

thursday

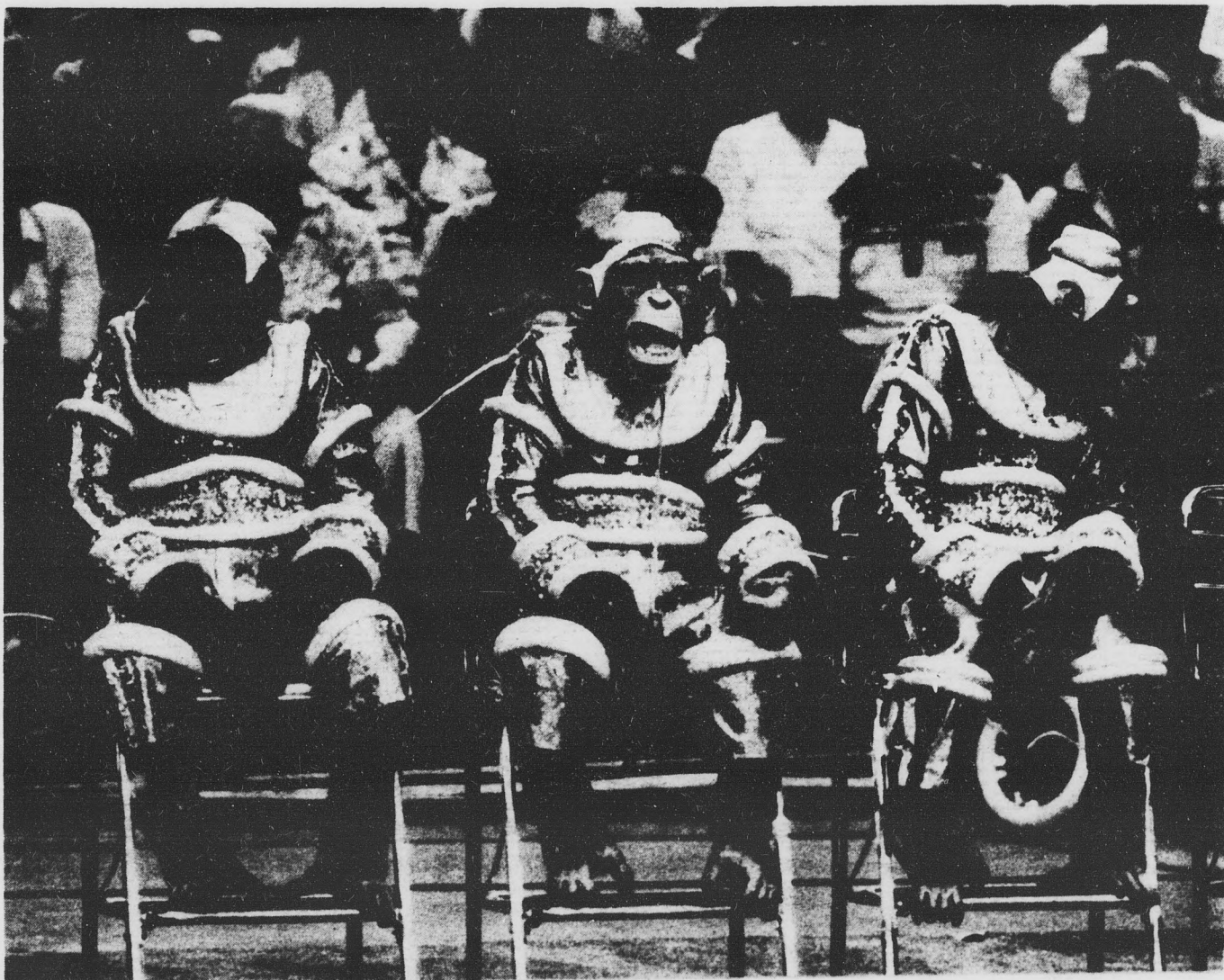
Arizona State University

summer

state  
press

Tempe, Arizona

July 12, 1979  
Vol. 4, No. 6



Hey, hey,  
we're the  
monkeys . . .

Three unidentified monkeys dispassionately survey the last performance in Phoenix Sunday of Barnum & Bailey's "Greatest Show on Earth." [State Press staff photo by Tom Tingle]

## Regents vote to save Ag School; experimental farm plowed under

By Richard Monks

ASU's Division of Agriculture was granted a stay of execution early this week when the Arizona Board of Regents voted 5-2 to retain the program, but an agriculture spokesman says the long-term fate of the school is still up in the air.

"Essentially, this saves the Division of Agriculture's name," Mike Shelby, head of a movement to save the division, said. "But it doesn't do much else."

Shelby's doubts are centered around one of the 15 recommendations made by an ad hoc committee of the Board of Regents that is investigating the alleged duplication of agriculture instruction at ASU and UA.

In other ASU-related action, the board voted ASU \$9.75 million in capital outlay funds for campus improvements, including \$4 million for a library addition and \$3 million for student services.

