

thursday

Arizona State University

summer

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Tempe, Arizona

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August 2, 1979

After 2 years in Peace Corps

Student recalls Nicaraguan crisis

By Steve Allnatt

The Sandinistas were recruiting Nicaraguans to join the fight against now-deposed President Anastasio Somoza when an ASU graduate student was sent to Nicaragua by the Peace Corps.

But although agriculture master's candidate Allen Gill was tempted to join the rebels, he didn't.

"My brother in law had to leave the country because he was with the Sandinistas," he said. "He invited me to fight for awhile and see what was going on."

"It (becoming a guerilla) was something I knew would never come about," he said. "It was just something that crosses your mind."

Gill said he met his brother-in-law in February in Costa Rica, where Sandinistas crossed the border into Nicaragua.

"The border was open," he said. "Costa Rica wouldn't admit it, but my brother-in-law told me."

Gill added his wife's brother is now the commander of a small town in

northern Nicaragua.

Gill, 30, was stationed in Nicaragua from February 1974 to July 1976.

He said Nicaraguans led very restricted lives under the old regime and Somoza had no respect for civil liberties.

"It was guilt by association," he said. When he first arrived in Nicaragua he said "no one ever spoke publicly about Somoza — or you'd find yourself disappearing. If suspected you'd be whisked off."

Gill said it was a National Guard routine to incarcerate citizens simply because they were suspected of knowing a Sandinista rebel.

"They interrogated my wife and father-in-law," he said.

Gill added when he was in Nicaragua the Sandinista movement was "still in the formation period."

"They were far back in the mountains," he said. "We knew they were back there and we knew there were people collaborating with the guerillas at that time."

"They were recruiting," he added, "but it was still a closely-knit underground organization."

Gill said warnings that a communist regime would take over for the fallen Somoza are unfounded.

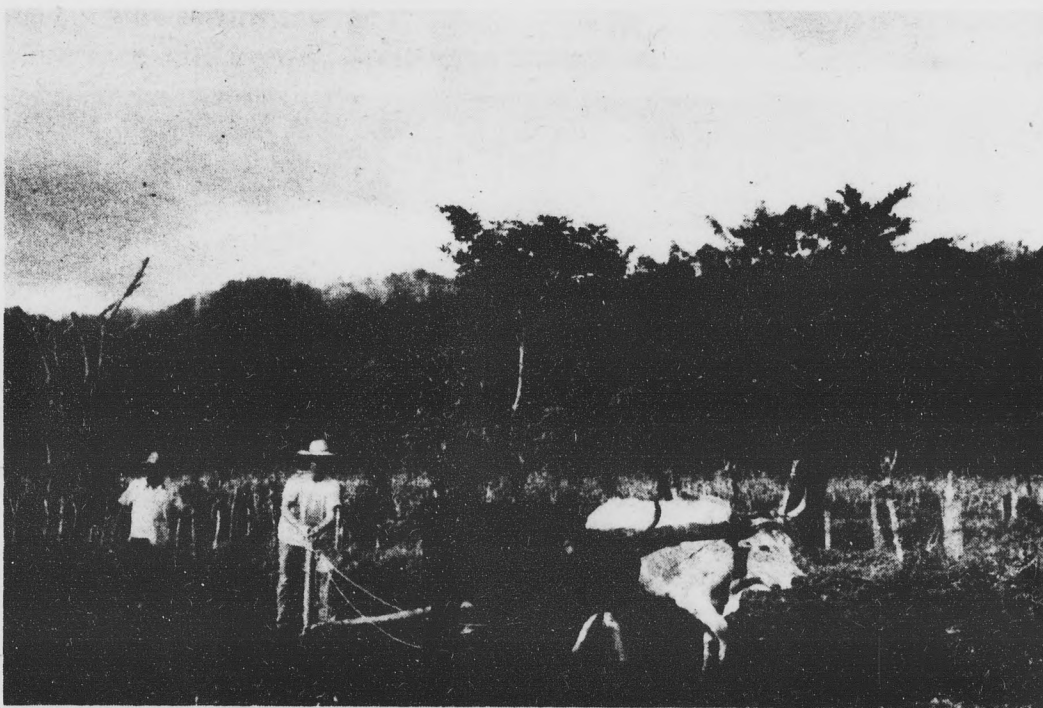
"Of all the people I met, I can't say I've met anyone who wanted communism (in Nicaragua)," he said.

"Only Somoza put that hype out," he said.

He said there is a small Marxist minority and the ruling junta has accepted aid from Cuba.

"A member of the junta told me 'we need foreign aid. If we don't get it from the United States, we'll look elsewhere,'" Gill said.

"But because they are accepting Cuban aid," he



Allen Gill [right], an ASU graduate student, aids a Nicaraguan farmer as a Peace Corps volunteer, while Sandinista guerilla activity was going on in the mountains. Gill spent more than two years in the strife-torn Latin American nation.

continued page 2

Compton Terrace initiates Legend City revamp

In less than three months, Phoenix will become the nation's first city to have a rock-and-roll amusement park.

The idea, conceived several months ago by Celebrity Theater operator Doug Clark, calls for Clark's JBD Productions to take over all of what is now Legend City and convert it into a musical funhouse.

Presently, JBD Productions owns 30 of the park's 60 acres. It also operates Compton Terrace, a new concert facility adjacent to the park.

"Doug has a lot of interest in the park," said Curt Johnson, production coordinator for Compton Terrace. "He's a freak for amusement parks."

Johnson said he was unable to reveal any specifics about what Clark and his associates plan to do with Legend City, but he added there definitely will be "some changes and improvements."

"We've already made more than \$2 million in improvements so far with the building of Compton Terrace." The facility is named after former Phoenix radio personality Bill Compton who was killed in an automobile crash in 1977.

