

thursday

Arizona State University

summer

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Tempe, Arizona

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July 5, 1979



Smooth sailing

The sunset on the peaceful waters at The Lakes in south Tempe provides a romantic setting for a young couple out for an early evening boat ride. [Photo by Melissa Harris]

ASASU claims athletics seeking stadium concerts

By Steve Allnatt

The ASU athletic department is trying to get into show business, according to Associated Students President Susie Eastridge.

Eastridge said she was told by an ASASU staff member that at least two concert promoters have received inquiries from the athletic department about the use of Sun Devil Stadium as a site for concerts.

ASASU concert coordinator Neil Davis, who works summers for Los Angeles concert promoters Wolf-Rissmiller, told Eastridge that the company received a letter from the athletic department concerning possible use of the stadium for concerts.

A spokesperson for the concert promoter said she could neither confirm nor deny the receipt of the letter.

ASASU information officer Mark Scarp said Feyline Productions, another concert promoter, also received a letter.

Assistant Athletic Director John Wadas told an athletic department employee he had no comment about availability of the stadium and directed all questions to ASU Athletic Director Fred Miller. Miller will be out of town until Monday.

"I haven't seen the letter," Eastridge said. "We have a good relationship with the athletic department and I'm sure they'd be in consultation with us if they planned a concert."

But she added the athletic department should stay out of the concert business.

"I'm opposed to the athletic department entering the entertainment field in any way," she said.

Eastridge said "we (ASASU) would protest" if the athletic department tried

Drugs backdrop for rock concert

By Richard Monks

Fourteen-year-old Chuck is a diminutive, baby-faced kid who would have no trouble getting into the movies at children's prices. He says his "childish looks" bother him at times, and make him feel as if he is failing in his battle to be like his peers.

So Chuck hangs out with an older crowd. Saturday night his friends took him to see the rock group Nazareth in Phoenix' Civic Plaza. His friends also got him so stoned he had to be repeatedly revived by security police as he lay in a stupor on the floor outside the men's room.

"I love to get high," Chuck said, rubbing his eyes. "This sure is the place to do it."

Chuck's behavior was not unique. Of the 6,000 persons in attendance Saturday, Civic Plaza security officer Pat Weaver estimated at least half were high or drunk.

"In many cases it's both," she said. "A lot of the kids just stumble through the door and wander around the hall."

Weaver, who said she works all Civic Plaza concerts, added she feels that trying to deter the use of drugs — primarily marijuana — would backfire and "cause the kids to get hostile."

"Just like any time there's a crowd this size, there's always a few fights. But in general, the kids are well-behaved."

As the arena darkened, the tension began to mount. Six thousand screaming kids knew the moment they had been awaiting was about to occur. As the lights onstage came up, the heavy smoke cloud and sweet aroma revealed that a large part of the audience had lit up in anticipation of

continued page 2

to circumvent the current concert setup.

The Arizona Board of Regents set up a policy last summer tying ASASU and the Gammage Center staff together for joint responsibility of ASU concerts. She said the athletic department was never included in the arrangement.

"There's no specific policy drawn up (forbidding the athletic department's entry into the concert business)," she said.

"But I'm of the opinion that the technical parts should be in the hands of Gammage," she added. "We (Gammage and ASASU) have the staff and promotion staff, but Dr. Miller and the athletic staff have control of the stadium."

She added that ASASU has not discussed the situation with the athletic department "in any formal way."

"We've talked to Gammage," she said. "and we'll see what happens."

Eastridge said if the athletic department starts sponsoring concerts "there will have to be a new policy."

The athletic department would have to get permission from a scheduling board coordinated by Manuel Figueroa of the Dean of Student's Office before the stadium could be used for any non-athletic events.

The scheduling board is a committee appointed by University President John Schwada and is made up of students, faculty and staff, including Miller.

Eastridge said ASASU and the Gammage staff have been reviewing packages for an outdoor show in the stadium, and they hope to present a concert there in the spring. She added she receives many requests and inquiries about the stadium as a concert site.

Researchers call vaccine successful

Two ASU microbiologists say they are pleased with their initial research into a vaccine against Valley Fever, but are not sure if it can ever be used on humans.

"We really can't predict whether it can be used on people or not," Dr. Elizabeth Eubanks, one of the two researchers said.

Eubanks, along with Dr. Chester Leathers, has been working on the vaccine for more than two-and-a-half years. So far they have limited their work to experimenting with laboratory mice and say they have been successful in their findings.

