

Technician

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Fourth space shuttle lands on Fourth of July

by Jeffrey Cooke
Design Editor

The Space Shuttle "Columbia" returned from its fourth and last test mission Sunday giving President Ronald Reagan, a crowd of half a million onlookers and millions of television watchers around the world a Fourth of July celebration that the nation will long remember.

After a flawless touchdown at Edwards Air Force Base, Calif., Mission Commander Thomas Mattingly expressed his emotion in one word, "Outstanding."

It was the first time the shuttle had touched down onto a paved runway, proving the shuttle's capability to land at Kennedy Space Center, Fla., where future missions will start and end.

One hour after the landing, and after landing support personnel made the shuttle "safe" from dangerous gasses, Reagan and his wife greeted Mattingly and Shuttle Pilot Henry Hartsfield when they climbed out of Columbia's main hatch.

They walked to the shuttle's nose, inspected its tiles and proceeded to a platform in front of the Shuttle "Enterprise" to deliver a speech in celebration of the start of a new era.

"It is the equivalent," Reagan said, "to the driving of the Golden Spike which

completed the first transcontinental railroad.

"The test flights are over. The ground work has been laid. Now we will move forward to capitalize on the tremendous potential offered by the ultimate frontier of space."

Reagan gave the newest space shuttle, "Challenger," permission to begin its journey atop a NASA 747 to Kennedy Space Center to be prepared for space flight as the sixth mission. According to NASA officials, the mission was a complete success.

The seven-day test mission was the last of the space shuttle's 9-million-mile testing before it is given approval for flight worthiness.

Columbia's next flight, the fifth shuttle launching, is scheduled for Nov. 11. This will be its first operational flight during which it will send two communications satellites into orbit.

The Space Shuttle "Discovery" is scheduled to fly as the 12th mission while the Space Shuttle "Atlantis" will begin its commission as the 30th shuttle mission.

Costs

The original cost estimate in March 1972 for the development of the Space Shuttle was \$5.15 billion (in 1971 dollar values). The current estimate is \$10.053 billion in fiscal year 1983 (the equivalent to 6.748 billion in 1971 dollar values).

The current price tag for one space shuttle — including engine and government furnished equipment, such as use of the launch pad — is approximately \$1.2 billion in fiscal year 1983.

According to James M. Beggs, NASA administrator, the cost of one space shuttle launch, including services and payloads, between Oct. 1, 1985, and Sept. 30, 1988, will be \$38 million (in 1975 dollar values).

When adjusted for inflation, the cost in 1982 dollars will be approximately \$71 million.

Dick McCormack of NASA press relations said, "This is a standard charge with additional services to be provided at cost."

According to the estimates, the new shuttle launch services prices are expected to remain competitive with the costs of the expendable launch vehicles. These costs include the Delta, Atlas Centaur and the French Ariane launch vehicles.

With the introduction of the Space Transportation System, other steps will be taken beyond the Space Shuttle.

According to NASA, the next step in a program to routinely study, develop and utilize the resources and potential of space is to use the space shuttle to construct a space station in permanent Earth orbit.

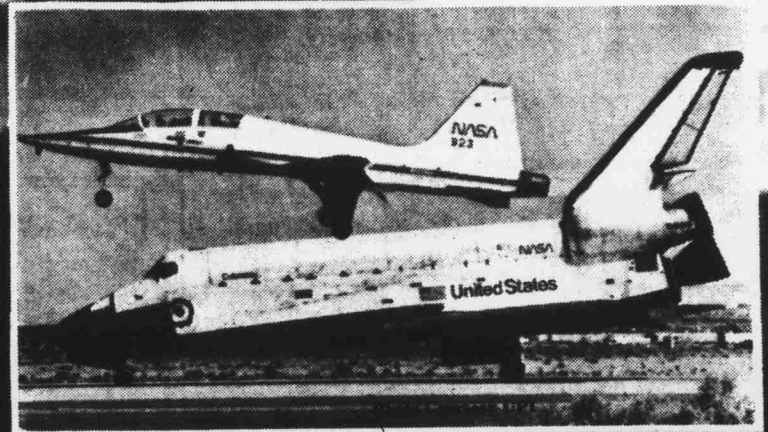
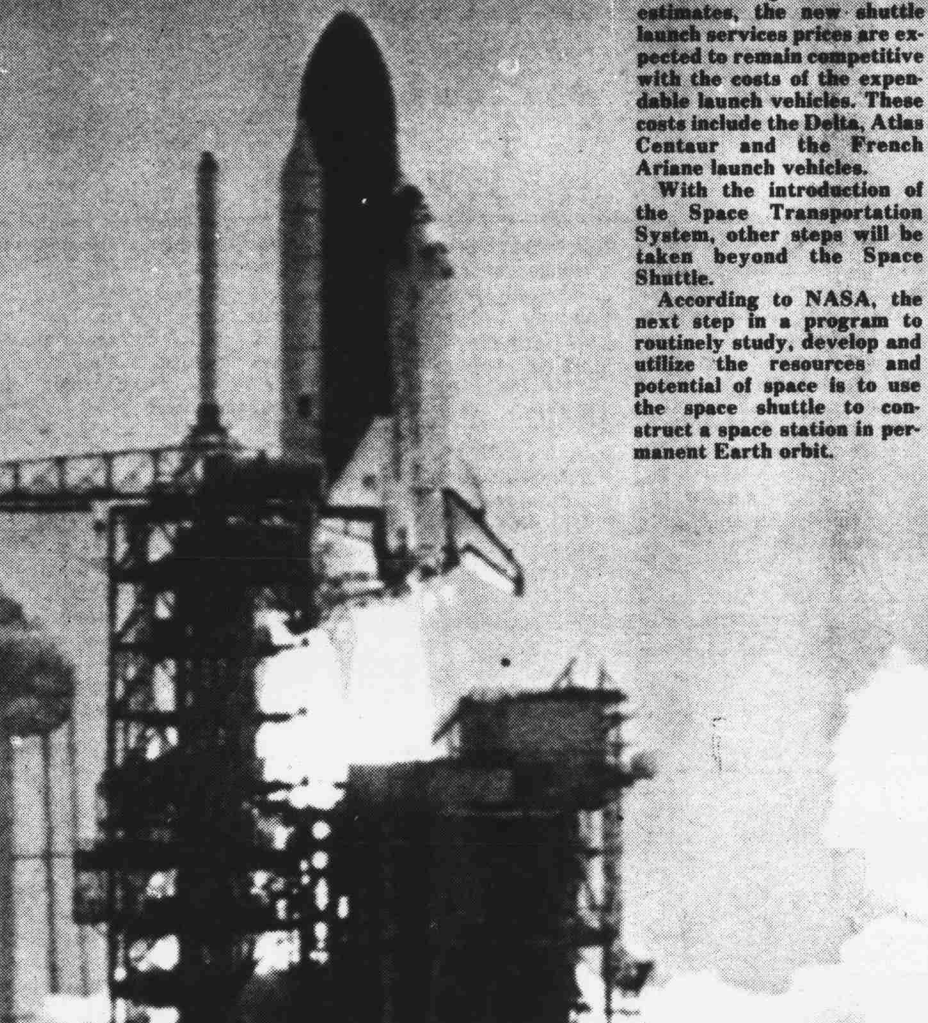


Photo by Jeffrey Cooke

Committee finalizes major renovation proposal

by Terri Thornton
Features Editor

A proposal to renovate the University section of Hillsborough Street into a "town village," much like Chapel Hill's Franklin Street, is being prepared by a Hillsborough Street Study Committee.

The project is in the final planning stages and will be presented to the Raleigh City Council on July 14, committee members say.

The major change would switch Hillsborough from thoroughfare to street status, which would lower

tees looking at problems existing between Oberlin Road and Faircloth Street.

Several members of the Transportation Subcommittee are local merchants, although membership on all four subcommittees — transportation, land use, appearance and neighborhood disruptions — are open to students, faculty and other citizens.

Transportation Subcommittee members discussed general recommendations at a July 1 meeting and estimated that it would take 10 years to transform State's



Staff photo by Jim Frei

'Hillsborough Street could be the most turned-on part of Raleigh.'

— E.F. Harris

the speed limit. The study also calls for additional parking spaces on the south side of the street and some widening of the street.

"Hillsborough Street could be the most turned-on part of Raleigh" if such changes were made, E.F. Harris, director of Campus Planning and Construction, said.

Harris is a member of the Hillsborough Street Study Transportation Subcommittee, one of four subcommit-

Hillsborough Street area into a village atmosphere.

"If you say 'downtown Raleigh' to Mayor Smedes York," one subcommittee member said about the revitalization of the downtown area, "his eyes will light up and he'll beam. If we can get that kind of reaction for Hillsborough Street, in 10 years we'll be sitting outside in a cafe."

Since Hillsborough Street is largely maintained by the

A study committee is finalizing a proposal that would renovate the University section of Hillsborough Street to resemble Chapel Hill's Franklin Street. The plan will be presented to the Raleigh City Council for approval July 14.

state, decisions on how to slow traffic and create more parking must be left up to the State Department of Transportation.

Slower traffic

Harris suggested that if parking were constructed on the south side of the street, traffic would have to move slower. "We could kill two birds with one stone," he said, "slow traffic and create more parking."

Another idea being considered, however, is to lower the speed limit, thereby diverting impatient drivers and thinning out Hillsborough Street traffic.

The study, which covers ground from the Capitol Building to the State Fairgrounds, arose last January out of a dispute between property owners and area neighborhoods over a proposed rezoning petition.

Rezoning challenged

Residents objected to Hillsborough Street property owner N.P. Lea's request that the section of the street extending from Logan Street to Chamberlain Street be

changed from office to shopping center status.

Lea said he wants to tear down deteriorating apartment buildings and build stores that would "cater to the University crowd."

Lea's petition disallows drinking establishments, which he said lead to excessive noise and trash on Hillsborough Street.

"I've picked up enough beer cans over there to last me the rest of my life," he said.

The Land Use Subcommittee is discussing the reconstruction of empty buildings, although Harris said members have not determined what types of services the new buildings will house.

That decision could either be determined by a free market, which Harris said "would lead to a bunch of bars," or by zoning laws, which he said are difficult to enforce because the city's Board of Adjustments allows exceptions.

The subcommittees have not yet agreed on what the final recommendations should be and Harris urges students and faculty to come to their meetings.

"Everybody's talking and

there are a lot of notes being taken," so it is hard to say what the outcome will be or who has the most influence, Harris said.