Also, the board voted to begin a Master of Fine Arts degree in Dance and a Ph.D. in Special Education at ASU. Currently no such programs exist.

In closing the meeting Regents president Ralph M. Bilby appointed a committee to investigate possible duplication of programs at the UA. This sub-committee, headed by Regent Rudy Campbell, was not advised when it would begin its investigation, but was told to look at the colleges of Architecture, Earth Sciences and Mines.

The ad hoc committee's recommendation as part of its plan to reduce departmental duplication at the two universities reads: "the Elliott Road property of Arizona State University (ASU's experimental farm) shall be offered for long term lease or sale as the Board of Regents finds appropriate."

Shelby said at Monday's board meeting in Flagstaff that this leaves the date for terminating the research facilities — and thus students' programs of study utilizing the farm — up in the air. "They could sell it today or in 10 years," he said.

Regent Earl H. Carroll agreed. He said he is opposed to getting rid of the Elliot Road property until another facility can be found for student research.

"Before I vote to dissolve it, I need to know what will happen to the people who do their work there," he said.

He proposed the recommendation be changed to read "the Elliot Road property cannot be disposed of until a suitable alternative is found."

Regent Sidney Woods, who chaired the ad hoc committee, argued that by introducing Carroll's stipulation, the meaning of the committee's recommendations would be changed.

Woods added UA will also have three of its current farms sold as soon as the board is able to purchase a tract of land near Waddell Ranch

west of Phoenix.

A possible site for the relocation of ASU's experimental farm is a parcel of University-owned land at the corner of University Drive and Rural Road in Tempe.

The recommendation said that the Waddell Ranch Site would serve as the main experimental facility for the state's agriculture programs.

The board said the tremendous support at the June public hearing was a major factor in deciding to continue the Agriculture program at ASU.

The ASU division of Agriculture will now offer degrees only in the following areas: Agribusiness, Bio-Agricultural Sciences, Engineering of Agricultural Systems and Environmental Resources in Agriculture.

Any person enrolled in a degree program at ASU will be allowed to complete the requirements for the degree, provided it be awarded by July 1, 1983.

The committee's recommendations stress that no production agriculture courses be offered at ASU.

"Personally, I have no quarrels with the changes," ASU president John Schwada said. "We should not be and are not engaged in production agriculture."



*Hilltop cop*

Les Gray watches over Kiwanis Park in Tempe from the top of a nearby hill. Gray and his horse, Apache, are the only mounted patrol team of the Tempe Police Department. [State Press staff photo by Tom Tingle]

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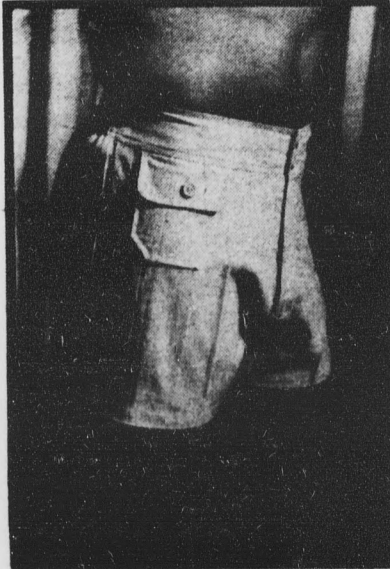
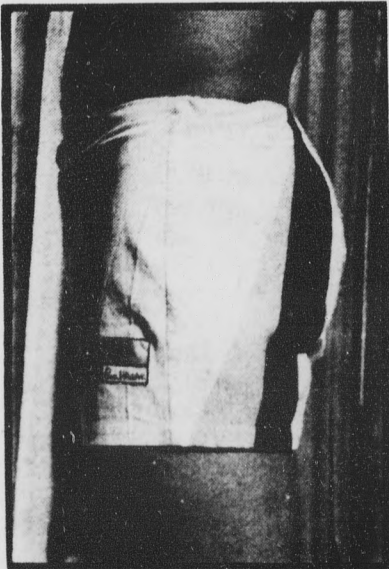
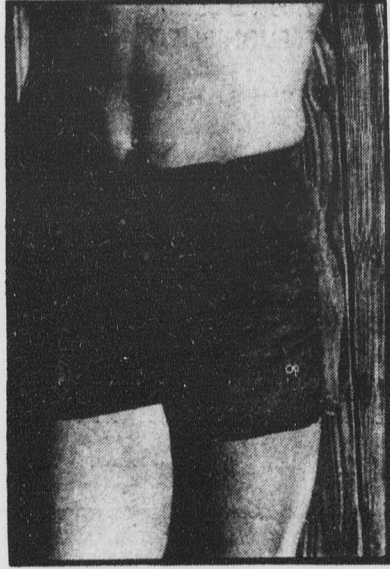
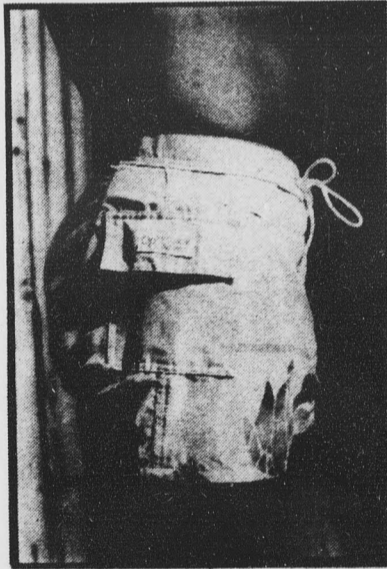
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**Regents' verdict on farm**

# Final decision 'not critical' Agriculture director says

The ASU Division of Agriculture's director said he was relieved when the Arizona Board of Regents decided to phase out the experimental farm rather than dumping ASU's entire agriculture program.

