

# 20 years later, Sharp's resignation remains an enigma



Sharp and his wife, Rose, in 1965: He had the Old Well in his hands

## Sharp from page 1

Other ambiguities remain — like the explanation behind his departure. Sharp offers no new answers, but confesses no regrets. "I never looked back."

Besides reorganizing the growing University hierarchy with the creation of two vice chancellors, Sharp suggests that his tenure served another purpose. "One of the things that came out of it was a careful study of the role of the chancellor at Chapel Hill to the system."

But Friday disputes Sharp's claim that his tenure prompted any changes in the chancellor's responsibilities.

"The description of the chancellorship that is in the code of the University is the same one that's been there since 1945," when the University system was incorporated, Friday says. "The same language applies in all cases, including Paul Sharp's."

J. Carlyle Sitterson, vice chancellor under Sharp and his successor as chancellor, hints that Sharp never fully understood the limitations of the job.

"The administrative head of this campus is a No. 2 position," Sitterson explains. "Some people work well in that situation and some don't."

Friday agrees. "The job impacts different people in different ways." In his 30 years as president, Friday appointed 29 chancellors throughout the system. "I haven't always been right," he says, "but most of the time I can gleefully say that I have."

UNC history Professor William S. Powell sees a lesson in Sharp's stopover. "I think it's an example of what happens when you bring someone in who doesn't know the system."

In fact, the three chancellors since Sharp — Sitterson, Ferebee Taylor and Christopher C. Fordham III — have all been Tar Heels born and bred. But Friday scoffs at the notion that an N.C. bias interferes with the chancellor's selection.

"I've not known the process at Chapel Hill to be provincial," he says. "They look for the very best person they can find."

"If you do not have somebody in the faculty qualified to be chancellor, something's very wrong."

Sharp's appointment, a notable exception to Chapel Hill tradition,

ended a nine-month search for a successor to William B. Aycock. After considering 125 candidates, the search committee led by trustee William P. Medford thought that an outsider might be more effective at the University.

Sharp's selection looked flawless. "He was a very popular person in the university world in those days," Friday recalls. "A person who had to be looked at. A lot of universities were considering him at the time."

And what persuaded Sharp to leave UNC, which then boasted an enrollment of 12,000, for the considerably smaller, 4,800-student Drake?

Autonomy, it seems. Friday believes that Sharp wanted to be "the sole authority base of the institution. That's a perfectly understandable role."

David Grant Brown was an associate professor of economics at UNC when Sharp nominated him for an American Council of Education fellowship in academic administration. As Sharp's protege, Brown followed him to Drake as provost. Now chancellor at UNC-Asheville, Brown probably knows Sharp as well as anyone connected with the University — yet they never talked about

Sharp's reasons for leaving Chapel Hill.

