

Technician

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Plesac opens summer league for Wolfpack

by Bruce Winkworth
Assistant Sports Editor

N.C.State and Campbell broke the seal on the 1982 North State College Summer Baseball League season Monday afternoon at Doak Field with a game suspended by darkness tied at 2-2 after five full innings of

play. The game will be resumed on Wednesday, June 16 at Doak prior to a regularly scheduled game between the two teams.

The Wolfpack drew first blood with a one out, first inning home run by centerfielder Chris Baird.

In the Campbell third, three consecutive errors by the Wolfpack infield loaded the bases with none out, but starter Joe Plesac

(See "Darkness," page 12)

Staff photo by Pat Chapman

Society pays price for drunken drivers

by Eiman Khalil
Staff Writer

"Society pays a high price, in terms of lives lost, as a result of motorists influenced by alcohol," said Pete Martin, DUI (Driving Under the Influence) coordinator of the N.C. Department of Human Resources.

Martin said that "individuals arrested and convicted of driving under the influence face severe financial burdens," and "these personal dollar costs can soar even though a person driving under the influence is not involved in an accident or drunk."

"By and large the majority of those who are involved in accidents and those being arrested for driving under the influence are not people who are necessarily alcoholics, not those who can barely walk, but those who are social drinkers," said Martin.

Martin gave a hypothetical example of a 180-pound person who drinks five beers or five ounces of whiskey in an hour and leaves his home or tavern in his car.

"If he is stopped by the police within an hour, chances are very good," said Martin, "that his breathalyzer test will reach the .10 level, and he can be arrested for DUI."

Martin added that "the moment a person is arrested for DUI the costs begin to mount. The car that was driven will probably have to be towed and wrecker charges can be as much as \$65. The next cost is posting bond which will vary from case to case depending on the situation of arrest. The average bond in Wake County is about \$200.

"If one questions the accuracy of the breathalyzer test," Martin added, "he may request a blood test which could cost up to \$45. Once he is booked and should decide

to hire an attorney, the legal fees may range from \$100 to \$700.

Also, the arrest may cause one to lose time from work. For the average blue collar worker who earns \$5.84 an hour, he may lose up to \$46.62 for every day's work missed because of continued trial dates," stated Martin.

According to state law, for a first time violator of the state's DUI law, the penalty is not less than \$100 and not more than \$500 or six months imprisonment or both. Persons convicted of DUI have to pay a court cost of \$31.

According to Martin, if one wants to appeal a DUI conviction, that is an added expense. "A first offender may

request the court to allow a limited driving privilege. If granted, the cost ranges from \$75 to \$200 to have the request prepared by an attorney."

A person convicted of DUI could have to enter a school of drugs and alcohol conducted by the Department of Human Resources. The fee for this school is \$100. However, if the course is successfully completed, it allows restoration of the drivers license before the 12-month revocation period expires.

According to Martin, during 1981, "there were 35,741 people convicted of DUI who were assigned to one of the 88 Alcohol and Education Schools conducted across the state. This alone amounted to

over \$3.5 million in personal costs for those involved."

Martin said that it was in insurance that the greatest amount of loss was felt. "If you want to know how insurance companies view drinking drivers, let me give you a couple of examples of how expensive it can be to drive after drinking, even if one is not involved in an accident.

"Since a large number of those arrested and convicted are 19 years of age or under, let's look at the insurance cost to a seventeen year old male, who lives in Raleigh, has a clear driving record, and drives his father's 1981 Chevrolet Impala. With a clean record, his car insurance was \$484 a year.

With one DUI conviction, his car insurance jumped to \$1,555 a year.

"Another example is a 16 year old whose dream comes true, and he gets a Datsun 280-z for his first car. He finds his automobile insurance jumping from \$2,200 a year with a clean driving record to \$14,500 over three years with one DUI conviction.

Basically, one count of driving under the influence increases automobile insurance rates by 467 percent." Martin added that a record is kept for those who are convicted of DUI. This record, which is kept at the courthouse on file for ten years, could be harmful to a person's chances of getting a job in the future.



Students discuss Falkland crisis

by Liz Blum
News Editor

The Technician took the Falkland crisis issue on the brickyard Monday and asked students:

What is your opinion on the Falkland crisis?

•Keith Dunleavy — graduate student in biological and agricultural engineering — "Things are getting a little out of hand and a little more serious than it should have gotten. I'm backing England. I don't think Argentina had the right to take the initiative to try to claim the (Falkland) Islands."

•Richard Larrabee — freshman in engineering — "I don't know a great deal about it. From the information I've seen, the British are in the right in what they're doing. Aggression certainly isn't the right way to go about it, taking the island. But I guess there's no other alternative with what has been done so far."

•Rick Steppe — senior in business management — "I'm not sure what caused it but I feel it should be left between the Argentinians and Great Britain and everyone else should stay out of it."

•Ron Weathers — '73 State graduate — "I think the Falklands crisis probably is as much for show as anything else. It appears to be a confrontation that's not really going anywhere. I anticipate the British inevitably winning. It's just a tease as far as world confrontation or anything along that particular line.

"I don't really see the British in the role of the ag-



Ron Weathers

gressor or necessarily the role of someone trying to monopolize anything. I think the situation has been going on for a long time, many years as far as who had sovereignty over the Falkland Islands. It's a situation where things have finally come to a head. I think the world powers like to play with it a little bit. That's my impression."



Rick Steppe



Kate Tower

•Kate Tower — sophomore in mechanical engineering — "I pay attention to the papers and everything, but I feel really removed from it. It honestly worries me that we might get into it. But I don't think about it that much even though I read about it. It doesn't seem to affect me."



Keith Dunleavy

up with it the last week. It's a shame that it's gone on this long, that they couldn't solve it verbally first. I don't think Argentina is in it on its own. I think it was probably instigated by a larger country. That is what is keeping it going. I think it would have been settled a long time ago."

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An article on the editorial page, "Organic farming takes root", in last week's Technician, failed to identify David Armstrong as the author.

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opinion Technician

A paper that is entirely the product of the student body becomes at once the official organ through which the thoughts, the activity and in fact the very life of the campus are registered. It is the mouthpiece through which the students themselves talk. College life without its journal is blank.

- Technician, vol. 1, no. 1, Feb. 1, 1920

Budget possible?

The latest budget standoff between Congress and President Ronald Reagan makes one wonder if this nation is capable of creating a federal budget at all. The tremendous deficits have already confirmed that we can't live within a budget even if one is passed.

