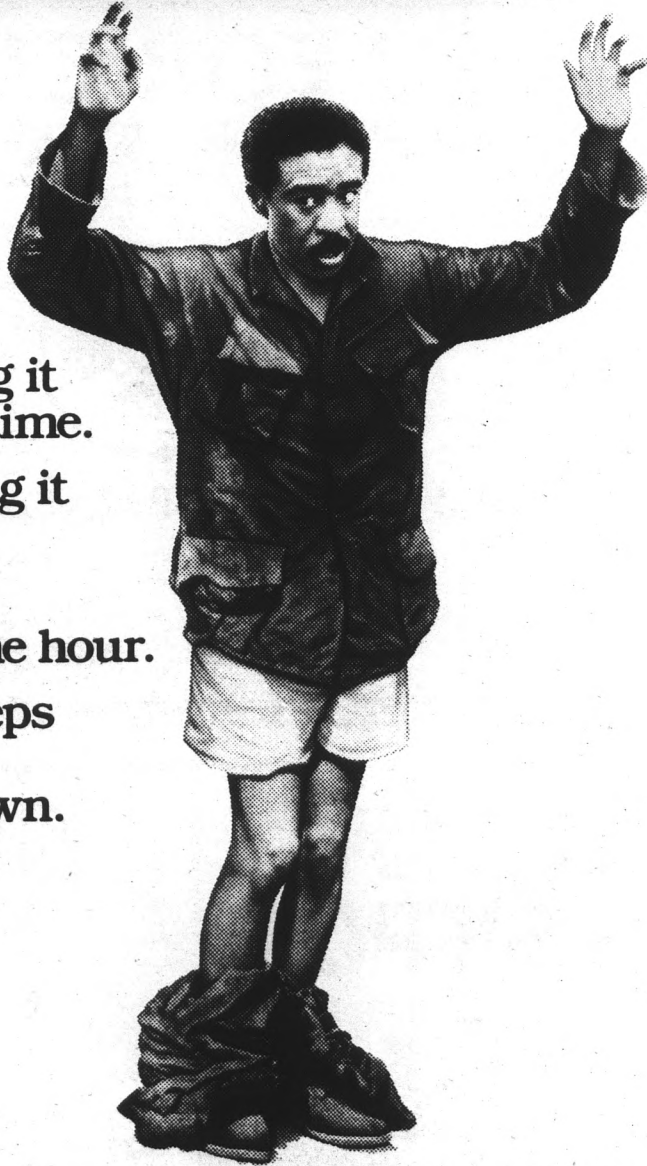
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More about

Sign language production

continued from page 9

"As a theatre artist, I feel I have an obligation to make theatre accessible to everyone," said Ball. "Whether it means a ramp in the theatre for the orthopedically-handicapped or sound effects and expressive language for blind audiences, I feel a personal commitment to make the theatrical experience a fulfilling one for all theatregoers, handicapped or otherwise."

"Androcles and the Lion" features the services of Lauren Leigh, an actress and interpreter of American Sign Language. Leigh, who has studied the language for four years, feels that interpretation is particularly well-suited to children's theatre.

"Ninety percent of American Sign Language is expression," she said, "and theatre has always adapted itself quite well to expression. But I think children's theatre adapts itself better to interpreting than does most adult theatre — primarily because children's theatre tends to be more visual in its orientation and therefore easier to interpret."

According to Ball, an interpreter can often disrupt the continuity of a production, so measures must be taken to ensure the production's overall harmony.

"There's always the danger that the interpreter will draw the focus away from the performers to her section of the stage," she said. "So, instead of positioning Laurie beyond the proscenium arch, which might have created a distraction, I've worked her into the action of the play so that she enhances the its continuity instead of detracting from it."

Interpretation itself, Ball said, helps to bridge the prominent gap between the those who hear and those who do not.

"It's a way to familiarize people with sign language and to help them see its beauty. I also think it helps people

understand each other a little bit better."

Leigh finds that children who do not have hearing difficulties benefit as much from interpretation as those who do.

"First of all, I think it's fun for children," she said. "They enjoy sign language because it's something they can do with their hands, almost like a little game they can play."

"Androcles and the Lion," which will be performed at the Tempe Women's Club, 1290 S. Mill Ave., plays tonight at 8 p.m. and tomorrow at 10 a.m. and 2 p.m. Tickets are \$1 and will be available at the door.

