

Technician

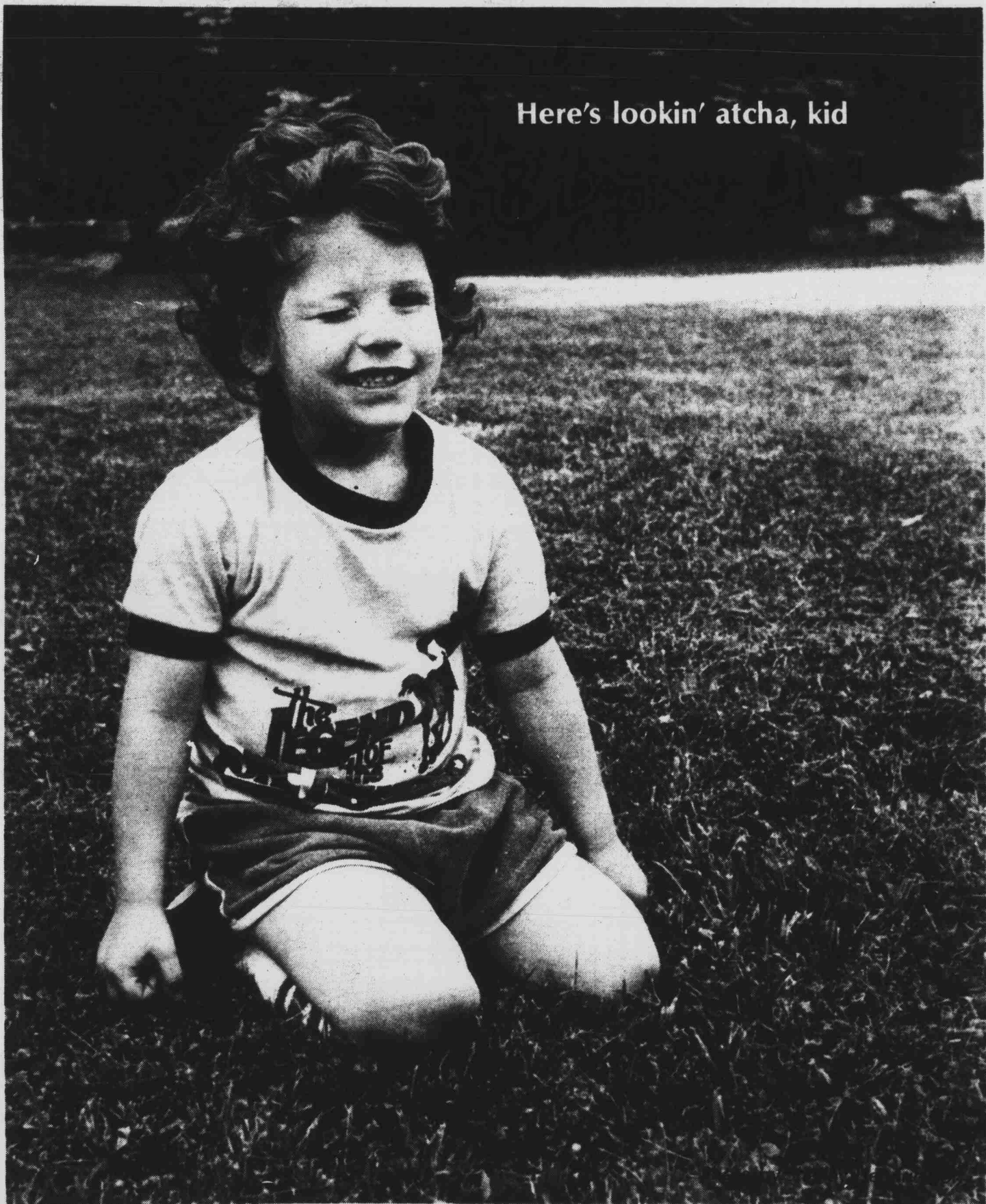
North Carolina State University's Student Newspaper Since 1920

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Here's lookin' atcha, kid



Opinion

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, 1980

Fifty become one

The United States is fast becoming a single state. Cable Television stations like Home Box Office, Entertainment and Sports Programming Network and Ted Turner's Superstation as well as the long established networks like ABC, CBS and NBC are making all of the nation's television sets tune into the same products.

Radio is suffering from this affliction as well. A nationally produced radio show called Night Time America is played on local radio stations across the nation. It seems that music which is liked in New York is being force fed to the rest of the nation.

Even a strong regional baseball team like the Atlanta Braves are trying to tout themselves as America's team.

Newspapers are not immune from this malady either. Gannett's new USA Today is proclaiming itself as the nation's first national daily newspaper, not to be confused with the Wall Street Journal which is a national business journal.

Even State proclaims itself as the National Basketball Champion.

In many cases it would seem that a locally produced product would be far superior to a national product. For instance, do the baseball fans in Los Angeles consider the Braves to be America's team?

USA Today is technically, a well produced paper, but it cannot hope to cover the news which happens in Raleigh and every other state capital with the care which the news deserves. Smaller cities and towns will be hard pressed to get a mention in the national newspaper.

There are local television stations, but many of these good local stations are relying too heavily on the national affiliates. WRAL-TV recently went to an hour news format. Unfortunately, at least five minutes of the local newscast is devoted to the national news which will be reshaped by the national evening news which immediately follows the local newscast.

Unfortunately, not all things function well at the local level. The legal systems of our 50 states desperately need to be unified. It is ludicrous that an 18-year-old can be convicted and punished in North Carolina for sipping a beer and be thanked in Tennessee for ordering a Jack Daniels double.

Every person in the United States should be treated equally regardless of where they happen to live, but some regional flare should be kept. While State will be known for while as the National Champions in collegiate basketball, the fact that they're from North Carolina should not be lost.

THE WASHINGTON TIMES UNITED FEATURE SYNDICATE

OPINION

MIDEAST DOMINOES



Uncle Sam tries to apologize

I received a check from the United States government the other day. No, it wasn't an income tax return. The check was for much less than most tax returns, but it meant much more to me. It was a refund of the \$10 bail I paid on May 3, 1971, when I was arrested in Washington, D.C. during a massive antiwar demonstration. Some 14,000 other protesters were arrested on May 3 and May 4 of that year in a dragnet that has since been ruled illegal by the courts.

Uncle Sam has shelled out \$3 million in damages to persons arrested during the Mayday demonstrations. More importantly, the federal government was directed to expunge the arrest records of all 14,000 arrestees, the result of a lawsuit called *Sullivan vs. Murphy*. The suit was pressed by the American Civil Liberties Union, which continues to administer two related suits, 12 years after the Mayday demo.

Mayday — in case you don't remember it or never heard of it — was a mass exercise in civil disobedience held in the nation's capital by a coalition of antiwar groups. Staged the weekend after May 1 — the traditional spring holiday and international labor day — the event was named after the international code word for distress.

The symbolism was appropriate. The Vietnam war was near its brutal nadir, and Richard Nixon was entrenched in power. Nixon, who had talked football to stunned college students just after the Kent State and Jackson State shootings the previous spring, hid in a White House ringed with buses to keep protesters away. The Nixon Justice Department responded to the prospect of thousands of citizens blocking bridges and clogging streets — to jam the levers of the war machine, as we saw it — by

American Journal

DAVID ARMSTRONG

Editorial Columnist

ordering the arrest of everyone in sight.

My arrest was probably fairly typical. A D.C. cop simply drove up to the group I was huddling with on a Georgetown sidewalk, picked me out for no apparent reason and picked me up for the paddywagon. I hadn't had time to violate any laws, though I had decided to commit nonviolent civil disobedience as a political statement. Some of the arrestees hadn't even done that. They were arrested for being young and on the streets of Washington on a politically-charged day. In that atmosphere, youth itself became a crime.

As he held me for the wagon, "my" arresting officer — who was hip and black and spoke a combination of law enforcement jargon and street jive — bragged that he smoked marijuana, held no brief for Nixon and didn't care for the war, either. But he wasn't going to let anybody put a dent in his car or jam "his" streets. Later, I watched as he kneed several nearly-prone protesters in the back. He was, he explained, just doing his job.

I don't know where that officer is today — or most of my fellow jailbirds, for that matter. Neither does the ACLU, which has put out a call for other members of the Mayday 14,000 to come forward to clear their records and collect their refunds. The ACLU is also pursuing another lawsuit, *McCarthy vs. Kleindienst*, before the U.S. Court of Appeals. If the suit is successful, further damages may be assessed against the government. A decision is expected in about a year.

In a third case, *Dellums vs.*

Powell, protestors arrested on the Capitol steps on May 5 were awarded damages somewhat more substantial than my tenspot. Taken together, says the ACLU's Mayday Coordinator Martin McCaffery, "the Mayday cases have established important new liberties law. . . . We think that it was well worth the enormous effort and expense that it cost us, and we believe these cases leave us in a better position to protect the rights of Americans in the nation's capital as we move through the 1980s."