Reagan is being absurd when he calls for a constitutional amendment requiring a balanced budget. There is nothing in the Constitution which currently says that the federal budget cannot be balanced. In fact, the Constitution calls on the leaders to work together to solve problems such as the budget. A constitutional amendment on the matter would accomplish nothing which can't be accomplished now with some hard work.

Reagan and Congress should be able to agree on a budget. That is the basic principle on which our government was founded.

Compromise is inevitable and must take place on both sides if the impasse is to ever be resolved. The budget problems lie in the fact that neither Reagan nor Congress is willing to compromise on anything.

Both sides are being unrealistic.

The Democratic leadership is unwilling to budge on the issue of cutting Social Security and Reagan is refusing to reduce the excessive and wasteful increases in defense expenditures. Neither the problems associated with Social Security nor our nation's defense can be solved by simply throwing money at them.

Reagan has challenged the Democratic leadership to write its own budget bills, which it has done. In response, Reagan has ignored the Democratic alternatives, seeking instead to place blame for the budget impasse entirely on the Democrats.

Reagan has refused to accept any of the various Republican-sponsored bills as well.

There is no easy solution to the budget crisis, but clearly the president cannot continue to blame budget problems on the Democratic House and previous administrations when an acceptable proposal cannot even be agreed upon in the Republican-controlled Senate.

The financial markets are still reacting to the budget impasse with high interest rates as expected: Wall Street can work under the Democratic-backed, as well as the Republican-backed budgets, but it cannot work under uncertainty.

It is up to Reagan to provide leadership, as well as compromise when needed, so that this nation can have a budget with which to live.



School prayer not really voluntary

by Bruce Winkworth

The more I read and hear about the religious zealots and proselytizers who are polluting the airwaves and newspapers with their narrow, self-righteous, "religious" dogma, the more I feel nauseous.

Allow me to elaborate. I can never decide which of these so-called world savers make me the sickest, the "moral majority" types or the lunatic-fringe cases and their weirdo cults. Both have given me many a guffaw and both have turned my stomach on more than one occasion.

Ordinarily I can take or leave religion and its more eager proponents, as long as they can adopt a posture of live and let live. I'll tend to my prayers and you tend to yours. Which brings us to the subject of "voluntary" prayer in the public schools.

Our president has recently put his stamp of approval on a constitutional amendment to allow "voluntary" prayer in the schools. Now, a few questions must be considered here. First and foremost, just how voluntary is this government-sponsored prayer going to be? Second, is it really necessary?

I think the answers are "not very" and "no."

But back to prayer. We are not talking about prayer in the state-supported colleges and universities, but in the elementary, junior high and high schools,

where it is not all that easy to say no to public prayer. Peer pressure is not just relegated to drinking and pot smoking among young folks. It is also very much present in religious matters.

I was in the fourth or fifth grade when the Supreme Court banned mandatory prayer in the public schools, but as late as the seventh and eighth grades, I had teachers who conducted "voluntary" devotional services before school.

One teacher in the seventh grade made the students take turns leading the class in prayer. Of course this was "voluntary," — just as much as it was illegal — but only one student refused. That student got the "hairy eyeball" from everyone in the class and was naturally labeled a weirdo.

The teacher didn't help either. She constantly tried to get the student to explain his beliefs when they were none of her business.

If that happened to me today, I would tell that teacher where to stick her prayer, her eraser, the blackboard and anything else I could think of that wouldn't fit you know where. As for being a weirdo, I wouldn't have it any other way. Look around you. Do you want to be normal?

But when I was 12 years old, being accepted was of great importance to me and everyone else. I found out very quickly that there was no faster way to become an outcast than by standing up in front of my hairbrained classmates and stating my lack of Christian fervor.

The proponents of "voluntary" prayer have been quick to point out that they are not proposing mandatory prayer and anyone who objects will be free to leave the room. How many junior high school students do you think will leave the room and let their little chums talk about them while they are not there?

I feel religion, especially in the case of a child, should be decided by the child, his or her parents, and the church of their choice. It

should not — under any circumstances — be influenced in government-sponsored schools under the ridiculous guise of "voluntary" prayer.

This is not my only objection to prayer in the public schools but it is my strongest. I should add that my objections to school prayer are limited to the organized, school-sanctioned prayer that Reagan is proposing.

I remember many kids who prayed in the cafeteria at Broughton High, and I couldn't blame them. I quit eating there in the 10th grade. The food was beyond help, even from the Big Guy in anyone's religion.

Exams were also occasion for student prayer and no doubt still are. I never prayed at exam time because it seemed a trifle insincere, but there were some students who, if allowed, would have performed a final exam sacrament. Some students would have even sacrificed a virgin to the finals gods for an extra letter grade, and we had virgins worthy of sacrifice in those days.

So you can see that prayer is not the issue in this case, but the manner in which it's exercised.

A final point. I read that one of those windbag TV evangelists attributed the moral decline of the United States to the abolition of prayer in the public schools.

Right.

I also heard that Amelia Earhart's plane went down in 1937 because the Chicago Cubs finished second to the New York Giants for the second straight year, and being a die-hard Cubbies fan, life became more than poor Amelia could bear.

I doubt that any intelligent person is going to swallow either of those stories, but let's not confuse religious zealots and proselytizers with intelligent people. I have nothing against religious people, as long as they can keep it to themselves. My beliefs are my own and I don't want to force them on anyone. I just wish the "moral majority" types would reciprocate. Live and let live.

Summer Editor in Chief Tom Carrigan

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| <p>News Editor Is Bill News Columnist Fred Brown Sports Editor Terry Morris Asst. Sports Editor Bruce Winkworth Features Editor Jeff Cooke Entertainment Co-Editors Tom Alley Tom Frayer Photo Editor Clayton Smalley Graphics Editor David Wooten Assistant Managing Editor Dennis Drayton Copy Editor Hal Semons Assistant News Editor Betty Waters</p> | <p>Production</p> <p>Managers Teresa Moore, Derrick Scott, Sam Adams Layout/Photoshop David Smith, Bess Hubbard Typesetter Dennis Johnson Proofreaders Jennifer Hillman Service Engineer John Caven</p> | <p>Technician, The editors are the responsibility of and reflect the views of the editor in chief.</p> <p>The Technician (USPS 455-050) is the official student newspaper of North Carolina State University and is published every Monday, Wednesday and Friday throughout the academic year from August through May, except during scheduled holidays and intermission periods. Summer publication is every Wednesday from May through August. Offices are located on State Street at the University Student Center, 2000 S. Salisbury, Raleigh, NC 27607. Telephone: 378-2200. Circulation: 3,000 copies per issue. The paper is published by Technicians, Inc., 2000 S. Salisbury, Raleigh, NC 27607.</p> |
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Entertainment

Musical vaudeville

Raleigh greets Chicago

by Mike Brown
Entertainment Writer

Naughty, bawdy and gaudy. Those words are only a few ways to describe Theater in the Park's latest production, *Chicago*. It is billed as "a musical vaudeville" and is just that: musical numbers that are fantastic in themselves, but are also satirical vignettes poking fun at the justice system and the media.