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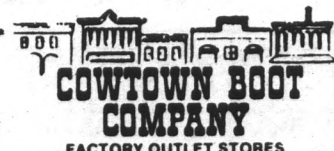
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Invitation to apply for STATE PRESS EDITORSHIP

The ASU Student Publications Advisory Board is now soliciting applications for the State Press editorship for the Fall Semester 1982.

Applicants for the position of editor:

must have a cumulative grade index of 2.20 or better;

must have either two semesters' service on the staff of the State Press or responsible editorial experience with a commercial, college, or university newspaper; and

must have been a full-time student at ASU for at least the two consecutive semesters prior to applying.

Candidates must also:

submit at least two letters of recommendation from university faculty members and/or professional journalists;

list on the application form the titles of all journalism courses completed and the grades earned in those courses;

submit at least two examples of a news story, feature story, or editorial written for the State Press or another newspaper; and describe on the application form the functions and responsibilities of previous positions held on the staff of the State Press or other newspapers.

Candidates must pick up at the State Press office, Matthews Center North Basement, application forms. The completed forms must be typewritten.

Applicants for the positions of editor must be available for one or more interviews by the Board between 3:00 and 6:00 p.m. on the day specified for selecting the editor.

The Board will interview candidates for the Fall Semester editor (1982) on Friday, April 9, 1982.

The deadline for receipt of applications will be Friday, April 2 at 4 p.m.

Applicants need not be journalism majors; candidates from all disciplines are invited, graduate and undergraduate.

Edward H. Peplow, Jr.
Manager, Student Publications
Matthews Center, North Basement
Phone 5-7572

Kessel, Ellis carve jazz guitar history in Phoenix Boojum Tree

Watching and listening to any one of the three "Great Guitars" of jazz music is certainly a musical treat.

But hearing two of them together — the magical riffs of Barney Kessel and Herb Ellis — creates an extraordinary musical experience.

Kessel and Ellis will join forces for a week of guitar glory at the Boojum Tree in the Doubletree Inn-Phoenix Monday through Saturday, April 5 through 10, with shows at 9 and 11 p.m. each evening.

The two, who along with Charlie Byrd comprise the "Great Guitars" of jazz, have collaborated in concert and on vinyl for many years.

Kessel first learned the guitar at age 12 through the then existing Federal Music Project. He played with local dance bands through high school before moving to Los Angeles in 1942. Through a quirk of fate, Kessel landed an audition and, consequently, a position with the Chico Marx orchestra.

Kessel later toured with musical giants like Charlie Parker, Louis Armstrong, Lawrence Welk, Sonny Rollins and Oscar Peterson before concentrating on writing and arranging scores for television.

Ellis, a perennial favorite at the Concord Summer Music Festival, began his career with Glen Gray's Casa Loma Orchestra in 1944, later joining the Jimmy Dorsey Band. He toured with

Ella Fitzgerald, Joe Pass, Oscar Peterson and Julie London among others before getting involved with studio bands. During these sessions, he performed with bands for Danny Kaye, Red Skelton, Joey Bishop, Della Reese and Merv Griffin shows.

The pair have similar styles, both have been in-

fluenced by bop and the blues and are proponents of the single-string technique. One difference is Kessel's frequent use of complex chords while Ellis takes a warmer and more melodic approach to improvisation.

Cover charge is \$4 Monday through Thursday and \$6 Friday and Saturday. Call 248-0222 for reservations.

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FRIDAY, APRIL 2

Atlantic City, nominated for several Academy Awards including Best Picture and Best Actor, shows at 7 and 9:30 p.m. in Neeb Hall. \$1.50 with ASU I.D., \$2 without. 965-5658.

Body Heat shows at 7 and 9:30 p.m. at the Union Cinema. \$1.50 with ASU I.D., \$2 without. 965-5728.

April Fools' Day Conference on Linguistic Humor continues through April 3 at the MU. Free. 965-5757.

Works by Susan Pontious and Diane Thomas continue on display through April 9 in the Memorial Union Gallery. Hours: 9 a.m. to 5 p.m. weekdays. 965-5728.

The Annual Juried Student Art Exhibit continues through April 25 in the University Art Collections. Hours: 1 to 5 p.m., Sunday; 8 a.m. to 5 a.m., weekdays. 965-2874.

SATURDAY, APRIL 3

Atlantic City. See Friday.

Body Heat. See Friday.