"The final results were not nearly as critical as the initial report indicated," Dr. Richard Chalquest said. "We were afraid there'd be no farm, no nothing."

Chalquest added the Regents "understand that we will need alternate facilities."

He said in two or three years the farm facilities will have been moved to University owned land at University Drive and Rural Road.

Chalquest said the new facility will solve student transportation problems because the current farm, at Price and Elliott Roads, is seven miles from campus and no transportation is provided.

However, the transfer of agricultural facilities will cause some new difficulties

Chalquest said.

"We could do with less acreage," he said, "but it does cause problems in other ways. For example, we won't be keeping a lot of horses anymore. For the people who want the horses, it's a problem."

"We won't have any large acreage available for research or teaching," he added. "They'll be no large dairy and no large number of any animals."

The Regents want to sell or lease the land because it is too expensive, Chalquest said.

He added that UA also would be losing their Maricopa County farms, which will be consolidated into one facility at Waddell Ranch near Litchfield Park.

Chalquest said earlier charges that a Regents appointed panel favored UA by insufficiently studying the ASU agriculture program were quieted "by virtue of (the Regents) changing the original concept (of eliminating the entire division)."

## Liberal Arts appoints new division head

Patrick J. McGowan has been appointed chair of the political science department at ASU effective July 1, Liberal Arts Dean Guido Weigend has announced.

McGowan, whose academic field of expertise is international relations, came to ASU from the University of Southern California, where he has been an associate professor of international relations and political science since 1974.

"I came here because I am impressed with the quality of the faculty and the direction in which the political science department is moving," McGowan said recently. "This is a growing institution at a time when other universities are leveling off. I feel ASU is well on its way to national recognition as a major university in every respect, and I look forward to participating in that momentum."

Before joining the faculty at USC in 1974, McGowan was assistant professor of political science and director of the Eastern African Studies program at Syracuse University.

The new ASU department chair earned his bachelor's degree in political science from the University of the South, Sewanee, Tenn. His master's degree is in international relations from the School of Advanced International Studies, Johns Hopkins University, and his Ph.D. in political science was conferred in 1970 by Northwestern University.

Among his credentials, McGowan counts a diploma in education from Makerere College, University of East Africa, Uganda, and a two-year tour as education officer in the Kenya Ministry of Education.

He has served as an official consultant to the U.S. Information Agency, the U.S. Department of State, and the National Security Council, and has published more than 30 books, articles and papers focused on American foreign policy, African diplomacy and balances of power.

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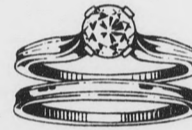
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# Opinion

state  
press

Every shut eye ain't asleep.

—Black American proverb

## Minorities poorly represented

# ASU: it ain't where the action is

Now that ASU's administration has had almost a year to mull over a state Civil Rights Advisory Board report outlining the "bleak picture of minority employment" here, it appears the action end of our affirmative action mandate may finally begin.

In 1977, then-governor Wesley Bolin handed down executive order 75-11 creating a state Office of Affirmative Action and an Affirmative Action Advisory Council. The order was a new boot in the butts of state-supported institutions, lest they be too slow to "formulate policies and administer programs to ensure non-discrimination in employment because of race, color, religion, sex, national origin or handicapped status."

The policy looks good on paper. And at ASU, that's about the only place you'll find it.

The advisory board's report revealed that Anglo males far outdistance minorities in acquiring (and receiving tenure in) the higher-ranking positions. And not only are minorities in top jobs hard to find around campus, but "the analysis shows the few minorities present suffer the most anxiety regarding job stability. Upward mobility, so important to a successful affirmative action program, is non-existent," the report states.

Our affirmative (in)action track record is nothing short of a disgrace. Hispanics, which make up more than 19 percent of Arizona's population, comprise less than 5 percent of ASU employees. Fewer than 1 percent of workers here are Native American, although they are 6 percent of the state's population. And, despite the fact that the University has a 2 percent black employment average compared with a 3 percent resident percentage, this necessitates hiring only 63 blacks out of 3,261 total employees.

Women don't fare much better. The report states that "the bulk of the female employees at ASU are found in traditional areas such as secretarial or clerical categories. In the non-traditionally women's areas of skilled crafts, the employment of women — 1.7 percent — is equally as dismal as that of ethnic groups."