Chicago has a script by Bob Fosse and Fred Ebb, with lyrics by Ebb and music by John Kander, who also wrote *Cabaret*. The storyline is skeletal at best, so that it can be fleshed out with the entertaining production numbers.

The Chicago of this play is raucous and jaded. Murders are routine and no longer rouse public concern unless it's a really bloody and sensational murder. So, when Roxie Hart kills her lover, the news of it does not cause a stir and she is thrown into the city lockup. Through the help of a bribed matron, she contacts flashy lawyer Billy Flynn, who for a price whips up an incredible scam using the power and gullibility of the press to set her free.

The rest of the play spends time with the other characters, showcasing them, and showing how easy it is for certain influential people to manipulate the media,

"creating" an event and gaining public sympathy. The language, songs and subject matter are at various times crude, bawdy or merely risqué, but always adult.

If you don't know what I mean by "adult" and are going into the play blind, then what comes next may help ease the shock of discovery. Expect to see the men onstage in bow ties, jockey shorts, garters, socks and shoes. Expect to see the women in black slips, bras and panties, black net stockings, garter belts and high-heeled shoes. This is just the chorus line, folks; we haven't even gotten to the leads yet.

The "heroine" Roxie Hart is played very well by Denise Michelle Penven. With her red hair curled like a '20s jazz baby, Penven bounces through her role as the gal who sees the fame resulting from her murder as a stepping stone to a career in vaudeville. "Who says murder's not an art?" she sings, as she dreams of a successful future in show business.

Penven has an ability to look crushingly adorable with her innocent "not me" eyes and pouting face. However, she has a problem with regards to her voice: it is high, squeaky and Betty Boopish, which certainly fits that time period. But there were times when the high pitch became annoying and

when she shouted, the sound went right through my spine. When singing, her voice becomes full, normal and very pleasant. It seemed odd that a character with such a high-pitched voice would have a lower singing voice. I'm sure Penven could have used a cutesy voice that was more in line with her singing voice without compromising her character, making it seem a little more believable.

Penven's acting was fun to watch, as she could just giggle or flip her head to start the audience laughing. Her dancing was good but she seemed a little unsure of herself during the more complex moves, her face betraying her concentration. With some more confidence in her moves, she could be even better onstage.

Rebecca Palmer is Velma Kelly, a notorious murderess and Roxie's cellmate. Before Roxie's popularity, Velma was the most famous killer in the Chicago jails and the darling of the press corps. But as Roxie's star rises, Velma's eclipses and she finds that she is not the hot property she thought she was.

Palmer is simply awesome. She is not just an enthusiastic singer, dancer and actress — although she is all of those. She is an enthusiastic performer. She does everything onstage so easily and energetically it's hard to believe all that energy is harnessed in one person's body. Her musical numbers are well-sung but sometimes get lost somewhere under the orchestra's music as she can't really belt out a song.

However, some of Palmer's numbers are the most memorable in the show.

"I Can't Do It Alone," sung to Roxie, describes the act Velma and her sister used to do in vaudeville. Velma uses it in the hope that Roxie will join her and, using Roxie's fame, climb the success ladder. The number contains dancing that gets more and more frenetic as Velma tries harder and harder to convince Roxie the idea is a good one. By the time Palmer is finished, the audience is left gasping at what it's just seen. This woman is a dynamo and was a tremendous force in the show.

Gurdine Bliss is Mama Morton, matron of the jail and Velma's best friend. Bliss can belt out a song as brassily as anyone can. Her performance is a joy and her duet with Velma, "Class," is one of the evening's highlights. Mary Sunshine, the wide-hipped, naive newspaper columnist is played with good humor by Elizabeth Weatherspoon, one of the company's best singers. She always sees the good in every person and is easily taken in by lawyer Flynn's scam, which masquerades Roxie as a helpless victim of circumstance.

Dan Mason plays Billy Flynn as the cunning, conniving, money-hungry shyster. Flynn knows what sells papers and provides them with just the sensationalism they want. Mason is very good as the slick, slippery-tongued lawyer and comes off as quite convincing. His song "Razzle Dazzle" describes the courtroom as a "three-ring circus" and Flynn is the great performer. The only real problem Mason had was that he seemed to be singing out of his range, rendering his songs inaudible.

Hal Hudson is properly satanic as the master of ceremonies and moves like a snake. Bob Silber is Amos, Roxie's long-suffering husband, who loves her despite her peccadilloes. Silber reminds one of Popeye's friend Wimpy, which is just what Amos is.

Ira David Wood demands the lion's share of the credit for this show working as well as it does. His set is a multi-level, gold-and-black Art Deco stage. Not only is it attractive but very functional as it provides the performers with a lot of moving-around space they wouldn't have on an ordinary platform. His direction is also extremely clever and playful. It is obvious the actors are having fun up there, which makes the whole experience a lot of fun for the audience too. Kudos to Wood.

Greg Smith's choreography is creative and exhausting, for performer and audience. After those chorus members finish a heavy piece of dance, the audience is so moved that it is applauding way before the final move.

This production of *Chicago* has a lot to recommend: clever direction, eye-popping musical numbers and fun performances. The biggest problem the show has is that the voices can't really grab some of the songs and give them a good shaking. But the performers make the most of their parts and are obviously enjoying themselves. So go see it and have a good time.

Editor's note: Chicago will continue to appear at Theatre in the Park from June 2 through June 6 with performances beginning at 8:15 p.m.



Staff photos by Wayne Beyer

Inhabiting the jail with Roxie and Velda are murderesses from Theatre in the Park's *Chicago*. The inmates are featured in a number called "The Cell-Block Tango." In the picture above, the cast members discuss the murder.