Today at 3:30 p.m. there is to be a meeting of all subcommittees for the University section of Hillsborough Street at the Arabesque restaurant. On July 14 at 3:30 p.m. the report will be made to the City Council in the Council Chambers.

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State's enrollment passes other summer schools'

by Lucy Inman
Staff Writer

Enrollment in State's 1982 first summer session marked the University's "all-time biggest" summer-school pro-



Staff photo by Jim Frei

Registration for State's first summer session resulted in an abundance of students. Enrollment for first session surpassed enrollment in all other N.C. universities' schools.

gram, John F. Cudd, director of summer sessions, said Thursday.

An 8.3 percent enrollment increase over the 1981 first summer session brought the total number of students up

to 7,192, "which makes us the biggest summer school in the state," Cudd said.

Most summer-school students are not retaking failed courses, Cudd said. The ailing U.S. economy and an expanded evening course program are two reasons for the summer enrollment increase, he said.

Many students who cannot find summer employment attend summer school "rather than sitting home and vegetating," Cudd said. Also, students from Raleigh who regularly attend other colleges and universities come home during the summer to save on rent and other expenses. Some of them attend State as special students through the continuing education program, he said.

Special students constituted 15 percent of the enrollment last fall and 20

percent of the enrollment in the first summer session, according to State's enrollment report.

The increased number of evening courses also attracts people who work during the day. State is offering 50 evening courses this summer, Cudd said.

"Continuing education is sort of a side door to the University," he said. Cudd also directs the continuing education program.

"All kinds of little quirks," like curriculum changes, cause summer enrollment to fluctuate, he said. Therefore, planning for future summer sessions is often a "guessing game," Cudd said.

The last day to add or drop a course with a refund is Monday, July 12, so administrators cannot determine second-session enrollment for at least a week.

"We don't really do any (enrollment) projections for summer sessions," Student Affairs and Planning Researcher Nancy Pate said, because so many students register late or fail to attend preregistered classes.

Historically, enrollment in the second session has always been smaller than that of the first session. Cudd could only speculate that the decrease is "just a measure of burnout on the part of both students and faculty."

Summer enrollment has increased steadily since 1977. This summer's 8.3 percent increase is slightly less than the increase measured last summer. But other programs, such as that at the University of North Carolina at Chapel Hill, have lost enrollment.

Tuition, fees show increase from 1981-82 academic year

by Tommy Robertson
Staff Writer

Figures released by the University Cashier and Student Accounts Office show that tuition and fee charges for the 1982-83 school year are up 17 percent for in-state students and 9 percent for out-of-state students over 1981-82 charges.

In-state tuition is \$682 per year, a \$99 increase, for a student taking 12 credit hours or more each semester. Out-of-state tuition is \$2,506, up \$211.

The required fees for each student, regardless of his residential status, are included in the tuition charge. Required fees have been set at \$246 per year, up \$27 or 12 percent over last year's \$219.

The tuition paid by student accounts for about 8 percent of the University's total revenue. The remainder is supplied by the state.

William R. Styons, director of University Cashier and Student Accounts Office, said the N.C. Legislature can change the tuition rate at any time. In comparison with other universities in the southeastern United States,

he said, State's in-state tuition is slightly lower while its out-of-state rate is slightly higher.

Of the mandatory student fees, the largest portion goes to the University Student Center. According to the 1982-83 tuition and fee schedule released by the Accounts Office, each student pays \$92.70 which aids in the operational expenses of the Student Center and in paying off bonds issued for the Center's construction.

An additional \$9 is used to help retire the bonds issued for the construction of the Price Music Center.

Another sizable portion of the budget goes toward student services and activities. Clark Infirmary receives \$64 a year from each student, according to the fee schedule. This money is used to aid in the cost of running the infirmary.

Student Government receives \$2.65 from each student. Money from this fee is allocated to various campus organizations at the discretion of the Student Senate.

The Publications Authority receives \$10.25 from each student, according to the fee schedule. The money is

distributed by the Authority to the *Technician*, the *Windower*, the *Agromeck* and *WKNCFM*.

An intramural fee of \$4 is charged to maintain the intramural program, according to the fee schedule.

A fee of \$5 is added to support various organizations within each of State's schools. Part-time, non-degree students not paying full tuition rates are charged \$5, which goes to the McKimmon Center for use in programs involving these students. Each student pays 25 cents a year for a student handbook.

An additional charge of 15 cents covers any unexpected expenses which may arise during the year, according to the fee schedule.

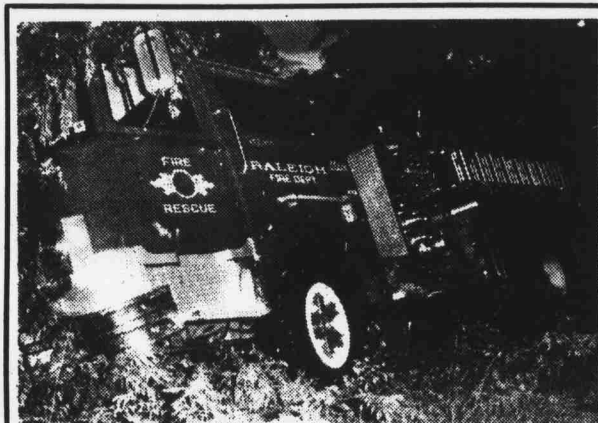
In addition to these charges, students also pay a \$42 intercollegiate athletics fee. This money is turned over to the Department of Athletics to pay for a portion of the intercollegiate athletics program. A \$5 charge is levied in order to repay the Carmichael Gymnasium construction loan. Students are also charged an \$11 fee to support the physical-education program,

according to the fee schedule.

These fees take up a large portion of a student's educational bill each year, especially for in-state students. However, many students do not make full use of the facilities available to them. Both Styons and Larry Gracie, director of Student Development, said this fact is taken into account when making out the University's annual budget.

Styons said the pending expansion of Carmichael Gym would result in an increase in student fees. The N.C. Legislature has decided it will not financially back such a venture, he said.

Expansion will occur because the facility was designed for 5,000 students and now the student population is approximately four times that figure.



Staff photo by Wayne Beve

Raleigh's July 4 storm resulted in more than just lights out. Before the thunder and lightning were over, this fire engine from the Cameron Village Station had run off Pullen Road between Cates Avenue and Western Boulevard. No injuries resulted.

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Entertainment

Play overflows with comedy



VDT presents hit with spontaneity

by Kimberly Frazier
Entertainment Editor

Have you ever thought about the life of a butterfly? Once it comes loose from its confining cocoon, it takes on a free, colorful existence.

In Village Dinner Theatre's latest production, *Butterflies are Free*, a young man faces a similar predicament. His cocoon is in the form of his dear, loving but overprotective mother. Stephen Berrier plays the part of this young man, Don Baker, who can not seem to convince his mother that he needs to live his life on his own — to be able to see it in his own perspective.

Why is Don being given such a hassle? He has a handicap which he has accepted, but his mother will not allow him to even try to live as a normal human being. Finally Mrs. Baker, acted by Gwenda Williams, gives in and allows her son two months on his own as a trial period.

The play begins in the middle of this trial period. Don is listening to a tape recorder when his mother calls. It can be assumed that Mrs. Baker calls constantly to check on her son from the frowning annoyance Don gives the telephone.

From that point on, the play is filled with an abundant amount of comedy. The lines the performers throw at each other come spontaneously and constantly. The movement is quick. The audience does not have time to sit and think about what is going to happen next — what happens just happens!

A large part of this harmony originates from the bubbling, carefree girl next door in the apartment complex Don is living in. Patti Emler plays the part of Jill Tanner, a 19-year-old, who wishes to avoid any serious relationships since her six-day marriage.

Jill and Don get along fine with each other in every respect. Things run smoothly until Mrs. Baker pays an unexpected visit. Things go into chaos. A variety of problems come to the surface. Mrs. Baker wants her son to come back home with her so he can be under her protection. Jill is convinced she would only hurt Don if she continued her relationship with him, and decides to move in with a play director — Ralph Austin played by Joe Everett.

How these problems are solved is played with sincere emotion by the performers. The climax is captured in the realistic scenes Emler, Williams and Berrier act out.

This comedy by Leonard Gershe is simply excellent. Williams, in addition to playing a superb mothering hen, is also the director of the play. Her talent is reflected throughout the production. Fantastic!

The pace never slows because the lines are spoken with such flawless ease. For example when Emler is describing her wedding, she says "It wasn't a wedding service, it was a funeral service. I was buried alive!" Her sense of humor doesn't stop there. When she sees Don's bed, which is supported by



Staff photos by Clayton Brinkley
Stephen Berrier, Patti Emler and Gwenda Williams, the leading stars of *Butterflies Are Free*, act out a combination of ridiculous and serious scenes to award the audience with a wonderful play.

stilts, she says "This is one of the neatest beds I've ever seen... And I've seen a lot of beds."

Emler isn't the only one to carry on comical gibberish. Williams and Berrier contribute too. In a conversation about a past girl friend, Williams asks Berrier "Did that Linda Fletcher put that guitar idea in your head?" He replies "Yes, she was instrumental."

The dialogue is continuously funny at the right times. And in a distressing scene, the performers' dialogue is projected in a serious tone.

One additional thing that has to be noted about the acting is the way in which Berrier portrayed his handicap. He did such a wonderful job, I almost can't believe he isn't handicapped.

Sixtyish style

The setting, Don Baker's apartment on 11th Street in New York City, is very sixtyish. The furniture is appropriate — pillows scattered about, a bathtub used also as a table. Emler wears faded jeans with an array of butterflies sewn on, and a wig and false eyelashes — "hippie" style. Berrier dresses a bit more conservatively, but nevertheless, the overall setting is definitely colorful.

Once again, the Village Dinner Theatre has created another hit. *Butterflies Are Free* will be presented through the end of July. Don't let this wonderful comedy escape your attention. The acting performances are too good to miss.

Performers express ideas in dance form

by Karl Samson
Copy Editor

Modern dance had its origin at the turn of this century when Isadora Duncan rebelled against the structured style of classical ballet. Now, 80 years later, modern dance has grown into a "classical" style of its own.

The American Dance Festival, which has been held in Durham for the past five years, celebrates an art form which is continually expanding to express new ideas through new movements. Modern dance is an expressionist, interpretive dance form.

In the past two weeks, several dance companies have performed at Page Auditorium on Duke campus. Each company has displayed its unique interpretation of the term "dance." Using a combination of movement, lighting, costuming and stage design, these various groups of dancers have revealed to Triangle residents the wide scope of creative movement.