"We first found how many organisms it took to kill a mouse," Eubanks said. "Then we developed a vaccine which would prevent it from dying."

She said the last group they tested was submitted to 300 times the fatal amount of Valley Fever fungus and then given the vaccine.

Sixty percent lived, Eubanks said.

Annually, about two dozen people die from the disease in Arizona alone. Eubanks said these are just a handful of the number of cases contracted each year.

"There's a range of symptoms," she said. "Most people have none or complain of flu and mild respiratory disorders. Others require enormous amounts of sleep and the disease is very debilitating for them."

"The worse cases are those which are labeled 'disseminated Valley Fever' where the organism progresses from the lungs to other organs in the body," she said.

Eubanks stressed the only cure for such a case is through the use of Amphotericin-B, a drug which has severe side effects.

More about Drug use overshadows music at rock show

continued from page 1

what they hoped would be a good show.

"I just enjoy good rock and roll," Judy, a 20-year-old slender blonde explained, "I rarely get high. A lot of people think it makes the music sound better. It makes you feel real good. That's why people come here, to feel good."

But consumption of drugs is not limited just to marijuana smoking. Stacey, a chubby girl with a doll-like face, sat on the floor with her boyfriend by the refreshment stand. "Wanna buy some acid?" they asked passers-by. Several did.

"I'm doing acid," Stacey said. "It's alright — this sure is a f---ing good show, ain't it?" As she continued talking her words slowly became incomprehensible.

The conversation was interrupted by the arrival of Dave, a scraggly-haired kid with a large cannabis leaf tattooed on his hairless chest. He announced a party in the desert where he promised "lots of beer and dope."

Without hesitation, Sue and her friends took off with him down the stairs leading to the parking garage. They hopped into his car and sped off.

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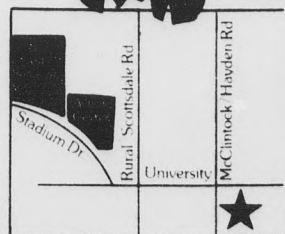
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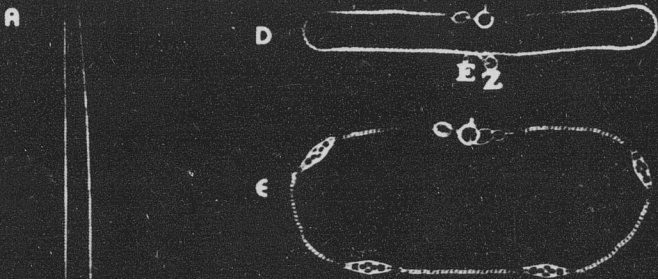
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PILGRIM FRIARS

Their message is the Word of God, community and celebration. Their tools are banjos, bass, drums, guitars, washboards and mime. They are the Pilgrim Friars, a group of six young Dominicans, who will appear in concert Saturday, July 7 at 7:30 p.m. and Sunday, July 8, at the Tempe Newman Center Masses. The Pilgrim Friars have put together a unique combination of Gospel bluegrass "with a few other things besides," and mime from the scriptures and simple stories that speak about life.

The Pilgrim Friars are part of a much larger group — a community of some fifty other Dominicans who live together at the House of Studies in Oakland, California. Convinced that the charisma of St. Dominic — the medieval friar who founded the Order of Preachers — is still alive, the musicians and actors over the last year slowly worked out the creation of a traveling gospel group. They produced a record, "Come and Dine," and immediately began to get calls for engagements from Seattle to Chicago.

There is no charge for the concert but an offering will be taken.

IN CONCERT - Saturday, July 7, 7:30 p.m.



Opinion

state
press

That age-old hassle:

Having a parking sticker doesn't get you a space

For the patient peruser, the State Press files yield at least one interesting chronology: the folders marked "Parking" and "Parking Problems" (terms often considered synonymous here at ASU) offer no less than four solemn studies and 94 assorted stories, editorials, and letters to the editor that have found their way into the paper over the past few years.

Chronicled there is everything from lawsuits to hopeful suggestions for improvement. (The trams may never be there when you need them, but they're better than the famous Greyhound albatrosses, which lumbered about campus spewing fumes and stopping every ten feet.)

1975 heralded the formation of a "promising" ad hoc parking committee determined to get to the root of the problem. "This year's (1975) committee promises to be different," said then Associated Students President Craig Tribken.

Right.