A flute recital featuring ASU music faculty member Eric Hoover begins at 7:30 p.m. in the Recital Hall of the ASU Music Building. Free. 965-3398.

People of the American West continues at the University Art Collection through April 4. Hours: 1 to 5 p.m., Sunday; 8 a.m. to 5 p.m., weekdays. 965-2874.

Body Heat. See Friday.

Adele Henderson's M.F.A. exhibit of Printmaking and Drawing continues at the Harry Wood Gallery. Show continues through April 8. Hours: 11 a.m. to 4 p.m., Sunday; 8 a.m. to 5 p.m., weekdays. 965-3468.

Nova introduces 20th century pioneers using computers and lasers to create exciting new art forms. 8 p.m., KAET-TV, Channel 8. 965-3506.

MONDAY, APRIL 5

The Concert Jazz Band of ASU swings at 7:30 p.m. in the Music Theatre. Free. 965-3398.

Spyro Gyra in Concert in video plays all day in the MU Rendezvous Lounge. 965-5728.

The Twilight Zone has Santa Claus fired from his job on Christmas eve. 10 p.m., KAET.

CONCERTS

David Bromberg and John Stewart: 7:30 and 10:30 p.m. Saturday, April 3, Dooley's. \$9.50 in advance. 968-2446.

Huey Lewis and the News: 8 p.m. Thursday, April 8, Dooley's. \$7.50 in advance. 968-2446.

Diana Ross: 8 p.m. Friday, April 9, ASU Activities Center. \$15 and \$12.50. 965-3434.

The Crusaders: 8 p.m. Saturday, April 10, Gam-mage Center. \$12.50 and \$10.50. 965-3434.

Black Sabbath: 8 p.m. Sunday, April 11, Veteran's Memorial Coliseum. \$10. 258-6711.

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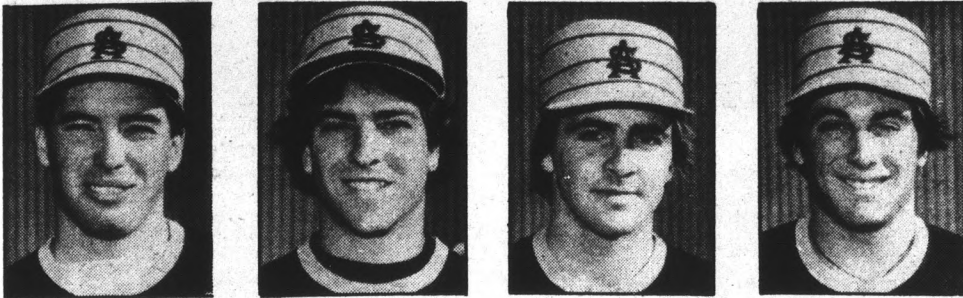
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sports

Six-Pac leadership will be decided on the hill



ASU's pitching quartet of (left-to-right) Mike Hogan, Randy Newman, Jim Boudreau and Jim Jefferson has combined for 21 of the Devils' 31 victories.

By Kevin Widlic
Sports editor

While the folks at Stanford have been living in a virtual underwater "Farm" for the past week, their counterparts at ASU have been enjoying the sunshine.

The comparisons in weather also happen to represent the present states of the two top teams in this year's Pac-10 Southern Division.

"I just want to go anywhere where it's not raining," Cardinals Coach Mark Marquess said.

Marquess' wish will be granted as his Cards fly south to Tempe this weekend for a three-game series.

But the losses have been raining on the Redbirds, who dropped from No. 2 to No. 6 in this week's Collegiate Baseball poll.

"We lost four last week at the Riverside Tournament," Stanford's sixth-year coach said. "We just didn't score any runs. It was our hitting that failed us."

The Cards won three straight games in the tournament, scoring 32 runs, before dropping four in a row. Stanford crossed the plate but 12 times in those defeats to Tulane, Maine, Brigham Young and Oral Roberts.

"We'll definitely have to score some runs if we're to win this weekend," Marquess said of his first-place Cards (10-2). "The crucial thing is pitching and defense. Hitting always fluctuates, but if either our pitching or defense drops off, we'll be in trouble."

The Cards, on offense, look like carbon copies of the Sun Devils (6-2, second place in Six-PAC). Their lack of power and abundance of speed is identical.

But the teams are closely matched in pitching, also.

"Both teams are very similar," Marquess said. "They had a fantastic offensive team last year, obviously, and so did we."