Given that the ACLU has carried these cases free of charge for a dozen years, I'm signing over my check to the organization. It's a small repayment for the limited but important victories for the right to dissent. Those victories, not the checks belatedly arriving in the mail, are the real dividends of that day 12 tumultuous years ago.

forum policy

The Technician welcomes "forum" letters. They are likely to be printed if they:

- deal with significant issues, breaking news or public interest.
- are typed or printed legibly and double-spaced.
- are limited to 350 words, and
- are signed with writer's address, phone number and, if writer is a student, his classification and curriculum.

The Technician reserves the right not to publish any letter which does not comply with the above rules or which is deemed inappropriate for printing by the editor in chief.

Letters are subject to editing for style, brevity and taste. In no case will the writer be informed beforehand that his letter has been edited for printing. The Technician will withhold an author's name only if failure to do so would result in a clear and present danger to the writer. Rare exceptions to this policy will be made at the discretion of the editor in chief.

All letters submitted become the property of the Technician and will not be returned to the author. Letters should be brought by Student Center suite 3120 or mailed to Technician, Letters to the Editor, P.O. Box 5698 College St. Station, Raleigh, N.C. 27650-5698.

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Staff photo by Barrett Wilson

Avent Ferry Road is the location for the new post office which will be opening on July 18. The large student population in the nearby apartments was a factor in determining the site for the post office.

College crowd influences site of post office

by Eiman Khalil
Staff Writer

A new post office will be opening on Avent Ferry Road on July 18 in the Avent Ferry Shopping Center.

The purpose of the new post office will be to decrease the distance carriers have to travel to deliver mail and to increase the efficiency of the carriers of mail, according to Roy Ferrell, acting manager of retail sales in customer services for the Raleigh Postal System.

"It's an effort to get carriers closer to the geographic areas they serve," he said.

Avent Ferry was chosen for the post office's site because it is centrally located, according to Ferrell.

"Zip codes 27603, 27606 and 27607 will be serviced from the post office," Ferrell said. "Approximately 42,000 people will be served. It will be the largest carrier facility in the city of Raleigh. It will have a staff of 80 people."

Avent Ferry Road being in the midst of a large college population was a factor in the decision to place the new post office there.

The station will have 590 boxes, stamps, parcel post, money orders, registered mail, certified mail, insured mail and Express Mail Service, according to Ferrell.

The post office's operating hours will be from 8:30 a.m. — 5:00 p.m., Mondays through Fridays, and from 8:30 a.m. — noon for packages on Saturday, according to Ferrell.

Sorority gets, accepts invitation to colonize at State

by Information Services
Chi Omega, the nation's largest women's fraternity, will be establishing a new chapter at State this fall. The sorority accepted an in-

itation to colonize on campus last winter after a committee of faculty, staff and students selected Chi Omega and Alpha Xi Delta from a large field of interested national sororities.

We are very excited about starting a new chapter at (State)," said Kim Siebers, Chi Omega's director of extension. "We are impressed with the

reputation and high standards of State. It is certainly the type of institution we like to be affiliated with."

Director of Student Development, Larry Gracie, said, "The new sorority will have a lasting positive effect on campus life. Chi Omega is a great opportunity for women looking for a chance to get more involved in the university."

The colonization week in September will actually be the culmination of plans that will begin this summer.

Recommendations are currently being solicited from area alumnae and sisters of chapters throughout the state.

A certain amount of promotion will be done to make women on campus aware of the new group.

Plans are being made for some informal socials in the fall before Rush begins.

"We are looking forward to meeting some interested women at (State)," said Siebers. "No one should feel uncomfortable about getting in touch with us. We are always delighted to hear from students."

Chi Omega was founded on April 5, 1895, at the University of Arkansas.

Currently, it has 170 chapters. Seven chapters presently exist in North Carolina, which include the University of North Carolina at Chapel Hill, Duke University, East Carolina University, Appalachian State University, the University of North Carolina at Greensboro, the University of North Carolina at Charlotte and Queens College. Affiliated alumnae associations in North Carolina include the Charlotte Alumnae Association and the Raleigh Alumnae Association.

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\$1.29
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\$2.99
Half Gallon - 50 Off
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Features

Comics — movies you keep

by Barrett Wilson
Asst. Feature Editor

Comics, comics, comics. There were comics worth half a thousand dollars to collectors and comics tucked raggedly into tattered grocery bags clutched by 12-year-old boys for trade. There were comics framed, backed and

double-protected by plastic guard bags. Some comics were neatly sorted in countless alphabetical rows along endless tabletops while others were tagged into boxes atop boxes beside comics arranged in wall displays.

There were cartoony comics, daffy and looney, jokey and two-dimensional in dull empty colors; underground comics, exotic and erotic, pulsating with vivid tempos, detailed lines and bitter satires. The artistic comics were carefully drawn with subtle backgrounds and paced quick like movies. Avant-garde comics, daring in design, were rich in tone and ambitious in scope.

"It's a movie you can keep," said William Johnson, Marvel Comics' new artist for the popular *Daredevil* series.

Johnson came to Raleigh from New York at the request of the Charlotte comics dealer Hero's Aren't Hard To Find, the sponsor of Saturday's comic book minicon at the fairgrounds. Owner Shelton Drum said, "We've been doing shows for seven years. You make contacts. We plan to do two mini-cons in Raleigh every year."

Johnson brought a portfolio of original art from from the *Daredevil* series. Collectors pored over that while he penciled out sketches and signed autographs for the younger fans.

Johnson's path to Marvel began after escaping college. Of course he read comics "ever since I was in grade school. Then in college I got excited by animation." Animated film work then hit a lull. "I was out of work for two years," he said, before landing the competitive Marvel spot.

Holding belts in the Japanese style Shotokan, Korean Tae Kwon Do and the Chinese Tiger Claw Kung Fu, Johnson's martial arts expertise got him the job. His sample portfolio reflected his knowledge of the subject. "I just happened to hand in samples based on *Master of Kung Fu* and they were really impressed by my martial arts background," he said.

Johnson was handed the *Master of Kung Fu* series and just recently switched to *Daredevil*. The current issue puts *Daredevil*, appropriately for Johnson, in Japan facing a vengeful martial arts master.

For realistic action Johnson poured over books on the Japanese countryside and was given "a bunch of Japanese comics. That helped me on the landscapes. I always had a love of Japan. I even studied the language for a while," he said.

Comics artists develop a 'cheat file' of photographs to create background details. "You start a picture file. Everything goes into it. I got a whole file of *National*



Staff photos by Barrett Wilson

For autographs and technical advice, hopeful scriptwriters and artists meet William Johnson.

Geographic to use," he said.

In the late '60s Marvel Comics broke the standard one-issue story pattern to develop realistic heroes and plots stretching over many years. Stan Lee and Jack Kirby wrote and drew characters moving in richly detailed backgrounds who worried, doubted, wondered, didn't always get the girl and thrashed through the action with wit and verve. Marvel quickly supplanted the wooden characters of DC's Superman and other figures and began to explore the medium's potential.

With Marvel, "it's more like a soap opera effect, subplots turn up two issues later. Spider man got an ulcer. He had problems with school, his grandmother's health, and with his girl and he worried enough to get an ulcer," Johnson said.

Daredevil, a blinded young lawyer with heightened senses and a gymnast's physique, was created in a booming period of new titles.

To begin an issue, "they hand you a script or a plot, sometimes a full script with all the dialogue, and the number of panels on each page. A plot story gives more freedom for the artist." In this he just gets a brief synopsis, "then the artist can do the book. Marvel usually works plot, DC usually works full script. Usually."

As in a good film, "it's the flow, it's the atmosphere" in a comic which makes the difference. In one jungle series by the English artist Lang, "you could feel the heat. He's that good," Johnson said. In a comics production "the artist is the director, the editor is the producer."

Johnson intends to develop "a little more realistic, more dramatic" style and enhance the pacing of the layout. "A lot of little subtle things nobody will notice, but I do," he said.

"It's very close to film," David Speranza agreed. Speranza, home for the summer, studies film making at Temple University in Philadelphia. "The panels almost represent the scenes of a



Showing how it's done with pencils and ink.



And how do you break in to the business?, a fan asks.

film. You have a flow of action."

Movies like *Star Wars* get planned and plotted shot-by-shot from storyboards — comics-like drawings of the progressive action. "Storyboards are basically comic books," Speranza said.

Dealers John Hitchcock and Walt Harper, both from Greensboro, tell stories about their collector's items. Frank Frazetti, the artist behind the vividly unforgettable *Conan* bookcovers and posters started out with "a run of early *Famous Funnies*, maybe 10 issues. They

list maybe \$125 a book."


Harvey Kurtzman, the first editor of *Mad Magazine*, "does *Little Annie Fanny* for *Playboy* now." They sell copies of these first issues of *Mad*, the premier one bringing up to \$360 in mint condition.

Mad publisher Bill Gaines, they said, claims his only regret in life is the day in 1957 he tossed out a bundle of 20 copies of a comic while cleaning the house — *Superman* number one goes for about \$15,000 today.



William Johnson is himself animated as he explains the intricacies of comics art to fans at the Raleigh Mini-con. Johnson works for Marvel Comics in New York.