The next year brought the news that more lots would be closed due to construction and repairs and students would have to make other arrangements. The number and anger of the letters increased.

Meanwhile, students, staff and faculty fought more fiercely each year for fewer and fewer spaces. In 1977, another 575 students spots went to faculty because of more construction.

And the University, in its infinite wisdom, just kept sellin' those decals — with no observable relationship between them and a place to stash the family car.

In 1978 we were presented with the rhino boot. This handy little device could immobilize an automobile until the student 1) paid his/her accumulated fines or 2) was dragged away to meet the uncertain fate of "complete loss of privileges."

Finally, last November, a front page headline read "Multi-level parking garage in planning stage." Apparently, it's still there.

In the ensuing article, University President John Schwada surprised us all by announcing that parking at ASU is "a real problem." The garage, it was explained, was contingent for funding on bonds not yet approved by the Arizona Legislature.

However, our lawmakers didn't get around to it this past session. Maybe they were busy contemplating the horror of another Sun Devil Stadium lot wash-out, which would force the fans among them to park their Winnebagos in unbearably distant student lots.

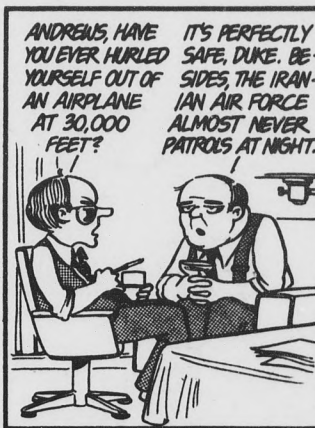
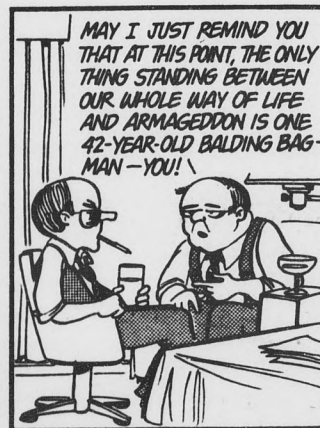
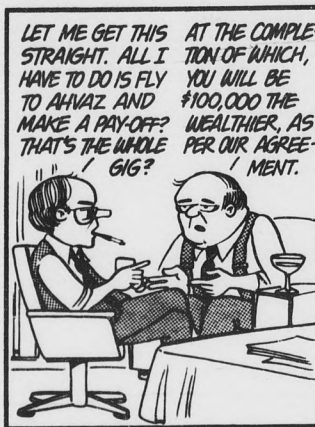
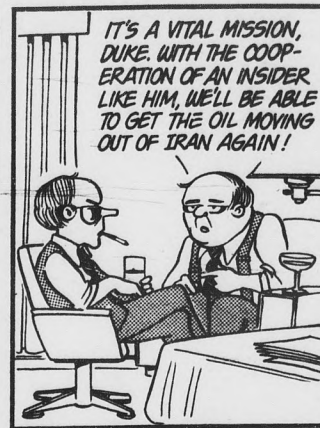
What is most unsettling about the whole parking mess is the apparent lack of any cohesive administration plan to deal with it. A multi-level facility is a lovely idea, but where will the money come from — and when? And with construction springing up piecemeal all over what is now available parking, mightn't such a structure be obsolete before the check clears?

Ah well, parking at ASU appears to be a problem for the ages. Generations of student body presidents will run on platforms promising to "clean up this mess once and for all . . ."

Good luck, guys. You'll need it.

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by Garry Trudeau



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Drafting of political candidate 'matter of survival,' prof says

By Paul Koscak

It's the party, not the man, that determines the formation of a political draft movement, according to an ASU political scientist.

"The movement is a matter of party survival, of maintaining positions in the administration, not necessarily for any great love of the draftee," said Dr. George A. Peek Jr., professor of political science.

Currently in the limelight is a drive to draft Sen. Edward M. Kennedy, D-Mass., as the Democratic party's man who can win. Kennedy maintains that he expects to support incumbent Jimmy Carter in 1980, although the senator has for some time now led the President in several popular support polls.

A political draft, aside from its compelling title, isn't anything like a military conscription — the preferred candidate cannot be forced into running for office.

"A draft merely shows the potential candidate that there is popular support for him should he decide to accept the nomination. The perception is that if you can't win with the guy you have, you get a winner," Peek said.

He recalled that draft tactics have been used in past elections to persuade popular figures to seek the presidency.