Paul Taylor has been choreographing modern dance for over 25 years and, although he no longer dances with his company, his spirit and imagination continue to express themselves through the dances he designs. On June 25, three of Taylor's richly evocative pieces were performed in Durham.

The first dance, *Cloven Kingdom*, expressed the harsh contrasts inherent in a changing society. The 12 dancers used their movements, clothing and music to produce an audience-jarring clash between new and old, fluid and abrupt.

Although the eight women in the dance wore traditional dancers' attire, the four men were dressed in evening formal wear. When the music suddenly changed from a flowing classical tune to a rhythmic percussive beat, the movements of the dancers likewise became jerky.

This alternation of styles was generally effective and well executed. However, when the men attempted complicated gymnastic movements — *a la* Pilobolus — their movements became obviously awkward and uncontrolled.

In the later portion of this dance mirrored headpieces were worn by many of the dancers. These mirrors served to enlarge the stage, effectively extending the dance into the audience. When "mirror-ball" masks were donned by the male dancers, the movements evolved into a caricature of the ballroom dancing which the mirrored ball represents.

This "social" dance reference explained the



Pictured are Christopher Gillis and Linda Kent in their dance performance of *Esplanade*.

quotation found in the program — "Man is a social animal."

The second dance of the evening, *House of Cards*, was a living pop art painting. It was energetic while at the same time presenting a dark image of death and decay. The delicately fragile music and red and black costumes created a mournful image.

The third piece was the most traditional in style. Its many graceful leaps and car-

ries were excellently executed by the dancers. Through the use of cutouts over the lights, the stage was given a dappled effect which was continued through the pastel mottling of the dancers' tights. The overall effect was one of pastoral reverie.

This company displayed a precision and gracefulness which come from Taylor's long years at the forefront of modern dance. Each move-

ment of the dancers seemed carefully studied. With computer-like precision, they executed their maneuvers gracefully and with a minimum of effort.

In contrast, the Charles Moulton Dance Company, which appeared as part of the Emerging Generations program in Stewart Theatre last year, captured a contemporary urgency which the Taylor Company lacked. Moulton's dancers present an image of youthful awareness of our present technological society.

Brightly-colored shirts and black pants were the attire of this company which abandoned the traditional apparel of modern dancers. Also abandoned was the fluidity of movement which many people expect from their own images of dance. The daring style of these dancers caused many members of the audience to leave at the intermission.

The emphasis of this group is not on how the body achieves a certain position, but on the position itself. Thus the dance becomes a sequence of poses which are not necessarily graceful. However, the abrupt movements and imaginative positions when performed to

(see "Festival," page 8)

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Film's script, actors, director rate poorly

by **Barbara Scherzer**
Contributing Writer

When Sidney Poitier and Gene Wilder collaborated for the first time, they made *Stir Crazy*, an average motion picture. The product of their second team effort isn't nearly as good. *Hanky Panky* is a poor movie.

Hanky Panky is billed as a comedy-mystery film starring Wilder, Gilda Radner, Kathleen Quinlan and Richard Widmark. The only mystery the audience will want to solve is why the laughs have disappeared

from the entire picture. The movie is not funny.

It is directed by Poitier and the screenplay is by Henry Rosenbaum and David Taylor. The film has a few problems — the acting, the directing and, most of all, the writing. While the dialogue is anything but laughable, the plot succeeds in being both predictable and boring at the same time. There are no new twists to this hackneyed "thriller."

The plot concerns Michael Jordan (Wilder) who is at the wrong place at the wrong

time. Sound familiar? He reluctantly shares a cab with Janet Dunn (Quinlan) who is on the run with a secret package. Jordan mails the package for her and drops Dunn off at her hotel. After being kidnapped, drugged and almost killed, Jordan realizes that his troubles are just beginning.

The acting problem involves Radner. This is her second starring role in a feature, and as of this film it is obvious that she can't act at all. There is a vast difference between being a

stand-up comic and an accomplished movie actress. It is too early to tell if Radner can bridge the gap.

There are two good acting performances in the picture. Widmark portrays Ransom, a ruthless killer who is after Jordan. Quinlan plays Dunn, the harassed victim, also pursued by Ransom. Both performances are convincing and well done.

Director Poitier gives his friend Wilder too free a hand in performing his schtick. Consequently, Wilder's acting is more frenzied than

usual. He unnecessarily yells almost one-third of his dialogue. Tighter control by Poitier would have rendered Wilder's character more believable.

The ending of the film is as dissatisfying as the rest of the movie. All the loose ends are not resolved. The climax is too far-fetched even for a movie.

The picture was filmed in New York City, Boston and Arizona. The photography is gorgeous. Unfortunately, the only enjoyable thing about this movie is the scenery.

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marinated choice flank steak, chargrilled to order & served on a homemade roll with lettuce, tomato and mayonnaise. Great when topped with cheese (20¢ extra) provolone - swiss - american - cheddar.
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USDA choice Rib Eye steak cooked to order, served on a homemade Italian roll (great with cheese - 20¢ extra).
- Alfalfa Sprout & Cheese** 2.50
lettuce, tomato, and cheese capped with a healthy handful of sprouts served on homemade bread with mayonnaise.
- Roast Beef Sandwich** 3.15
choice top round, oven roasted, sliced, and served on a homemade roll with lettuce, tomato, & mayo. Try it with swiss or provolone cheese - 20¢ extra.
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sliced ham, grilled and topped with your choice of melted cheese, on a homemade roll.
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fresh sliced mushrooms sauteed and topped with melted swiss au cheddar cheese, lettuce, tomato, mayo.
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tender sliced turkey breast, topped with sauteed mushrooms, melted swiss cheese, sesame seeds. Served with lettuce, tomato, & mayo.
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spicy pork barbecue served open face on a homemade roll, with cole slaw.
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Eastwood plays up . . .

by James Graham
and Carl Utterback
Entertainment Writers

For the past few years Clint Eastwood has been making family-oriented movies which have been extremely fun, right? Evidently, he realizes that barroom brawls and pet orangutans become slightly repetitious even to his most loyal fans.

This fact makes it even more refreshing to see Eastwood back on the screen with his most thought-provoking film since *Escape From Alcatraz* in 1979. The only thing that has carried over from his *Bronco Billy* days is the PG rating.

Firefox, Eastwood's new film and the name of the Russian-built Mach 5 plane that the film surrounds, is an

obviously patriotic film. Eastwood, with this film, is definitely attempting to return to the good old days of *Where Eagles Dare* and *Coogan's Bluff*. He succeeds.

The *Firefox* is the new Russian secret weapon with a thought-controlled weapon system. The Americans find out about it and ponder whether to copy it or destroy it. They do neither, but rather propose that Eastwood walk into the "iron-curtained" Russia and steal it.

Eastwood is producer, director and star in *Firefox*. He does a good job of portraying the Vietnam fighter-pilot, Mitchell Gant, who is selected to fly the "fastest plane in the world."

He develops Gant in more than just a tough Clint Eastwood-type character.

Gant is new to intelligence work. When he gets to Russia he shows a lot of fear and confusion. He sweats through a brutal murder, five identity changes and Vietnam flashbacks to come through it all rough enough to kill a KGB agent with a towel holder.

Eastwood's character is not always in control. This

creates suspense. His character also shows compassion for the dissident Jews who give their lives to help him steal the plane.

Eastwood shows off his reputable directing talents by creating almost gut-wrenching suspense as Gant

makes his undercover trek to Bilyarsh where the MIG-31 (*Firefox*) is being built. He also creates fast-paced action when Gant finally flies the *Firefox*.

John Dykstra, the special-effects god who worked on *Star Wars*, handles the special flight effects very well. These effects should definitely be seen on the big screen for their ability to put the viewer in the cockpit in control of flying a plane faster than we have ever seen.

track score truly compliments the film. It is essential in creating the suspense throughout the film and it gives a truly patriotic feeling while Eastwood flies the *Firefox* out of the Bilyarsh hangar. The Dolby stereo sound that the film is presented in is not overused and adds auditory depth.

Firefox seems to be doing extremely well at the box office and the shows at the Valley Twin have been selling out completely.

. . . suspense in *Firefox*

One of the most impressive scenes involves a 60 foot foam-rubber trench in which Dykstra has the *Firefox* fly down. It was severely insulted by at least two-thirds of the theatre mumbling something about *Star Wars*.

Maurice Jarres' sound-

Although *Firefox* has a predictable ending, it is a fast-paced, suspenseful and extremely wicked movie. Hopefully, Eastwood has broken out of his family-oriented trend and will continue to make films of this style in the future.


Scenes from *Hanky Panky*



Gene Wilder and Gilda Radner star in this poorly made movie billed as a mystery-comedy film.



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Festival showcases talented dancers

(continued from page 5)

a quirky synthesizer rhythm create a startling image.

The effect is further accentuated by the stage design and lighting which causes the dancers' shirts to almost glow. The dancers appear to be detached from their surroundings, free to move wherever they may.

One piece which was performed in Stewart Theatre last summer was repeated at the June 29 performance. *Expanded Ball Passing* was one of the most visually compelling pieces of imaginative choreography at the Emerging Generations program. However, this year the dancers appeared to be out of practice. Several times the balls were dropped, ruining the beauty of this piece.

The performance by Jennifer Muller and the Works on July 1 was nothing short of stunning, a sheer audiovisual delight. The enthusiasm of the dancers was almost equally matched by the audience's appreciation.

The first piece, *Beach-Act I*, was a sultry summer symphony. Nine dancers in aquatic blues and greens and sandy earth-tone costumes created an image of the beach that was as brilliant as the summer sun.

With breathtaking poise and balance these dancers conjured up pictures of fid-



Jennifer Muller

dler crabs proudly waving claws in the air. Like flocks of sandpipers scurrying about in search of food, the dancers darted about the stage with unflagging energy.

The full spectrum of life at the beach was unerringly realized with insight and humor, from pebbles being tossed by the waves to oily human bodies baking in the sun. Muller's troupe displayed a vibrant energy and flirtatious sensuality.

The second dance of the evening, *Armless*, was an

ominously threatening excerpt from a dance entitled *Strangers*. With a stars-and-stripes motif, the dance seemed to reflect an indifference to pain and suffering. A master-of-ceremonies who looked amazingly like "Uncle Sam" completed the indictment of American insensitivity.