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Solar House hosts photovoltaics demonstration

by Sandi Maurer

Features Editor

Do people ever say to you, "Well I know solar energy's great," in a doubting tone of voice, "But where are we going to get the power to run our industries?" Pouncing on their unconscious assumption that there is not enough sun shining on this earth to promulgate energy glut-tony, you argue sensibly and persuasively. They respond with soothing phrases as if you were a petulant child. "I believe in solar energy, but . . ." But what? It's becoming a cliché, but "wouldn't you really rather drive a Buick?" But then you encounter the

wide-eyed, the threatened. "But people will never give up their tee-vees!" They whine, eyes like half-dollars, beseeching you in drawn out syllables as if you were to personally wrench the beloved box from its position in the den. You sputter and explain that with all the fossil fuel saved, the U.S. could triple its production of polyester. They remain unconvinced. Solar advocates have a rough life.

Solar advocates were out in full force, however, on Monday, June 27, when by proclamation of Gov. James Hunt, N.C. celebrated Solar Energy Day. The event took place at the NCSU Solar House. The house was

"plugged in" to a mobile solar photovoltaic unit which supplied its electricity all day.

The Solar Genny One, owned and operated by The Media Project of the Solar Lobby and The Center for Renewable Resources, based in Santa Monica, Calif., is a traveling solar electric generator designed to provide power for promotional campaigns, rock concerts and other special public events.

Solar Energy Day in N.C. marked Solar Genny's only appearance in N.C. Displays at the solar house demonstrated solar equipment offered by local retailers. Speakers for the occasion included Douglas Culbreth,

director of the Energy Division of the N.C. Department of Commerce, Michael Niklas, chairman of the N.C. Solar Energy Association, John Morrison of CP&L and Jon Parker, who introduced Solar Genny.

Solar Genny One was the real show of the day, however. About half the size of a semi-trailer and pulled by a pickup truck, Solar Genny (short for generator) produces 100 percent of its power from the sun. An array of photovoltaic cells gathers power from the sun and stores it in 300 batteries. An inverter converts the potential into current and feeds high-quality AC electricity to the user. It can do it

anywhere, at any time, even on cloudy days, with no fuel costs and without paying a dime to the utility company.

But solar-powered rock concerts? The people who imply that there is not enough sunlight to supply energy to our industries would really scoff at this one. With all the power those amplified instruments use? Solar energy could never provide that much power!

Now think about it. Not enough . . . sunshine. We all know there is never enough sunshine when you're on vacation, never enough sunshine on weekends, never enough sunshine to get a good tan.

But there is always enough sunshine. What is the sun's limit? Only our attitudes and mindsets prevent the unlimited use of our star as a prime source of power.

In 1954, scientists at Bell Labs discovered that single crystals of silicon could turn sunlight into electricity. Photons of light energy produce electric current by striking silicon atoms and setting electrons free. The first use of PV cells was on satellites in the 50s and NASA still employs them for this purpose. "It's much more cost-effective than carrying batteries," Ty Braswell, spokesman for Solar Genny and the Media Project, understated.

The solar array on Genny One puts out 18.5 peak amps at 60 VDC. Battery storage capacity is 2000 ampere hours at 60 VDC, a Media Project brochure explains. The 40 Arco Solar M51 photovoltaic modules of 40 watts each are mounted on a variable-tilt hydraulic rack and can be adjusted to maximize output. The silicon cells on the Solar Genny One are "off-the-shelf technology as it exists today," explained Braswell. The cells are manufactured by Atlantic Richfield and are available through retailers and in catalogs. "We wanted to appear just like the homeowner," not like technicians, Braswell added, explaining the philosophy behind Solar Genny.

"If it wasn't feasible to get off the shelf, it's not feasible for us to take on the road," said Braswell. The panels of cells were purchased in the same manner as a consumer would buy them, and the storage batteries — 300 of them in the 20 foot trailer — are common golf cart batteries. They are called "deep cycle" batteries because they are designed to be fully charged and then fully drained over and over again, unlike a normal auto battery.

The Genny uses two 10-KW sine wave inverters to convert the DC power into more common AC current. The inverters produce "electricity as good as the utility gives and sometimes better," according to Braswell. "The inverter shapes up the power and makes it perfect." These inverters do produce higher quality power than the electric company sells, he explained, because the Solar Genny "plugs in" recording studios and radio and television news media. The top-of-the-line inverters are more sophisticated (see 'Solar Electricity', pg. 7)

FIND THE KEY to Success!

The Record Bar in Cameron Village challenges you to find the key to success. One of the fifty keys on the Record Bar wall opens a locked box. If you're the first person to pick the right key and open that box, you win.

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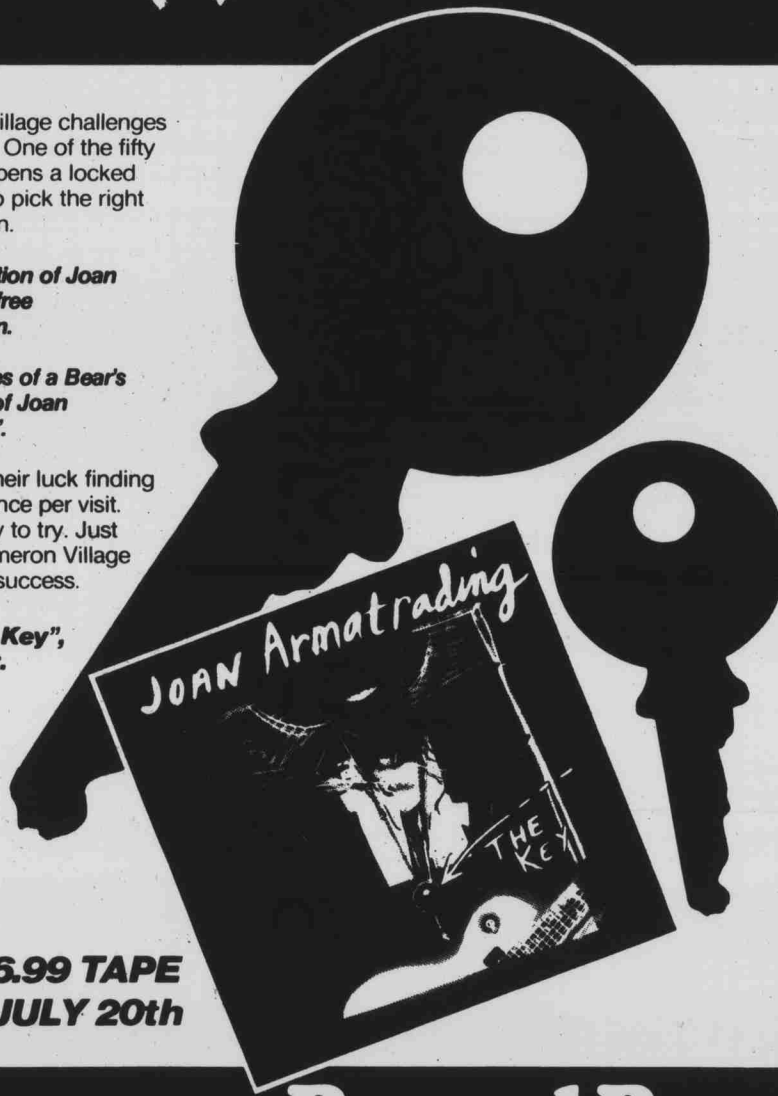
Anyone can come in and try their luck finding the right key. You get one chance per visit. There's no purchase necessary to try. Just drop by the Record Bar in Cameron Village and find your personal key to success.

Joan Armatrading's, "The Key", on sale at the Record Bar.

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Solar - generated electricity becoming feasible



NCSU Solar House presents alternatives.

Staff photo by Barrett Wilson

(continued from pg. 6)

than the average homeowner needs, he added, and sometimes an inverter is not needed at all. A house can be wired up to work from DC current and some appliances, for example fluorescent lights, work better from a DC source. Doug Culbreth, N.C. Energy Division director stated, "Today, systems like Solar Genny can produce power for a single house at a cost of about \$1 per kilowatt-hour. That's quite a bit

more than the six cents most of us pay now for a kilowatt-hour of electricity." Mike Niklas, of Innovative Design in Raleigh, predicts that PVs will be cost effective in five years.

"We're trying to be a catalyst — to get people to think differently about energy," spoke Braswell. The Solar Genny is a "solar schoolhouse on wheels," he said, to get media and celebrity attention focused on solar power. He explained that he was not selling photovoltaic technology as

such, admitting that it's not yet cost effective, yet it is feasible and is a reality for remote locations right now.

Celebrities who have paid attention to Solar Genny include Bonnie Raitt, Jackson Browne and Graham Nash.

James Young and his band Styx are strongly backing solar energy. They are involved with solar lobbying efforts in Washington and they helped fund and coordinate the construction of Solar Genny One.

The group used Solar Genny to power its studio for two weeks during the recording of *Kilroy Was Here*, its new album which is currently receiving maximum airplay. (According to Braswell, Solar Genny is mentioned in the credits on the album cover.)

Solar Genny powered radio station KQAK in San Francisco for a day in December of 1983.

Monday, it powered the Solar House.