"They lost most of their power and we did, too. I would bet that we lost 15 home runs alone from the fact that John Elway signed that pro contract (with the Yankees).

"I think ASU has more pitching depth than we do, so I guess they really do deserve the No. 1 ranking.

"I think they would have to be the better team," he added.

But the conference standings show otherwise.

"Stanford is up a bunch," ASU Coach Jim Brock said about the Cards' two-game conference lead. "I always look at the league race in a plus-minus type of thing. The theory is, win two-out-of-three at home and one-of-three on the road.

"We're up plus-two . . . Stanford is up plus-three."

But, any way you look at it, Stanford pitching ace Brian Mignano (pronounced Min-yano) is plus-seven, with his 8-1 record and 1.42 ERA.

"At this stage, he's the best pitcher in the conference," Marquess said of the righthander. "He's got great control, and has been throwing under 100 pitches a game — which is pretty good.

"(Brian) Myers (3-2, 3.57) has been very consistent," he added. "But our other two guys, (Jeff) Ballard (5-3, 4.12) and (Steve) Cottrell (2-1, 3.63) have been a bit inconsistent."

Their staff does, indeed, resemble that of ASU's. After Mike Hogan, the Sun Devils' "ace" with a 7-1 record, Randy Newman (4-0, 3.07), Jim Boudreau (4-0, 1.98) and Jim Jefferson (6-2, 2.67) have mixed occasional glimpses of brilliance with an equal number of shabby outings.

Marquess said he's hoping ASU's top four hurlers have their share of troubles this weekend. But not for the reason one might

expect.

"We have to play three games in three days (Monday, Tuesday and Wednesday) against Arizona right after this series," he said, "and I just know our pitchers will get nailed.

"So maybe if they (ASU) get into some pitching trouble, we can save some of our pitching for that (UofA) series."

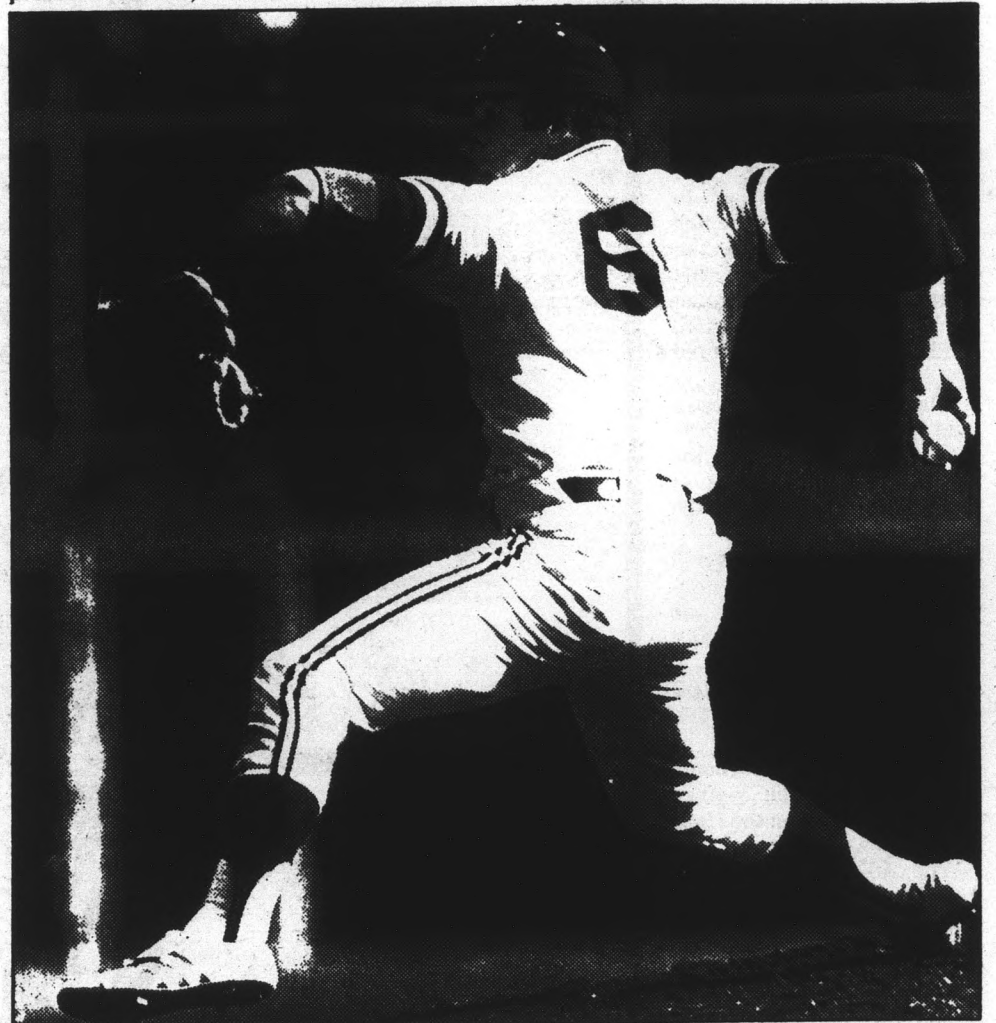
Marquess also said the difference in conference games (Stanford's played 12, ASU eight) could be a factor this weekend.