Compared with salaries at other state institutions in ASU's category, women professors here receive at least \$1,720 annually less than the national average. And the University gets a failing grade again in numbers of tenured women, falling far below the norm.

As for the "publish or perish" philosophy, regrettably so vital here in achieving tenure, the board found that "publication by Anglo males is facilitated by the existence of informal networks among male professors that encourage research, collaboration, and greatly improves the chances of acceptance of the work for publication." Minorities and women, apparently, are devoid of such a "good ol' boy" system to help them along.

Finally, the report affirms, tenure recommendation committees are depleted of minorities and women, and there is strong evidence among such committees of "arbitrariness and capriciousness" in their decisions.

"As long as such secretive and parochial methods are in effect the employment disparities that presently exist at ASU cannot be eliminated," the board concluded.

A bleak and dismal picture indeed.

Enter Tony Martinez. A young Hispanic himself, Martinez is ASU's assistant provost for affirmative action. He has held the position for only about a month, but his intention, he says, is to "activate" ASU's dormant af-

firmative action policy.

"I think there are some people on this campus who don't want affirmative action at all," Martinez said. "And I think there are a lot of people who do, but don't have any idea of how to go about it. That's what activating the program will mean — educating people."

Landmark court decisions affecting affirmative action, notably the Bakke and Weber rulings, "can work for or against you, depending on how you utilize the ruling," Martinez said. "The average person may not see anything in such a decision, but the sophisticated one will be able to use it to his advantage," he said.

With a background in both law and social work, Martinez appears to have the sophistication to use such judicial clarifications to facilitate minority hiring here.

But here's the rub — each college or department currently formulates its own affirmative action policy, and the University lacks anything but a general overall plan. Thus a couple of areas are near parity while most lag behind. Business, Nursing, and Education have shamefully low minority employment. Social Work has the most respectable record, with Criminal Justice a distant second.

Closer monitoring of departmental progress will be a result of reactivating the program, Martinez said. But so far, breaking down the biggest barrier — the formulation of one comprehensive policy — hasn't even made it to the drawing board.

So ASU has been caught with its minorities down. It's past time to awaken this snoring giant to the reality of affirmative action.

## Letter policy

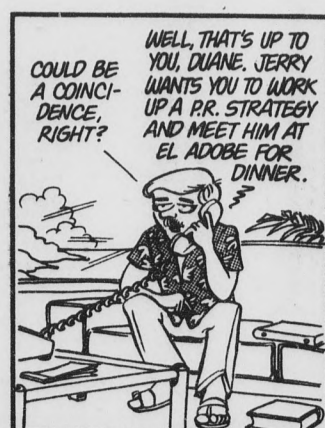
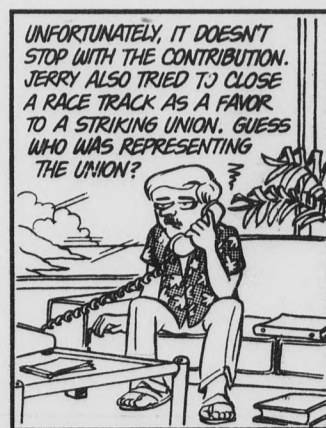
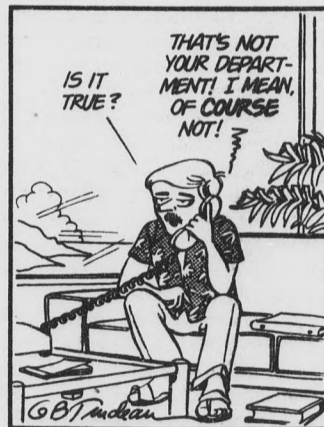
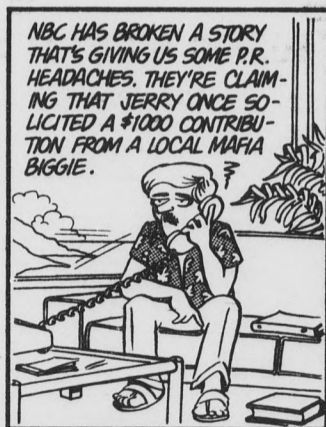
The State Press welcomes letters to the editor on any topic. To ensure publication, however, letters must conform to a few guidelines.

Type them, double spaced, with margins set on 60 characters. Include your full name, class standing and major. Anonymous letters will be discarded. However, if it is imperative that your name be withheld, state why.

All letters are subject to editing for style, grammar and spelling, but don't be sloppy. Lengthy letters may be shortened to meet space limitations, so be brief.

# DOONESBURY

by Garry Trudeau



# 'Hey, that's my old leisure suit!'

**By Martin Brown  
Pacific News Service**  
**LOS ANGELES** — While prosperous Americans enhance their wardrobes with handmade garments produced by villagers across the globe, many of those villagers wear cast-off American clothes brought to them by bargain basement dealers in the global market.