VDT salutes with music,

by Kimberly Frazier
Entertainment Co-Editor

As *Time Goes By*, Village Dinner Theatre's current production of a spectacular musical show of songs and dances, is off to a great beginning. This revue includes many of Broadway's best known songs by composers such as Irving Berlin and Oscar Hammerstein. In addition tremendous performances are given by five actors and actresses, who present their lines with a combined manner of parodical style and critical seriousness. The originality of director and pianist, Bob McDowell, and the creativity of choreographer, Vincent Telesco also add to the high quality of this production.

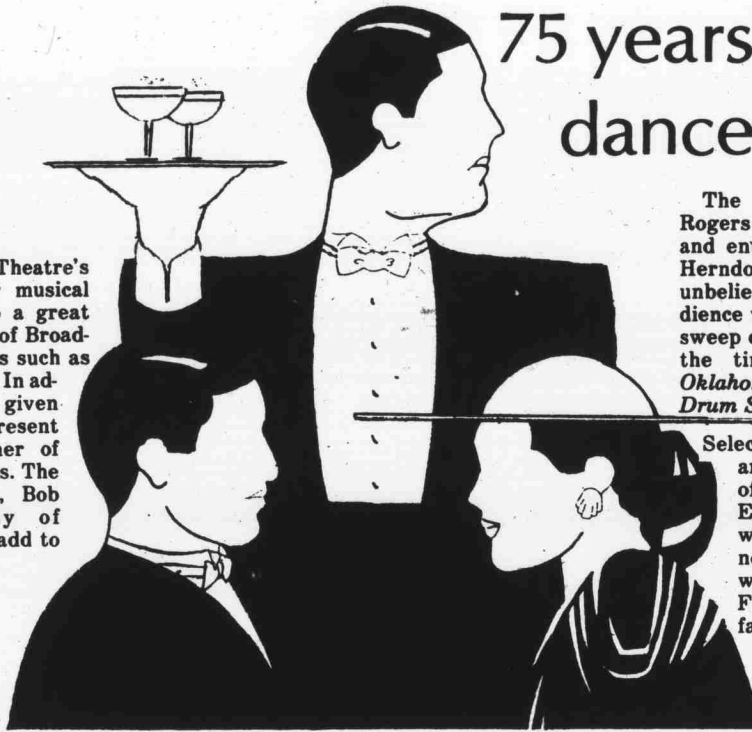
The first segment of the show is titled "Rags To Riches." The beginning is done in Yankee Doodle fashion, with the ladies wearing long, flowing skirts and ruffled blouses, and the men in knickers and sweaters. Vernon Steele does a solo from the medley, "I Love A Piano" by Irving Berlin and is joined by Jan Leigh Herndon, Susan Russell, Patti Emler and Mark Monaghan. The five performers go on to give a red, white and blue salute to Broadway's past favorite songs.

The following medley, called "Yankee Doodle Dandies," begins with a solo by Monaghan, who sings and tap dances in cane and hat style. Steele comes in, and the two are soon joined by the three ladies and their patriotic flags. The only major flaw of the whole show came at this point. Emler dropped her flag, but she got back into step so easily, that the incident was soon forgotten.

Russell sings a selection to carry the audience into the '20s atmosphere for the medley "Change For a 20." Herndon, Emler, Steele and Monaghan continue the theme by dancing and dressing in the Charleston mode and singing "Everyone do the varsity drag." Then, McDowell shows his musical talent on the piano by magically touching the keys to project a melting mood for "Dancing in the Dark."

In the next medley, "A Rainbow Connection," Russell's singing can be likened to a rainbow — clear, bright and beautiful. When he sings a tribute to Moms, Steele matches Russell's vocal clarity. At

75 years of Broadway dance and laughter



The second segment, called "The Richard Rogers Phenomenon," is even more enthusiastic and entertaining than the first! The energy of Herndon, Russell, Emler, Steele and Monaghan is unbelievable. Their comical wit keeps the audience waiting for more. Their enchanting voices sweep everyone to the theaters of Broadway and the time of the original performances of *Oklahoma*, *South Pacific*, *The King and I*, *Flower Drum Song* and *The Sound of Music*.

Selections from these Broadway spectaculars are captured in a medley titled "The Sound of Their Music — Oscar Hammerstein." Emler lets her voice go country-western when she sings "I'm just a girl who can't say no" and brings applause from the audience with her captivating cowgirl expressions. From the South Pacific islands in sailor fashion, Steele draws laughter from the crowd when he sings to Russell that she is an "angel and lover," and then shakes his hand hesitantly in hers. These added touches of wit come spontaneously and re-emphasize the talent of these fine performers.

At this point, the medley changes over to black and white sophistication.

The choreography of "Fascinating Gershwin" has the performers enter the stage to a faint drum beat played by percussionist Dave Chapman. Herndon does a wonderful song and dance number to "Embrace me you irresistible you." The first segment ends, but the stars are just beginning to show the talents they possess.

In the final segment, "To Love From Broadway," the entertainment is at its best. Herndon shows off her dancing talent in the number "Get Happy" from the medley "3 Girls 3." Her movements are executed with a seemingly effortless energy that is never extinguished.

In the same medley, Emler enters the stage and captures everyone's attention in a red robe and grandma glasses, a nasal New York accent and licking a peppermint candy. Her expressions bring continuous smirks of laughter out of the audience. Russell also elicits laughs when she selects jewels to wear in tasteless, but witty, fashion in her number — "Candide."

Choreography shines

Not only is the entertainment at its best in this segment but so is the choreography. Telesco outdoes himself in "A Salute To Bob Fosse." He has Steele, Herndon and Monaghan move right in conjunction with each other in the number "All That Jazz."

In the finale, correctly named "Finale Ultimo," the five stars sing out lines from famous musical Broadway productions as a final tribute. With this number, *As Time Goes By* is brought to a halt.

On top of enjoying a marvelous performance, it would be impossible not to enjoy the tasteful buffet prepared by Christopher Stewart. The juicy roast beef, steaming fresh vegetables and blueberry tarts are unimaginably delicious.

As Time Goes By will be playing for several weeks. Don't miss a chance to see 75 years of Broadway presented in nearly perfect accordance with the original productions. You will marvel at the performance.



Staff photo by Clayton Brinkley

In *As Time Goes By*, singing a number from *Oklahoma* are Patti Emler, Mark Monaghan, Jan Leigh Herndon, Vernon Steele and Susan Russell.