"I think the fact that we're ahead by the margin that we are, will put a little added pressure on them," he said.

Pressure or not, the three-game set will open with an 8 p.m. start tonight, and will be followed by 1 p.m. starts Saturday and Sunday.

Diamond Cuts:

Outfielder Mike Pagel has seen his batting average plummet from .398 to .313 as result of a 5-for-40 slump . . . ASU's 1982 attendance is up nearly double that of last year's and should continue this weekend. Ticket Manager Terry Wojtulewicz said he's expecting around 6,000 fans for each game against Stanford. "All you have to do is win a national championship and everything works out fine."



Cardinal right hander Steve Cottrell has thrown his way to a 2-1 record (3.63 ERA) despite being "inconsistent", according to Coach Mark Marquess.



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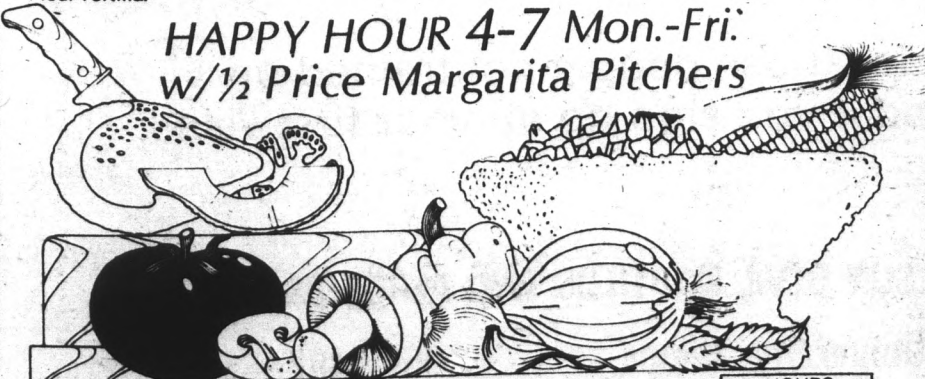
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Lacrosse, tennis face tests

ASU's lacrosse team faces two crucial battles this weekend, as they take on San Diego State (3-3) on Saturday and UCLA (5-0) on Sunday.

Both games are scheduled for 1 p.m. starts at Sahuaro Field, and both are critical for the Devils' playoff chances. ASU needs at least one win in the two games to keep its playoff hopes alive.

The Sun Devils raised their record to 3-3 last weekend, with a 13-12 win over the Phoenix Lacrosse Club. ASU has seven regular-season matches remaining before playoff action begins on May 1, at the University of California at Santa Barbara.

Pac-10 powers UCLA and USC will pay a visit to Whiteman Tennis Center this weekend to face the men's tennis team. The Bruins were preseason ranked No. 1 in the nation, while the Trojans were rated No. 2.

The match with the Uclans will take place at 1 p.m. Friday, and the duel with the Trojans is scheduled for 11 a.m. Saturday, instead of the original 1 p.m. time.

Next week, the Devils will go back to the non-conference schedule, as they'll take on Grand Canyon at 1 p.m. Tuesday.

The Devils are coming off wins against Stanford (5 1/2-3 1/2) and NAU (8-1).

While the men are home this weekend, the women netters will take on the UofA Friday down in Tucson.

The ASU archery teams will compete in the Arizona State Archery Association outdoor championships, Saturday and Sunday at Encanto Park in Phoenix.

The men will shoot 90, 70, 50 and 30 meters, while the women will take aim at 70-, 60-, 50- and 30-meter targets.

Last week, ASU's Rick McKinney captured the national indoor collegiate title in Muncie, Ind.