"In 1940 the Republican party drafted Wendell Wilkie to challenge incumbent Franklin D. Roosevelt."

A similar comparison of Democratic party dissent to today's "draft Kennedy" movement occurred during the election of 1948, Peek said.

"Truman's standing in

the polls was as bad as Carter's. Some Democrats broke away from party ranks and tried to draft Henry Wallace, who was also backed by the Socialist and Communist parties."



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With the exception of the appearance of Chuck Mangione and the performances by ACT, all Summerfun events are free to ASU Summer Sessions students and ASU faculty and staff. Present either a student fee card (admits one) or a current faculty/staff ID (admits two) at the door on the evening of a performance for admission. A limited number of general admission tickets for each Summerfun event are available to the public at \$3.50 per person.

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By Daniel Ben-Horin
Pacific News Service

Marvin had been drinking beer steadily for four hours. Sober, he's a pussycat; now, the frustration was seeping out. After seven years of handling corrosive, caustic and carcinogenic chemicals, the skin on his hand looks like a leather glove. With one pickled finger, he marked time on my chest and spoke slowly:

"Listen what I'm telling you. It's all politics. Everyone can be bought. You can be bought. Josh can be bought. Dave can be bought. Listen, am I wrong? Tell me I'm wrong and I'll kick your butt."

Marvin's attention wandered, his eyes were a sea of confusion. In the media, occupational health seems a clear-cut pitting of

DBCP:

Workers debate d

opposing values. But on the shop floor, for Marvin and many other American workers, the issues are muddled. Is a job in the hand worth a cancer down the road? It's the kind of question that breeds cynicism, particularly for Marvin that night in that blue-collar bar in Lathrop, a small town in the San Joaquin Valley east of San Francisco.

Four hours earlier, his first after-work Budweiser in hand, Marvin had joined his fellow Occidental Chemical Company — "Oxy" — workers at the Oil, Chemical and Atomic Workers (OCAW) union hall, for a premiere showing of the film, "Song of the Canary." Filmmakers Josh Hanig and Dave Davis manned the projector and eagerly awaited the audience's reaction.

Lathrop isn't exactly Cannes, but "Canary" isn't your basic Hollywood film, either. An hour-long documentary commissioned by public television, "Canary" is an unflinching look at occupational health and safety. Or, more exactly, occupational disease and danger. Half the film concerns the situation of cotton mill workers in the Carolinas. The other half is about becoming sterile now and cancerous later because you've been handling an insecticide called DBCP in "Oxy's" Agricultural Chemicals Department in Lathrop.

The "DBCP sterility scandal," as it is known, has become an international front page story. Sterile workers have been found in Arkansas and Mexico, as well as in California. DBCP

regulations have since been imposed, and are being contested by agribusiness interests.

On the screen, Marvin and his co-workers spoke angrily and purposefully. But watching the film, they were edgy and distracted. They moved around the room restlessly, hooting at each other's screen presence. It seemed like a typical home movie response, except the hoots



and cat-calls were more bitter than funny. And the home movie was about sterility and death.

After the final credits, Hanig and Davis received a blizzard of compliments, but very little feedback. "Great movie, great movie," Marvin said quickly, and filed out, as did most of the others.

These were men Hanig and Davis had come to know well during the course of filming, men whom they had heard express themselves at length on occupational safety in general and their workplace in particular. Puzzled at the terse reactions, the filmmakers decided to check their impressions with Jack Hodges, chief steward of the "Oxy" OCAW local.

A 20-year Navy veteran, Hodges is stoical, tenacious, a believer in due process. Within the OCAW local he has the complete backing of older workers. But there is a stylistic gap between him



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ate dangerous working conditions

and some of the younger workers, which seems to boil down to the gap between Hodges' fundamental belief in the political system, and the younger workers distrust of just about everything.

Asked about the audience's response, Hodges chose his words carefully. "Well, they went through that crisis and now it's over. About all you hear about DBCP is, 'How's the

care of it myself or hire someone. The government and OSHA is shit."

The other workers laughed. Mike was their individualistic deep end. They were older than he, less caught up in macho daydreams. Mike's approach was fantasy material to them, but so was the idea of government intervention.

These workers' days are spent purifying — "running", they call it — chemicals that companies like "Oxy" are through with. Often, they stick their faces into huge vats of chemicals and inhale deeply. As one of them put it, "We use our noses to figure out what the hell is in there. You smell until you get high, and then you walk away till your head clears."