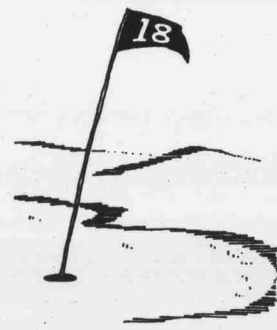
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Little Theatre production lacks vitality

by Mike Brown
Entertainment Writer

Gypsy, the musical now onstage at the Raleigh Little Theatre, follows the rise and fall of a domineering stage mother and her two daughters through the vaudeville houses of the '20s and '30s. It is a very tuneful show which has a lot of potential for involving an audience, but as presented on the boards at RLT that potential is sadly unrealized, except for a few noteworthy performances.

Gypsy is based on the book by Arthur Laurents, Stephen Sondheim and Gypsy Rose Lee. The play is mainly about Lee's mother and how her influence drove Lee to become one of the most notorious strippers of the day. The team of Jules Styne (music) and Sondheim (lyrics) produced a number of very famous songs for the show: "Let Me Entertain You," "Everything's Coming Up Roses" and "Together Wherever We Go." The musical direction by Alan Nielson is excellent, the orchestra is well-conducted and keeps pace with the performers very well.

The choreography by Lola

Renfrow, is serviceable but not outstanding, consisting mainly of high-stepping dances or fairly difficult chorus line routines. Perhaps she was limited by the talent she had available. Little kids doing a chorus routine have a certain appeal, but when the bigger kids do the same routine, one would expect them to be better at it. This is not the case.

The grown-up all-male chorus in act one is simply not up to snuff. Timing and steps were off between the members, which diminished its appeal. Perhaps it was deliberate since all the characters later say their vaudeville routine was rotten. Their acting is not good either.

The all-female chorus in act two has better dancers and is able to pull off a chorus routine with a little more polish than the men.

Talent seems to be one of the biggest problems of this show. For most of the people involved, talent is modest at best. With a few exceptions, the performers onstage are lukewarm, neither good nor bad but frustratingly in-between. Director Newell Tarrant does some clever things with his players but



Staff photo by Sam Adams

RLT's *Gypsy* stars Wendy Stanley, Phyllis T. Busby, Ruthie Martinez, Katherine and Laorean Kennedy.

the direction doesn't seem to be tight enough to get the maximum performance from them. The result is a show that promises a lot but never delivers.

A big exception to this is Phyllis Busby as Rose, the stagestruck mother. Busby's characterization is always on-

target. Her singing is particularly good, and she never stops the pace for a minute, always commanding the audience's attention whenever she enters. Her performance is on such a high level that no one else in the cast comes close.

Her rendition of "Everything's Coming Up Roses" is really fantastic, although she is given very little business to do while sing-

ing it, apart from standing still. The staging of this and other songs is tame, and doesn't help to accentuate the song in the mind of the audience.

On the other hand, the staging of Busby's final number, "Rose's Turn," works with the song to a good effect. Granted that

(See 'Gypsy,' page 8)

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VOLUNTEERS NEEDED AS Fall instructors at the Hargett St. YMCA. Courses include cheerleading, baton, gymnastics, body conditioning, slimastics, social dance, and "Kids in the Kitchen." Gym supervisors needed for volleyball and basketball free play. Call Ruth Johnson at 834-7386 by June 11 if interested.

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Huey Lewis and the News visit Pier

by Kathy Eskew
Entertainment Writer

The band making the news is the News...Huey Lewis and the News, that is.

Their recently released album *Picture This*, which contains the hit single "Do You Believe In Love?" has gained the attention of rock'n'rollers all over the country.

Raleigh rockers had the chance to hear the News at the Pier in the Cameron Village Subway last Wednesday night. The group proved to be a refreshing bunch of talented, energetic musi-

cians, who unlike many performers around today, can perform and compose songs which don't all sound alike.

The hit off of the album came at a critical point for the News since their first album never got off the ground. As Lewis put it during an interview before the show on WQDR, "it was a dq or die situation."

He explained that if an artist doesn't have a hit or two on an album then he can't expect to sell more than 100,000 copies. "And if you don't sell 100,000 copies, you don't cover the cost of the album," Lewis said.

San Francisco based, the six-member band formed three years ago at Monday night jazz sessions called "Monday Night Live" in a local club. They recorded a single called "Exadisco" which provided them with the funds they needed — \$6,000 worth — to cut their first album.

No label suits band

It would be a difficult task to label the type of music that Lewis and the News perform. Lewis claims that there are only two types of music, "good and bad." There is a detectable jazz influence in

some of their tunes like "Trouble in Paradise" on their first album.

Delight in diversity

The delight in Huey and the News is in their diversity. At the Pier, they followed a blues-like ballad with a reggae-sounding tune, both off of *Picture This*. At one point they put their instruments aside and gathered at the microphones. Harmonically, they sang an excellent rendition of "That's the Sound of the Man Working on the Train." This featured the keyboard player

and bass singer, Sean Hopper.

All night, Lewis was especially able to rouse the audience with his harmonica, playing "Workin for a Livin," a popular song off of the new album which features Huey's harmonica.

After their tour in America, Lewis and the News take off to Europe and Japan. They are scheduled to tour with Lover Boy and Foreigner, and to cut a third album sometime in between.

Whatever they do, and wherever they go, one thing is certain: they will be in the news.

Gypsy could use hard-driving theme of its own

(Continued from page 7)

both songs reflect different situations in the character's life, but the combination of staging and performing impress the latter song in the audience's mind. Indeed, Busby left the stage in flames after "Rose's Turn." If I chose to see this show again, it would be to see Busby's superb performance.

Following Busby in the mind-impression department is Ruthie Martinez as Louise, Rose's neglected daughter who grows up and out to become Gypsy Rose Lee. Martinez is a young woman who can sing gorgeously and her solo "Little Lamb" is one of the best songs of the evening. She plays the part of momma's little girl very well but unnecessarily exag-

gerates her body movements to emphasize this. Although the movements are done to contrast the little girl with the womanly stripper, they seem awkward and unnatural.

Her production numbers are good, especially when, as Louise, she tries to do a vaudeville number her mother literally dreamed up and when she does her first strip tease. She walks — or slinks — through the more elaborate production numbers very well, although I had a little trouble in seeing the very cute, adorable Martinez as the notorious Gypsy Rose Lee. Despite that, she turns in an excellent characterization and is one of the most enjoyable performers on the stage.

Wendy Stanley is "Dainty" June, Louise's sister, doted on by Rose and showcased in

the family's vaudeville act. June hates the act and despises her mother for not letting her go. This sentiment is expressed by June and Louise in their charming duet "If Momma Was Married." (In real life, June later became actress June Havoc.)