Just as fashionable Southern Californians wear Afghani and Nepalese embroideries, the villagers who crafted them are likely to pride themselves on polyester jackets and nylon blouses once worn here, in the hub of the modern world.

The unlikely conduits for this worldwide recycling of frayed garments are the thousands of charitable used clothing outlets in America — including Goodwill, the Salvation Army, and St. Vincent de Paul. Literally overburdened by the amount of used clothing donated to them, the charities are turning to a new breed of entrepreneur who buys the used goods wholesale to sell them retail, primarily to the Third World poor.

"We're in the recycling business," explained Sonny Raffle, manager of Atlas Mill Supply, which processes 100 tons of used textiles daily and is the largest of 15 international used clothing firms in Los Angeles.

"We buy used garments from institutions all over the country — Goodwill, Salvation Army, Veterans Thrift, Children's Thrift and others. They take in so much they can't get rid of it all. We take what they can't sell and find markets for it."

In 1977, Goodwill Industries of America sold about 35 per cent of the textiles donated to it at 167 stores — 137 million tons — to salvage dealers, according to E. Pouliot, senior vice president.

Some of the clothing goes to fashion markets in Western Europe. "You can get a lot of money for a used American bowling shirt in Denmark," said Raffle. However, most of the used garments are sold to wholesalers in Third World countries, especially to West Africa and Pakistan, but also to countries in the Mideast, the Far East, to Mexico and southern Italy.

Wholesalers abroad find out about the U.S. firms through the U.S. Chamber of Commerce. They retail to the poorest strata in various countries, mainly through small rural stores.

Clothing found unusable is baled and sold to American industries as wipe rags. Woolens are wholesaled to Italian firms that recycle it to make new fabric. The international demand for used textiles is increasing every year.

So is domestic demand for used clothing. "Salvation Army, Goodwill and the other institutions are opening up new stores right and left," Raffle said. "I went to one the other day and they did \$9,000 worth of business the first day they were

open. This means there is less clothing left for us to buy."

Goodwill's Pouliot said the Industries try to sell what they can in their own stores. About 20 of the stores process some of the leftovers themselves into industrial wipe rags. But others do not have the space, equipment or the expertise for the kind of recycling that Atlas and other firms engage in.

"We have a responsibility to donors to get the most we can for the goods to support our rehabilitation programs," Pouliot explained.

"Often more revenue can be made by selling to a salvage dealer" than by trying to recycle in-house, according to another Goodwill official in San Bernardino, California.

This spring, one of the used textile firms in Los Angeles, Armak and Company, was struck by the International Ladies Garment Workers Union, which had won a representation election. Armak pays its production workers — who bale, sort and process the textiles — the legal minimum wage of \$2.90

per hour with no vacation, sick leave or fringe benefits.

The ILGWU asked the thrift stores not to sell contributed

used clothing to Armak for the duration of the strike. Most did not cooperate, according to union and Goodwill officials.



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- 12-13 HIGH ANXIETY  
7 & 9:00 p.m.
- 19-20 SATURDAY NIGHT FEVER  
7 & 9:30 p.m.
- 26-27 THE DUCHESS AND THE  
DIRT WATER FOX  
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### AUGUST

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<input type="checkbox"/> 20-29	<input type="checkbox"/> 20-29
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<input type="checkbox"/> 40-49	<input type="checkbox"/> 40-49
<input type="checkbox"/> 50-59	<input type="checkbox"/> 50 plus
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### Paid Donations

Unlike donating whole blood, plasma donations are paid for, and since you are able to donate twice in a seven day period, that means added income to you. At present, when you donate you will receive \$10.00 for each donation. You can earn up to \$20.00 weekly or \$80.00 monthly.

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- Why can I donate so often?  
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# Phoenix church offers gay



Betty and Linda exchange vows as Fred Pattison, the pastor of the Metropolitan Community Church, officiates. The ceremony is referred to as a "holy union," signifying honor, love, and respect between two people.

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Saturday, July 21 • 8 p.m. "A Month In The Country"

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Story by Richard Monks

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Betty's mother looks over her daughter's shoulder. Hugs, kisses, and congratulations were received following the ceremony.

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# gays alternative lifestyle

Rings were exchanged, vows were taken, the mother cried and the couple sealed their covenant with a kiss.

A traditional wedding, right? Well, not exactly. It's true that two people did vow to "honor, cherish and respect each other." But they were not legally wed.

This particular ceremony was the "holy union" of two women, Betty, 27 and Linda, 31.

The Arizona revised statutes do not address the legality or illegality of homosexual marriages. Therefore, members of the same sex must make their commitment in what they choose to call a "holy union."

Fred Pattison, pastor of the Metropolitan Community Church of Phoenix, said "a holy union is a public commitment of two people of the same sex who want to unite themselves before God and witnesses."

On Sunday, approximately 50 people huddled in the small storefront church on East McDowell to watch Linda and Betty (who requested their surnames not be used) vow to love, honor and obey each other for life.

The couple was dressed in identical white gowns with wreaths of pink and blue flowers in their hair.

