

Heels' Ainslie shines after 'rough' experience

By GEFf MOCK

AMERICAN soccer is a rather cordial sport, seemingly immune to the wave of sports violence plaguing this nation. But when Carolina defender Jay Ainslie made the United States Junior National Team, he found that international soccer is as much war as it is sport.

"It was a real battle," Ainslie said. "It was a matter of national pride for some teams. One of our players had teeth knocked out. I had cleat marks up my back. I didn't need that."

Despite the physical intimidation, Ainslie and the national team advanced to the regional finals and in doing so became the first American team ever to qualify for the Junior World Cup, which will be held in Austria in Oct. 1981.

Ainslie's efforts with the national team started with tryouts in his home town, Miami. From there he advanced to the state tryouts, then the regionals held in Chapel Hill and finally the nationals in Colorado. The 20 selectees travelled to Hamburg, W. Germany, for three weeks of training before returning to the states for qualifying games.

During this process, Ainslie decided to come to UNC. Last year, as a freshman, he started 14 games. This year Ainslie has solidified his status as a starting defender. There, he is in the shadows of All-ACC goalie Kevin Kane and All-ACC defenders Rick Marvin and Bucky Buckley. As a unit, though, the group has excelled, giving up but one goal in the first four Tar Heel games.

The excellence of the defense has freed Ainslie to be more aggressive and help the offense. "Defense is my first concern," he said. "But Rick and Bucky rarely need any help, so I can go off and do my own thing. I like to attack."

UNC coach Anson Dorrance has used Ainslie at striker as well as on defense, and at the end of last season Ainslie was voted the team's most versatile player. "Throughout high school I played center-forward," Ainslie said. "My coach said I had an ability to read the game and put me

at sweeper back. In the international games, I played defense."

Ainslie originally intended to go to Indiana, but when that fell through he met Dorrance and came to Chapel Hill.

"I first met Anson during the regional tryouts," he said. "His personality was a big plus for me coming here. He doesn't favor anybody. Everybody is important to him and it doesn't end at soccer."

Ainslie sees himself as a better player now than when he came to Carolina. "I knew last year in the national tryouts that I was close to being the type of player that I want to be. I want to make this my profession, but I realize that I still have a lot of improving to do."

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When Ainslie enters a game, he brings the confidence necessary to a superior player.

"Mental confidence is very important in soccer," he said. "You need to walk on the field believing you can do anything. When you doubt, that's when you hesitate."

Last year's Tar Heel record of 16-3-5 was one of the best in the nation; and this year's team has romped in their first four outings, but Ainslie said certain factors had prevented Carolina from achieving national recognition.

"I don't think you'll just see Clemson and N.C. State in the Top 20 this year. I think Duke will be there and so will we. One of the problems is that we don't have anybody on the nominating committee for rankings."

"It's a matter of promotion. There's no reason that a UNC soccer team coming off of last year should be ranked no higher than sixth in the southern region."

Geff Mock is a staff writer for The Daily Tar Heel.



DTH Matt Cooper

Jay Ainslie

'Bodyguard' has big heart; flaws cloud film's theme

By TIM POPE

SOME movies, it seems, are destined from the beginning to be overlooked by audiences. The causes may range from inadequate publicity to sheer bad timing on the part of the distributors. *My Bodyguard* seems to fit well into this category. With its late summer release, nearly no-name-cast, small budget and rather unappealing title, it appears destined to failure or at best, a mediocre response.

But as it turns out, *My Bodyguard* is a small movie with a big heart. It has conquered the natural odds against extolling the virtues of friendship, while, at the same time, capitalizing on the emotional aspect of revenge.

The film is the story of a young boy (Chris Makepeace) who moves from a

private academy to a roughneck high school in urban Chicago. His life is divided between the adult world of a hotel, run by his manager-father (Martin Mull) and his coveting grandmother (Ruth Gordon), and the adolescent world of peer pressure and extortion, at school.

His first day at the new school is filled with the normal occurrences: insecurity in meeting new friends, eagerness to belong and threats on his life. To combat a gang of teenage hoods whom he has boldly defied, he decides on a rather unique approach—to hire a bodyguard.

His choice for the job is a quiet, hulking kid whose menacing presence leads everyone to suspect that he has committed some horrendous crime. The initial fear in the boy turns into intrigue as he develops a quiet, secure friendship with the bodyguard.

From this point, the film slowly veers off into a dual personality. The scenes of extortion and gang threats at school are realistic and intense (although the "good kids" are sometimes so corny that the audiences wonders if they weren't drafted from the "Brady Bunch"), while the domestic scenes try to add a comic element that quickly grows staid. The problem is Mull is too

Movies

restrained in his role as the busy father, while Gordon plays the same youth-crazed grandmother role that she has for the past 10 years.

The redeeming factor of the film comes in the carefully constructed scenes between Makepeace and Baldwin. The friendship is deliberately underplayed, as is the acting itself. The result is a style which carefully avoids any high-strung emotions and relies instead on quiet, reflective moments.

It is not the lack of technical proficiency that the audience notices. It is

the thrill of victory, the fact that moral ideals and happy endings can be carelessly tossed about that causes one to appreciate this film.

In fact, with such movies as *Rocky* and *Breaking Away*, Hollywood has recently revived films which concentrate less on high-minded social implications and more on whether or not the good guys finish on top.

Despite this, and the promotional announcement that this film is another *Rocky*, a complete winner of a movie it is not. Unlike *Rocky*, *My Bodyguard* has no strong appealing personality to it. The ending is too predictable (after all, good guys don't always lose).

We are left to wonder why the baddies, who were once so tough, accept the fact that they are no longer on top. Rather than hurdling the obstacles set against it, *My Bodyguard* seems to be an underdog of a film that wins because the other team didn't show up.

Tim Pope is a staff writer for The Daily Tar Heel

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