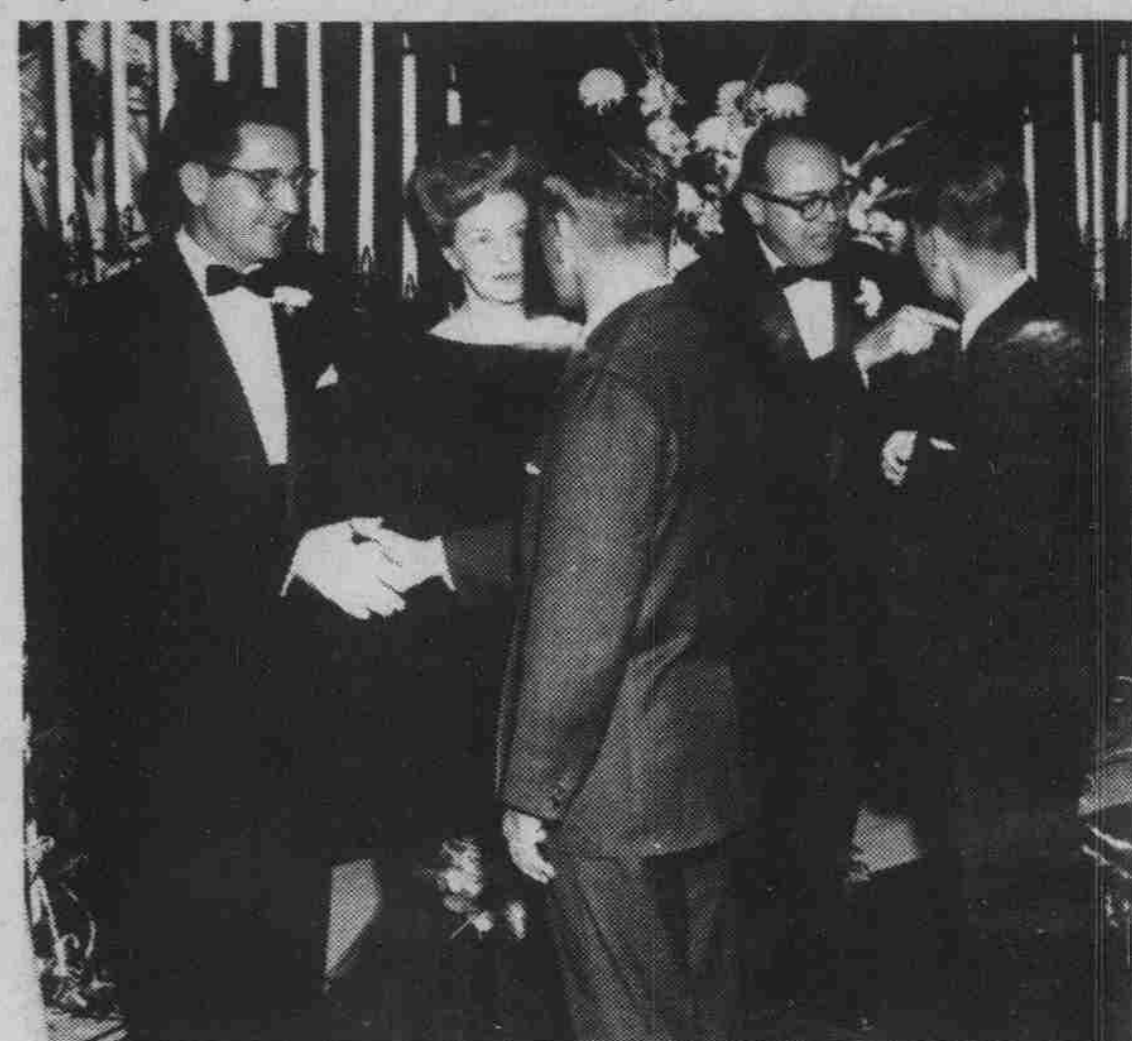
But he has a few ideas. "Paul Sharp is a person who always wanted to be in a situation where there is an opportunity for the leader to make a big difference," Brown says. "The situation we went to at Drake was a growth situation."

As Drake president, Sharp initiated the construction of a new law school and new science and fine arts facilities. In the process, Brown says, Sharp expanded Drake's vision "beyond Des Moines and beyond Iowa to the entire midwest region."

The portrait Brown paints of Sharp is of a man proud of his association with UNC, however brief. "Paul has a definite affection for Chapel Hill and Bill Friday and admires the University system in a deep and sincere way." Just last week, Friday received a congratulatory letter from Sharp on the occasion of his retirement.

"I'm glad we're still in touch," Friday says. "Paul Sharp is a thoroughly decent fellow." Friday doesn't understand the portrait oversight.

Nor does Brown. "If Chapel Hill doesn't remember Paul Sharp," he says, "Paul Sharp does remember Chapel Hill."



Friday (left) and Sharp shaking hands: They're still in touch today

## A world of beatniks, second-rate poets

The Paul Sharp of the 1960s had a thing about "beatniks." He wanted to get rid of them.

"One can hardly apply for membership in the kingdom of the mind simply because he wears smelly socks, a dirty sweatshirt and dungarees or reads second-rate poetry," Sharp told UNC's Faculty Club in a 1964 address.

Second-rate poetry aside, the above phrase could apply to practically all collegians today. But if students have changed over the years, Sharp really hasn't. A recent phone conversation revealed him to be ever the scholar and historian, with a nimble vocabulary and an active concern for his life's endeavor — his students.

"Students are much more career-oriented today," Sharp notes — but "less well-prepared for university studies than they were in the early 60s." Gone are the social and political issues of the previous generation, he says, but Sharp suggests that new attitudes and beliefs may result in part

from their greater affluence.