Stanley is very adorable and Shirley Temple-ish in her vaudeville numbers, outshining her rather weak chorus line. Victor Mangum is Tulsa, a member of the chorus who wants his own dance act. He sings "All I Need Is The Girl" to Louise and then launches into a limp dance solo.

The rest of the character roles are not particularly memorable and need no mention here.

The sets and flats are beautifully done and lend a needed air of professionalism to the proceedings. Each

time the curtain goes down one can usually expect it to rise on a really impressive set. Three cheers for Steve Currie on scenic design. His hard work was appreciated by the audience and the actors, who were given some marvelous things to work with.

If you want to spend a relatively pleasant evening in the theater, then see *Gypsy* for its songs and the performances of Busby and Martinez. But the experience is likely to be incomplete since there are only flashes of the play's brilliance hidden under the surface of RLT's presentation. It needed to be more tightly directed so that its potential could be realized. The result is ultimately disappointing because this could have been a much, much better show.



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Oldtimers reach milestones

The old-timers in baseball continue to pass career milestones, the latest being Ferguson Jenkins, who last week became only the seventh man in baseball history to ever strikeout 3,000 hitters. Remarkably, of the seven, five are still active. Gaylord Perry, Steve Carlton, Tom Seaver, Nolan Ryan, and Jenkins are all still getting big league hitters

rivals Lou Gehrig's 2,130 game streak but very few players have ever put together one streak of 500 games, let alone two. Steve Garvey still has the major league's longest active streak which is rapidly approaching 1,000.

Speaking of Garvey, it appears that the Dodgers have absolutely no intention of resigning him when his con-

best first base prospects in baseball on their AAA club at Albuquerque. Mike Marshall was the minor league player of the year last year, winning the Pacific Coast League triple crown. As if that were not enough, their AA club at San Antonio last year had Greg Brock who had similar statistics to Marshall's.

This year, Brock has moved up to Albuquerque and Marshall has become an outfielder. Brock is a left-handed hitter and looks to be the heir apparent to Garvey. General Manager Al Campanis calls Brock the best left-handed hitter to come out of the Dodger farm system since Duke Snider. If the Dodgers cannot find a place for Marshall, half the teams in baseball would probably mortgage their ballparks to get him.

On the local baseball scene, N.C. State graduate, assistant coach Ray Tanner, has become full time assistant baseball coach and assistant to the Athletic Director, working in the ticket office. Congratulations to Ray and to whoever made the promotion. Those who remember Ray as a player recall him as a hustler and a battler who never quit and always played hard. As graduate assistant, he worked as hard as he

(See "NCAA," page 12)



Photo by Ron Cerniglia

Wolfpack linkster Eric Moehling contemplates putt in golf action.

Sports, As I See It

By Bruce Winkworth
Assistant Sports Editor

out, and several other active pitchers have a shot at the 3,000 level, among them, Don Sutton and Jim Palmer.

Last week Pete Rose became the first player to ever put together two 500-consecutive-games-played streaks. That hardly

tract runs out at the end of the season. Garvey is finishing up a six year contract that is paying him about \$330,000 per year. That is not small potatoes, but going by the current market value, it's a steal.

The Dodgers have the two

Golfers capture 8th in NCAA Tournament

by Bray Toot
Sports Writer

Over the past weekend the State golf team placed 8th in the NCAA Golf Tournament. Nolan Mills was State's highest individual golfer with an 11th place finish.

The tournament which was held on the famed No. 2 Course at Pinehurst was won by the Houston Cougars. Houston won the tourney by 10 strokes over runner-up Oklahoma State. The victory

gave Houston coach Dave Williams his 14th NCAA title. For the four round tournament, Houston scored rounds of 282-288-279-292 for a total of 1141, while Oklahoma State finished with scores of 289-284-288-290 for a total of 1151. Arizona State was third with a total of 1156. Texas A&M and Brigham Young finished fourth and fifth respectively with totals of 1161 and 1162.

The rest of the top ten were comprised of UCLA, Texas, State, North Carolina and Miami. UCLA finished one stroke out of fifth with a score of 1163. Texas was two shots farther back at 1165, and State finished at 1167. The Tar Heels finished the tourney at 1170, three strokes ahead of Miami.

Two other ACC schools competed in the event. Wake Forest finished 11th and Clemson, the ACC Champions, did not break into the top 15 spots. Wake stayed in the top 10 positions until the last day when they shot a 17 over par 305 to give them a total of 1173. Wake coach Jesse Haddock called it, "our worst day in history." Before the last round Wake was in a tie for fourth.

On the individual side of the tourney, Houston freshman Billy Brown claimed the individual honors by two strokes over Andy Dillard of Oklahoma State. Brown's scores of 70-75-65-70 made him only the third freshman ever to win the NCAA Individual title. Ben Crenshaw of Texas did it in 1971 and Wake Forest's Cur-

(See "Tanner," page 11)



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Bonnett edges Elliott in World 600 Gant captures Mello Yellow 300

by Terry Keever
Sports Editor

Neil Bonnett drove his Wood Brothers-prepared Ford to a narrow victory over Bill Elliott in the World 600 at Charlotte Motor Speedway on May 30. Elliott, also in a Ford, helps his family prepare his car in a small operation compared to the Wood Brothers, who have one of the most successful Grand National circuit, especially on superspeedways like CMS. Nevertheless, Elliott pushed the Bonnett machine to its limits, missing out on an upset victory by only a car length.

An estimated crowd of 132,000 watched the fender to fender duel between Bonnett and Elliott. Bonnett, 35, used all of his experience and driving skills to defeat the 26 year old Elliott, a relative youngster. Elliott tried every way that he could think of to get around Bonnett during those last few laps, but Bonnett outmaneuvered his less experienced competitor.

"We were lucky to come out with the race. Bill's car ran perfect. I told Leonard Wood on the radio what it was not going to be a piece of cake when he told me there was 20 laps to go," Bonnett said.

"I thought I could do it on the last lap, but I couldn't quite do it," Elliott said.

Bonnett collected \$50,560 for his first win at CMS. The victory was his eleventh Grand National win in his career. He led 10 times for 66 laps including the last 12. He posted an average speed of 130.058 miles per hour. Twelve drivers exchanged the lead 47 times over the 600 mile event.

The heat and humidity played a major role in the circuit's longest race. Temperatures reached excesses of 135° inside the cockpits of the elite race machines of the NASCAR family. Five drivers had relief drivers take over for them including Richard and Kyle Petty.