The May 16, 1983 edition of *Newsweek* reviewed the current state of photovoltaic technology. Several silicon technologies are simultaneously being developed. The common cells found on calculators and watches are amorphous silicon cells. This process is being extensively developed in Japan. Ultrathin films of silicon are deposited onto materials such as stainless steel or glass. The material is then cut into the required sizes. These cells are cheap to make, but only four to seven percent efficient.

Most U.S. manufacturers produce crystalline cells. Single crystal cells are the most efficient, converting 14-17 percent of the falling sunlight into electric current. They are the most expensive to make. Mobil Solar Energy Corporation is in the action, producing an 11-12 percent efficient cell by creating thin ribbons of molten silicon and then cutting them into cells with lasers.

Multicrystalline cells, made by slicing rectangular wafers from ingots of cooled silicon, achieve efficiencies of 12 percent. Being rectangular, they can be packed into denser arrays than round cells and therefore, the overall efficiency of a PV array is improved.

According to *Newsweek*, approximately 5,000 homes in the U.S. receive their electric power entirely from photovoltaics. Most of these are remote locations beyond the reach of utility lines.

PVs are currently in use powering buoys in shipping channels, transmitters and communications equipment on mountain peaks, and ironically, on offshore oil drilling rigs.

The prospect of millions of Americans disconnecting from the electric power grid is alarming to some utility executives. With acid rain, strip mining and offshore drilling pointing the finger of fate at fossil fuels, and the skyrocketing costs and problems with nuclear power, the promising day when photovoltaics become cost effective is attracting attention. People will be waiting in line. Mitsubishi and Matsushita will make a fortune.

Yet some traditional utilities are getting in on the action, still utilizing the old worn-out adage that "bigger is better." Arco Solar is working on a 16.5 MW generating plant in California which will serve 6500 customers of the Pacific Gas and Electric Company. More promising are Japanese and American efforts to develop cost-effective solar cell generators for individual homes.

The president of Mobil Solar is confident that PVs will be a promising business in the future, according to *Newsweek*. John Morrison, a CP&L representative, Monday, spoke about the promising contribution of solar energy to the utility companies. He explained that solar energy will help hold down the growth of (see 'Solar Energy', pg. 8)

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SECOND SOLE

Hillsborough Street feeds the multitudes

by Barrett Wilson
Asst. Feature Editor

Hillsborough Street, grubby and generic, nevertheless entertains and diverts with theatrics, games, flirtation, music and food of varying style and quality. All aim to please. All are reasonable. Here are some of the best. Explore.

Irregardless serves some of the best eating I know — tasty, unique, wholesome, plenty and scrumptious. Irregardless flatters and stimulates.

Arthur Gordon, chef and owner, calls Irregardless a "fresh foods restaurant. We try not to open any cans, any frozen foods. I go to the market each day to obtain fresh foods, taking advantage of the season."

Gordon provides poultry, seafood and vegetarian entrees each night, from always delicious and varying recipes — Mexican, Italian, Japanese, Indian, Greek, French, English, all over the world. *The Irregardless Cookbook* attests to Gordon's culinary skills. The menu features hearty salads, sandwiches from honey and peanut butter at \$1.25 to tuna at \$3.25. Entrees range from \$4.50 to \$6.50.

Live music at night presents a rotating potluck of pianists and guitarists doing ragtime to classics and jazz, harpsichordists, and Sunday brunch has a

string quartet once a month.

Across from the chiming bell tower, you can enjoy the largest menu in the state 24 hours a day. Tony Hammock has nearly 400 items on the Breakfast House menu. His place has absorbed three large rooms so far and seats 200 people.

"Where everybody else has tried to limit their menus, we've tried to expand," Hammock says. The name, though, is confusing. "Breakfast House" is a misnomer. People go by and don't realize what's here."

Breakfast House changes from night to day around four in the morning when the fluorescent brights come on, and the stereo switches to a morning show. Night people face the day and fade. Police come to eat, to brag about the DUIs of the night past and to talk about delivering warrants that morning. The breakfast crowd starts.

The Breakfast House emphasizes food. Best are the many many omelets. California Dream has avocado, tomato, sour cream and cheddar; Joe's Vegetarian Deluxe has tomatoes, onion, green pepper, mushroom and cheese. Omelets may come with three kinds of cheese, with seafood, with potatoes. A great satisfying feast. These adventures cost \$3.15 to \$4.50.



The Well-Tempered String Quartet entertains at Irregardless during a Sunday lunch.

Angotti's saved Mark Angotti and his wife from his career as a Virginia elementary school assistant principal. His Italian grandmother supplies the recipes for the savory homemade concoctions. Angotti uses spices very well. The lasagna is unique, the chili is great, and the bread they make for sandwiches crumbles like pastry in your mouth. A 14-inch pizza is \$4.50. Calzones, meat and sauce or pizza fillings wrapped in dough and baked, start at \$3.00.

Mitch's, up the long stairway beside the theater, belongs to another academic-gone-right. This tavern door can be mysterious to find. Up there, the place is stocked with the former high school science teacher's antiques, booths and tables. A good lunch special has

chunky vegetable or beef stew and a sandwich for about \$2.50. The atmosphere offers classical music at lunch and rock at night.

Baxley's exists for breakfast and lunch. They open at 5 a.m. and close at 4 p.m. with eggs, omelets, hot cakes and grits. There is always good coffee here. Biscuits are 50 cents. Early American wallpaper and light green pastel walls highlight the decor. Baxley's fed farmers before State College raised its first hog.

Harmony is near the A&P. Here you'll find the most amazing snacks, lots of nibblers, many cheeses, the best yogurts around, bran muffins, sprouts, juices and "food without any junk in it." The soft drink selection boggles the mind: Apple Rush, Ginsing Ginger, Strawberry Apple, Black Cherry, Mandarin Lime and Mountain Water.

Golden Key, final saga of the spaghetti westerns, has a more sumptuously budgeted set — belly dancers sometimes. Golden Key dishes up the better Greek salads, pasta and eggplant, richer, more sincere cuisine.

The people banking on your approval without exception are friendly and charming. Eating on Hillsborough, fueling for the intense metabolic load demanded by careers in school, has one caution. Some of the worst places believe plying everyone with ethyl alcohol, cheap but low-overhead profitable, will cover many quality in food. Hardly. Since even bad calories are filling, you must trust your forebrain to articulate a sign. Ignoring yourself will not provide the happiest outcomes from living here. Don't be used to bankroll those cynics. Eat well. Demand it. Discover.



Solar electricity is ready

(continued from pg. 7)

"peak loads", the times when the most people want the most power. If peak demands level off, supposedly growth and new construction will slow down and rates to customers will stay lower. It will be interesting to note the effect on the utilities' way of doing business as the 70's skyrocketing demand for more electricity slows down.

Someday soon, the "computer age" will be powered by high quality electricity produced by the touch of the sun on a silicon wafer. The process uses no fuel and produces no toxic pollutants. Solar Genny has a busy schedule ahead. Braswell briefly outlined their next few steps.

They will be powering the hearings of a congressional sub-

committee on science and technology next, he explained. The first solar powered congressional sub-committee hearings will be dealing with appropriately enough, SENSE. SENSE is the Solar Energy National Security and Employment Act and is currently before congress.

Braswell hoped to generate a good deal of positive publicity for solar energy with this event.

The Solar Genny ran the sound stage for Richmond's July 4th Celebration.

More information about Solar Genny One and other efforts to promote solar energy may be obtained by writing or calling The Media Project of the Solar Lobby and the Center for Renewable Resources, 1649 Bryn Mawr Ave., Santa Monica, CA. 90405. (213) 405-2769.

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the serious page

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Entertainment

Reynolds and Anderson fizzle in Stroker Ace

by Ronnie Karanjia
Entertainment Writer

The Leaning Tower is in Pisa. Abe Lincoln was the first president of the United States. Cape Hatteras is in Florida. And Houston won the NCAA Basketball Championship in 1983. If you're gullible enough to believe all this, you're fair game to take in the incredulous movie — *Stroker Ace*.

Based on the novel *Stand On It* (a phrase implying 'to accelerate') by William Neely and Robert K. Ottum, this feature never really gets moving. Incidentally, a stock car is a racing car with a commercially produced chassis, and racing these cars as a sport is popular mainly in the South.

Revolving around several stock car racing facilities at Charlotte, Atlanta, Daytona and Darlington, this movie, produced by Hank Monn Jean, tries to blend comic routines with the serious professional life of an auto racer but never really takes off.

The plot concerns a flippant and flamboyant car driver, Stroker Ace (Burt Reynolds), who is nothing but an overgrown kid interested in clowning, car racing and 'making out' in true Southern fashion. In spite of his finesse behind the wheel, his high-spirited behavior usually results in either his winning or crashing out of his races.

Together with his mechanic and sidekick (Jim Nabors), Stroker falls into the clutches of the fowl-minded owner of a chain of 'chicken pit' restaurants, Clyde Torkle (Ned Beatty), who uses him to promote his business in a ridiculous manner. Torkle is backed by his brawny but beleaguered chauffeur, Arnold (Bubba Smith), and by his prim & proper publicist, Pembroke Feeney (Loni Anderson).