What is Sharp doing today? He's busy with new projects, naturally academic ones. In addition to his work at the University of Oklahoma, Sharp serves as a consultant for the Missouri Board of Regents, and is heading a Kellogg Foundation-sponsored study for the state of Oklahoma. Time permitting, he visits his three children and seven grandchildren.

And Chapel Hill? "Oh, yes," he exclaims. "A number of times."

When the subject turns to UNC, Sharp turns on the charm. He praises William C. Friday as "one of the great presidents in post-World War II education," and calls UNC "a model for what Southern state universities have tried to do . . . a great center."

And that's no second-rate poetry.

— DICK ANDERSON

## Cross won't let truth ruin his songs

"The problem with most newspapers is that they let telling the truth get in the way of telling a good story." — Mike Cross introducing his satiric lyrics about the National Enquirer.

Mike Cross never lets the truth interfere with the stories he tells or the songs he sings. Alone on the stage, armed with guitars and fiddles, Cross has faced and fascinated green-clad St. Patty's Day audiences many times. Monday night at Memorial Hall was no exception.

Cross once again brought his well-honed wit and stylistic mastery of varied musical genres to his alma mater. He interspersed anecdotes with bluegrass and folk tunes and elicited laughs and toe tapping from an audience that couldn't quite coordinate clapping on the correct beat.

Cross was able to easily shift among instruments and styles of music throughout the evening. He played folk favor-

### Denise Smitherman

#### Concert

ites, blues, traditional Irish tunes and bluegrass.

Songs like "Nobby" and "Carrboro Crossing" carried the brunt of the show, while material from his most recent album, "Solo at Midnight," added new vitality.

A fiery rendition of "Panama Limited" evoked clear images of trains booming down thick metal tracks. And with the assistance of a finger slide, the bluesy song reeked with stirring sadness.

Cross built around these songs by adding his vocal impressions of Eddie Van Halen performing a guitar solo and Ginger Baker on the drums. He also couldn't resist poking fun at the "save the whales" campaign. Cross unrolled

a bathtub mat featuring suction cups to promote his own animal advocacy — "save the baby squids."

While some jokes seemed a little moldy to fans who have already seen a Cross concert, many song selections and quips differed from previous performances. In the spirit of St. Patrick's Day celebration, he altered the lyrics of his song "Elma Turl." The mistaken-paternity tale was set in Ireland instead of Appalachia without losing its original hilarity. The song was proof that this Chapel Hillian is far from a static performer.

The audience rewarded Cross's performance with a well-deserved standing ovation; his annual holiday concerts have developed a loyal following. Yet Cross continues to earn his applause. He refreshes old material by adding instrumentals, revises lyrics for certain occasions and always plays with intensity. Listeners are only left to enjoy the unique Cross charm and music.

## Glowing sheets cut through the dark of night

By KATHY PETERS

Staff Writer

Kids have all the luck.

They have playtime, He-man, and grandparents who supply them with candy like it's going out of style.

A year ago, in a Fort Mill plant in South Carolina, things got even better. A North Carolina man and his co-workers developed a weapon to combat the boogey man — glow-in-the-dark sheets.

Jeff Dugan, a chemist for the research division of Springs Industries, envisioned the idea. While others in his department were working on creating fluorescent-colored women's clothing, Dugan got the brainstorm to develop phosphorescent dyes for fabric patterns.

"For awhile it didn't occur to us what to use it for, but then it just occurred to me that we might as well use it on something you use in the dark," Dugan said.

After six to eight months of development, the sheets are due to hit the shelves before the end of April, according to Bob McCabe, vice-president of Springs Industries performance products division.

They come in one children's design called Glo-Bunnies. A multi-colored pastel print made up mostly of blues and pinks, the pattern's glow comes from beige sections on the bunnies.

The special phosphorescent dye is light-activated,

according to McCabe. The glow lasts for about 30 minutes after the lights go out, and can be regenerated with the flick of a light switch.

"Hopefully by the time the sheets stop glowing, the kid will be asleep," McCabe said.