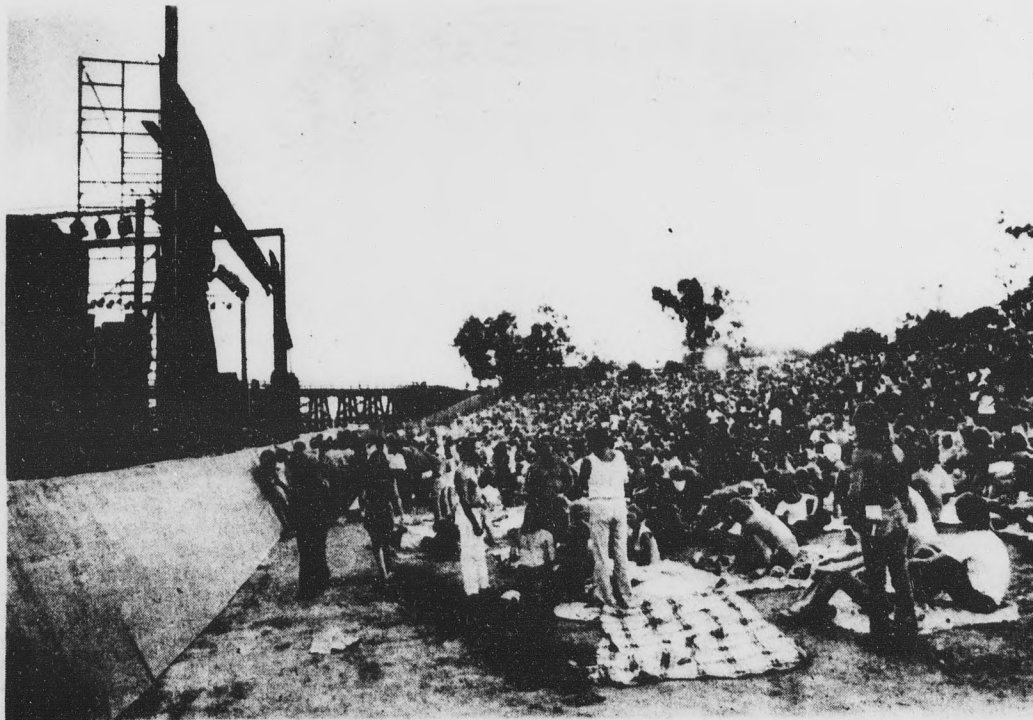
Johnson added Compton Terrace is still in its infant stage and will not be ready in final form until January of 1980.

"We plan to put in 3,500 permanent seats in front of the stage, a roof on the stage and permanent fences around the whole place," Johnson said.

He said Clark and the two other partners in JBD, Bill White and Jess Nicks (father of Fleetwood Mac singer Stevie Nicks) were pleased with the 18,000 person turnout for the first show.

"We think that was great," Johnson said. "We're hoping to bring in top names in the future, which we hope will draw well."

The acts scheduled for Compton Terrace include: Cheap Trick, August 7, The Tubes, August 17, the Kinks, Sept. 7, the Cars, and Foreigner, September 9, Kenny Rogers and Dottie West, September 17 and the Beach Boys, October 28.



Eighteen thousand people showed up for the opening of Phoenix's Compton Terrace Amphitheater Saturday. Many came several hours early to assure a good seat for the John Stewart-Jerry Riopelle performance which started at 8 p.m. [State Press staff photo by Tom Tingle]

More about

Student witness to revolution

continued from page 1

added, doesn't necessarily indicate they are going in that direction."

Gill also said Somoza and Marxism are on opposite ends of the political spectrum, but added they are "parallel — and both dictatorships."

"What would they gain?" he said. "The regular man on the street doesn't say that now we've overthrown Somoza let's replace him with a Marxist."

Gill said Americans can

learn from the situation in Nicaragua.

"The lesson I hope they learned," is that Jimmy Carter's human rights campaign can be very superficial, he said. The (Nicaraguan) people like Americans, but they don't know why the American government maintained someone like Somoza when the President was talking about human rights.

"The U.S. maintained a superficial, phony

democracy," he added.

Gill worked as an agricultural extension agent in a town of 7,000 near the Honduras border.

"My duties included working with farmers and introducing them to improved agricultural techniques, like use of pesticides and fertilizers."

Gill said some of the farmers still plant their seeds by hand and use their feet to cover the seeds.

Journalism department selects head

ElDean Bennett, professor of mass communications at Arizona State University since 1970, has been named to chair the department of journalism and telecommunications in ASU's newly established College of Public Programs.

Although the employment market is tight, and there are more than 900 students enrolled in the department, Bennett says most ASU journalism and broadcasting graduates can look forward to finding jobs in their fields. He credits the professional competency of a faculty that can work closely with local media, as well as supervised internship programs that provide practical experience for selected students.

"We take a practical approach here," he said. "We teach people how to do it, and it pays off. The last time we looked, close to 40 percent of the local broadcast people were ASU graduates, and there are a good many of our people in newspaper and public relations positions around here as well."

Before joining the faculty at ASU nine years ago, Bennett was an instructor at Michigan State University, where he earned master of arts and Ph.D. degrees.

He had earlier experience in news, announcing, promotion and administration at station KSL in Salt Lake City and CBS/WEEI in Boston. He earned his bachelor of arts degree from Brigham Young University.

July 25, 1979

I am leaving the University on August 3, 1979, to further my education. I would like to thank each individual with whom I have worked the past four years, in particular, the special people in the Dean's Office of the College of Fine Arts. I shall miss all of you.