"In there" are chlorinated solvents that have been linked to cancer and liver damage. The men have a paternalistic plant owner who has instituted profit-sharing and who says things like, "If DDT doesn't hurt flies, it won't hurt you," and "Table salt will kill you in the wrong doses."

The plant owner's homilies notwithstanding, the men say their hands always burn and when they're away from the plant for any length of time their skin peels continuously. One of the workers, Hank, was recently diagnosed as having bone cancer. The company has offered him a settlement.

The men praised the film, but their reactions were muted. Mostly, they seemed interested in figuring ways to construe their own situation as tolerable.

"Hank got it from benzene," one of the men said, "and we don't run benzene any more."

"Damn, there's benzene in hexene, and you run that every day," another responded.

A 10-year chemical worker named Ben offered an out: "We have safety stuff. It's our choice whether to use it."

"Joe uses it. He goes by the book."

"What do you think about that?" Hanig inquired. There was a pause. The men grinned.

"Joe's a pain in the ass," Ben snapped, and everyone laughed.



lawsuit going?"

What about all the militancy expressed in the film? Is it still present? Hodges replied indirectly, speaking about DBCP's replacement coming from Israel, about left-over DBCP being shipped to the Philippines, about non-union chemical plants in the same San Joaquin Valley breathing down Occidental's neck — and, indirectly, down the union's neck in every contract negotiation. Methodically pushing a broom across the union hall floor, Hodges said, "It all comes under your politics, and that becomes a very complicated thing. I don't know where you start. Maybe your congressman. I don't know."

Two weeks later, Hanig showed his film for a group of non-unionized chemical workers in San Jose. As the screening ended, Mike, one of the workers, reacted angrily. "If I got screwed up and I didn't get a large cash settlement, I'd take

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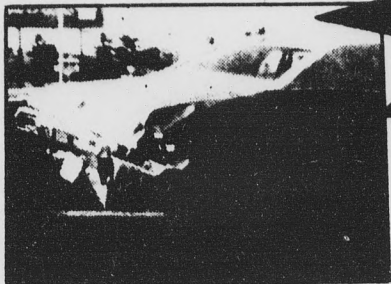
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Summer causes heat exhaustion, but precautions simple to follow

By Suzanne McElfresh

With summer temperatures sizzling past the 110° mark, heat exhaustion or heat stroke can become a dangerous problem. A few simple precautions can be taken, however, to avoid overheating.

Heat exhaustion occurs when the body is no longer able to cool itself and cannot replace lost salt and fluids efficiently. This usually occurs when a person has overworked under the sun.

Symptoms of exhaustion include headaches, dizziness, nausea and vomiting. As the condition worsens, muscular

cramping, confusion and disorientation can result. The victim's skin is usually pale and cool.

Heat stroke has a similar effect on the body, except there is a lack of sweating, or body cooling. In such cases, the victim will feel hot and the body temperature will rise.

Treatment for heat problems depends on the severity of the case, but usually fluids are administered and rest is recommended, said Arlys Bartholomew, head nurse at the Tempe Community Hospital

emergency room.

There are several ways to avoid the ill effects of the Arizona heat.

"Take it easy in the sun," Bartholomew said. "Don't work hard, keep the body cooled down, and make sure body fluids are replaced."

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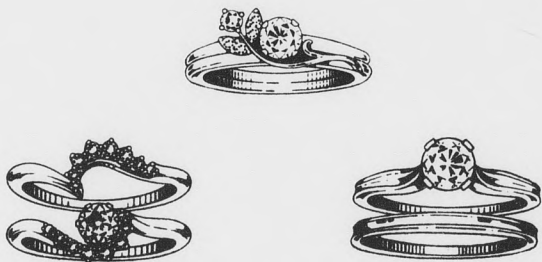
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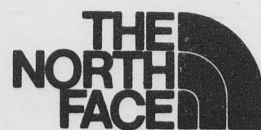
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'The Main Event'

Streisand stars in 1-woman show

A new Barbra Streisand movie is always a main event, not only because it presents a rare chance to see America's greatest movie star, but because it is the signal for America's critics to dig in and vitriolically spray venom all over New York screening rooms.

Perhaps they resent the power and control an actress has over her projects, and one whose career started in musical comedy compounds the sin of success. Imagine a mere singer trying to produce a film.

"A Star Is Born," scenes of which were filmed at

one, but Paul Sand, Patti D'Arbanville and Whitman Mayo are given characters with great potential left undeveloped.