"My hands were so hot that I couldn't hold the steering wheel. My hands were sticking to the wheel and pulling the skin off," said Connie Saylor, another victim of the heat.

Bonnett did not consider a relief driver. "I've worked for 13 years to sit in a race car like this and its going to take more than a hot day to get me out of it," he said.

In other CMS action over this past weekend, Taylorsville native Harry Gant captured the Mello Yellow 300 Saturday night.

The 200-lap race was marred by an 11 car pileup on the first lap which sent three drivers to the track hospital with injuries. Mike Watts, Benny Kerley and Jay Hedgecock were the injured drivers. Watts was the most seriously injured, suffering third degree burns on his chest and slight burns on his left shoulder. Kerley has a muscle strain while Hedgecock suffered facial contusions. All three were treated and released.

Hedgecock's Pontiac initiated the accident by hitting the fourth turn wall and sliding along it for several hundred feet. The car came to a halt on the front stretch. As Hedgecock hit the wall, Watts began sliding. The other nine drivers crashed while trying to avoid Watts and Hedgecock. Watts' Pontiac came to rest on pit road in flames. Firemen quickly extinguished the blaze. None of the other drivers reported injuries. Three drivers not involved in the accident were treated and released for heat related problems.

Gant was right at home in the Sportsman car. He raced in the Sportsman division of NASCAR for almost 20 years before becoming a regular on the Grand National circuit. He finished 2.7 seconds ahead of runner-up Dale Earnhardt. Morgan Sheperd finished a close third, a car length behind Earnhardt. Tommy Ellis and Bobby Allison finished fourth and fifth respectfully at two laps



Staff photo by John Davison

Neil Bonnett pops the victory champagne in victory lane at the World 600.



Staff photo by John Davison

Mello Yellow 300 winner Harry Gant anxiously watches pit crew at work in the World 600.



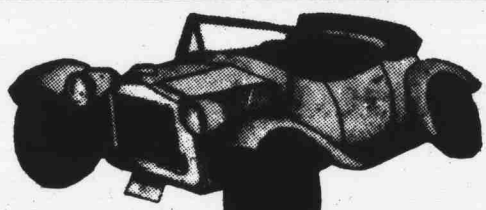
Staff photo by John Davison

Jay Hedgecock's car spits flames after 11-car first lap pile-up in Mello Yellow 300.

down. Gant, Earnhardt and Sheperd ran fender to fender for most of the last 20 laps, often touching bumpers on the front straight. Gant took the lead for good on lap 184 and slowly increased his lead in the last few laps. He led six times for 127 laps. Gant won \$9,130 for the victory and averaged 126.731 miles per hour for the three hundred mile event.



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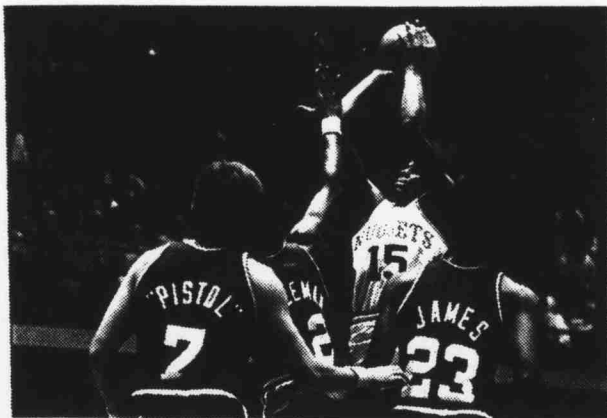


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Technician file photo

N.C. Hall of Fame inductee David Thompson goes up for two in exhibition game return to Reynolds Coliseum.

David Thompson selected for N.C. Hall of Fame

by Terry Keever
Sports Editor

Former Wolfpack basketball star David Thompson has been selected for induction into the North Carolina Sports Hall of Fame at Pinehurst. On May 29 Bob Wills, executive director of the Hall of Fame, announced Thompson's selection along with the selections of Junior Johnson of auto racing fame, former Wake Forest football standout John "Red" O'Quinn, and sports information great Ted Mann.

Thompson wore the red and white of State during the 1972-75 seasons. He led State to the national championship in 1974 and an undefeated season in 1973. He holds several ACC records including most career points at 2039. He is the only player to win the ACC Player of the Year award for three years. He has just completed his seventh year of pro basketball with the Denver Nuggets.

Johnson won 50 Grand National events on the NASCAR circuit as adviser before retiring in 1966. He

stands sixth on the all-time victory list. After ending his driving career, he became the crew leader for what has become the most successful racing team on the Grand National circuit over the past 10 years. Over that span, his teams have won 79 races and several point championships.

O'Quinn caught 22 touchdown passes for the Deacons and 124 passes overall. Both are Wake Forest records. He played eight years of pro football for the Montreal Alouettes of the Canadian Football League. He helped them to three Grey Cup championships and has already been inducted into the Canadian Football League Hall of Fame. After his playing career, he held management positions with the Alouettes and the Ottona Rough Riders.

Mann was one of the founders of the College Sports Information Directors Association in 1955. He is a former Sports Information Director at Duke University and served as Carolina Baseball League president for nine years.

Tanner accepts full-time posts

(Continued from page 9)

played and I'm sure that as full time assistant coach he will continue to work the only way he knows, hard.

The Philadelphia 76ers face numerous matchup problems in their championship series with the Los Angeles Lakers, foremost among them being who will guard "Magic" Johnson. Guarding Kareem Abdul-Jabbar will be no picnic either but Caldwell Jones is a fine defensive player. Unless the 'Sixers put a forward like Bobby Jones on the Lakers "Magician," the Los Angeles offense should roll.

The press box at the Durham Athletic Park dur-

ing last Tuesday's doubleheader with Hagerstown was as action packed as the field of play.

In the first game, a foul ball hit the protective screen in front of the press box and scored a direct hit on the public address system cassette collection, sending tapes, tape casings and fragments of both flying. Small pieces of black plastic were found two nights later in the far corner of the press box.

In the second game, a four foot water snake slithered unnoticed into the press box and sent sportswriters flying upon its discovery. As yet, nobody knows how the snake got in there, but do not yell snake in the vicinity of any Durham sportswriters. Most of them are still a little shell

shocked from the incident, yours truly included.

The Bulls continue to be the least spectacular first place team in all of baseball. Outside of their pitching, the Bulls do not look like a first place team. Last week, they had a number of games rained out, and it is hard to lose much ground when you do not play.