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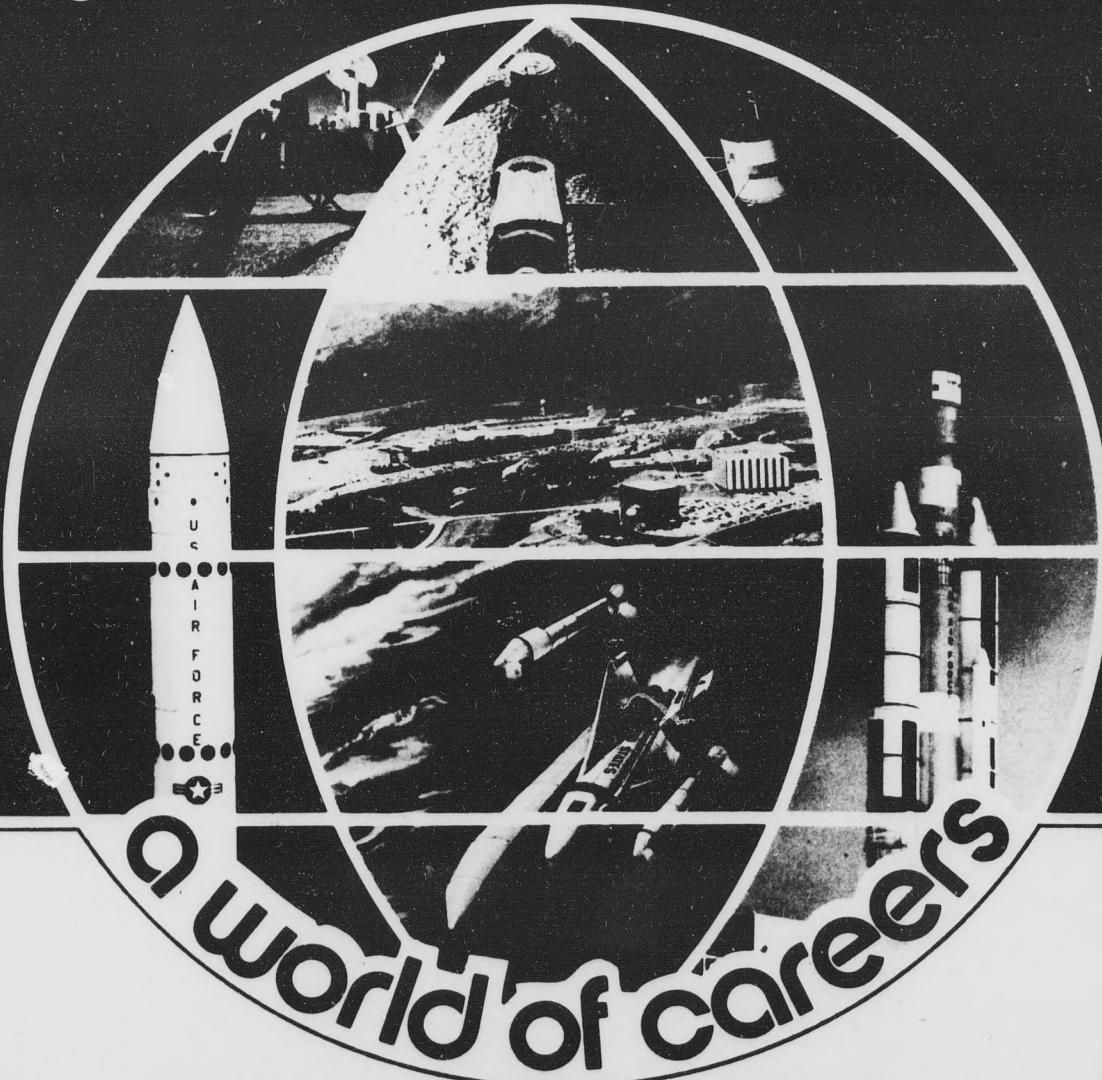
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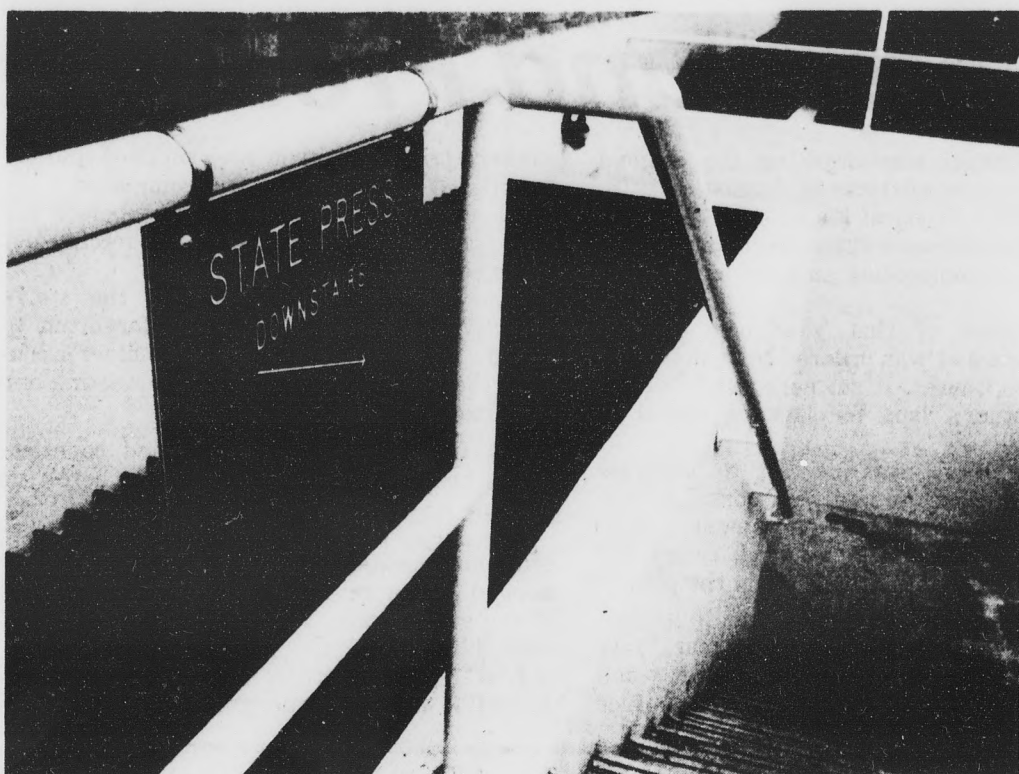
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We've gone underground

State Press offices move into Matthews basement

The *State Press* has gone underground. The editorial, production, advertising and office staffs of the *State Press* have moved to new quarters in the north basement of Matthews Center.