It would be interesting to see Streisand in a script that is not built around her individual talents, one where she plays a character other than Barbra Streisand. But in the meantime, viewers get a chance to see Streisand strut all her stuff — not an inconsiderable presentation.

In fact, if there is any problem it is that "The Main Event" is fitted too tightly to Streisand's repertoire. The nose jokes, the rapid-fire New York-accented line readings, the portrayals of both her independent spirit and vulnerable sexuality are cemented into the script. Her performances are developing a sameness. It isn't acting, exactly, but it is still the best show in town.

—Steve Allnatt



Streisand

ASU, kept critics snickering for months, but box office receipts kept Warner Brothers stockholders in solid gold cadillacs.

"The Main Event" will not be spared. It will be a hit, but it will be hit.

The press may write about Streisand's gargantuan ego, but she has a talent to match and there is no doubt the lady can fill theatre seats.

"The Main Event" is a sprightly comedy with Streisand as a perfume executive whose business manager has skipped town with the funds. Her only asset is a down and out prizefighter (Ryan O'Neal) who runs a driving school. The plot follows Streisand's attempts to get a reluctant O'Neal into shape and back into the ring.

The script, by Gail Parent and Andrew Smith, is very funny. The whole cast flies through each scene, making the most of the lines and situations.

However, the tailor-made script offers Streisand the opportunity to pull out all the stops and there is not much left over for the rest of the cast.

Ryan O'Neal's relaxed portrayal effectively plays off Streisand's energetic

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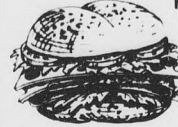
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'The Kids Are Alright'

The Who come of age

The Who are not kids anymore but the live movie-soundtrack album "The Kids Are Alright" shows they were just that when they emerged from the 1965 Mod Scene in England as the loudest, angriest and least compromising rock group around.

Adolescent anger is what bred songs like "My Generation" and "Young Man's Blues." The lyrics in "My Generation:" "Things they do seem awful cold/ Hope I die before I get old" are the thoughts of someone who doesn't conceive of getting old.

But for instinctual, *male* anger, "Young Man's Blues" can't be beat. Peter Townshend's guitar work is from a bygone era when high volume and repetitiveness served to increase the intensity of the song and its message. There are sudden musical breaks for Roger Daltrey to scream his lament of the lost respect for young men in the modern world.

Songs are presented in order of their appearance in the movie, and this detracts from the enjoyment of the album as a history of the Who. If the cuts were in chronological order one could appreciate fully the changes the band has gone through in 19 years in the public eye.

Their first, and most radical change, came with "Tommy." Not only did they choose a unified opera format but the music was more sophisticated and personal than their usual gut-wrenching style. The use of an acoustic guitar baffled Who purists, but it works well, even on the live cuts — songs like "Tommy, Can You Hear Me," "Sparks," "Pinball Wizard" and "See Me, Feel Me."

The best are "Happy Jack," "I Can See for Miles" (in which the band is so tight it sounds like a studio version) and "Magic Bus" where the group uses a Bo Diddley-type beat effectively. These songs are all on one side and provide a good outline of the band's early selections.

The album's last side ends with "We Won't Get Fooled Again" off their "Who's Next" album where Townshend successfully introduces a synthesizer. Despite this, the group loses none of its rock energy.

What will happen to that raw energy now that their once-maniacal drummer, Keith Moon, has gone to the great Holiday Inn in the sky is anyone's guess, but this live album does the job of capturing all that energy in one package.

— John Spagnoli



The Who

Memorial Union SUMMER FILM FESTIVAL

Summer Films will be shown in the Union Cinema of the Memorial Union (lower level), Thursday and Friday evenings. Tickets are \$1.00 with a University I.D., \$1.50 without. There are no refunds or exchanges on movie tickets.

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The ASU Summer Theatre ends Sunday with a 2 p.m. showing of "The Nightingale" and an 8 p.m. performance of "The Good Doctor."

"The Good Doctor" is Neil Simon's hit collection of skits based on ten short stories by Anton Chekhov. A State Press reviewer called the production "a sure-fire prescription for summer doldrums." The last performances of the comedy are scheduled at the Lyceum at 8 p.m. July 6, 7 and 8.

"The Nightingale" is a Chinese folk tale based on a story by Hans Christian Andersen. The production sports elaborate costumes and makeup. The show will close after 2 p.m. performances July 7 and 8.

