

Trainers have a healing influence on Tar Heel players

By JULIE WOODS
Staff Writer

You probably don't pay too much attention to the trainers on the sidelines at a University sporting event, but these people tape all your favorite players' injuries and help keep them in top playing condition.

Marcella Fontenot, a first-year graduate student, knows a lot about trainers. Serving as a trainer for the lacrosse, baseball and gymnastics teams this year, Fontenot said that most people do not truly understand the trainer's role in sports.

"A trainer is responsible for the prevention and care (of injuries) in athletics," Fontenot said.

Fontenot, who is specializing in sports medicine, said that the basic role of a trainer is to prewrap before a game or practice and monitor players during play. If an injury occurs it is the trainer's job to follow up on the injury.

"It's a lot of hard work. You decide how much you put in; how committed you are to the athletes getting better makes a lot of difference," said Allison Angel, a second-year graduate student. Angel, a trainer for the football and baseball teams, is majoring in physical education with a concentration in sports medicine.

"I like working in a health field with people who are injured, but with athletes it is more exciting because they are very motivated to get back into playing condition as soon as possible," she said.

Senior Cliff Turner puts in 30 to 35 hours a week as a trainer for the football team. Each football trainer tapes 10 to 15 players per practice.

"We also tape before games, have coolers full of ice for practices, and make sure that a stretcher and pair of crutches is out on the field," he

said. Other responsibilities that keep football trainers busy include carrying water to the players and wiping them down with towels so they won't get too hot during a game.

While trainers use first aid to treat players, all needed prescriptions for medications are made by a team doctor. Trainers and doctors work closely together. Fontenot said communication is very important between the trainers, doctors, coaches and players.

Traveling is another aspect of the trainer's job.

"For football, only two student trainers actually travel with the team for away games," Turner said. "The other trainers can drive up later to help out."

Lisa Searcy, a first-year graduate student in physical education with special emphasis in sports medicine/athletic training, is a trainer for women's soccer, indoor track and spring football.

She explained the differences between undergraduate and graduate trainers.

"Undergraduates can express an interest in the program by going down to the training room in Fetzer Gym and volunteering to work," she said. "They also attend an in-service class for two hours each Tuesday that teaches the taping and management of different injuries. Usually after two semesters of volunteer work, they are assigned to a team."

There is a new program for people who have volunteered at the training room for one year. Athletic Training 1 and 2, also known as PE 95 or 96, teaches taping procedures, rehabilitation and prevention and management of injuries, Searcy said.

"Students must have 800 clinical hours to apply to the graduate program of sports medicine/athletic

training at UNC," said Searcy. The overall GPA and GRE examination are other factors in the acceptance of a student into the two-year program. Upon graduation, students must pass the National Athletics Training Association certification exam to be certified trainers.

Graduate trainers are usually on teaching assistant programs. They teach two activity classes a week and work in both the physical therapy clinic in Student Health and in the training room in Fetzer Gym. Graduate students also work with intramural sports, in addition to the coverage of two to three other sports.

The trainers for the football team work under a different system, however. Skip Hunter, head trainer for the football team, explained how he picks student trainers.

"Every year in the fall, we get letters from interested high school seniors. We wait to see who gets accepted into the University and then interview all of the applicants," he said. "I end up hiring the best qualified candidates based on grades and experience."

For football, there are five undergraduate trainers and two graduate trainers who work with Hunter and his assistant, Bob Smodic. One trainer is selected each year and works for four years. Undergraduate football trainers are paid minimum wage. Trainers for all other sports are volunteers.

Turner said the job of trainer can be difficult.

"Sometimes it feels like we go out and work and nobody thanks us, but there are some guys who, if you hand a cup of water (to them), always say thank you," he said.



Football trainers attend to linebacker Mitch Wike during the Auburn game

DTH/David Minton

Dance company holds high-tech show

Kim Donehower
Dance

with a mix of props, spoken lines and witty choreography. "Prelude" and "Elusion" are standard modern solo pieces, with adequate design and presentation.

"Flux," originally composed in 1968, featured six unitard-clad dancers, three in white and three in bright colors. With a plain white backdrop and five movable panels, the ensemble served as a living screen for a film projection of changing colors and patterns, accompanied by electronic music composed by Bulent Arel. Here Garrard's ability to integrate patterns of light and color with movement and music is neatly revealed. As the patterns of the film slid into one another, the dancers melted in and out of the background, with the play of the projection over their costumes and the portable panels. As the pattern shifted from undulating color into frenetic dots, the music changed in quality to a fast-paced staccato, and the dancers' movements echoed the effect. The

unity remained tight throughout the piece, and the overall effect was a mesmerizing synthesis of visual and aural effects.

"Exchange" offered a change from the eye-crossing technical abstraction of "Flux." A witty satire of the stock market, the piece involved a speaker, Andre Bernard, who delivered a financial commentary accompanied by the actions of four barefooted dancers, all dressed in black suits and bowler hats. Props included a profusion of variously sized briefcases and small blue balls, the items involved in the "exchange." The movement began with a neatly ordered folk dance with the briefcases, accompanied by "American Country Dance." As the speaker's commentary described various financial happenings, the dancers engaged in a clever movement parody of his monologue. "Hurdles to be overcome" was demonstrated by a hurdling of the briefcases, and the tiny blue balls were appropriately juggled and exchanged as trading on the market increased. "Exchange" demonstrated how Garrard's sense of unity prevails in her more dance-oriented works, beyond her technical involvement.