Edward Peplow, manager of student publications, said the move provides the newspaper with much-needed room.

"We were cramped as all hell (in the former Stauffer Hall facility)," he said.

State Press Production Manager Bob Szoradi said the Matthews Center offices allow for modernization of the publication process.

"Without a doubt it gives us an operation every bit as efficient and modern as any commercial newspaper," he said.

"It very definitely increases production efficiency and gives us better quality control," he added.

Szoradi said his section was able to add a camera process department because the

new production shop "doubles our area."

"The camera process department allows us to go to the printer negative-ready rather than camera-ready," he said. "That allows us to move our deadlines closer to press time."

Szoradi added the new department also offers an internship to a graphic arts student.

"In the fall, the camera will be student-operated," he said.

The first student intern already has been chosen, he said.

Peplow said the *State Press* had been headquartered in Stauffer Hall since 1973.

"Before that," he said, "it was all over the campus — sometimes in Old Main, sometimes in the MU."

The outside staircase on the north side of Matthews Center offers direct access to the new facility. Office hours are 8 a.m. to 5 p.m. Monday through Friday.

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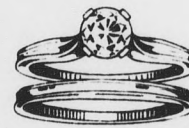
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ASU gets underground Press

With this issue, the State Press has officially lowered itself in the eyes of the community.

It's not that we've put out a preview to our 1980 April Fool's edition. It's just that we've finally gone underground. Literally.

From our new vantage point in the Matthews Center basement, subterranean State Press staffers should be able to get the bottom line on what's — er — going down. We'll be bringing you scoops on whose foot is in the door and what size shoe it's wearing.

Of course, it has long been speculated that this move places us where some administrators are pleased to find us — right under their heels.

It took us just about three years to get over here. (The story goes that Production Manager Bob Szoradi was forced to give up counting postponements when he ran out of wall space on which to keep score.)

It was Szoradi who drew up the original plans for the new quarters in August of 1976. In May of 1977 Physical Facilities decided the Matthews renovation was too much for them to handle and recommended an outside architect be hired.

In December of that year new process camera equipment was ordered to be delivered to Matthews Center. It sat here, while we sat (on each other's laps for lack of space) in Stauffer Hall.

Extensive work was needed to separate departments and create a workable environment in Matthews basement. Handicapped access had to be assured. Every day it seemed there was another kink in the plan.

When we were told the move was to happen in June, packing began. The Summer State Press staff worked amidst boxes and disassembled equipment while harried office

workers tried to explain why supplies couldn't be ordered until the move was completed.

We lost our darkroom facilities before the first issue of the summer paper, forcing out photo editor to go elsewhere.

June came and went, as did the staff's collective sanity. Someone had forgotten to include a penalty clause in the builder's contract that might have assured the meeting of a deadline or two.

But finally, three summers and countless headaches later, we're here. And there's no denying it — it was worth the wait.

The new department of journalism and telecommunications is getting some much-needed space in the old newspaper offices. We're getting new, advanced equipment to go with the fresh paint.

And ASU is getting a better newspaper. Even if it has gone underground.

Opinion

state
press

All God's chillun gotta have nametags.
— Jeanette Ramsperger

Papago freeway opponents; hope for Durango connection

Valley residents soon will face a familiar controversy if a group opposed to the Papago freeway is successful in placing an initiative calling for alternatives to the plan before the voters.

City officials are checking the validity of 18,000 signatures on the anti-freeway petition to determine whether there are enough to call a special election to decide the issue.

We should know the results any day.

The Papago plan — given the official O.K. last year by former U.S. Transportation Secretary Brock Adams — calls for Interstate 10 to enter the city at 91st Ave. just south of McDowell Road and proceed East to 21st St., where it would turn south and connect with the Maricopa Freeway.

That means the Papago would run parallel to and less than three miles north of the existing freeway from 20th Ave. to 21st St.

And it would funnel interstate traffic, which would compete with local traffic for road space, into two inner-city freeways running side by side.

That's hardly the logical solution to Phoenix's transportation problems that Papago supporters have always claimed it would be.

Phoenix voters agreed — at least once.

In 1973, they voted down the Papago by a margin of about 60-40 percent, despite business, labor and banking interests that threw their weight behind the freeway.

But in 1975, the pro-Papago folks put the freeway back on the ballot and won, narrowly. They had removed by this time the most grotesque portion of the earlier

package — a section of the freeway that would have risen 100 feet in the air to create an elevated freeway across central Phoenix.

Then came Adams with his seal of approval — a remarkable action in light of his boss's rhetoric about fighting inflation.

Papago would cost at least \$600 million. The major alternative is the "Durango Connection", which would bring I-10 in from west Phoenix and hook it up to the Maricopa at the Durango bend near 19th Ave.

Conservative estimates show Durango would cost about one-fourth as much as Papago and would avoid the relocation of hundreds of residents because it would cross mostly agricultural land. And it wouldn't disturb known archeological sites as Papago is sure to do.

The Durango connection is included in the Phoenix Grid Plan, which anti-Papago forces would like to put on the ballot. The plan also calls for widening major city streets and constructing a freeway to circle the city on the west, north and east.

The entire Papago argument has always seemed to rest on the "free freeway" thesis. It's a long-proposed solution paid for by federal money, not ours.

But that's the same way of thinking that's helped lead to deficit spending and severe inflation.