Muller, Preston

This piece contained an amazing duet featuring Muller and John Preston. The duet was performed without the use of arms. Each of the dancers wore a loose "pajama" top which acted as a straightjacket by

wrapping the sleeves around the torso. The two dancers performed leaps, carries and other complex movements without benefit of arms for balance or hands for grip.

After these first two outstanding pieces, the dancers' energy level was still at a fever pitch. They then leaped into a humorous little piece titled *Speeds*. From a snail's pace to the pace that kills, this group never failed to garner a laugh. The complicated

movements, whether solo or in a group of nine dancers, all seemed effortless.

The unrestrained exuberance of this group of young artists was apparent on their faces from beginning to end. In a festival which showcases the finest dancers in the world, it was a rare treat to experience this truly stunning performance. The vibrant choreography of Muller and the Works is an expressionist painting come to life.

Entertainment Briefs

Beginning tomorrow evening, the North Carolina Shakespeare Festival will open its sixth season at the High Point Theatre, 220 E. Commerce Street with *King John*. Malcolm Morrison will direct this history play which is a tale of political intrigue. Actors, designers and directors are also preparing *Romeo and Juliet* and *A Flea In Her Ear* to run in rotating repertory with *King John* through August 29.

An encore performance of *The Last Meeting of the Knights of The White Magnolia* — a comedy-drama by Preston Jones, directed by Tom Dawson and performed by the Raleigh Ensemble Players — will be presented at Theatre in the Park July 16 and 17 with performances at 8:15 p.m. For reservations, call 755-6058.

An exhibition of works by Center-Gallery artists will be on display through August 1 in the North Gallery of the Morehead Planetarium in Chapel Hill. The public is invited to a reception for the artists Sunday from 3 to 5 p.m. For more information call 962-1248.

Docent Evangeline Getzen will give a gallery talk on "The Brueghel Family" at 2:15 p.m. at the Museum of Art. Among the works to be discussed is "Harbor Scene with St. Paul's Departure from Caesarea," painted in 1596 by the Flemish artist Jan Brueghel the Elder.



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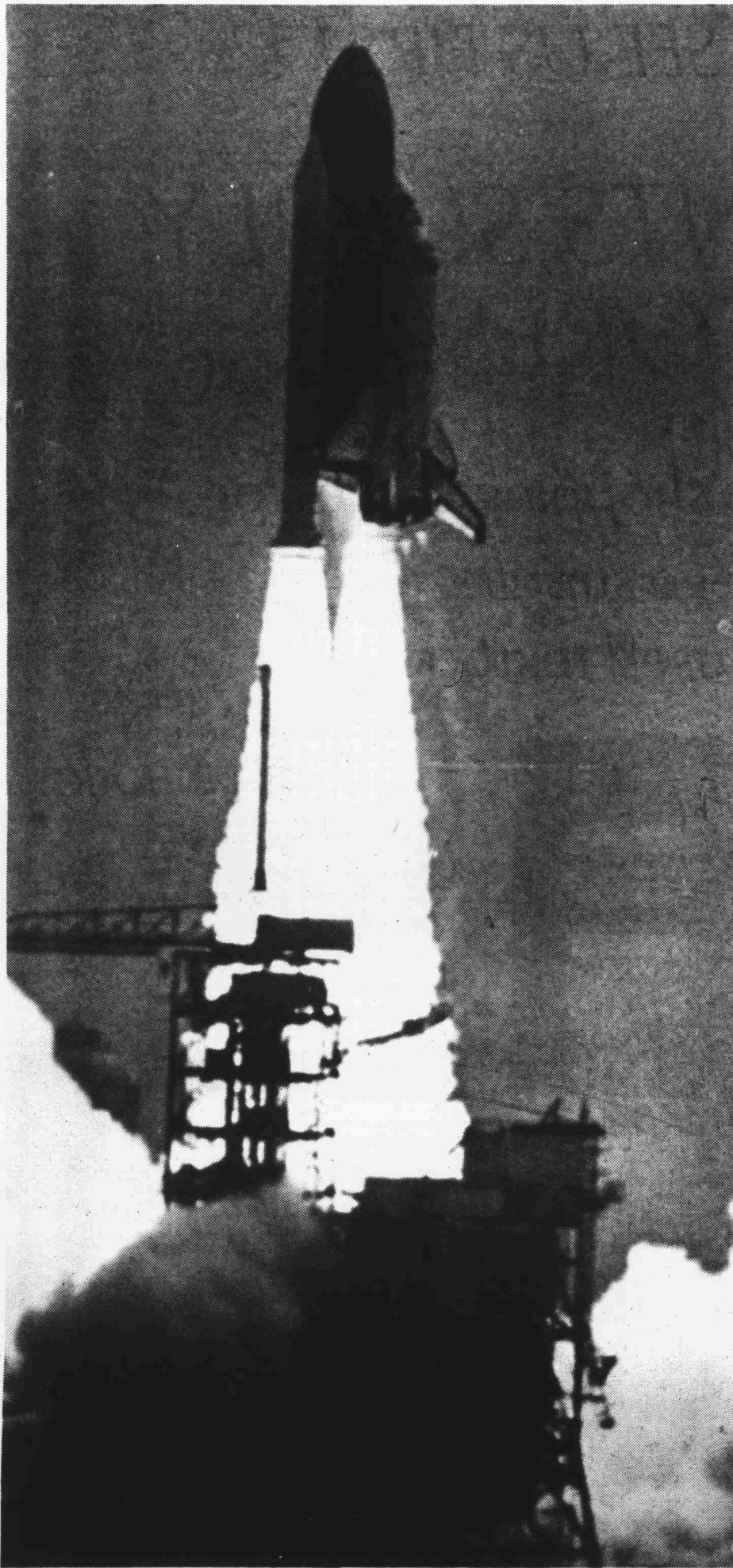
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Columbia from atop a tripod — a photographer's view

Story and photos
by Design Editor Jeffrey Cooke



Kennedy Space Center, Fla.— It is T minus 87 hours with 24 hours of built-in holds available during the countdown. Hopefully, nothing will delay the launch of the Columbia— not even the space center's man-eating mosquitos and alligators. (Actually, the mosquitos are more dangerous.)

Everything has run smoothly thus far and, much to the delight of many of the news media personnel on low budgets, no delay is expected in the Sunday launch.

Several days and a thousand pages of information later, Saturday and T minus 20 hours arrived. The shuttle technicians prepare to finish the major preparations for a "go" for launch and ready the shuttle for the removal of the Rotating Service Structure. The service structure allows technicians to work close to the shuttle during the countdown much like a scaffold.

When the service structure is completely moved to launch position at T minus 17 hours and the first view of the launch-ready Columbia is recorded by several hundred photographers escorted to the launch pad 39 A complex.

Compared to the third launch, the security of the fourth launch is tighter because of the Department of Defense's "top secret" cargo.

It is now 5 p.m. and as technicians prepare to load liquid oxygen into the external fuel tank, a slight drizzle begins to fall over Kennedy Space Center. Even though the rain cools the air, it is not welcome.

Short and frequent rain storms are not unusual here, but in order for the shuttle to launch in the morning, visibility will have to improve.

The countdown is in an eight hour built-in hold at T minus 9 hours 15 minutes. NASA reports that they will be able to repair, during the scheduled hold, over 200 holes that the shuttle received from microscopic ice found in the rain.

Unnoticed are the UTC Freedom and Liberty. These are two ships whose missions are to depart from Port Canaveral and proceed to the solid rocket booster impact area. As they will later realize, the solid rocket boosters will not float as planned, but sink to the bottom of the ocean—a loss of over 50 million dollars.

Antennas are aligned and the liquid hydrogen tank is 98 percent full. The NASA test director gives a "go" to personnel to wake the flight crew.

Photographers and writers stretch and wash their faces after an almost sleepless night, jealous of those who are just waking.

At T minus 3 hours and counting, the frost/evaluation team proceeds to inspect the external fuel tank for frost or ice that may fall off during launch and damage the shuttle's tiles. They also do not want the ice to fall and smear the shuttle's windshield that they had cleaned earlier. Photographers now clean their lenses, they do not want condensation or dust to smear their lenses either.

The flight crew departs for the launch pad after

making a farewell stop in front on the Launch Control Building. It is now less than two hours to launch and Astronaut Henry W. Hartsfield (Shuttle Pilot), and Astronaut Thomas K. Mattingly II (Shuttle Commander) prepare climb into the Columbia.

Our only concern is to prepare for launch photos. What speed do we use, how bright will the flames from the shuttle be, will it be bright enough to over expose our film?

With 31 seconds to launch, the launch processing system gives a "go" for the automated sequence start to begin.

Our cameras better be set correctly.