In order to break this restrictive contract, Stroker enlists the aid of his childhood friend and his friend's father, Dock and Dad Seagle (John Byner and Frank O. Hill), who pose as businessmen from Miller Breweries wanting to buy up Torkle's business. Stroker now begins to lose his races, helped along by his arch-rival, Aubrey James (Parker Stevenson), in an effort to get Torkle to fire him.

The final championship race starts off at Charlotte, N.C., and Stroker is trying to blow the race. Is there an ace up his sleeve? Will he be able to get out of Torkle's contract? Is he going to retain his championship title? The ending merely provides a slow and lingering death to an otherwise aimless movie.

Director and writer Hal Needham, who has directed several Burt Reynolds films such as the *Smokey And The Bandit* series and *Hooper*, does



With the help of Lugs (Jim Nabors) and Pembroke (Loni Anderson), Stroker Ace (Burt Reynolds) does his best to get out of a chicken franchise promotion.

not really make up his mind whether to make this film action-packed (he started off as a stuntman) or to make it comic. The races, in spite of several authentic car racers and radio commentators, do not maintain

a fast tempo and probably the only good scene is a comic one involving Burt Reynolds and an unconscious Loni Anderson.

The music and songs by the Charlie Daniels Band (remember "Texas" from the

film *Urban Cowboy*), the Marshall Tucker Band, Larry Gatlin, Terry Gibbs and the film's music composer, Al Capps, are all standard country music fare. Not being a country music fan, I will not comment.

Ned Beatty, who played Lex Luthor's comic henchman in *Superman*, is reasonably authentic and funny. Jim Nabors as Burt Reynolds' mechanic is refreshingly fresh and amusing and one wishes his small role had been extended. He played country boy Gomer Pyle on the weekly series of the same name and recently appeared as Burt Reynolds' deputy in *The Best Little Whorehouse In Texas*.

Burt Reynolds is easily the biggest failure behind the film with his patchy work. Amusingly funny at times and at improvising, he often lapses into his 'Why me?' look behind his facade of flippancy. His performance is a letdown from his better roles in the films *Semi-Tough*, *Smokey and The Bandit* and *The Longest Yard*.

This feature should attract sufficient crowds down South, owing mainly to the fact that it is as southern as Kentucky Fried but, it still is far-fetched and a bit 'over-cooked'. Don't see the evening show before dinner. After viewing this movie, a chicken is simply not a chicken — except for Stroker Ace, the auto racer with the bird brain.

Anyway, Burt Reynolds, why are you grumbling about wearing a chicken suit on a racing track? It could have been worse — like promoting roach spray in a slurred voice on national TV.

Now Playing

Stroker Ace is playing at the Valley Twin at Crabtree. Shows at 2:20, 4:40, 7:00, and 9:10. \$3.75. Rated PG.



Loni Anderson and Burt Reynolds collaborate in *Stroker Ace* to produce a Southern-fried turkey of a film.

Fredi Grace and Rhinestone get **Tight** over latest

by Phillip R. Williams
Entertainment Writer

Tight, a new release by Fredi Grace and Rhinestone, will be burning the soul airways with all of its songs soon.

"Tight," a hot-wax sure-fire turntable burner, is the title cut of the latest RCA release by the soul trio. The synthesis and heavy drumming clearly defines the sound and substance of this two-girl, one-man combo.

"Dog Eat Dog World" is an off-beat moderate dance tune which has good drumming and synthesization. In "One Man's Woman," a slow, mellow love song, the vocalist sings of how she plans to hold on to her man.

"Head Over Heels," another danceable tune, has good echoing vocals and hard drumming. "Work it Out," the final song on the album, is yet another danceable tune, but this cut, along with the hard drumming, has a good guitar solo as well as good voice harmony.

The voices of Fredi Grace, Keith Rowls and V. Ros Sweeper have already been partially responsible for two major successes: certain block busters hit records of 1980 and a victorious political campaign. The chorus hook that helped take the S.O.S. Band's platinum single, "Take Your Time, Do It Right," to the top of the charts was executed with the vocal support of Grace, Rowls and Sweeper. Also, when Andrew Young ran for mayor of Atlanta, this trio wrote, sang and produced the rousing jingle that became Young's campaign anthem.

Grace, Rowls and Sweeper discovered each other through their common passion for music in the city of Atlanta. Sweeper and Rowls both had parents who were ministers, while Grace's grandfather was also a minister. All three, therefore, were singing in church choirs at an early age.

Growing up in Fort Lauderdale, Florida, Grace was fortunate that her parents, both teachers, recognized and developed her natural talent for the arts. She took piano lessons, voice training, dancing, and acting instruction, all of which she put to good use at the age of 17, when she was the youngest girl to enter the Miss Black Florida pageant. She played piano, sang, acted a few lines and then jumped up on the grand piano to dance her finale. Today, there's still a spark of that uninhibited teenager in Grace, now a beautiful young woman.

Sweeper, who was raised in Euwataville, S.C., earned a degree in music at Fisk College in Nashville and is an accomplished pianist, an experienced dancer and a more-than-competent clavichordist.

Rowls was born in Flint, Michigan, an auto industry town, where he grew up loving sports and music. His rather strict father was opposed to the idea of him joining a band, and Rowls, seeing not much of a future for an entertainer in the city of Flint, left at his earliest opportunity.

Grace and Rowls met in col-



In their latest release, Fredi Grace (center) and Rhinestone (Keith Rowls, left, and V. Ros Sweeper, right) show just how **Tight** they can be.

lege, where both were involved in music. They met Sweeper when she came to Atlanta after graduation, and in 1976 the three of them hooked up with an 11-person group called Shine. "We starved for a year," Grace recalls, "and out of 11 people, we were the only three that stuck together." In order to survive, they got into background singing and studio work, sometimes as a trio, but often going their separate ways.

The session-singing period brought the members of the group into contact with some interesting people. There was

onstage work with the rock group Sea Level, a spinoff of the Allman Brothers, and for Grace there was a memorable experience working as a back-up vocalist for Freda Payne. The most fateful meeting, though, was a demo session that Grace and Sweeper worked on "We're the Best of Friends." Written by Ed Howard, it was originally intended for Roberta Flack and Howard's friend and colleague Donny Hathaway, who died tragically before the song could be recorded. It eventually became a big hit for Peabo Bryson and Natalie Cole, but for

Howard the real discovery was meeting Grace, Sweeper and Rowls at that demo date.

"I was determined that they were going to get a record deal if I had to take them into the studio and do it myself," said Howard, "which is literally how it turned out to be." He then produced the group's most important RCA debut.

That first RCA Fredi Grace and Rhinestone album, *Get On Your Mark*, was a labor of love recorded at Atlanta's legendary Bang Studios, with the help of session stars like drummer Yogi Horton (heard on a recent Diana

Ross LP and countless other recordings) and guitarist Anthony Lockett of Cameo fame. All songs were original except for "Tell Me What's On Your Mind," written and produced by Peabo Bryson, who shares the same management company (Atlanta-based David Franklin and Associates) with the group.

Get On Your Mark was a tasty appetizer. **Tight** is the superb entree. The former set the tone (and base) for musical delights to come. The latter—**Tight**—delivers the ear candy that only Fredi Grace and Rhinestone can supply.

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Smith charms, entertains with magic

by Information Services

A highlight of the summer entertainment season comes to State with the appearance of C. Shaw Smith and Company in a full stage presentation called "Saucy Sorcery," to be presented at Stewart Theatre on Wednesday, July 20. An evening of "unusual entertainment," this 90-minute show is offered for laughs and relaxation and headed by world-traveled magician-gagster C. Shaw Smith, featuring his performing magical assistants. "It is a one-man-show — with others," claims Smith, "straight out of old vaudeville." Observers have said it is a modern stage full of magic, especially designed to show in person some of the things many people have seen only on TV.

Rabbits, doves and three generations of Smiths make up this special eight-person troupe

this summer. Even five-year-old Tate and two-year-old Beth perform on their own and with other family members. "They are already on the payroll, so why not have them work? They are easier to train than animals — some animals, that is," claims the unprejudiced Grandfather Smith, "and they are themselves magic without question, of course."

This is a traveling show of magic, illusions and skits, including some classic and modern trickery. "Illusions like the Mismade Maid, the Sword Box and Metamorphosis (an exchange of a person outside a trunk with a handcuffed person inside a locked and bound trunk in three seconds!) seem more puzzling and exciting when seen in person and on the stage, as opposed to seeing this illusion on the tube," according to Smith.

Much of the show is done 'ongue-in-cheek and not simply for the mystery involved. When someone is sawed in two or sliced into several pieces, it is meant to

be funny and mysterious rather than gory and serious. "And when we vanish someone in thin air, that's more difficult than using thick air," laughs Smith. He and the troupe think the show is clever, a little corny and very friendly, with a special appeal that crosses all lines within the college and community.

A popular master of ceremonies, after dinner speaker and performer, Shaw Smith has performed on campuses in 46 of the 50 United States and as a WWII USO Camp Show performer in 27 countries around the world. Most of his entertainment background has been slanted toward adults, but this special performance is designed for all ages from six to 96 and over.