"We feel this is the most beautiful way to express our love for one another," Betty said. "We've known each other since 1973 and have been going together for a year and a half, so we decided to make it final."

Both women have been involved in heterosexual marriages, but said they "couldn't handle them."

"I was married at 20," Betty said. "I didn't even know I was gay then. Getting married was just what everyone did, so I did it. But it didn't last."

Linda stayed married long enough to have two sons who are now aged six and eight.

"Friends ask us if we're sure this is a fit way to bring up the kids," she said. "We think it is, or else we wouldn't have done it. We really love our children."

Betty said she wasn't sure how they would

react. They found out last year, however, when the oldest child saw them kissing. "He said, 'yuck that's mushy,' and asked why we did it."

She said she told him that was the way they expressed their love for one another. According to Betty, he hasn't said another word about it since.

As for the rest of the womens' families, they say there have been few problems with their relationship being accepted. Betty's mother appeared so overjoyed that she couldn't control her tears during the ceremony. Speechless, she nodded her head in approval of her daughter's action.

Pattison said he was glad so many people attended the ceremony.

"An awful lot of people cannot admit they're gay," he said. "We try to help them find themselves."

He said he is gay and has found it very hard to be a practicing minister while concealing his sexuality. (He was a Baptist minister for 12 years in Tucson.)

"I felt I had to leave the ministry," Pattison said. "So I moved to Phoenix and got a job selling insurance. Eventually I became assistant minister here, then minister."

He said he considered marrying a woman several times, but realized it wouldn't work nor would it "change" him. "Many gays think marrying the opposite sex will change them, but usually this is not the case."

Pattison added applicants for the "holy unions" are carefully screened to "make sure this is what they really want to do." They are given a 14-page application with questions ranging from religious backgrounds to temperaments of prospective couples. "Seventy-five percent of the people who come to the church for holy unions do not wind up following it through."

In addition to answering the application, the couples must be at least 18 years of age, have been together for at least one year, and file a will to protect the mate in case of death.

"One of the most important things we stress," Pattison said, "is fidelity."

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Monks  
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laughter's shoulder after the vows were exchanged. ons were received by Betty and Linda immediately

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**Classical-record review**

# Solti attempts little interpretation of Haydn

Brahms — *A German Requiem*, op. 45. *Variations on a Theme by Haydn*, op. 56a. Kiri Te Kanawa, soprano; Bernd Weikl, baritone; Chicago Symphony Orchestra and Chorus; Sir Georg Solti, conductor (London OSA 12114).

One can make the claim that Sir Georg Solti has mellowed considerably since assuming the directorship of the Chicago Symphony a decade ago.

In recent years an element of cautious objectivity, even fussiness, has crept into many of Sir Georg's recorded performances, most notably in

the Beethoven symphony cycle and his more recent opera recordings.

This new release is representative of the current Solti aesthetic: a meticulously controlled performance, superbly executed with transparent textures, a tight rhythmic sense, and little attempt to "interpret" the music.

Generally, this is Brahms with a sharply etched rhythmic and sonorous profile. In the fourth movement, "Wie lieblich sind deine Wohnungen," the accents in the middle section are executed with almost jabbing insistence.

There is also a greater wealth of orchestral detail

than in any other available recording (note the harp details in the first movement). Indeed, this is very much an orchestrally conceived *German Requiem*.

Interestingly, Solti opts for a warmly expansive pacing of this score; his tempos are even slower than Karajan's.

Also noticeable is a tendency to ritard at the end of movements; for example, the final chord of the opening movement is prolonged unnecessarily.

Perhaps the high point is reached in the fifth movement, "Ihr habt nun Traurigkeit," in which the soprano solo is exquisitely

sung by Kiri Te Kanawa. The present recording is a thoughtful, occasionally inspired reading, and I would describe it as a

worthy entry if not necessarily the clear-cut winner in the Brahms *Requiem* sweepstakes.

—Bryan Stoneburner

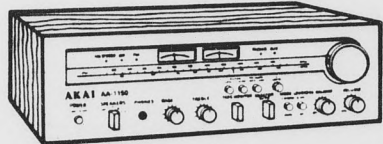
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"and you thought we were only snow skis"

*Dorothy Lamour stars*

# Old Simon play still pleasing

The opening night audience seemed expectant and charged with electricity. They were not disappointed. The Windmill Dinner Theatre's production of Neil Simon's warhorse comedy "Barefoot in the Park" left the packed house on its feet.

There is probably a performance of "Barefoot in the Park" running somewhere in the world everyday. That is by no means proof of its excellence as theatre, because the play is little more than an expanded television sitcom. Simon's roots in television are exposed here, but his facility with one liners and a simplistic plot has kept audiences howling at the antics of a newlywed couple for almost 15 years.

This early Simon effort is perfect fodder for Windmill consumption. It is fast-moving, wise-cracking and staged with one set.