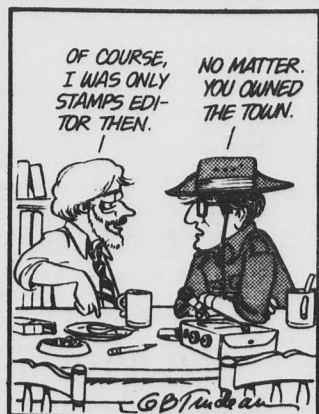
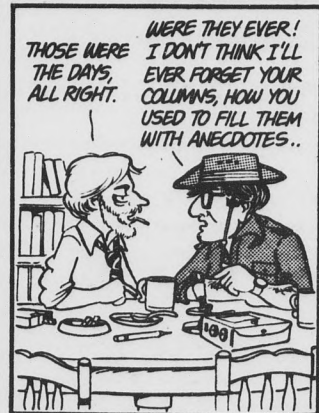
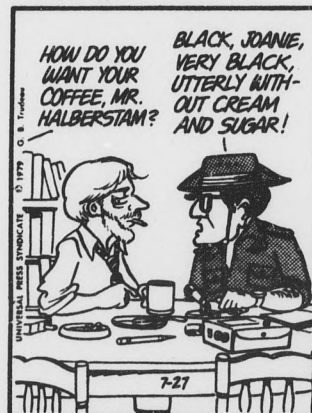
And it ignores the very real possibility that federal money could be used for a less-destructive inner-city parkway to serve only local traffic.

The Grid Plan makes a lot more sense.

— Mike Tulumello

DOONESBURY

by Garry Trudeau



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.

Stage director teaching singers to act naturally

By Richard Monks

On a sunny and warm Sunday afternoon in Tempe when most students are outside improving their suntans, six music majors are inside ASU's College of Music rehearsing for an upcoming opera production.

As soon as the singers begin to sing, one can sense the actors' words are not the same ones which the opera's 19th century composer wrote.

The singer-actors are spontaneously verbalizing their character's feelings toward the other characters on stage — and what they're saying is a bit harsher than the original lyrics.

The scene is one in which several characters find out the others have been deceiving them and are showing their anger — with language that would make a sailor blush.

The person responsible for this unconventional rehearsal technique is 46-year-old Texas-born stage director Sylvia Debenport.

"I've come to feel that the director's responsibility is to create a rehearsal atmosphere which is calculated to release the singer-actor's energies," she said.

Debenport explained the exercise is designed to allow the actors to improve their awareness and attitudes toward the other characters.

She said traditional direction often stifles a performer's creativity.

"When you keep such a tight reign on actors, you've created puppets," she said. "They may be very good puppets, but they are still characters of the director."

"I was fortunate enough to spend two summers at the Minnesota Opera Institute, where I found, in very high

form, an extension of the ideas I had instinctively created," the director explained.

Debenport said she has discarded most of her former methods in favor of those which allow the actor more freedom.

"I felt like I was seeing only a product of my imagination on the stage," she said. "Eventually I began to seek more of the actors."

This meant loosening up of her teaching and directing styles and trying some new things.

Among them is a class called simply "expression." In it students do various things ranging from trying to communicate with only their lower bodies to attempting to figure out what another person, using only jibberish, is trying to say. For someone unfamiliar with what Debenport is trying to teach the students, this may look like a class for the mentally deficient. It is anything but that.

"Opera is the singer's four-minute mile," she said. "Traditionally, the demands of singing were so great that singers couldn't become fine actors."

Debenport explained that traditionally actors were limited in opera performances because they had to constantly face forward when singing so their voices could be heard. This contributed to the actor's being rigid on stage, she said.

She added she believes her techniques relax the singer, and therefore allow him to concentrate less on the acting and more on singing, contributing to better vocal performances.

"Students who transfer here from other schools are pretty surprised," Debenport said. "For many of them the new technique is a traumatic experience."

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By Reginald Major
Pacific News Service

Ten years ago, as LSD-influenced hippies, John and Lennie Mason dropped out via a rural commune in Mendocino County. They moved on from there, managing to get an option on 100 acres of hilly land that had been logged over and converting that option into a homesite for seven other families and a two-story house for themselves and their three children.

Lumber, the sole basis for much of the economy in this

med several of the small streams which pass through their property, and they expect their lake to be full of fish in about three years. Their good fortune sounds, in outline, like a version of the American success story.

But their success is not based in fir trees, or in redwoods or in fish. They are using the environment to grow marijuana, a crop that sometimes brings its weight in gold. And they don't want any strangers wandering around their property — unless

burning stoves in houses largely built of native lumber by the occupants, and discuss next year's crop while smoking samples of last year's efforts.

Come spring, and the farmers are busy clearing the land and planting seedlings — which sometimes come from specialized nurseries. Clearing land is tricky. The plants must be grown where there is both abundant sun and adequate cover so that the marijuana can not be detected by low-flying planes.

A certain level of space-age technology is involved. Drug enforcement agents fly over the area and use infra-red scanning techniques in the search for large stands of the weed. John and his friends, with the help of scientific-minded students who attend one of several colleges in the area, are searching for plants to provide proper cover.

"There are no big growers here like in Mexico," said Larry, who shares a two-room cabin with his land partner Rod. The two of them have seven separate patches of marijuana, each of which they expect to give them 25 or more pounds of meticulously manicured grass.

Dope dealers in the area carefully cultivate their plants and at harvest use manicuring scissors to shape each branch, some of which are a foot long.

"There's a lot of work to marijuana," says Rod. "The stuff has to smoke good and look pretty."

But what about the threat of arrest?

"Those are the chances we take," says John, "this is a big business, and if you can stay out of jail there's big money in it."

John, who last year made almost \$10,000 in weed, expects to make 10 times that amount this year. The price of marijuana has risen precipitously, and some of the local product sells for \$1,000 to \$1,500 a pound.