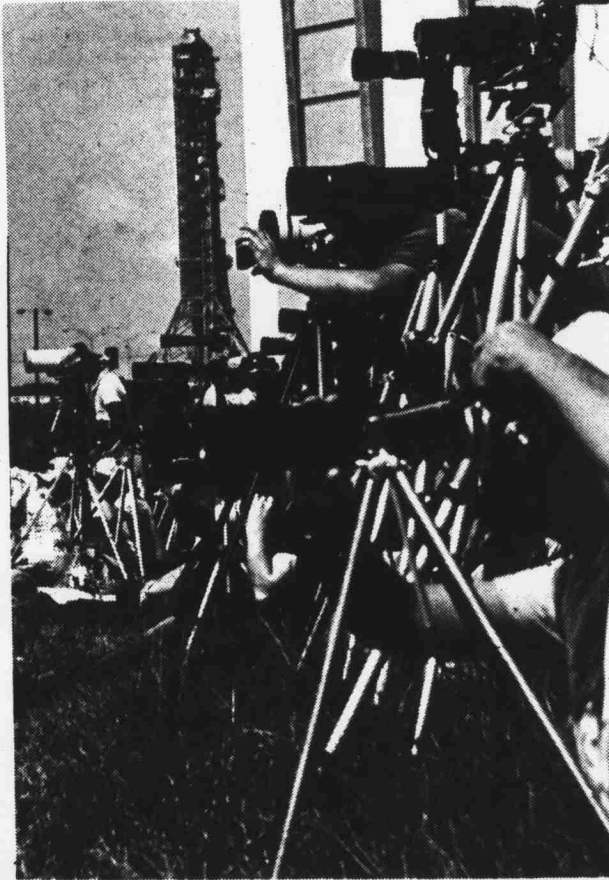
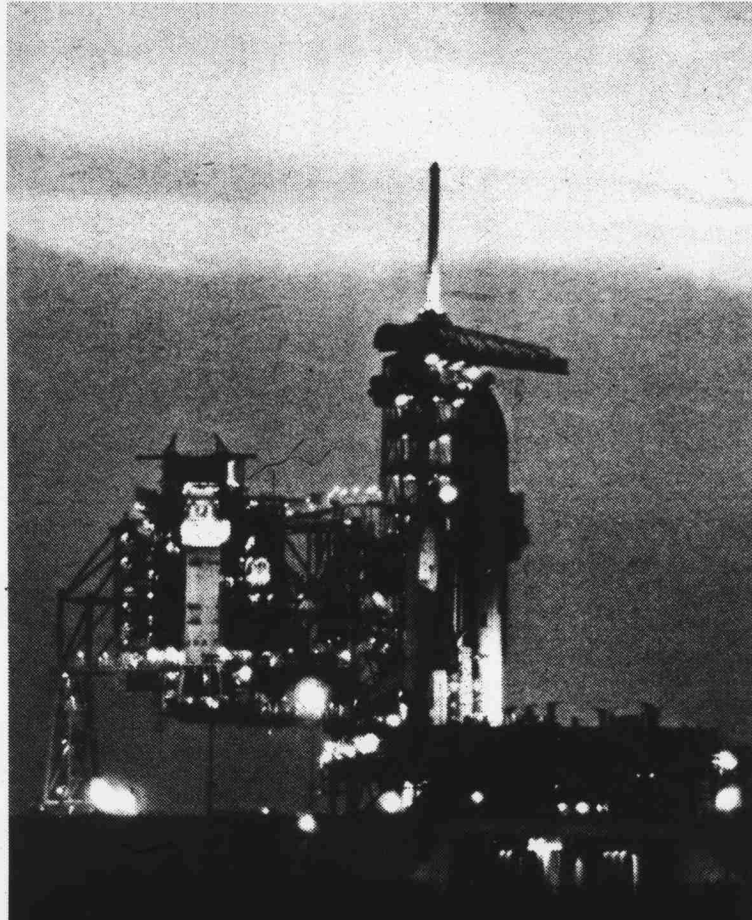
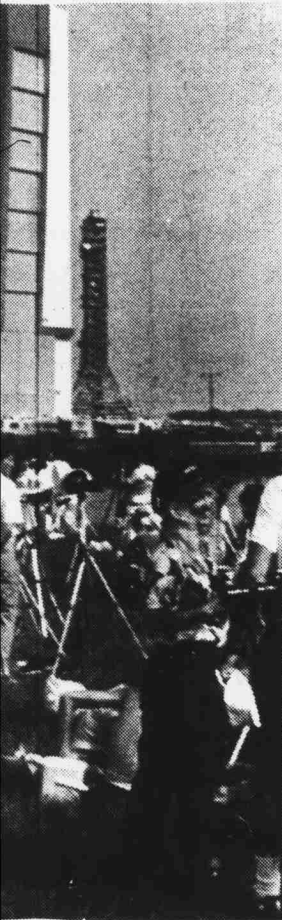
The four onboard computers come to life at 25 seconds to launch. The motor drives for thousands of cameras spring into action as a check as well.

A cheer is heard as all systems are go. Tripods are secured from vibrations and blast as photographers make final adjustments to their equipment.

At T-0, the solid rocket booster holddown commands are released, the solid rocket boosters are ignited, explosive bolts are blown for liftoff and tripods start tracking.

The shuttle clears the tower at T plus 7 seconds and control switches from Kennedy Space Center to Mission Control at Houston.

Running out of film, photographers are still viewing the launch through massive lenses and let out a yell as booster separation is barely visible before dropping out of sight.



(Far left) Sunday, June 27, 1982, marked the fourth launch of the Space shuttle "Columbia." (Left) Weary photographers take a break in front of the Vehicle Assembly Building minutes before flight crews are awakened. (Above) The Columbia silhouetted against the setting sun stands firm as technicians discover damaged tiles. (Right) Photographers ready their equipment only minutes before the launch.

Harrelson Hall — how is the hearsay holding up?

by Sandi Maurer
Staff Writer

Heard any good rumors lately about Harrelson Hall?

The one that always intrigued me was that "it was supposed to be seven stories tall. Didn't you know that?"

Looking down upon the monster from the ninth floor of the library, I shuddered and silently thanked God that it had stopped growing at three stories.

How about the one that Harrelson was designed by a Design School student, the mechanical systems were redone by the Engineering School, and consequently the building is now beyond hope?

Maybe it really is sinking, as some say. What do you think of Harrelson Hall?

My first visit to the State campus was in early January, 1980. I brought a friend here who had been accepted as a transfer student. We walked through the deserted campus, exploring.

We had heard that a nuclear power plant was

built here, and we wondered what building it was in (just out of curiosity, with no intent of sabotage, of course).

Approaching central campus, we found ourselves almost hypnotically drawn toward that weird round building. We peered through the windows in the building's central core at the myriad of wires, lights and mechanical gizmos which inhabited the strange structure and concluded that, yes, this must be where the nuclear power plant is!

Naivete can do strange things to one's opinions. I decided to explore the real origin of this campus enigma.

Modern Structure

Harrelson Hall was described in a promotional brochure published by State as "one of America's most modern structures," and "the biggest structure in classroom history."

The \$2.25 million it cost to design and build Harrelson Hall was appropriated by the North Carolina General

Assembly in 1957. Construction began on January 18, 1960 and ended in the early fall of 1961.

At a time when State enrollment hovered at around 7,000 students, this "multi-story edifice" could seat 4500 students and contained room for 167 faculty and staff people in 112 offices.

"Colossal Harrelson Hall", as the brochure described the building, housed the Depts. of Social Studies, Economics, Mathematics, History and Political Science, Philosophy and Religion, Sociology and Anthropology, and Modern Languages. Harrelson hall was named after Colonel John William Harrelson, a well-respected Chancellor of

the Director of Campus Planning and Construction, said the building was really the dream of Mr. Waugh. "It was a big idea, quite a large concept," Harris acknowledged in an interview last week.

Tall Tale

A photograph of an early architectural drawing of Harrelson Hall, on file in the Archives Dept., shows Harrelson only two stories tall. Another picture, from the April 1959 edition of Statelogs, shows a three-story version with a much higher and more spherical dome on top than the existing space-age peak. As for the building being seven stories tall, no available evidence indicates any truth to that rumor.

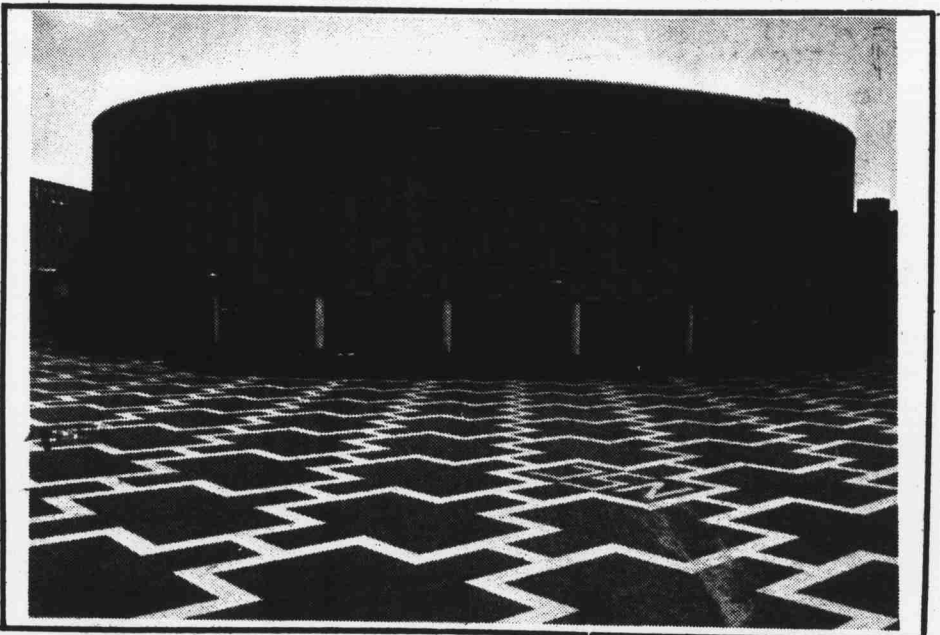
area," but as Harris reminded me, what if the ground floor of the building weren't open? I think he has a point.)

According to Reeves, Harrelson's architect interviewed in *The Raleigh Times*, the building was "intended to be soundly practical, not simply an architectural flourish."

"It wasn't made round just to be different. The shape stemmed from the need for large lecture rooms."

The heating and cooling systems, which can be seen through glass panels in the central core of the building, were purposely left in view because of their interest to technical students, according to the *Times*.

According to all the hype in the publications of the late



State from 1934 to 1953. Earlier in his career, he was head of the Mathematics Department.

He died in 1955 and left "over \$100,000," to the North Carolina State College Foundation, according to the promotional brochure.

In the early 1960's, the shape and structure of Harrelson Hall were new wave. The building was designed by Holloway, Reeves, and Associates, a Raleigh Architectural firm, with assistance from Edward W. Waugh, a campus planner.

Mr. E.F. Harris, currently

On Sept. 9, 1961 *The Raleigh Times* acknowledged that one more story could be added to the building, a fact which was confirmed by E.F. Harris, Director of Campus Planning and Construction. Harris said that no plans to add this additional floor have been made, however.

The Raleigh Times referred to the building as "an eye-satisfying hatbox on stilts," and said that "under the stilts, (there is) a lounging area." (It may seem strange to hear of the dark space under the building referred to as "a lounging

'50s and early '60s, Harrelson was to have been a huge success. The Sept. 1961 Statelogs shows the new building rising out of a grassy lawn, expectantly, like something out of a Steven Spielberg flick. (Yes, that's *grassy lawn*. The brickyard, which the Dec. 1967 Statelogs calls "the Central Plaza, one of the University's beautification projects," was not dedicated until March of '68. Presumably it now anchors Harrelson to the ground.)

Success?

Is Harrelson Hall a success? According to E.F. Harris, there are a lot of lessons to be learned from Harrelson Hall. Next week — some of the benefits and drawbacks of this unusual structure, and a discussion of its troublesome heating and cooling system.

This is the first of a two-part series on history of Harrelson Hall

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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

Star Wars III

The Space Shuttle's recent landing on July Fourth came off with enough hoopla and proper timing to make Hollywood envious.

Does NASA expect anyone to believe that the Shuttle landing on Independence Day was merely coincidence?