It doesn't have much substance. A rather free-spirited bride and her rising young attorney husband move to a fifth-story New York walk-up and Simon inevitably milks the climb up the stairs for every conceivable laugh. Their clash of temperaments keeps things moving until the happy ending curtain.

The bride's widowed mother from New Jersey and her blind date with an aging roue upstairs is the highlighted subplot. And that's about all.

However, Windmill patrons do not come there to see great theatre. The interminable intermissions and smoke breaks make a piece of any depth impossible to play and a lack of audience concentration mandatory.

Instead they come to see the stars and have a few laughs — a goal the Windmill rarely fails to achieve.

"Barefoot in the Park's" premiere attraction is Dorothy Lamour. Paramount Pictures famous "Sarong Girl" really set the audience cheering. She is a really big draw on the dinner theatre circuit, if Windmill audience reaction is any indicator.

It is doubtful that anyone ever accused Lamour of being an actress. However, she zooms through the Simon production with charm, warmth and professional ease. Her good-natured performance is filled with great reaction scenes she must have learned playing opposite Bob Hope and Bing Crosby in all the "Road" pictures.

She even has the good sense to play around with her old exotic island girl image by rolling her eyes around in her head when her daughter sticks a flower in her hair Polynesian style.

By the way, Lamour still possesses a pair of gams that would do any sarong proud.

Sally Cleaver as the bride, is a bit theatrical and manages to stay this side of overbearing, but just barely. She is funny though, and in some of her quieter scenes she is downright affecting.

However, Robert S. Woods as the husband is great. His uptight image is severely put to the test by his flighty wife and his impatience can explode at any minute. When he finally goes berserk, he does so without getting sloppy and overeating the scenery. His is the evening's

best performance.

Bob Moak, who was so objectionable with Van Johnson in "Boeing-Boeing" a few months back, is a little easier to take this time. His burlesque mannerisms have been toned down, but he is still an unattractive stage presence. However, audiences (in this production and in the Johnson vehicle) seem to love his stand up comic line delivery and Catskill inspired performances.

Clinton Atkinson's direction

keeps things moving and the actors never smash into each other, a real danger on the Windmill's small stage with this frenetic farce.

The Windmill management seems to have found a ticket for keeping its audiences happy. "Barefoot in the Park" is a funny evening, and easy to take. In fact, it's rather like the dinner theatre's house drink — a "strawberry patch" — cool, and it goes down easy.

— Steve Allnatt

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## THEATRE

**The American Conservatory Theatre** will stage two comedies at Gammage Center. The Tony award-winning repertory company will present W. Somerset Maugham's "The Circle" at 8 p.m. July 20. Ivan Turgenev's "A Month in the Country" is scheduled for July 21.

Tickets are on sale at Gammage Center and Diamond's box offices. Prices range from \$6.50 to \$8.50.

The performances at ASU are supported by the Western States Art Foundation with funds from the National Endowment for the Arts.

**Theatre Phoenix-Phoenix Little Theatre's** production of "The Threepenny Opera" by Kurt Weill and Bertolt Brecht opens tonight. Reservation information is available by calling 254-2151. Performances are scheduled July 13, 14 and 17 through 28. All begin at 8 p.m.

**Paramount Picture's** "Saroni Girl" Dorothy Lamour is currently starring in Neil Simon's "Barefoot in the Park" at the Windmill Theatre in Scottsdale.

A **theatre workshop** for high school students sponsored by the Scottsdale Center for the Arts Association will present Meredith Willson's "The Music Man" at 8 p.m. July 20 and 21. Tickets are \$3 and \$2 for children.

The **Flagstaff Festival of the Arts** will present the Oakland Ballet's production of "Hansel and Gretel" at 8 p.m. tonight through Saturday. Tickets and information are available at Diamond's box offices for the dance which will be staged at NAU's Ardery Auditorium.

## CONCERTS

**St. Paradise**, a hard rock group, will be presented at Dooley's at 9 p.m. tonight. The group is made up of members from Ted Nugent's band.

**Denis deCoteau**, conductor for the San Francisco Ballet, will conduct the Flagstaff Festival of the Arts concert and symphony orchestras. Concert programs will be held July 15 and 18 and symphony concerts begin July 20. All will be presented at NAU's Ardery Auditorium. Tickets and information are available at Diamond's box offices.

The **Scottsdale Center for the Arts** will present its second in a series of summer chamber music concerts at 8:30 p.m. July 17. A limited



"The Circle"

number of free tickets may be available at curtain time. The concert, sponsored by the Phoenix Chamber Music Society and the city of Scottsdale, will feature Peter Zazofsky on violin and Santiago Rodriguez on piano.

## EXHIBITS

"Whites," an exhibit of white or predominately white paintings, sculpture, prints and ceramics from the ASU art collections is now at the Matthews Center Gallery.

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Comedy at summer camp

Murray makes 'Meatballs' cook

Paramount Pictures is hoping lightning strikes twice.

Last summer John Belushi was let loose in a fraternity house and "Animal House" was the sleeper hit of the season.