Initial selling begins in the summer, when small dealers, anxious for a return on their investment, begin to harvest some of their more mature plants.

Summer is also the time that the security net gets tightened. Strangers wandering along the back roads often find obstructions — sometimes a fallen tree, and sometimes a strategically placed wheelbarrow. The growers ask questions, seemingly casual but obviously pointed. CB radios alert nervous farmers that a stranger might be headed their way.

"We're more afraid of ripoffs than we are the police," John explained.

Last year, he said, someone held a shotgun to the head of a farmer's wife and children and extracted \$10,000 in cash and an equivalent amount in weed.

"He was lucky, the police got

The entire culture in these hills is devoted to marijuana, with a single focused intensity . . .

northwestern area of California, began to slip just about the time the Masons arrived. Most of the redwoods had been either cut down, or locked away from the woodsman's chain saws. But Douglas fir, though small and in need of encouragement to grow, was plentiful. The Masons, along with the families who share their land, and many of the new wave population of Northern California, are all into some level of forest management.

The Masons also have dam-

they're buyers.

The entire culture in these hills is devoted to marijuana, with a single focused intensity typical of other one-crop farmers — those who produce corn, tobacco, wheat, cotton or sugar cane.

During the winter when the land is too soggy to clear and the sun too remote for marijuana growth, these new-style farmers, most of whom were intensely urban less than a decade ago, gather around wood-

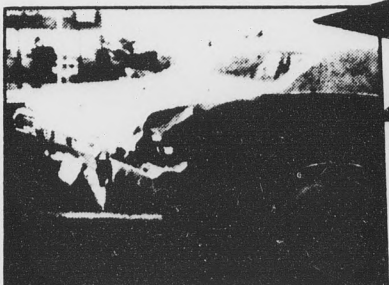
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mean big bucks

him before we did," said John. "The narcs have their job to do. Marijuana is against the law. We don't resist them, we just try to outsmart them."

"But the rip-off man don't have no job. And around here, he won't have much of a future."

Police arrested this particular crook immediately after he turned from the complex of dirt roads onto the two-lane asphalt.

"The cops kept the weed, but we got our money back," explained the lanky blond grower-dealer who had been held up. He said he testified against the hold-up man who was sent to the state prison for a long term.

"Paranoia goes up the closer you get to harvest," said John. Roads leading into individual homesites are inspected during the summer and cut with "draw-bridges" built in strategic places.

This construction will be towed away during the height of the harvest season, leaving a four-foot wide trench over which nothing can drive.

"We don't physically oppose the narcs," explained John. "We just get out of their way. Most of the time they just destroy plants and leave us alone."

No one will confirm the rumor that local chambers of commerce have been lobbying law enforcement officials to go easy in their search and destroy marijuana missions.

The reasons make good economic sense. The bottom has fallen out of the lumber market and the cash which comes from marijuana growers is sometimes the only cash in town.

California Sen. Barry Keene, who said he will introduce a bill to legalize cultivation, has remarked that "the main thing we see is a \$300 million-a-year business in the heart of my district."

Marijuana raids do occur, and the state justice department has said it plans to expand them. But so far, according to locals, raids have netted no more than 10 per cent of the marijuana in the area.

Actually, no one knows how much marijuana is grown. Part of the problem is that many growers plant their seedlings around latrine-fertilized fruit trees or in small forest clearings.

The 1979 crop will, according to those who are growing, be two to three times the size of last year's crop. One reason is the demand for marijuana, another is a curious legal loophole which many of these grower dealers have decided to take advantage of.

There is a close relative of cannabis sativa, the name of the marijuana that is illegal, called cannabis indica. An attempt to place cannabis indica on the list of illegal substances failed this year in the California state legislature.

One resident of the area who

was arrested with a large stash of marijuana won his case by declaring that he had cannabis indica rather than cannabis sativa. His acquittal has changed the nature of marijuana growing in the area. The entire production schedule of many farmers is now totally taken up with the slightly broader leaves with purplish shoots that characterize cannabis indica.

No one believes that narcotics officers will stop to determine which species of marijuana is

bark at deer who try to nibble.

In and around every household are small marijuana plants, the playthings of amateur agronomists seeking to grow a more perfect organic high. Right now an idealist strain can be detected, a visionary — almost revolutionary — enthusiasm connected with the illicit yet popular cultivation of cannabis.

John and Lennie sing to their plants, stroke them, and make certain they are fertilized. They

"This is big business, and if you can stay out of jail there's big money in it."

being raided, but, since the decision was a local one, these farmers are satisfied that they can get off in a county court.

It's quiet in Northern California now. The marijuana patches have not grown sufficiently to warrant the fear of detection so common in the fall. Life is comfortable. Houses are lit and television sets run by electrical systems powered by car batteries. Here and there a goat is tethered, eating whitethorn, poison oak and miscellaneous weeds. Dogs lie quietly in marijuana patches and

tolerantly smile at their three boys, 12, 9, and 6 who are clearly high from a secret stash known only to them.

Actually, they get by with the smoke they produce from the plants they experiment with.

"What are you trying to produce?" they are asked.

John's gaze wanders over the hills which once were covered with "Sequoia Sempervirens," redwood trees that were the tallest trees on earth, some over 30 stories high.

"Cannabis Sequoia," he says, without a hint of a smile.

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Bicyclists get 'Rocky' treatment in movie sneaked at Neeb Hall

Bicycle racing gets the "Rocky" treatment in Peter Yates' new comedy "Breaking Away." And like Sylvester Stallone's ticket to stardom, "Breaking Away" has the audience cheering and screaming during the climactic competition.

Everything works. The film, which was sneaked at Neeb Hall last week, is very funny. Natural audience support of the underdog keeps the heroes interesting.

The experience is thoroughly enjoyable. Yet one can't help but feel completely manipulated. We laugh and cry on cue. Perhaps this isn't anything too terrible. Maybe it is what moviegoing is all about — professionals who know exactly how to get to an audience.