Tickets for both presentations are available at the Lyceum box office (Monday through Friday 9:30 a.m.-12:30 p.m.) and Diamond's box offices.

Theatre Phoenix/Phoenix



Mears

Little Theatre will present "The Threepenny Opera" by Kurt Weill and Bertolt Brecht. Show dates are July 12, 13, 14, and 17 through 28. For reservations call 254-2151. All performances begin at 8 p.m.

The American Conservatory Theatre will stage two comedies at Gammage Center at 8 p.m. July 20 and 21. The Tony award-winning repertory theatre company will present W. Somerset Maugham's "The Circle" the first night and Ivan Turgenev's "A Month in the Country," starring DeAnn Mears, on the second.

The performances at ASU are supported by the Western States Art Foundation with funds from the National Endowment for the Arts. Tickets are on sale at Gammage Center and Diamond's box offices. The tickets are \$8.50, \$7.50 and \$6.50.

Academy award-winning actress Mercedes McCambridge will star in "The Shadow Box" at NAU's Creative Arts Theatre. The production is part of the Flagstaff Festival of the Arts. The Pulitzer Prize winning play will run at 8 p.m. through Saturday.

Tickets for "The Shadow Box" (from \$5 to \$7) and all other Flagstaff Festival events are available at Diamond's box offices.

CONCERTS

Dennis de Coteau, conduc-

tor of the San Francisco Ballet, will conduct the concert and symphony orchestras during the Flagstaff Festival of the Arts. Concert programs will be held July 11, 15 and 18 and symphony concerts begin July 20. All will be held at Ardrey Auditorium at NAU. Tickets are available at Diamond's box offices.

Teenybopper heartthrob Leif Garrett will strut his stuff at the Phoenix Civic Plaza Exhibition Hall at 8:30 p.m. July 20. Tickets are available at the Civic Plaza and Diamond's box offices.

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New track coach predicts top contender in 3 years

By John Spagnoli

It will take the ASU track team three years to become an NCAA champion-caliber team, according to ASU's new head track coach.

"It will take at least that long for the team to have my flair, my personality and to believe in me," Len Miller said.

Miller, who coached University of California at Irvine to its last two consecutive Pacific Coast Athletic Association track titles, also netted UCI the 1976 NCAA Division II track crown and the 1975 and 1976 cross-country championships.

Two of Miller's best athletes, LaMonte King (the world record holder in the long jump, 28-113/4) and Steve Scott — who has graduated and is training for the 1,500 meter run for the Olympics, are coming to ASU with Miller.

Scott will serve in an unofficial, volunteer coaching capacity.

Miller, who signed with ASU Friday, said he was drawn to ASU because of the "dynamic leadership of Dr. Miller, evidenced by the excellent sports complex ASU has."

Another reason, he said, was the "strong community involvement" in ASU sports. "In L.A. (Irvine is an L.A. suburb) there are so many distractions, I felt the athletes were unappreciated," he said. "Tempe and Phoenix are involved in ASU sports year-round."

Miller said he plans to go on a statewide tour this summer "to meet with every high school and junior college track coach in Arizona."

"I want to build some bridges for our program so we can tap local talent," he said.

The present team lacks championship quality, Miller said.

"The cupboard is a little bare. As far as depth and balance, this isn't exactly a ready-made team."

Miller describes himself as "hungry" and said ASU track athletes will work harder under him than they have ever worked.

"All I ask of an athlete is for him to want to be better," he said. "I don't want to be associated with anyone who's on his way down."

Where did that pitcher wind up?

By Perry Sams

The legend around ASU is that his roommate dared him to go out for varsity baseball. Being a proud and impulsive man, the football player did.

The rest is history. Reggie Jackson has come a ways since he went out for baseball on a dare.

Mike Colbern and Floyd Bannister are two other former ASU baseballers currently in the news. Colbern was just called up by the Chicago White Sox. He's been playing catcher in the Sox' minors.

Bannister just lost his seventh game against three wins for the sinking Seattle Mariners. Ironically, Craig Reynolds, the "who's he" short-stop Houston got from Seattle for Bannister, has helped Houston to the top of the National League West with his hitting and fielding.

Also with the White Sox is former ASU player Alan Bannister, no relation to Floyd. He plays infield and is currently tenth among the A.L.'s

leading hitters with a .319 average.