While few question the success or the importance of the entire Shuttle mission, NASA went a bit too far by having all of the completed shuttles at the same base where Columbia landed, having the landing scheduled for July Fourth, and having President Ronald Reagan give one his "rally 'round the flag" speeches, as well as allowing thousands of spectators to gather near the landing site when the Dept. of Defense was telling everyone that a "secret" mission was being carried out.

NASA and the Shuttle Astronauts need to be congratulated for apparently flawlessly carrying off the latest Shuttle mission. Indeed, the shuttle appears able to withstand everything the technicians at NASA design.

NASA has come under some criticism in the past for spending too much money and showing too few results. The Apollo Program did put men on the moon, but the costs were high. The entire shuttle program was designed with cost-savings in mind. A reusable space craft is an innovative idea, to say the least.

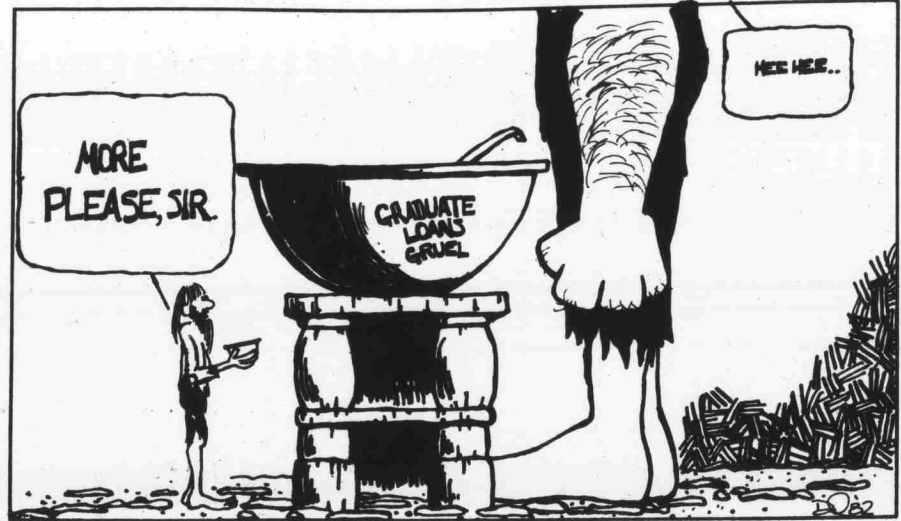
But NASA quickly downplayed the fact that the rocket boosters, which were also supposed to be reusable, were lost in the ocean after takeoff. It chose instead to hype up the entire event with brass bands, apple pie, mom, God and Country.

Enough is enough.

If the Shuttle program is a viable program, and most agree that it is, then NASA should continue with the program and Congress should continue to fund NASA enough that it can do so.

There shouldn't be the need for the hype that the nation was subjected to by NASA. NASA clearly was trying to influence Reagan into sparing NASA from proposed budget cuts that everyone else is being forced to accept. Having former Astronauts stand beside Reagan in order to explain the entire mission to him was going too far for a President who has constantly told everyone that he intends for the people under him to carry out the decisions he has made.

Keep the Shuttle program. Keep televising the takeoffs and landings. Keep up the good work. But no more hype please. Leave *Star Wars* to Hollywood.



Struggle Continues

Cinderella myth - relic of past

Many readers may think a column for women students is unnecessary. Most will think there's enough information about women's issues on television and radio talkshows and in magazines. But as North Carolina proponents of the Equal Rights Amendment declared, the struggle for women has just begun — all over again.

While some of the women who began the struggle for equal rights 12 years ago are discouraged, it is time for new generations of women to take action. The overabundance of apathy and inactivity across campuses is proof enough that a new surge of involvement is needed.

Although the Second-wave Movement is over a decade old, all women aren't enlightened as to what their future opportunities could be. That most of the leaders and main activators of the anti-ERA movement are women is most disheartening.

Once upon a time, there was realized and then discarded a myth, known as the Cinderella myth. Women were waiting for a Knight-in-Shining-Armor to sweep them away. Their life-energies were geared in preparation of this event. This added to the difficulties of moving out into the man's world.

The myth has not died.

Because it hasn't, the need is even greater to disperse information to women especially at the college level in order that they might be more aware of what they can do.

Where is the proof that the myth isn't dead? Look in the most obvious places where college-aged people interact — the bars, where some women search out the perfect man. (At least we've realized he isn't going to come riding up to us on a white steed.)

Women dress in the highest of fashion at the lowest of

fashioned meeting grounds just to attract attention to themselves. Isn't being female enough?

I do not want to knock bars really, just what happens in them.

Having gone to a bar with some female friends recently, I discovered what happens to the woman-to-woman relationship when a man approaches. It is disregarded. A man with straight hair and straight teeth is allowed to be patronizing, while a woman with something intelligent to say is ignored.

It is somewhat frustrating.

After one of my friends was asked to dance, we were subject to the boredom of her partner's

female-female and male-male friendships. Engel stated, "females seem to have a monopoly on meaningful, intimate friendships that flourish through sun and storm alike."

But not when there is a man around.

Engel must have been talking about mature, older women. Relationships that survive four years of college are few and far between. Where can a woman go to get away from the influence of man?

One place I found was "Women's Day" at the Fleming Center. Thirty to forty women met to discuss the need for women to be friends, not foes. We explored our backgrounds and upbringing. We explored adolescent friendships and found that this was the period where the male began to be an omnipresent issue.

Adolescence was the time when most girls concerned themselves with achievement. However, achievement was made not because it would help future careers, but because it would make them popular and sought after.

Sharing the day with women who were young, old, married, divorce, engaged and single was a wonderful experience as well as a learning event.

Rejecting something which is considered the "norm" or is expected and accepted is scary. On the other hand, molding my mind and body for someone other than myself is even more frightening than leaving some of my friends and bad habits behind.

What I want for myself and other women is to be released from the Cinderella myth. We cannot all wait for Prince Charming. If we do, then the truly important issues are ignored.

Betsy Walters, a Junior in English, is the Asst. Copy Editor of the Technician.

Second Class

Citizen

Betsy Walters

company. When he found out my friend was a waitress, he immediately began to explain that he knew "where that was at."

Then we had to listen to him describe his activities as a waiter. What a highly fascinating conversation.

When he realized he wasn't getting anywhere, he left. Yet, why did we as women have to waste twenty minutes listening to this person?

Personally, I would have preferred to have ignored the men at the bar and to have discussed some relevant topic of importance. My friends acted as if it was their duty to painstakingly tolerate this bore and went on to tolerate many others that night.

In the June 21 Newsweek, Professor Elliot Engel of the State English Department got a chance to air his opinions on

Summer Editor in Chief..... Tom Carrigan

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National security means Nicaraguan intervention

Editor's note: This is the first of two-part series on the United States involvement in Nicaragua. The author is a graduate student at State majoring in political science.

Q. Mr. President, have you approved of covert activity to destabilize the present government of Nicaragua?

A. Well, no, we're supporting them, the-oh, wait a minute, wait a minute, I'm sorry, I was thinking El Salvador, because of the previous, when you said Nicaragua. Here again, this is something upon which with national security interests, I just-I will not comment.

-President Ronald Reagan's Press Conference February 18

"We in Nicaragua have witnessed an increasing number of actions and threats endangering our country and our revolution. It is not only imperialist rhetoric that is being used against Nicaragua - Terrorism, military preparations, intimidation of our neighbors, and the most aggressive political weapons such as blackmail and sabotage are also being employed."

-Sergio Ramirez Mercado, The Nation April, 1982

These remarks of Sergio Ramirez Mercado, one of the three members of the governing Junta of Nicaragua, were delivered to an assembly of Latin American intellectuals in Managua on March 4, two weeks before the government declared a "state of emergency."

Ramirez explained the creation of the so called "democratic community" of Honduras, El Salvador and Costa Rica as a "North American maneuver" to legitimize the use of an intervention force in Central America, linked to the Inter-American Treaty of Mutual Assistance. More recently this "community" has been joined by the United States, Colombia - which has also authorized the establishment of U.S. military bases - and Guatemala. The intention, as Ramirez concluded, was to establish a political and military wall around Nicaragua.

Michael Barnes, chairman of the House Foreign Affairs Subcommittee on Inter-American Affairs, said on March 10 that the recent revelation of plans for covert intervention in Nicaragua were "a virtual declaration of war."

By launching a covert war against Nicaragua, the Reagan Administration has decided to attempt, under the veil of CIA secrecy and third-country surrogates, what it cannot achieve diplomatically with the support of the Congress and the people - ultimate removal of the Sandinista government of Nicaragua.

As was stated in *In These Times* recently, "Once again the U.S. is showing us what it did in Guatemala in 1954, Guyana in 1963, Brazil in 1964 and Chile in 1973, that it will go to any length to undermine any government in its hemisphere that attempts to succeed where U.S. largess has failed."

On December 1, Reagan formally approved political and paramilitary operations by the CIA in Nicaragua and elsewhere in Central America. Reagan's authorization, reported by the *New York Times*, also permits the agency to work with other Latin American governments to carry out clandestine operations.

In order to better understand U.S. plans for Nicaragua, one should take a closer look at U.S. military establishments around Nicaragua. These include U.S. military bases on the Island of Fonesca and on San Andres Island in the Caribbean - both within the continental shelf water of Nicaragua.

According to a recent story in *The Nation*, "These naval and air bases are designed to involve Nicaragua militarily along both coasts. The presence of North American warships, equipped with the most sophisticated communications apparatus, in the waters of the Gulf of the Fonesca, is an operation which the president of the Salvadoran Junta, Jose Napolian Duarte admits having authorized."

In November and December, Assistant Secretary of State for Inter-American Affairs Thomas Enders told members of the House and Senate Intelligence committees that the CIA was secretly providing training, money and arms to former members of Gen. Anastasio Somoza's National Guard. These forces are now carrying out armed incursions into Nicaragua from bases in Honduras.

In *In These Times* recently reported, "the Assistant Secretary told Congressmen that the aim of the CIA's covert action is to incite unrest in Nicaragua using former Somoza Guardsman's dissident elements

as well as ethnic minorities in Nicaragua and exile groups living in the United States. Nicaraguan officials say that the former Guardsman's attacks are intended to provoke retaliatory measures by the Nicaraguan army, thereby creating a pretext for foreign military intervention."