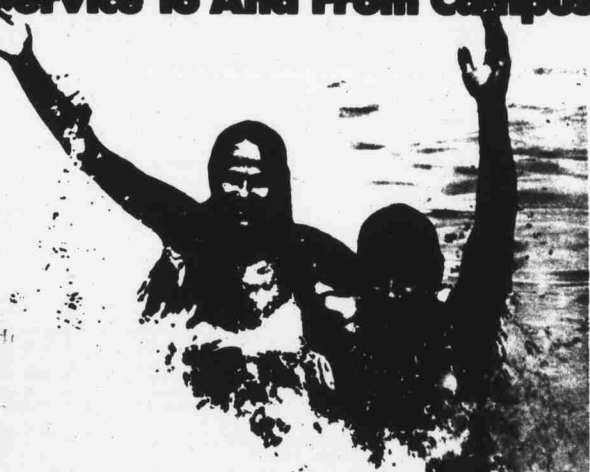
In all fairness to the Durham hitters, they have had their ranks depleted by injuries lately. Joe Lorenz has a broken bone in his hand and is out indefinitely, while numerous other players are nursing minor injuries. One major injury belongs to Brian Fisher, the strikeout ace. Fisher has had swelling in his right elbow and has been placed on the disabled list and is being closely examined by Atlanta team doctors.

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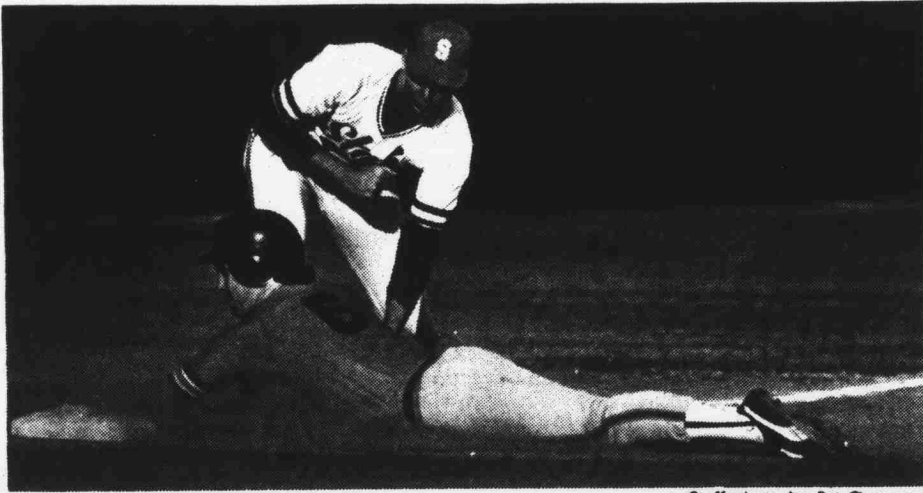
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Staff photo by Pat Chapman

Campbell's Ron Ammons slides into third with fourth-inning triple ahead of Tracy Woodson's tag.

NCAA Champions: Houston

(Continued from page 9)

tis Strange did it in 1974. Brown, like Strange and Crenshaw led his team to a NCAA title. Brown's third round of 65 tied a single round NCAA record.

Three golfers tied for third place. Brad Faxon of Furman, and teammates John Slaughter and Mark Fuller of Houston all finished at 285. Jeff Hart of Southern Cal finished at 286 to take sixth.

The ACC top finisher was Billy Williford of North Carolina. He finished tied for ninth position with a score of 286. Mills finished one stroke back tied for 11th with the Tar Heel's John Spelman. Jerry Haas of Wake Forest was tied for the lead going into the last round, but he shot a score of 79 to put him into 17th.

This was State's third appearance in the NCAA tournament and it was the Pack's best ever. In 1975 State was 14th and in 1979 they finished 20th.

"I feel like we established some real credibility for our program," State coach Richard Sykes said. "I'm satisfied with the progress we're making, and I don't see this year as a one-shot deal. Eighth place finish is pretty good considering the caliber of teams competing in the tourney. We had the highest finish of any team on this side of the Mississippi."

Mills became State's second highest finisher since Vance Heafner finished ninth in 1975. Mills scored 70-75-70-73 for a four day total of 288. He was followed by Roy Hunter who shot 75-70-76-71 for a total of 292.

Both Hunter and Mills will be back next year for their senior year of play.

Three seniors, Neil Harrell, Thab Daber and Eric Moehling, ended their golfing careers at State over the weekend. Harrell finished the tourney at 296 and Daber finished at 297. Eric Moehling, who was State MVP of the season, finished at 299.

Earlier in the week Mills, Hunter and Moeling were named to the all-ACC golf team. This was the second time in Hunter's career that he has received the honor.

"All of our golfers had good and bad days," Sykes said. "Nolan's second round hurt him in the individual standings. But as a whole we did good. Our stroke average for the tournament was 73. We have had a great year."

Darkness suspends Wolfpack opener

(Continued from page 1)

pitched out of the jam by inducing Kelly Hoffman to pop out to shortstop, striking out Bill Wilkes, and inducing Bobby Spicer to ground into a force play.

The Camels tied the game in the fourth when Ron Ammons led off with a triple and scored on Rodney Stovall's sacrifice fly.

The Wolfpack retook the lead in their half of the fourth on back-to-back singles by Louie Meadows and Tracy Woodson and a sacrifice fly by catcher Jim Toman.

With one out in the Campbell fifth, Bill Wilkes walked, took second on a wild pitch, took third on an error by second baseman Shane Gahagan and scored the tying run when Ron Ammons' ground ball was booted by Gahagan.

Plesac went five innings for the 'Pack and was pulled just as the game was suspended. He allowed six hits, one earned run, walked two and struck out six. He also threw a wild pitch and stranded 11 Camel baserunners.

Plesac was being viewed by a number of professional scouts, and coach Francis Combs felt Plesac looked good.

"I thought he threw pretty well," said Combs. "He threw better than in the regular season."

Combs also added that the pressure of pitching in front of the scouts didn't bother Plesac. "He knew they were there," he said. "They've been calling him all week, so it was no surprise to him."

The State defense committed five errors, and Combs would like to see things tighten up on the infield.

"We didn't play well in the field today," he said. "Shane had never played before but I think he'll get better."

The game had an unusual twist in that the regular umpires didn't show and former State catcher Pat Sheehy and Campbell trainer Eddie Melvin had to call the game. Sheehy called the balls and strikes and seemed to enjoy the transition from catcher to arbiter.

"I wouldn't mind umpiring if I can get my routine down," said Sheehy, "but only on the high school or collegiate level."



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