After finishing college (Davidson in North Carolina) and teaching English for a while, Smith entertained over two million service men while traveling over 125,000 miles around the globe during World War II. AP and UP newsmen

called his unit "the troupe that wouldn't come home."

Since 1961 the Smith troupes (mainly made up of the parents, some or all of the five children, and now two grandchildren, and occasionally vacationing college students to fill in) have done special summer tours on campuses from California to the Carolinas. It is perhaps the most engaged and re-engaged traveling stage magic show on the college circuit.

The Smiths toured Europe in the summer of 1969, performing in service clubs in Germany and Italy.

With a M.A. in English (UNC) and a keen interest in drama and student life in general, C. Shaw Smith has long been associated with the educational field. He has been a teacher of English, general secretary of a campus YMCA, a military school commandant of cadets, college union and placement director and coordinator of stu-

dent activities, all while maintaining his name and reputation in entertainment circles.

At this special show for the Raleigh audience, plans are to use unsuspecting members of the audience who will help the traveling entertainers perform. This presentation is said by observers to be novel and happy entertainment that is "especially designed for human beings — and others," asserts Smith. "A little humor can do wonders in this time of tension," he continues. "It's important to be able to laugh with other people, and especially at ourselves. That really is important, I think."

The purpose of the C. Shaw Smith show is to fool the people, yes, but most especially to amuse, to give pleasure and happiness that comes from cheerful, clever and light entertainment, which in this case is called "Saucy Sorcery." One doesn't have to believe it, just enjoy it.

SILVERSCREEN

July 14
Thursday
8 p.m.
Free

Brewster McCloud. Stewart Theatre, 1970, 104 min. The hero of this story is a retarded young gent who thinks he can fly. Cast: Shelly Duvall, Sally Kellerman.

July 16
Monday
8 p.m.
Free

The October Man. Erdahl-Clord Theatre, 1948, 95 min. This is an intriguing psychological drama involving the murder of a model. John Mills heads an excellent cast as a man tortured by his own insecurities and circumstantial evidence into believing he has committed the crime. Cast: John Mills, Joan Greenwood.

July 19
Thursday
8 p.m.
Free

What did you do in the War, Daddy? Stewart Theatre, 1956, 118 min. The exploits of American soldiers are followed in this sprawling romp set in a quiet Southern hill town. Cast: Dick Shawn, James

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Theater in the Park

Theatre In The Park will present *Camp*, a new musical by Ira David Wood about the comical ins and outs of life at summer camp August 10-21 and 23-28 at 8:15 p.m. Tickets are \$5 for adults and \$4 for students and senior citizens. For information or reservations call 755-6058.

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DH rule should stay in dugout for all-star game

Sports, As I See It

BRUCE WINKWORTH



Sports Editor

American League fans everywhere were rejoicing Wednesday night after the AL's 13-3 drubbing of the Nationals in the 1983 all-star game.

A few thoughts crossed my mind during the all-star break about both the all-star game itself and the now half-completed '83 season. For years, proponents of the designated hitter have claimed that there is no reason not to have the DH in the all-star game, an argument that makes some sense as long as you don't give it much thought.

Using the DH will get more players into the all-star game, which is one of two arguments I've heard in favor of it. The truth is, it will allow fewer players to get into the game because one player (the DH) would take the pitcher's spot in the lineup throughout the game whereas before a different player went to bat each time that spot came up.

If the pitcher's spot comes up four times in an all-star game, the manager would have to use four DHs to get the same number of players in the game. If he did that he would just be pinch-hitting, which is exactly what is done now, so why change? I think fans like to see a lot of players get into the all-star game, and it only

seems fair to give as many players as possible a chance to play.

The other argument I've heard for the DH is that it would allow aging stars — like Carl Yastrzemski and Johnny Bench this year — to play an entire game. I don't want to sound too unsentimental because I have all the respect in the world for players like Yaz and Bench, but more often than not those players do not justify a full stint in the all-star game. If it is absolutely necessary to get them in the game for more than one at bat, let them try a couple of innings at first base.

Because of the DH rule, the American League seems to have more players who can't play a position in the field, and for my money those guys just aren't all-stars. You may be able to justify having them on a ballclub, but if a guy is a one-dimensional player, he is only a partial star at best.

A quick inspection of the wreckage leads one to wonder why Whitey Herzog had only one veteran pitcher (Steve Rogers) on the NL All-Star team. I'm not saying it would have made any difference in the outcome, but I would rather have seen Nolan Ryan than Atlee Hammaker in that third inning.

I'd like to know why Ryan (7-1 record, 1.94 ERA, 67 strikeouts) wasn't even selected to the team. Even if Ryan wasn't in an historic two-man race for the all-time strikeout lead, his record for '83 still merits selection to the squad.

Baseball players are known for their prowess as practical jokers, but it's not just the players. Baseball is a game given to loose moments and lulls that lend themselves to pulling a quick one on a teammate or colleague. This goes for the pressbox as well.

The Durham Bulls returned home July 7 after a dismal road trip and proceeded to open an equally miserable homestand. Five innings into the opener, the boys in the press box were beside themselves with boredom when an opportunity for some excitement presented itself.

This was the day after the major league All-Star game, meaning there were no big league games that day, and one Durham writer wondered aloud if the young, inexperienced broadcaster for Lynchburg would even think twice about it if he was handed a list of totally bogus major league scores to read on the air.

No doubt about it, everyone agreed, and it was quickly decided that he was an unfair target, so Bulls announcer Steve Pratt was selected instead. Pratt has a few years of broadcasting experience under his belt, so if he read them, he would have only himself to blame.

The list was carefully prepared and included a day game from Wrigley Field, several finals from the East, a partial from Houston and three not-yet-started Na-

tional League games from the West Coast. To make it interesting, a Washington Senators score was thrown in at the end to make sure everyone would know it was a joke.

The list was passed on to Pratt who remarked on the air that he thought the big leagues were idle that day, but evidently he was wrong because he had just been handed a list a major league scores, and he proceeded to read them to his eager listeners.

He never suspected a thing until he got to the very bottom of the list and read the Washington score. Our perfect practical joke helped save an otherwise brutal evening of watching the Bulls shoot themselves in the foot.

If the Toronto Blue Jays can stay in contention until September, their schedule could make the AL East race very interesting. While the other six East teams will be busy trying to cut each other's throats, the Jays will

be the "swing" team in the American League's unbalanced schedule, meaning they will be playing the softer touches in the West.

From Sept. 5 on, the Blue Jays will play only West division teams, including six games with Oakland, four with Seattle and six with Minnesota. Only six games with the Angels prevent the Blue Jays from having a complete laugh as a September schedule.

In contrast to that, Baltimore plays New York six times, Boston seven times, Milwaukee seven times and Detroit three times. The Yankees also play seven with the Brewers, six with the Red Sox and none with the Tigers. Detroit plays Milwaukee and Boston six times each, and Boston has games with all the aforementioned contenders. Get the picture? If Toronto's pitching can hold the lead into September, they can go into hiding, and the AL East could be over then and there.

Mills finishes career, golfer scorches 83'

by Tom DeSchriver
Assistant Sports Editor

Golf is known as a humbling game for the linksters who play the sport, but for State's Nolan Mills the only thing humbling about his game this spring was the polite manner he had while thrashing his opponents.

Mills won the ACC tournament handily, was selected to the Golf Coaches Association's all-America first team and won the North Carolina Amateur title to finish his four-year career at State in grand style.

While always a good golfer, Mills' previous three seasons at State gave no indication of his triumphs this spring.

Looking back on his years at State, Mills credits a new attitude toward the game for his successes.

"The main difference between this year and the past is that I

worked harder and played a lot more golf," Mills said. "When it looked like it was going to rain, I would go out and play, whereas in other years, it was like I was looking for an excuse not to go out. I have a better attitude and I'm playing harder."

Mills also pointed to his thoughts of turning professional as another reason he put extra effort into his game.

"I had an idea I was gonna turn pro, and if I didn't work at it this spring I never would," Mills said.

The PGA tour is what Mills has his sights on now, but wanting to play pro and making the tour are two different matters.

A golfer must go through the tour school (which Mills will attend this fall) and obtain his tour

(See "Mills," page 14)

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Milnichik leads line

(continued from page 16)

room this summer and gain that necessary experience as quickly as possible this fall. Strength-wise, Bollman's group is progressing well.

"Strength is something you just can't build overnight," Bollman said. "It takes time to develop. So how much we improve our strength over the summer is most important."

Experience, on the other hand, just cannot be gained at will either. That essential "seasoning" of an offensive lineman can come only with each Saturday afternoon this fall.

"Experience in the offensive line is definitely a premium," Bollman said. "It's going to be interesting to see how rapidly our guys can progress and get finetuned."

Although a few of Bollman's linemen saw action last fall, sophomore Joe Milnichik is the only returning starter. And Milnichik, a rather imposing sight at 6-5, 265, will again be expected to shoulder a lot of responsibility from his tackle position.

Ricky Bunch and Larry Burnette, a pair of 6-4, 245-pounders, will be counted on at the other side of center. Bunch, a senior, was starting at one tackle this spring, but was replaced by Burnette after suffering a back injury.