Weekend Schedules:

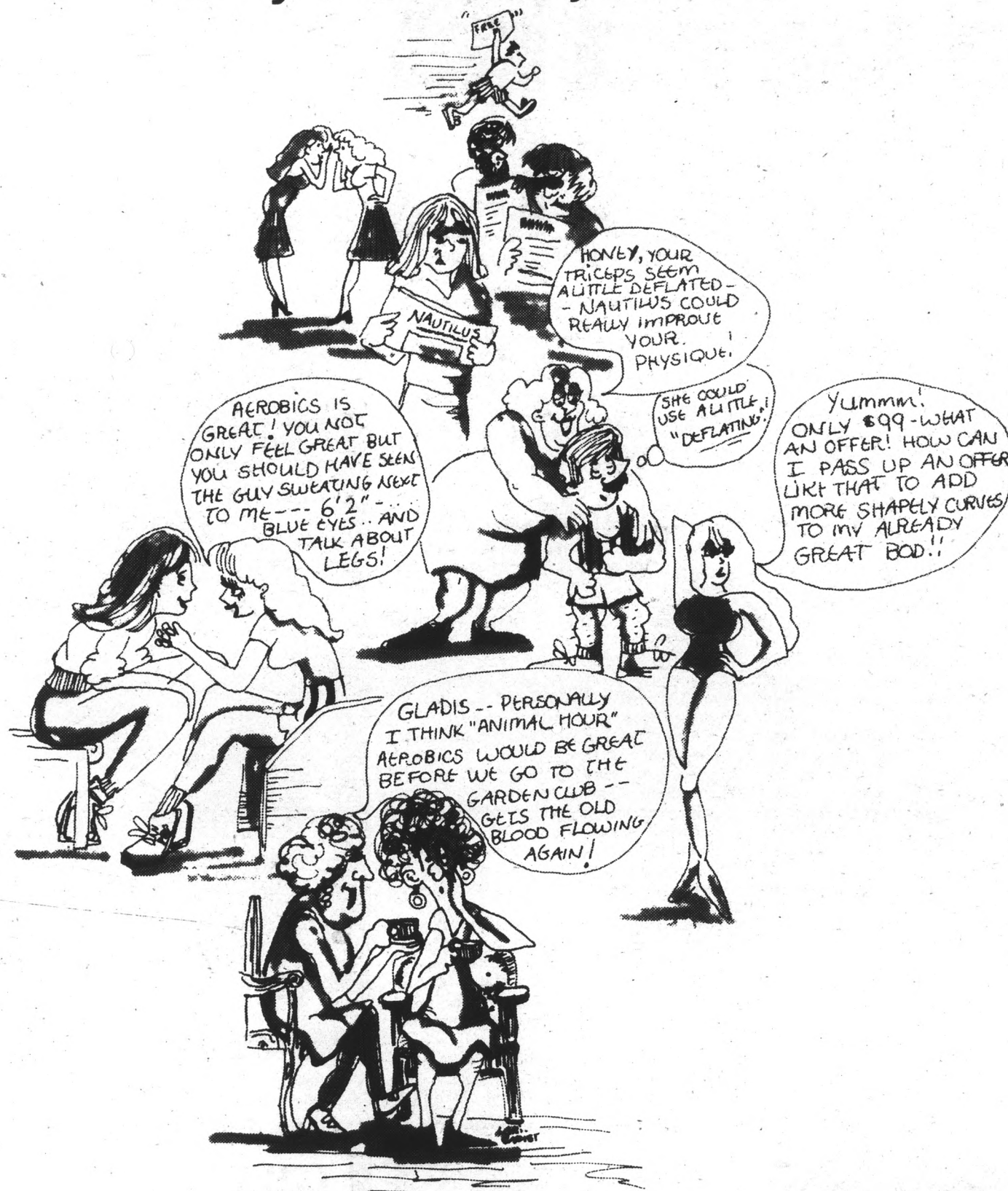
Softball: at 14-team Pony Tournament, Friday through Sunday at Los Angeles; Cal State-Long Beach, 6 p.m. Tuesday at Sun Devil Club Stadium (double-header); and San Diego State, 6 p.m. Wednesday, Sun Devil Club (double-header).

Track and Field: Sun Angel Classic, 6 p.m. Saturday at Joe Selleh Track stadium.

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Men's Golf: at Western Intercollegiate, Tuesday through Thursday at Santa Cruz, Calif.