Still, it leaves an uneasy feeling that we're no longer in control. The entire thing is so predictable and obvious that anyone could write the finish after seeing the initial setup.

It doesn't matter though, because we're with these characters the whole way.

"Breaking Away" may have been formulated in a mold, but if anything, it is

well crafted. It also has a new setting (filmed on location in Bloomington, Ind.) and at least one original comic character.

The plot follows four Bloomington youths recently out of high school, but with no desire to go to college. Because

records and spouting Italian phrases to the complete exasperation of his father.

The bicycle riding gives the four a chance to get back at the fraternity kids when they enter the famous Little 500 Bicycle Race. Of course they win, but it is exciting. Yates's talent for shooting action (remember the famous chase seen from "Bullitt?") comes full flower here.

"Breaking Away" is great fun, and if you don't expect any surprises you'll be cheering and screaming along with everyone else when our hero crosses the finish line.

— Steve Allnatt



Christopher

Bloomington is a university town, they are outsiders. One of the boys (Dennis Christopher) is a bike freak. His heroes are the Italian racing team.

His hero worship extends to giving himself an Italian name, playing Italian opera

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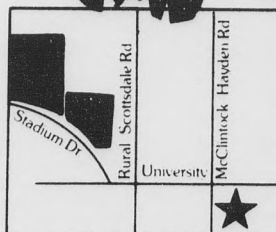
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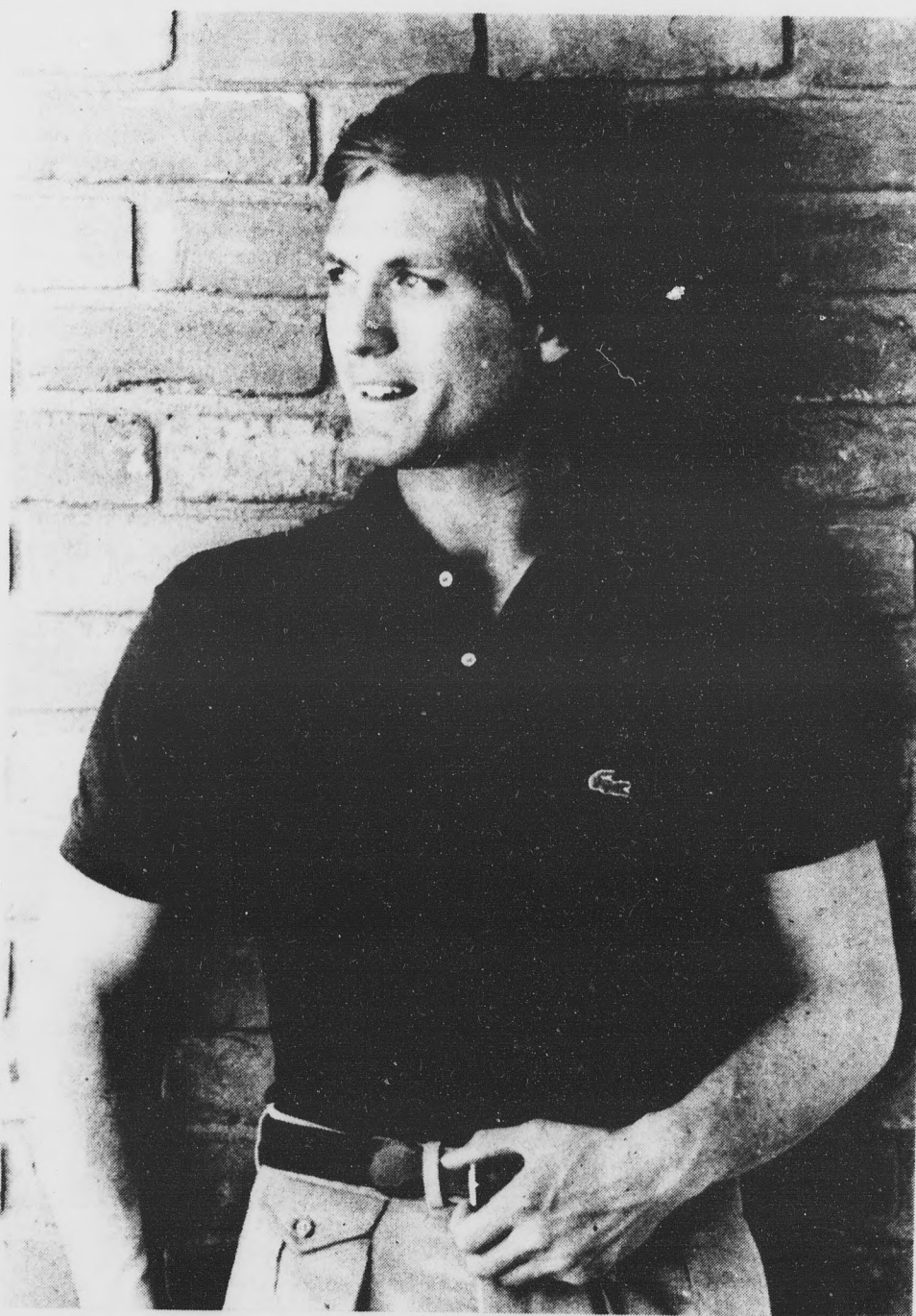
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Paramount Picture's "Sarang Girl," Dorothy Lamour is currently starring in the Windmill Dinner Theatre's production of Neil Simon's "Barefoot in the Park." Reservation information is available by calling 955-1801 or 948-6170.

"Gypsy," a musical hit based on the early life of stripper Gypsy Rose Lee by Stephen Sondheim and Jules Styne, opens at Theatre Phoenix/Phoenix Little Theatre Aug. 9.