Guest Opinion Sofey Saidi

In a speech to the United Nations Security Council, Daniel Ortega, one of the ruling members of the revolutionary council of Nicaragua, charged that there are about 2,000 counterrevolutionaries in Hon-

duras who are trained, fed and armed by the CIA. In a communique issued by its foreign ministry on March 29, the Honduran government acknowledged the existence of the camps but denied that its army assists them.

"However, a ranking U.S. diplomat told the *Los Angeles Times* in early February that some members of the Honduran armed forces are 'quietly supportive' of the Nicaraguan exiles in Honduras," according to a recent *In These Times* article.

According to informed U.S. administration sources, quoted in a March 10 article in the *Washington Post*, the U.S. military is currently engaged in two operations in Honduras. These operations are designed

to "indirectly support the anti-Nicaragua budget to finance military, political and economic destabilization operations using military officers from South American countries, principally Argentina, to train former National Guardsmen and to infiltrate Nicaraguan territories as mercenaries."

There is more information concerning U.S. clandestine and military operations inside and outside of Nicaragua that needs to be uncovered and reported. But what is important and vital for Nicaraguans, who have a popular government, is to be prepared to defend their national sovereignty against the United States' attempts to remove the Sandinista government in favor of another Somoza in the interest of "national security."

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Disgruntled sportswriter laments about song, 'The Star Spangled Banner' — O, say, we can't sing

You may have noticed my byline in the sports pages of this paper and I'm the first to admit my passion for sports. I go to a lot of games and sporting events and at the beginning of each I hear the National Anthem. Since the Fourth of July has just passed us by, I thought I'd make a few comments on the state of the anthem, so to speak.

This has nothing to do with patriotism, mind you. I just happen to be one of those people

those high notes out and you gals will really have to bring it from deep down to hit those baritones.

It's common knowledge where the tune for "The Star-Spangled Banner" came from. Back in the eighteenth century an Englishman named John Stafford Smith composed a drinking tune called "To Anacreon In Heaven."

Anacreon is supposed to be a mythological figure, although I

American songs were put to the tune of "To Anacreon In Heaven." I don't know if it was Francis Scott Key or someone else who put the poem "The Star-Spangled Banner" to the tune, but whoever it was did a lousy and very unoriginal job.

Both the music and the lyrics to "The Star-Spangled Banner" are uninspiring to me. The tune is impossible and as for the words, let's just say they leave a bit to be desired as well. A poem about a flag, which is merely a symbol. Are we praising the flag's ability to withstand an overnight shelling, or the ineptness of the British artillery gunners in the War of 1812?

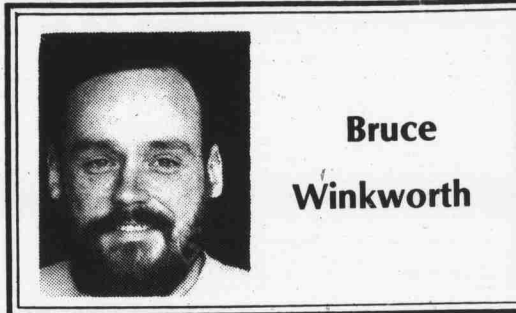
War is not my favorite part of our heritage, although I'm well aware that it does represent part of our great strength — but only part of it. "The Star-Spangled Banner" doesn't do much to cover the rest. A flag is nice but it is, after all, just a symbol.

I mentioned that "The Star-Spangled Banner" didn't do much to inspire me and it doesn't. Have you ever heard it performed so well that you were moved to the point of tears and beyond. I'll have to admit that I haven't.

Let's shift our attention for a moment if you will and travel back in time to November 25, 1980. The place is the New Orleans Superdome and the

event is the rematch between Sugar Ray Leonard and Roberto Duran. A sellout crowd of about 50,000 fans await the

says more of what is great about America. The words were written by Katherine Lee Bates in 1895 after a trip to Pike's Peak, Colorado. She was as overwhelmed by the breathtaking beauty of this country as anyone seeing it for the first time should be. I can't imagine any country having more natural beauty than ours. It is somehow symbolic of the spirit of the



Bruce Winkworth

main attraction. After the introductions are made, a singer is brought into the ring to sing what most people assume will be the national anthem.

Ray Charles may be the greatest popular vocalist in America, but that's neither here nor there. Instead of "The Star-Spangled Banner," Charles sang an absolutely stunning version of "America The Beautiful" and brought the house down. I mean literally broke the place apart. The din was totally deafening. The fight was almost anti-climactic after that.

I don't think that even Ray Charles could have gotten that kind of response with "The Star-Spangled Banner." I have always advocated "America The Beautiful" as the proper choice for the national anthem and I certainly wish I could find a tape of Charles' performance that night to play for people.

It doesn't matter who is singing it, "America The Beautiful"

American people that we could succeed in settling this great land without ruining it. So far.

From the department of redundancy department, I don't like "The Star-Spangled Banner." The next time a baseball game is telecast from Montreal, listen to the Canadian national anthem, "O, Canada." The tune is both melodic and singable and the words are tasteful but not overzealous. Take note of the resounding way the Canadian people sing along. I'm certainly not nominating Canada as a better country than ours, but their national anthem is better.

No editorial column is going to change our national anthem. I don't suppose anything will. But I don't believe in the saying, "my anthem, right or wrong." "America The Beautiful" says it all, or I should say, sings it all.

Bruce Winkworth, an avid baseball fan, listens to the national anthem often.



who think that "The Star-Spangled Banner" is a pretty poor choice for the national anthem. There are a number of reasons for my convictions on this and the first one is musical. It is just plain unsingable.

Try it. You guys will have to tighten up your britches to get

don't know all the particulars of his particular myth. He must have been quite a boozier because in eighteenth century London, a drinking society of considerable membership was formed in honor of Smith and his song.

A great number of early

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Pitchers lead Wolfpack to North State lead, 15-7 record

It's a well-worn adage. We've all heard it before and usually cringe, thinking it to be an awful cliché. But it's not a cliché. I won't give an exact figure but pitching is X percent of baseball (and a large percent at that), no doubt about it.

To figure out approximately what the percentage is, let's break baseball down into its three main phases — pitching, hitting and defense. Everything that happens on the field falls under one of these three headings. Any team wishing to field a championship contender should ideally excel in all three. A team can fall short in one of these as long as it's not pitching.

An excellent case in point is State's summer league entry. At this writing (July 2) the Pack's record is 15-7, good for a tie with Campbell for first place. They have won games in a variety of ways, but the one constant factor has been the pitching. State has played only three errorless games this summer and won all three. They won one game in which they committed five errors and another in which they committed three. They have committed two errors more often than have committed one, but they have consistently won these games. Their pitching kept them in each of these games until their then-potent offense could pull out a victory.

Then the bats went south. The Pack went through an eight-game stretch scoring only 17 runs, yet winning seven of the eight. The Wolfpack offense is considered to be very strong but this offensive drought was withstood because of airtight pitching.

During the slump several of the team's top hitters saw their batting averages plummet. Tracy Woodson's fell about 75 points. Chris Baird's fell even farther. These are two of the team's top run producers, but even their silence at the plate couldn't stop the ballclub from finding a way to win.

Then the pitching hit the skids. The strike zone got too small for Pack hurlers and two games saw 22 batters draw bases on balls. In the first of those two games State broke out of its hitting slump and scored 10 runs. Unfortunately the pitching staff allowed 11.

The next night was more of the same. Only two runs but seven hits and 12 baserunners for the Pack, yet nine runners were left on



Staff photo by Patrick Chapman

In a recent victory over East Carolina, Moe Barbour makes a tag on a Pirate player at second, a little too late according to the umpire. An argument ensued between Barbour and the ump. Follow-up on page 19.

base. Meanwhile the pitching woes continued as the Wolfpack got their hats handed to them in a 14-2 shellacking.

By now the message should be pretty clear. A ballclub lives and dies with its pitching. No team can score enough runs to overcome bad pitching night after night. Pitching keeps a team in the game. Defense does

likewise but even super defense is powerless at the hands of a slumping pitching staff.

As you read this, State has just seven regularly scheduled games left in the summer season. At this writing, they had a one-game lead over Campbell, but no lead at all in the all-important loss column. For the first two-thirds of the summer, the Wolfpack pitching was super but now some question marks have

surfaced just as Campbell is making its move.

The Wolfpack pitching slump has been short but harmful. Injuries haven't helped. Ace reliever John Mirabelli has been out of action for several games with back problems while Hugh Brinson is experiencing shoulder soreness. The staff as a whole is having trouble locating the strike zone. Of

second. Two big games this week with the Camels should go a long way toward deciding the final standings.

I'm not going to put a number on just what percentage pitching figures in baseball but a rough guess

would place that figure between 75 and 90, maybe even higher. It is without a doubt no lower than that. If you want proof, go watch the Wolfpack. If ever a team has lived and died with its pitching, it's been the Pack.

Sports, As I See It

Bruce Winkworth

the starters only lefthander Mike Pesavento has missed out completely on the pitching slump, just as Tracy Black was the only hitter to stay hot during the eight-game batting dearth.

With the stretch drive officially underway, the summer league race looks like a dog fight between State and Campbell. If State's pitching can pull out of its short but deadly slump, Campbell should finish a respectable

argument ensued between Barbour and the ump. Follow-up on page 19.