Much has been made of the fact that an injured Reggie Jackson was placed on waivers on Billy Martin's return. When the Yankees traded for former Yank Bobby Murcer, it added more fuel to the New York media fire. A few days later, San Francisco's Bill Madlock was traded to Pittsburgh, along with Lenny Randle, a former ASU ballplayer.

Trivia question here — what connection did Madlock have in the past with the Martin-Jackson-Murcer controversy? And give yourself a sports expert award if you can tie in Bobby Bonds, as well.

Trivia answer — Madlock was traded from the Cubs to the Giants for Bobby Murcer in 1977. Earlier, Murcer and Bonds had been traded for each other, Murcer going to the Giants, and Bonds to the Yankees.

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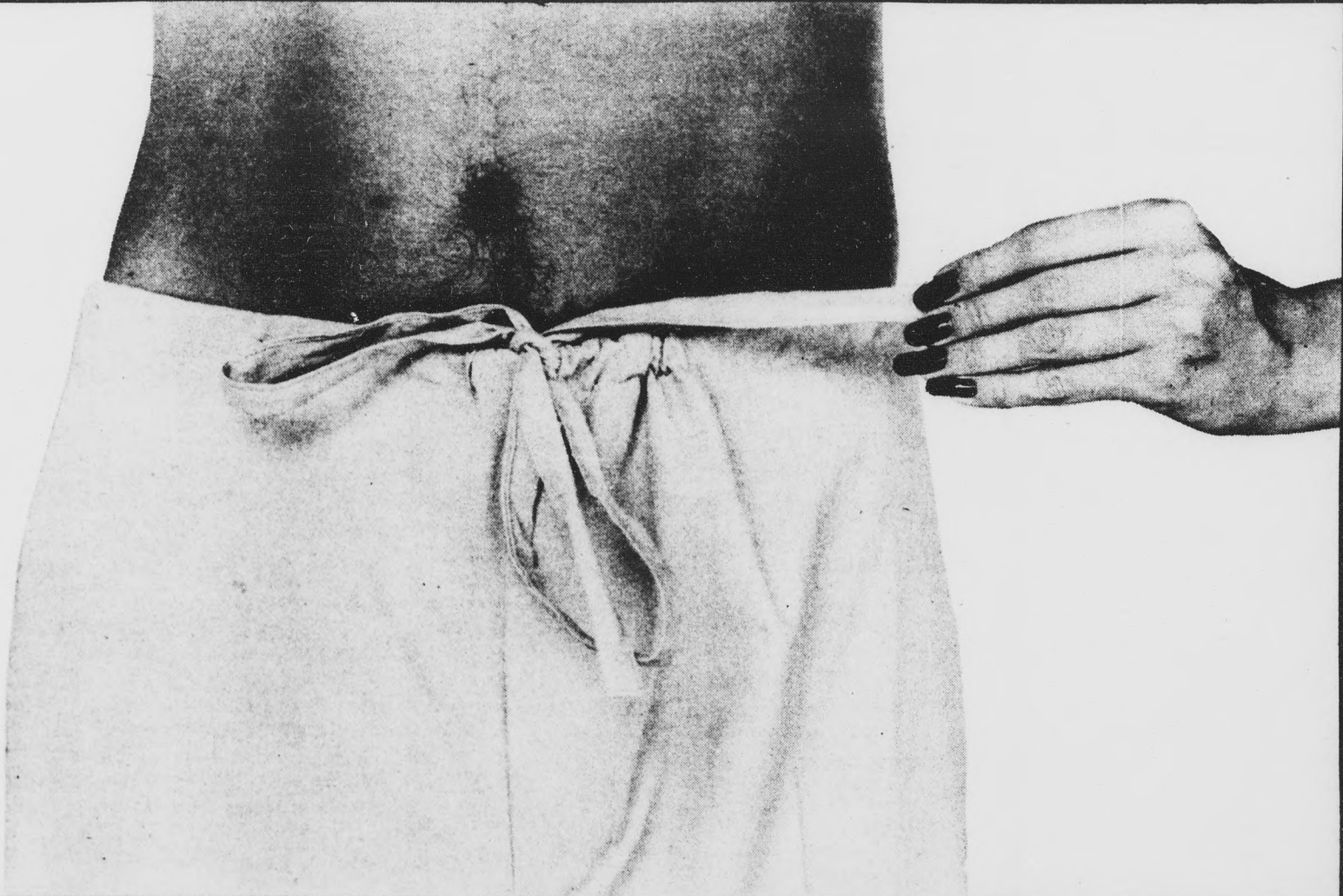
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