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Mayfield's feats win acclaim despite paltry local attention

By David McKibben
Sports writer

Last weekend's jumping performance by ASU's Deon Mayfield was buried in the back of the local sports sections, but Track and Field News didn't agree with their editorial decisions.

They said Mayfield's performance may have been the best jumping feat in track history.

In case you missed it, "the performance" was Mayfield's winning long

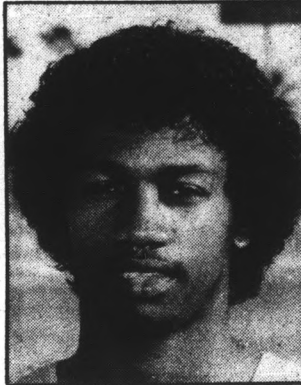
jump (24-10), triple jump (54-10 1/4) and high jump (7-2 1/4) in last Saturday's meet against Houston.

Mayfield's track coach, Len Miller, calls him "a genius."

"It's very unusual to find someone who excels in both the long jump and the triple jump," he said. "To practice one is to contradict the other."

Mayfield, a sophomore, said his best event is the tri-

continued page 20



Deon Mayfield

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More about

Mayfield

continued from page 19

ple jump. Triple jumpers are normally converted long jumpers, and Mayfield is no exception.

"I got interested in the triple jump," he said, "because my high school coach thought I might do well in it."

And Miller thinks Mayfield is better for the triple jump because he doesn't possess a sprinter's speed (like a Carl Lewis) that's needed to excel in the long jump.

Mayfield credits his jumping coach, Ralph Lindeman, with his ability to jump farther.

"He understands what triple jumping is all about," Mayfield said. "I owe him a lot."

Mayfield said he's glad he came to ASU, and so is Miller, who calls him "a franchise athlete."

Still, Deon was not an easy recruit for Miller. He was the national prep record-holder in the triple jump at 52-10, and he was named California's track athlete of

the year his senior year.

And Miller said Mayfield has the three things that make an exceptional athlete: his parents' genetics; the desire to train day in and day out; and good coaching that gives him the competitive edge.

"Mayfield is 12 inches away (in the triple jump) from being the NCAA champ, and that's very makeable," Miller said.

Miller says the things Mayfield does in practice ("he leg presses 800 pounds") would incapacitate a normal person.

In the meantime, Mayfield says he will continue to compete in all three events so he can qualify for them in the NCAAAs. But, he has already qualified in the triple and high jumps.

And his 25-2 1/2 mark in the long jump is just short of the 25-3 needed to qualify in that event.

Miller says he wants Mayfield to compete in all three events, because it will mean more points for the

team in the Pac-10 meet. But when nationals begin, Miller said Mayfield will probably stick to the triple jump.

This weekend Mayfield will be competing in all three events. He originally was going to bypass the high jump (and a matchup with Dwight Stones), but the chance to qualify for nationals was something he couldn't pass up.

Mayfield says he feels no pressure in the Sun Angel Classic to better last week's outstanding performance.

Even though Mayfield, a nursing major, has to worry about the season for now, he is thinking about a spot in the 1984 Olympics, which Miller calls a reachable goal.

"By the time Deon's a senior, he should be the NCAA champ and Olympic champ in the triple and the high jump," he said.

Not bad for someone whose name had to be searched for with a magnifying glass in the last page of the sports section.

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There will be openings at most levels — reporter, photographer, copy editing, assistant sports editor, assistant city editor, arts & entertainment writer, sports reporter, city editor, news editor, managing editor, sports editor, copy chief, photo editor and opinion page editor.

Applicants must pick up job referral forms from Student Employment in Matthews Center and an application blank at #15, North Basement, Matthews Center.

Applications close 4:00 p.m. Friday, April 9, 1982.

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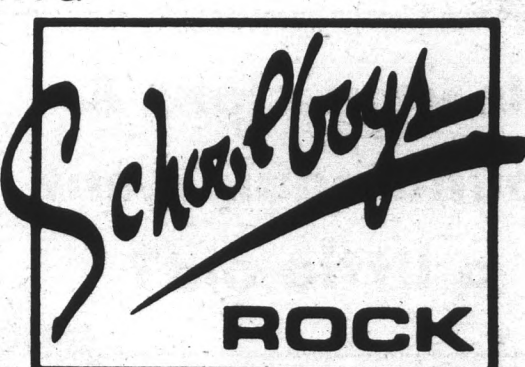
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