"Larry saw a pretty good bit of playing time last fall," Bollman said. "So he has some experience. Ricky's status right now is ques-

tionable. We're just hoping he can join us very soon."

A.V. Richards, a 6-4, 260-pound junior, also saw some action last season and will be called upon to play at either guard or tackle. He, along with seniors Steve Saulnier and Greg Steele, will see the most action at the guard spots.

"A.V. was frustrated because of an injury this spring," Bollman said. "But he'll be back to challenge for a position."

"Steve was also hampered by an injury, but he really came on the last two weeks of practice."

Steele, a newcomer from the defensive line, should really help Bollman's unit.

"Greg picked up things very well," Bollman said. "He's a senior, so we'll be counting on him a lot."

Juniors Bill Moxley and Craig Cooley, along with sophomore Paul Dailey, will also contribute at the guard spots.

"After they grasped the system, they steadily improved," Bollman said.

Returning at center will be senior Dean Shavlik. Shavlik filled in for the injured Jeff Nyce last fall, so he will bring some game experience to the position.

"Dean was in the No. 1 spot all spring," Bollman said. "He did a good job and got better and better."

Ron Kosor, a newcomer at center, should provide additional strength.

"Ron just moved to center this spring, but he will challenge for a starting role," Bollman said.

Mills to go to tour school

(continued from page 13)

card before he is allowed to even try and make the circuit. "From what I've heard, it's difficult to do," Mills said. "Except for the top 100 on the tour, you're playing against the best there is trying to make it."

Mills' selection to the first team of the Golf Coaches Association all-America team represents a first for a State golfer, and Mills knows the honor that is associated with the selection.

"I was pretty excited about it," Mills said. "I just wish that I played better the first three years. But I'm glad that I finished it out so well this season."

Mills doesn't think any one part of his game made the difference this season as much as a general improvement in all facets of his play.

"I was hitting the ball a lot more consistently," Mills said. "I'd get a few balls closer to the hole than last year, and I made a few more putts. The big difference was the mental thing."

Mills credits a lot of his new mental approach to State golf coach Richard Sykes.

"With the mental thing he helped me a lot," Mills said. "As seniors, he told me and Roy Hunter that it was up to us to help the younger guys,

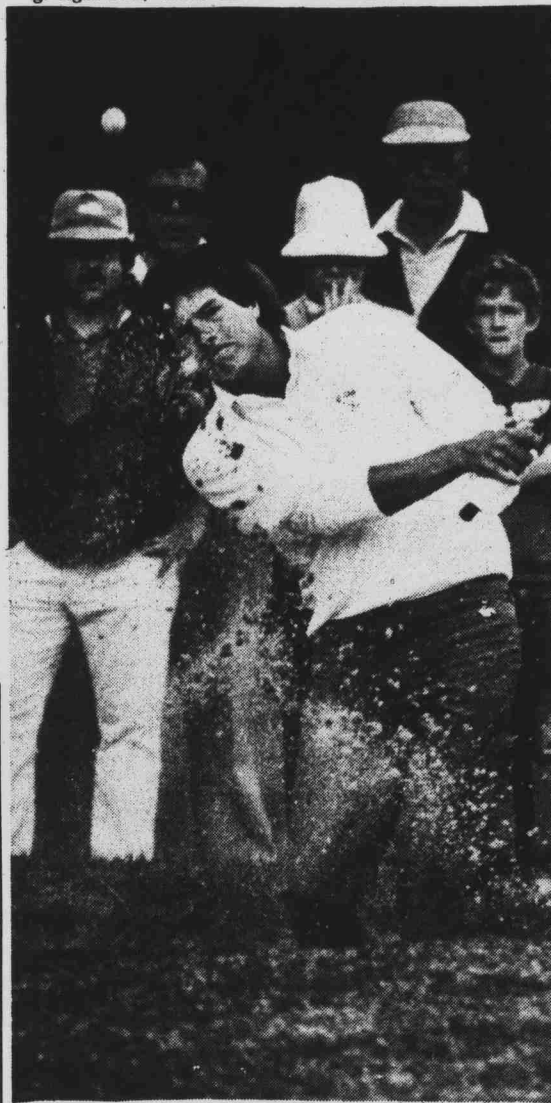
and when I'd get in a slump, Richard could normally get me out of it."

Now that his career at State is over, Mills has no remorse about playing his collegiate golf for the Wolfpack.

"If I had to do it all over, I'd go right back," Mills said. "I

had a ball."

But for Mills, his thoughts now are of hitting the ball in the fairway and getting the good grades to receive his card. Not a report card for Nolan Mills, but one that he needs to make passing grades all the same.



Technician file photo

Former State golfer and ACC champion Nolan Mills hopes to take his slick game from the ACC to the PGA tour as soon as he can secure his PGA tour card.

Springs wins races in Finland, Norway

Staff and wire reports

State's Betty Springs has picked up this summer where she left off this spring — winning races. In the last week, the rising senior has won two international races against top notch competition.

Springs started her summer season winning the women's 3,000-meter race at a meet in Finland. Spring's winning time was 9:01.70. A few days later, Springs continued her winning

ways claiming the women's 5,000-meter run title at the Oslo Games international track and field meet in Oslo, Norway.

Springs defeated fellow countryman Brenda Webb in a close dual. Spring's time was 15:33.43 just nipping Webb who ran 15:33.64.

Springs will return to State this fall to finish out her brilliant career and will be pointing for her second NCAA cross country crown.

Springs won the title in 1981, but was unable to defend her crown this past fall when she missed the season with a slow healing broken foot.

Spring's recovery was evident early this spring when she placed fifth at the World Cross Country Championships finishing only one place behind former Wolfpack runner Joan Benoit who later went on to set a new world record in the marathon at the Boston Marathon in April.

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THE FLEMING CENTER

Consistent Bailey not what Jazz fans wanted

Tom DeSchraver

Status Quo

Assistant sports editor

Thurl Bailey was excited about being the Utah Jazz's seventh pick overall in the recent NBA draft, and Wolfpack fans throughout the country were happy for the Seat Pleasant, Md., native. But it seems that not everyone thought the Jazz should have picked the versatile frontcourt performer.

At a showing of the draft in Salt Lake City on a huge television at the sports complex there, thousands of viewers booed the selection of Bailey upon its announcement. It seems that the fans felt that the Jazz should have picked the more flashy Antoine Carr of Wichita State. This became rather evident when Carr was picked next and the Utah fans let out another chorus of boos.

As a follower of Thurl Bailey for four years, I firmly believe that the Utah fans will end up eating those boos for pre-playoff meals in a few years when Bailey and the Jazz are in the annual "true" NBA season.

When Bailey stepped on State's campus four years ago, he was a player that needed much work in every facet of his game. The one thing I liked about Bailey four years ago was his height. He was and still is 6-11. But that was it. He was not a blue-chip prospect out of high school, but I thought with work he could be a good ballplayer. By the end of his freshman season he earned a shot at starting.

Then the big change began in Bailey. In the next year he developed his now-famous soft baseline jumper and the ability to block shots. The important aspect of Bailey's shot blocking is that he doesn't send the ball into the upper deck, but keeps it in play where his fast-breaking team-

mates can convert the block into two points. Blocked shots into the stands are pretty but mean nothing on the scoreboard.

One of the key things about Bailey is that he works, and very hard. He knows what he has to improve and goes about that development in a very serious manner.

Another reason I think that Bailey was the best pick the Jazz could have made was that he is exactly what those booing Jazz fans don't want. He is not a flashy, dunk-a-minute basketball player. Look around Jazz fans, you already have two of the most exciting players in the game in Adrian Dantley and Darrell Griffith, and what has that gotten you? Not much.

What is needed on that team is an unselfish ballplayer who will do the little but oh-so-important things it takes to win basketball games — things like playing defense, moving without the ball and being team oriented. I think Bailey passed with flying colors in these areas during the NCAA tournament.

Thurl Bailey will be for Utah what Kevin McHale is for Boston and Bobby Jones is for Philadelphia — the glue that holds the team together while often going unnoticed.

Bailey still has many things to learn in the NBA, and he has to put on weight, but Utah fans must realize that they need a player who will complement the already explosive players they have. Thurl Bailey is the type of player who can and will do those things if given a chance.

When an athlete finishes his college eligibility and moves on to the real world, his athletic career



Dan Lyon

oftentimes ends the day he steps off campus, but former State runner Dan Lyon found that post-college running can be more enjoyable outside of the academic environment.

Lyon currently lives in Houston where he is an electrical engineer for Texas Instruments, Inc. But outside of work, he is a runner for both fun and competitiveness.

"I actually find running easier now," Lyon said recently in a telephone interview. "In school I had a hard curriculum which took up a lot of my time. I had pressure from my school work, and I put a lot of pressure on my running."



Thurl Bailey

But now Lyon sees running as a way to escape from the pressure.

"Now I need running," he said. "It helps me to blow off steam after work."

Lyon will be representing Texas Instruments in the Corporate Cup competition in Palo Alto, Cal., later this month, but he said that his company isn't as much into the running scene as other companies.

"It was really hard at first when I came here," he said. "People at work didn't understand my running, but after a while they got used to it."