CONCERTS

Singer-songwriter Don McLean will appear at the Scottsdale Center for the Arts at 8 p.m. Saturday. Tickets to hear the American Pie man are available at the Scottsdale Center box office and Diamond's box offices. Prices are

advance and \$9 the day of the show. The amphitheatre is located next to Legend City at 56 St. and Washington.

EXHIBITS

"Faces," an exhibition of paintings, sculpture, prints and ceramics from the ASU art collection, will be shown at the Matthews Center Gallery through Aug. 12.

The Center for Creative Photography at 843 E. University Blvd. in Tucson is showing the works of Louis Carlos Bernal through Sept. 6. The focus is on the Chicano experience. Admission is free.

The ASU Art Collection director Rudy Turk has arranged an exhibition of paintings by Henry Strater. The

exhibition is scheduled for Aug. 6 through Sept. 30. Strater is an internationally known artist whose Arizona landscapes became popular in the 1930's when the New York Graphic Society sold 15,000 prints of six paintings. Five of the six will be included in the ASU exhibition.



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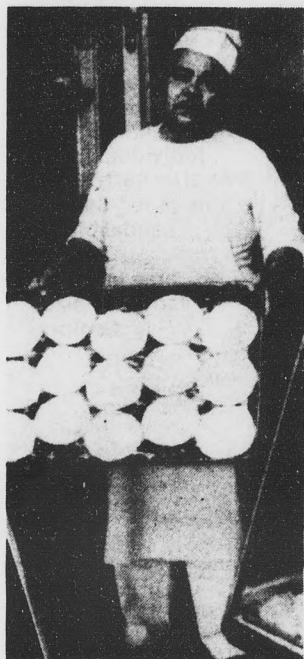
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Bernal

\$5.50 and \$6.50. McLean's only 1979 Valley appearance is the final presentation of the 1979 "Refrigeration Series" sponsored by the city of Scottsdale.

The New York String Quartet will be presented at the Scottsdale Center for the Arts. All tickets have been reserved, but a limited number of seats may be available at curtain time, 8:30 p.m. tomorrow.

Bill Bruford and his band featuring Alan Holdsworth on guitar will play at Dooley's 9 p.m. Monday. Tickets are \$5 in advance and \$6 the day of the show.

Cheap Trick will be the second feature at the new Compton Terrace at 8 p.m. Aug. 7. Tickets are \$7.50 in

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And that's just the preparation for Camp Tontozona, coming up.

For the uninitiated, Camp Tontozona is where ASU trains for football. It's a secluded spot near Payson, but the cool breezes are hardly noticed under a melting mid-August Arizona sun. Former ASU football players have said professional training camps seem easy after four years at Tontozona. It's no wonder. Making a mistake, or dogging it, under the watchful eye of Coach Frank Kush, earns you a "mountain." Have you ever tried trudging up a 45 degree incline with cleats clattering and slipping?

Then there are the wind sprints, hamburger drills, full contact scrimmages and skull sessions. Rumor is, you get one year off purgatory for each August spent at Tontozona. So while, you're musing in the pool with a long, cool one, worrying about the long hot lines to get season tickets, don't forget who's bringing you the show — it's the players, diving headfirst into the creek at Tontozona after their last mountain.

Knees. Were they meant to take the strain of sports? 1978 ASU All-America pick Al Harris, the Chicago Bears' second round draft choice, must be contemplating that right now.

A serious scrimmage with the Atlanta Falcons, which Harris and the Bears thought was supposed to be less than full contact, left Harris with a torn ligament in his knee. Though he will go through an operation this week and the club says he'll be ready to play in September, the

SPORTS

cloud on his future remains.

Other former ASU football players are fighting for pro jobs, and making progress. Linebacker Jeff McIntyre, with Denver and triple jumper and wide receiver Chris DeFrance, with Dallas, both from last year's ASU team, reportedly have chances to stick.

In McIntyre's case, his aggressiveness has been aided by Bronco linebacker Lyle Alzado's flirtation with boxing. After fighting Muhammed Ali in an exhibition bout, Ali's praise of Alzado apparently turned his head. He may end up fighting McIntyre for a job instead.

The funny thing about DeFrance's case is, the last time in memory Dallas had a track star, who starred in football to was of course, Bob Hayes, then billed as the world's fastest human for his sub-ten-second hundreds. But Dallas is loaded with receivers now — witness its trading Golden Richards and

the emergence of Tony Hill last year.

DeFrance may have helped his case with a national-TV diving catch against Oakland Saturday, ala John Jefferson.

On the passing end was another former ASU player, Danny White. White shows his talent every game in punting, and may show his passing skill when and if Roger Staubach ever leaves the Cowboys. And Cowboy linebacker Bob Breunig is another former Devil.

And, speaking of Jefferson — national publications are already calling him a premier pass receiver, and touting San Diego to contend in the AFC West Division. Another possible contender for a playoff spot, Green Bay, may keep Dennis Sproul, much-maligned during his ASU career, as a backup quarterback. Sproul and Jefferson were teammates on ASU's 12-0 1975 squad.

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ASU tracksters bring home medals

Tony Darden and Herman Frazier ran the first and second best times in the world for 1979 to place one-two in the 400 meter dash at the National Sports Festival held last weekend in Colorado Springs, Colo.

Their times of 45.02 and 45.11 were about a second and a half short of the world record, 43.86.

Darden, an ASU redshirt, plans to attend school in the fall

to be eligible for the spring season as a junior. Frazier is an assistant athletic director.

PAC-10 decathlon champ Dannie Jackson took seventh in the his event in Colorado Springs, while woman trackster Val Boyer brought home a bronze in the hundred meters.

ASU swimmer Bonnie Glasgow took a gold in the 200 meter individual medley.

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WANTED: Parking Space for one car, preferably covered, within 2 minutes' walk of 1st United Methodist Church on University Drive at ASU, mornings only during semesters for next 2 years. Generous terms. Call 837-1484. 8/9

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