The greenish glow is harmless, and the sheets are made to survive repeated washings without losing their glow power, according to Dugan. Glo-Bunnies will sell for about \$19 a twin set, the same price of Springs' novelty sheets, McCabe said.

Springs, a billion-dollar sheet and apparel-manufacturing corporation, began shipping Glo-Bunnies last month. Target stores have already put sheets on their inventory and Richway stores are planning to buy them, according to McCabe. K-mart is also a possible buyer.

At this point, Springs is waiting for public reaction, "really testing the waters," McCabe said. He said it is hard to tell yet how well the sheets will sell, but he is optimistic about the Glo-Bunnies project.

"I think it's going to go over well. We'll know a lot more in the next four months."

The debut of Glo-Bunnies sheets has blanketed Springs under a deluge of publicity that has taken the firm by surprise. Dugan, now refers reporters to the firm's main publicity office in New York.

## WEEK'S FARE

### TODAY

**20** The *Sundowners* will be shown at 7 p.m. and *My Darling Clementine* will be shown at 9:30 p.m. in the Union Auditorium.

*Suicide in B Flat* will be performed by Duke Players through Saturday in Branson Theater at Duke. Call 684-4059 for ticket information.

*Long Day's Journey into Night* will be performed through Saturday at 8 p.m. in Reynolds Theatre at Duke. Call 684-4059 for ticket information.

*Murder at the Howard Johnson's* will be performed by Thompson Theatre through Saturday at 8 p.m. at N.C. State. Call 737-2405 for ticket information.

*Return of the Comet* is the current show at the Morehead Planetarium. Call 962-1248 for more information.

*Microscopes: The Hidden Art of High Technology* will be displayed through April 12 in the Union Gallery.

Sculpture by Tim Rider will be displayed through March 30 at the Morehead Building.

*Twelve African Masterworks from North Carolina Collections* will be displayed through April 27 at the Ackland Art Museum.

Works by Peter Bellamy and Luigi Ontani will be displayed through April 4 at the Bryan Center at Duke.

*Paper Routes* will be displayed through April 25 at Somerhill Gallery.

Rebecca Martin will speak on "Post-Impressionism to Cubism" at 11 a.m. at the North Carolina Museum of Art.

Henry Glassie will speak on folk art at 8 p.m. at the North Carolina Museum of Art.

Dakota Joe and Bullets of Blue will perform at Rhythm Alley. Call 929-8172 for more information.

### FRIDAY

**21** *Cocoon* will be shown at 4:30, 7 and 9:30 p.m. and *Koyaanisquatsi* will be shown through Saturday at midnight in the Union Auditorium. Call 962-2285 for ticket information.

*The Marriage of Maria Braun* will be shown at 8 p.m. at the North Carolina Museum of Art. Call 833-1935 for more information.

*Purlie* will be performed by Theatre in the Park through Saturday at 8:15 p.m. in Raleigh. Call 755-6936 for ticket information.

*German Baroque but Not Bach* will be performed by the Society for Performance on Original Instruments through Saturday at 8 p.m. in Gerrard Hall. Call 962-2224 for ticket information.

Sylvia Glickman, pianist, will perform and lecture at 8 p.m. in Trent Hall at Duke.

North Carolina Symphony will perform with

the McLain Family Band at 8 p.m. in Memorial Auditorium in Raleigh. Call 733-9536 for ticket information.

Henry Glassie will speak on Turkish pottery at 3 p.m. in 106 Carroll.

Mary Anne Salmon will speak on "Resources of Minority Elderly" at 9:30 a.m. in 236 Chase Hall.

Legends of Irish Music will perform at 8 and 10 p.m. at the ArtSchool. Call 929-2896 for ticket information.

Scrapyard will perform at Cat's Cradle. Call 967-9053 for more information.

The Woods will perform at Rhythm Alley. Call 929-8172 for more information.

### SATURDAY

**22** *The Last Tycoon* will be shown at 7 and 9:30 p.m. in the Union Auditorium.

*Winnie the Pooh* will be shown at 1 and 3 p.m. at the ArtSchool. Call 929-2896 for more information.

*Interieur* will be performed by the Lab Theatre at 8 p.m. and Sunday and Monday at 4 and 8 p.m. in 06 Graham Memorial Hall.