Lyon's running consists of about 70-80 miles a week, which is less than he did while in college. "I threw away my running log," Lyon said. "I don't count the mileage like I used to in college. I think I've gotten smarter about training since I've been out of school. I'm not killing myself like I used to, and I think it's paying off. I'm running better."

Like most post-collegiate distance runners, Lyon tried his hand at marathoning but found the experience a bitter-sweet one.

"I ran my first marathon last January in the Houston marathon," Lyon said. "I didn't do the right things for a marathon. I thought I had done enough long runs but I hadn't."

What happened to Lyon in his initial shot at 26 miles is the same thing that has happened to runners before him and will happen to runners after him. He hit the wall.

"I was in about 35th place with ten miles to go and I thought 'I'm doing terrible,'" Lyon said. "But I forgot that this wasn't a 10k race and that there was plenty of time left. I was running 5:19-a-mile pace at 18 miles, and then all of a sudden my body just started to degrade. It's incredible how fast my body degraded."

"From the 19th to the 20th mile I was struggling just to run seven minutes a mile. By the 21st mile I was barely running. I could've finished but it would have taken me four hours for the last five miles. I never believed in the wall, but I do now."

Even though his first marathon was a disaster, Lyon hasn't written off the longer distance.

"I'm gonna try and qualify for the Olympic Trials in the next year (qualifying standard is 2:19:04)," Lyon said. "I also want to break my personal best for 10k which is 29:55. I want to run 29:30. I know it's in me, I just have to get it out."

But running for Lyon isn't quite as do-or-die as it once was.

"The good thing now is if you die in a road race, you just write it off and say 'nobody cares, so what the heck' and have a beer at the end of the race."

Wolf Words State pole vaulter Alvin Charleston who missed the '83 season with an elbow injury is healthy and vaulting once again. Charleston holds the school record at 16-9... Former all-ACC runner Tony Bateman is still running besides his regular duties as an assistant track coach at Vanderbilt. Bateman, a '77 grad, held the school's 10,000-meter record until this spring when Kevin Huston broke it... Track coach Tom Jones is the manager for the U.S. Junior men's team which will face the Canadians and Italians later this month.

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New faces along line pose problems

by Scott Keeper
Sports Writer

When the 1983 Wolfpack football team debuts on the grass of Carter-Finley stadium this fall, it will feature a completely new look right down the line — literally. Not just along the sidelines but in the very heart of Tom Reed's two squads.

Yes, among the offensive and defensive lines — those forces comprised of behemoths who attempt to protect on one side of the ball and attack on the other.

The difficulty of mastering these already challenging positions has been further increased by the players having to adapt to a new coaching staff. With new coaches come a new repertoire of methods and techniques. But, according to assistant coaches Jack Glowik and Jim Bollman, the linemen have picked up on the new system and adjusted well.

"We had a good learning situation in spring practice," offensive line coach Bollman said. "They needed to get used to Coach Landsittel (offensive coordinator) and myself. They have had so many different line coaches in the past, so what we wanted to do was establish some continuity."

Although much was learned during those first few weeks of initiation in April, both coaches agreed that their units are a bit unsettled at this point, mainly due to the high number of injuries in the spring workouts. The key will be how the players progress this summer, both in the training room and the weight room.

"Very few positions are set right now because of all the injuries," defensive line coach Glowik explained. "It was a big setback in the spring because we lost practically all of our potential candidates for starters."

"As a group, we got off to a good start in weight-training," Bollman said. "But the biggest factor is going to be how much we improve over the summer."

Glowik should have the easier time of replacing his line, although David Shelton (the top tackler on the defensive line last season) is gone. The tackle position should be solid, with

sophomore Reggie Singletary and seniors Todd Blackwell and Barry Amatucci stepping into the active roles. Blackwell, who was second only to Shelton in number of tackles along the defensive front, will once again be expected to carry a big load.

Anchoring one of the tackle spots will be Reggie Singletary, a 6-4, 245-pound sophomore from Whiteville. Singletary saw considerable playing time in '82 and had 34 tackles, four of which amounted to 35 yards worth of losses for the opposition.

Although going down with an injury on the first day of spring ball, Singletary will be ready to go come August and is currently striving to improve himself in the weight room.

"Reggie has done a real fine job weight lifting this summer," Glowik said. "And this fall I am looking for him to have a fine season. He is capable of being a standout for us."

Senior Barry Amatucci stepped in during the spring session and also opened some eyes.

"Barry really came on and had a good spring for us. He is beginning to show some good things," Glowik said.

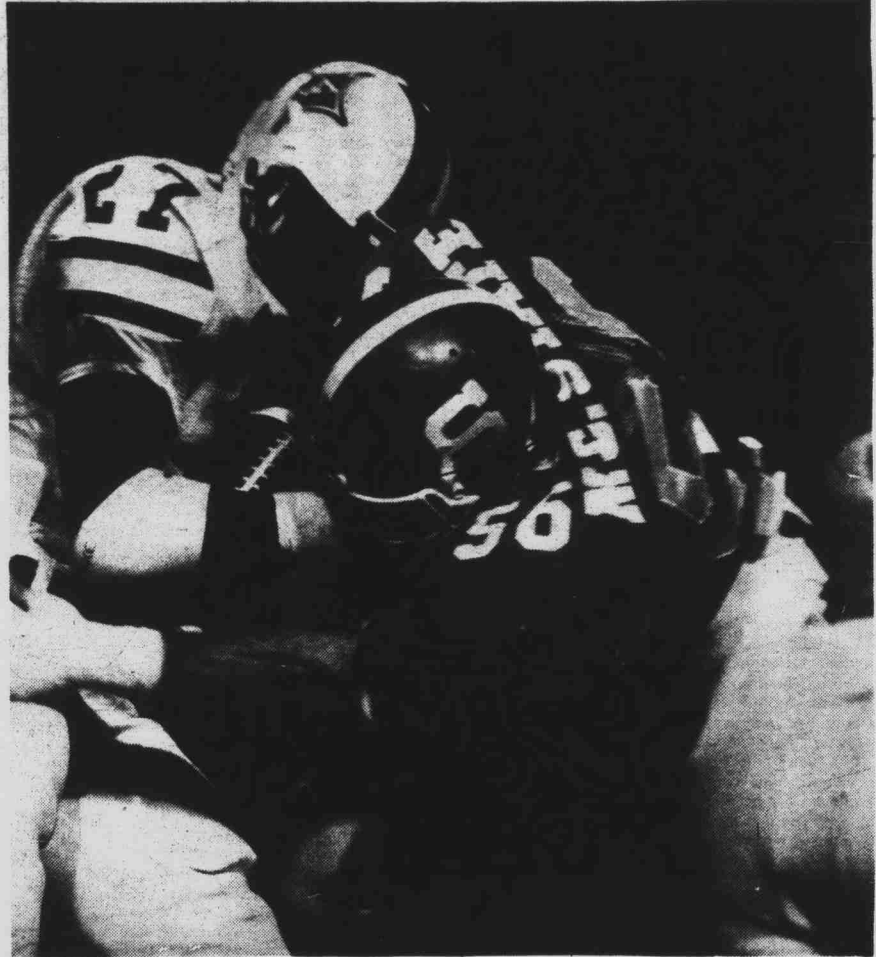
Another senior, 6-2, 235-pound Greg Matthews, will be counted on heavily. His versatility should turn out to be a valuable commodity along the defensive line.

"Greg will have to be able to come in and play in the middle and the outside for us to be successful," Glowik said.

Glowik will have several choices at middle guard. Anthony Hicks, a starter last season, and his backups are returning in full force. All should have ample opportunity to play. Unfortunately, the middle guards were riddled with injuries throughout spring practice.

Hicks, who had 59 tackles last season, and backup Mitch Rushing (42 tackles) both missed practically all of the April workouts.

"Anthony missed two-and-a-half weeks but then had the best spring game of any defensive lineman," Glowik said. "He has the ability to become a really dominant force in this conference."



Technician file photo

Greg Steele moves across from the defensive to the offensive line this fall. Steele will be counted on at both offensive guard and tackle.

"Mitch suffered probably the worst setback when he hyperextended his elbow. We are really hoping he can come back."

A trio of juniors — Dillard Andrews, Charles Flippin and Mark Shaw — also will return at middle guard. Each pleased Glowik this spring.

"Dillard is very hard working and is a good hitter," Glowik said. "It's a good possibility he'll see some playing time next fall."

Charles Flippin had worked himself up to a starting role in practice before he was injured.

"Mark Shaw has come on as a walk-on and earned himself a scholarship. He just has a knack for playing the game of football."

Filling out the defensive front will be sophomore Dan Higgins, a converted linebacker and nose guard now at tackle, and walk-ons Tony Downs and Mike Jones.

Glowik realizes that his defen-

sive line has some hard work looming ahead, but he believes his pupils will meet the challenge and be a strength in the overall defensive scheme.

"They know what it takes, and they are challenged by the opportunity," Glowik said. "They have shown signs that they are ready to assume responsibility for the outcome of our season."

On the offensive line, Jim Bollman is hoping his players increase their strength in the weight

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(See "Milinichik," page 14)

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