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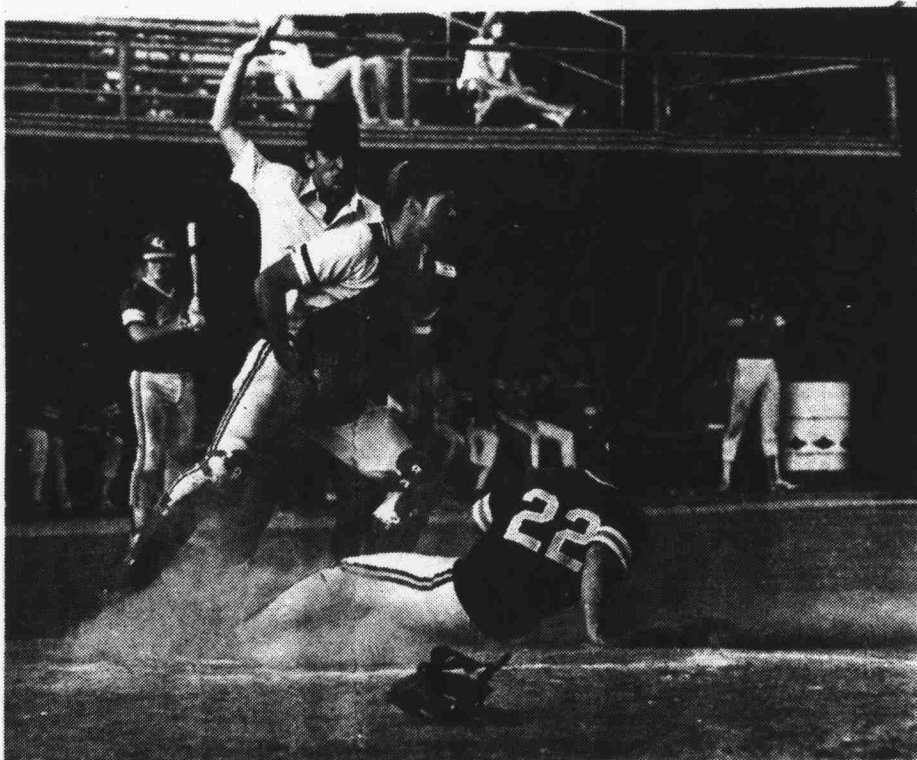
Scoreboard

North State League

| | W | L | Pct. |
|----------------|----|----|------|
| N.C. State | 15 | 7 | .689 |
| Campbell | 15 | 7 | .689 |
| UNC-W | 12 | 11 | .522 |
| North Carolina | 7 | 13 | .350 |
| East Carolina | 6 | 17 | .260 |

Firecracker 400 Results

| Driver | Car | Laps |
|-----------------------|------------|------|
| 1. Bobby Allison | Buick | 160 |
| 2. Bill Elliott | Ford | 160 |
| 3. Ron Bouchard | Buick | 160 |
| 4. Morgan Shepherd | Buick | 160 |
| 5. David Pearson | Buick | 160 |
| 6. Geoff Bodine | Pontiac | 160 |
| 7. Rickey Rudd | Pontiac | 160 |
| 8. Buddy Baker | Pontiac | 158 |
| 9. Lake Speed | Buick | 157 |
| 10. David Marcus | Buick | 157 |
| 11. J.D. McDuffie | Pontiac | 156 |
| 12. Buddy Arrington | Dodge | 156 |
| 13. Lowell Cowell | Oldsmobile | 155 |
| 14. Tommy Gale | Ford | 153 |
| 15. Jody Ridley | Ford | 152 |
| 16. Lennie Pond | Buick | 152 |
| 17. Delma Cowart | Buick | 151 |
| 18. Phillip Duffie | Buick | 150 |
| 19. James Hylton | Buick | 146 |
| 20. Bobby Hillin, Jr. | Buick | 144 |
| 21. Jimmy Means | Buick | 143 |
| 22. Cale Yarborough | Buick | 141 |
| 23. Tim Richmond | Buick | 138 |
| 24. Harry Gant | Buick | 135 |
| 25. Richard Petty | Pontiac | 135 |
| 26. Travis Tiller | Buick | 133 |
| 27. Terry Labonte | Buick | 121 |
| 28. Benny Parsons | Buick | 100 |
| 29. Dale Earnhardt | Ford | 89 |
| 30. Blackie Wangerin | Ford | 73 |
| 31. Mark Martin | Pontiac | 64 |
| 32. Neil Bonnett | Ford | 59 |
| 33. Rick Wilson | Buick | 59 |
| 34. Slick Johnson | Buick | 59 |
| 35. Dr. Bob Jarvis | Buick | 47 |
| 36. Darrell Waltrip | Buick | 45 |
| 37. Marty Robbins | Buick | 45 |
| 38. Kyle Petty | Buick | 41 |
| 39. Connie Saylor | Oldsmobile | 14 |
| 40. Joe Ruttman | Buick | 6 |



Staff photo by Patrick Chapman

Doug Davis makes a play at the plate in recent action with ECU. The Pack meets Campbell Friday at 5:30 p.m. at Doak Field in a crucial game between the league leaders.

Allison wins Firecracker 400

by Terry Keever
Sports Editor

Veteran Bobby Allison edged out Bill Elliott by a car length in the Firecracker 400 Sunday at the famed Daytona International Speedway. The win was Allison's 69th of his career and fourth of the season. With the victory, Allison became the first driver to win both the Daytona 500 and the Firecracker 400 in the same season since LeeRoy Yarborough turned the double trick in 1969.

Allison's cause was helped by a spectacular crash with 24 laps remaining. Four of his closest competitors went out as a result of the crash. Allison was leading the pack only a few feet in front of the action and watched the

destruction in his rearview mirror.

The wreck was initiated by Tim Richmond tapping Harry Gant coming out of the fourth turn. The Richmond car hit Gant just hard enough to send it into the wall. Then Gant's machine pinned Richmond to the wall, climbing the wall and tearing sheetmetal as it went.

Elliott swerved onto pit road to avoid the crash. Richard Petty plotted what he thought was a safe course through the the debris, only to have Geoff Bodine ram him from behind, knocking him into the wall. All except Bodine were sidelined. Cale Yarborough also retired due to damage resulting from the crash.

"I could see it all happening in my mirror and I was

quite alarmed, but I doubt I was as alarmed as they were," Allison said.

"That wreck took out the two that I was most concerned about — Gant and Richmond. I had figured that if it came down to a last lap race, I'd have my hands full.

"I don't think Cale was all that strong, but Richard might have been just sitting there, waiting to play his hand," said Allison.

Allison of Heuytown, Ala. was followed across the finish line by Elliott, Ron Bouchard, Morgan Shepherd, David Pearson, Bodine, Rickey Rudd and Buddy Baker, all in the lead lap.

Elliott's car couldn't catch the Allison machine which dominated the race. Allison led 115 of the 200 laps.

"His car was much more superior in the turns. On the last restart, I just tried to hang onto him as best I could," said Elliott. "I was hoping for a slingshot on the last lap, but the chance just didn't come."

Several contenders including Terry Labonte, the points leader for the first half of the NASCAR Grand National season, retired early. Darrell Waltrip and Dale Earnhardt suffered engine problems. Neil Bonnett hit a car that spun out in front of him.

Allison replaced Labonte as points leader in the Winston Cup standings. Allison collected \$42,100 for the day, upping his season winnings to \$351,945.

Summer UAB Activities

Films July 6 - 13

Thursday, July 8

"The 39 Steps." Stewart Theatre 8 p.m.

Monday, July 12

"A Night to Remember." Erdahl-Cloyd Theatre 8 p.m.

Tuesday, July 13

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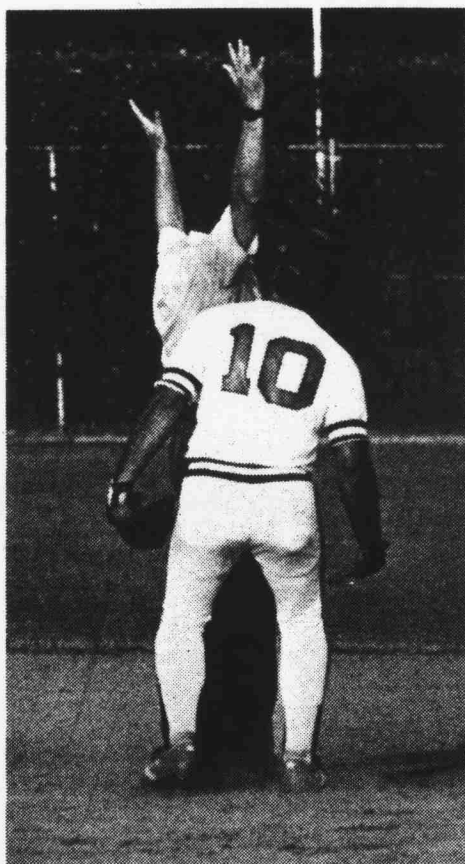
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Staff photos by Pat Chapman
 To no avail, Moe Barbour argues a close call at second base with the base ump. As usual the ump declined on Barbour's suggestion that he change his decision. The Wolfpack won despite the call 2-1.



Pack Nine returns from break tied with Campbell Camels

by Bruce Winkworth
 Assistant Sports Editor

State returns to action in the North State College Baseball League this week after the Fourth of July break, during which its lead over Campbell evaporated. State and Campbell have identical 15-7 records as they return to action.

In State's last games before the break, it split a doubleheader at East Carolina, winning the opener 2-1, and losing the nightcap 11-10. The next night at Buies Creek the roof fell in as the Camels routed the Pack 14-2. In that game, five State pitchers combined to walk 14

Campbell hitters. In the loss to ECU, 8 batters were given free passes to first.

"We've had our problems with control," said Wolfpack co-coach Ray Tanner. "Obviously we can't afford to walk that many guys, but our pitching has been our strong point all year and I'm sure they'll bounce back."

The break may have come at the most opportune time for State hurlers. Hugh Brinson complained of shoulder soreness after the Campbell game and reliever John Mirabelli has been hampered with a back ailment for several games.

State, at this writing, has 10 games remaining, including two critical games

Wednesday night. They play a single game at East Carolina and then host Campbell Friday at 5:30 at Doak Field.

The team which finishes first in the regular season will host the post-season tournament July 16-18.

Noting the Wolfpack:

Tracy Black and Tracy Woodson continue to pace the offense for the Pack. As of July 4, Black was hitting .361 with five doubles, four homers, six stolen bases and 18 runs batted in. Woodson's average was .370 with three home runs and 20 RBIs...Chris Baird's average had fallen off somewhat but he continued to lead the team with 22 runs scored, while

hitting .299 with three home runs, six stolen bases and 15 RBIs.

Wolfpack baserunners have stolen 36 bases in 41 attempts. Artie Hall leads the North State League with 10 steals in 11 attempts.

While the pitching experienced some rough going the last two games before the break, the staff still sports some impressive numbers. Mike Pesavento is 5-0 with a 1.30 ERA. He has won every game he has pitched. Kim Caulk has shuttled back and forth between the bullpen and the starting rotation, winning two of three decisions with a 2.03 ERA.

Hugh Brinson's first bad outing was last week against

Campbell but he still has a 3-1 record, a 2.63 ERA and 34 strikeouts in 27 innings...Dave Peterson's record slipped to 2-3 last week but he still leads the team with 35 strikeouts.

The two drubbings last week raised the staff ERA from 2.74 to 3.82. The staff has walked 98 hitters in 158 innings, while striking out 124.

The defense has committed 45 errors in 22 games accounting for 29 unearned runs...The team batting average is holding right at .280. Last summer the team hit .296 but the team ERA was 5.27 and the team finished 16-14. Pitching does make a difference.

classifieds

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