*Jesus Christ Superstar* will be performed through Tuesday at Memorial Auditorium in Raleigh. Call 755-6916 for ticket information.

*Tales from Hans Christian Andersen* will be performed by the North Carolina Theatre for Young People at 10:30 a.m. and 2:30 p.m. in

Stewart Theatre at N.C. State. Call 737-3104 for ticket information.

Children's Tap Company will perform at 8 p.m. and on Sunday at 3 p.m. at the ArtSchool. Call 929-2896 for ticket information.

Duke Symphony will perform with Claude Frank, pianist, at 8:15 p.m. in Baldwin Auditorium at Duke.

Duke Open Studio Exhibition of Art will be displayed through Sunday at Duke.

Shady Grove will perform at 9:30 p.m. at the ArtSchool. Call 929-2896 for ticket information.

Fetchin' Bones and Flat Duo-Jets will perform at Rhythm Alley. Call 929-8172 for more information.

### SUNDAY

**23** *Bride of Frankenstein* will be shown at 7 and 9:30 p.m. in the Union Auditorium.

Folk Art Films will be shown at 3 p.m. in 115 Ackland Art Museum.

Lee Harper and Dancers will perform at 11 a.m. in Duke Chapel.

Richard Luby, violinist, and Francis Whang and Michael Zenge, pianists, will perform at 8 p.m. in Hill Hall Auditorium.

Kathleen Ann Wright and Andrew Karlis Martens, violinists, will perform at 8:15 p.m. in Bidde Music Building at Duke.

Duke Collegium Musicum will perform at 4 p.m. at St. Paul's Lutheran Church in Durham.

Ciampi Quartet will perform at 3 p.m. at the North Carolina Museum of Art.

The Bach Ensemble will perform at 8 p.m. in Stewart Theatre at N.C. State.

Benefit Concert to Fight the Waste Dump will be held at Rhythm Alley. Call 929-8172 for more information.

Scott Adair will perform at 7 p.m. at the ArtSchool. Call 929-2896 for ticket information.

### MONDAY

**24** *Shame* will be shown at 7 and 9:30 p.m. in the Union Auditorium.

Nancy Hyer will deliver her "Last Lecture" at 7:30 p.m. in Carroll Hall Auditorium.

### TUESDAY

**25** *Breaking Away* will be shown at 4 p.m. at the Bryan Center at Duke.

Ani and Ida Kavafian, violinists, will perform at 8 p.m. in Memorial Hall. Call 962-1449 for ticket information.

Duke Wind Symphony will perform at 8:15 p.m. in Baldwin Auditorium at Duke.

### WEDNESDAY

**26** *Boat People* will be shown at 7:30 p.m. in 101 Greenlaw Hall.

*Don't Drink the Water* will be shown at 4 p.m. at the Bryan Center at Duke.

Selma Gokcen, cellist, and Paul Tardif, pianist, both from Greenville, will perform at 8 p.m. in Hill Hall Auditorium.

David Griseman will perform at the Big Barn in Hillsborough. Call 967-9053 for more information.

### MOVIES

**Plaza I—***Out of Africa* at 3:30 and 7:45.

**Plaza II—***Highlander* at 3, 5:10, 7:20 and 9:30.

**Plaza III—***Pretty in Pink* at 3:30, 5:30, 7:30 and 9:30.

**Varsity I—***Down and Out in Beverly Hills* at 2:25, 4:40, 7:25 and 9:40.

**Varsity II—***Hannah and Her Sisters* at 2:10, 4:25, 7:10 and 9:25.

**Varsity Lateshows—***Hannah and Her Sisters* and *Pink Flamingoes* at 11:30 Friday and Saturday.

**Carolina Blue—***Care Bears II* at 2, 3:45, 5:30 and 7:15. *Crossroads* at 9.

**Carolina White—***Go-bots* at 2. *Police Academy III* at 3:30, 5:30, 7:30 and 9:30.

**Ram I—***The Color Purple* at 7 and 9:45; weekend matinees at 1:30 and 4:15.

**Ram II—***Brazil* at 7 and 9:45; weekend matinees at 1:30 and 4:15.

**Ram III—***Gung Ho* at 7 and 9:10; weekend matinees at 2 and 4:10.

Compiled by Elizabeth Ellen, arts editor.

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