This year director Ivan Reitman sets another "Saturday Night Live" alumnus to wreak havoc on an American institution. Bill Murray is the head counselor in a raucous, silly and utterly inconsequential summer camp comedy called "Meatballs."

It may be the most inane comedy this summer, but it is without pretension and an undeniably hilarious 90 minutes away from the summer heat.

Sometimes the audience laughs despite itself. The script is full of action from the drop-your-drawers school of comedy. In fact, there's not one but two instances of pull-down-your-pants-for-laughs in "Meatballs." And the audience howls.

There are fumbling attempts at sex, jokes about the food, fish placed in bathing suits and slingshots aimed at rear ends: a full assortment of high-spirited hijinks that once passed for collegiate good humor. It is just so much silliness, the likes of which haven't been seen on the big screen since Annette Funicello and Frankie Avalon bid a fond adieu to Laguna Beach.

What holds the whole ridiculous package together is the remarkable Bill Murray.

Murray's self awareness adds a comic edge to his line readings by overplaying outrageous dialogue. He knows the script is stupid, we know it's stupid, and everyone ends up laughing their fool heads off.

The punchlines in "Meatballs" are telegraphed ahead, so the comedy loses the element of surprise. But Murray injects each situation with a different kind of suspense. No longer does it matter what's coming, because we know. Instead, the payoff comes when the viewer is treated to how Murray will handle it.

"Saturday Night Live" fans will not be disappointed either. Murray even does a couple of minutes of his record company A and R man Jerry Aldini, disguising himself as the P.R. representative from a rival camp.

"Meatballs" is outrageously funny, and pseudo-sophisticates will probably hate themselves for liking it. But they can soothe their tasteful little consciences because they are getting the chance to see the beginnings of what



Bill Murray and his summer romance [Kate Lynch] in the screwball comedy "Meatballs."

could become a brilliant film assault archaic American career for Bill Murray. institutions. One can hardly wait for a service Paramount director Ivan Reitman may have hit the mother lode by recycling "Saturday Night Live" actors into the stars of silly, unpretentious farces that

— Steve Allnatt

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# ASU athletes boost U.S. to Pan-Am medals lead

Try telling ASU the Olympics is still a year away.

The Pan-Am games in San Juan, Puerto Rico have recently highlighted several Sun Devils.

1976 Olympic bronze medalist Dwayne Evans of Phoenix qualified for the finals of the event he won his medal in, the 200 meter sprint. Evans will attend ASU this fall but will not be eligible to run track, since he just transferred from UA.

Tony Darden, Sun Devil trackster, and Herm Frazier, assistant track coach, should run legs of the mile relay, said former track coach Senon "Baldy" Castillo.

"Some newspaperboy from Mesa said ASU did poorly because of my antiquated methods of training," said Castillo, who now heads group ticket sales for ASU after 29 years as track coach. "Well, we were good enough to win two championships (the last in 1977)," he said.

That tracksters he recruited and coaches are doing well in the Pan-Am games is satisfying, he said.

"I feel real good about it."

Ironically, an ASU athlete stopped an American sweep of swimming gold medals. Anne Gagnon, who swims for ASU's women's team, took a gold in the 200 meter breaststroke as a member of the Canadian national team.

Gagnon also took a silver in the 400 meter medley relay and a bronze in the 100 meter breast stroke. Other Sun Devil women swimmers placing were Cheryl Gibson, with silver medals in the 100 and 200 meter backstroke and 400 meter medley relay, and Gail Admundrud with third-place

## Four selected from ASU to pre-Olympics

Four ASU athletes have been selected to represent the United States in the upcoming international Spartakaide Games.

The Games will be held in Moscow, Russia, the site of the 1980 Summer Olympics, and will begin July 20 and continue through the first week of August. ASU athletes competing will be assistant wrestling coach Mark Mangianti, track and field red-shirts Tony Darden and Dwayne Evans, and assistant gymnastics coach Scott Barclay.

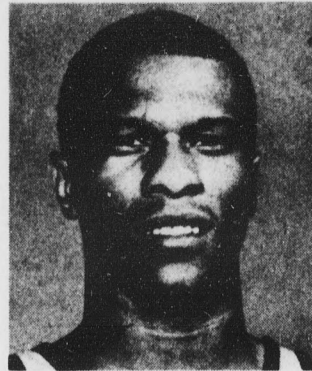
ASU guard Lafayette "Fats" Lever and UA forward George Hawthorne were chosen to represent the West basketball squad in the second U.S. Olympic National Sports Festival, July 27 - Aug. 1 in Colorado Springs, Colo.

bronzes in the 100 and 200 meter freestyle.

ASU's Sue Sloan took a fifth place in the 100 meter butterfly.

Canadian Graham Welbourn, Sun Devil men's swimmer, took silver medals swimming on Canada's 400 and 800 meter freestyle relay teams.

ASU softball shortstop Susie Gaw helped the U.S. team to a 10-0 win over Bermuda Sunday with a home run. She plays right field for the U.S. team in San Juan.



Tony Darden

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