For Garrard, technology is not

merely an aid to the artistic medium; it is a medium in and of itself. The final work of the evening, "Phosphores," revealed Garrard's use of lighting design to heighten the artistic value of dance and create a spectacle of both technical and artistic merit. Using the ensemble in simple unitards, with a plain white background, Garrard created a variety of silhouettes and shadows, appearing and disappearing effects. The clever use of light focused attention on the bodies and movements themselves, sculpting contours and highlighting shape. With electronic music by Emmanuel Ghent, the piece produced a mystic mood combining movement, light and sound without spotlighting any of the three.

The Garrard performance proved that technology and art do not have to occupy opposite ends of the theatrical spectrum. Garrard's work succeeds because she maintains a balance and unity between her artistic and technological elements. Reliance upon technology does not have to obscure aesthetic principles; it is possible for the two to work together with interdependence, as the Mimi Garrard Dance Company showed in its intriguing, entertaining style.

Art met technology Friday night at Duke's Page Auditorium, and, as incompatible as the two might seem, they showed quite an affinity for one another. In conjunction with the Duke University Institute of the Arts' ongoing Festival of Science, Technology, and the Arts, the Mimi Garrard Dance Company performed to a receptive, if moderately sized, crowd.

The Garrard company, in existence since 1965, is known for a distinctive choreographic style which utilizes stage lighting and other theatrical effects as key design elements in the overall production. With the capabilities of the computer-controlled lighting system and the expertise of lighting designer James Seawright, it would be easy for Garrard's work to degenerate into merely a high-tech light show. Yet her pieces tightly integrated technical effects with movement, music, and a rhythmic wit to produce an entertaining, highly visual viewing experience.

The six works on the program demonstrated the various facets of Garrard's choreography. "Flux" and "Phosphores," company standards, exemplified the Garrard interplay of movement, light and shape. "Crushed Ice" and "Exchange" toned down the technicality and played up the dance

Fleetwood Mac dazzles concert audience

Kelly Rhodes
Concert

Smith Center went dark and Fleetwood Mac began singing "Say You Love Me."

Nicks captivated the attention of most of the crowd with her flowing black dress and big red scarf under all that wild blond hair. She played tambourine and, of course, sang lead vocals on about half of the songs.

Christine McVie on keyboards, however, was obviously the leader of the band, doing most of the talking and introductions. Dressed in a glittery black pantsuit, she also sang lead vocals on many of the songs. Bassist John McVie took to the background for the most part, not singing and not even being identified until the end of the concert.

Behind the drums was surely the strangest man in rock and roll — Mick Fleetwood. Fleetwood was clad in a T-shirt, leather pants and black vest, towering head and shoulders above everyone else on stage, even Stevie Nicks who had on at least five-inch heels.

On tour with the band were Billy

Burnette on rhythm guitar and Rick Vito on lead guitar. The two joined the band before the *Tango in the Night* tour when Lindsay Buckingham left the group. Buckingham's absence did leave a big hole for the band to fill, but Burnette and Vito did a good job, often adding their creative touches to the group.

With a relatively simple stage set and a sophisticated light show, Fleetwood Mac brought the songs to life with a frenzy and gusto that was amazing. The group performed "Chains" and "Dreams" in a way that put the studio recordings to shame.

By the time the band was finally playing selections off its new album, the crowd was on its feet and screaming lustily. Stevie got bouquets of roses from more ardent admirers and one guy hung from the upper deck, screaming, "I love you!"

A slightly upbeat "Isn't it Midnight?" was followed by a haunting "Rhiannon." Christine McVie introduced Burnette, who led the group on a rock 'n' roll extravaganza with "Oh, Well" a la Fleetwood Mac. "Seven Wonders" was followed quickly by the introduction of Vito, who sang, "Do the Shake." Burnette, Vito and Fleetwood then held a private jam session onstage that left

the crowd breathless.

Christine McVie sang "Over My Head," and Stevie returned after a brief absence, now draped in a blue and khaki paisley shawl and black beret, to sing "Black Widow." From then on, she managed to change shawls, tambourines and caps about every other song.

The band plunged into a series of reminiscences, much to the delight of the long-time fans of the band, ranging from "Don't Treat Me This Way," "Remember Me," and "I Want You."

In a fun new version of "Everybody's Got Me Down," Fleetwood emerged from behind his drums to play his body — literally. Somehow hooked up to amplification, Fleetwood hit his chest to play drums and hit you-know-where for cymbals. He had some rhythm help from additional bongo-drummer Asante.

The rest of the band returned to sing Nicks' solo hit, "Gypsy," with Stevie now draped in blue. Christine McVie then began "Tell Me Lies," in which three backup singers — Sharon Celani, Lori Perry and Eiseicia Wright — contributed beautifully. Stevie returned with yet another scarf to sing another solo hit, "Stand Back," accompanied by a spectacular lighting sequence that looked like lightning. She also bared her shoulders, to the delight of the rowdier guys in the floor seats.

The set ended with two standard Mac songs — "You Make Loving Fun" and "Go Your Own Way" — when the Smith Center went totally black again and the cigarette lighters went up. Within three minutes the band had returned to sing "Blue Letter" and "Don't Stop Thinking About Tomorrow." Christine McVie returned to sing a solo, "Songbird," dedicated to John Lennon for his 47th birthday.

The concert was a definite success, with an audience that stayed on its feet, cheering the entire two hours. For its first road tour in five years, Fleetwood Mac looked bright and sounded great. The great expanse of the band's own music and other blues and rock was fascinating and entertaining.

Now having mono can pay off. Make \$50 right now!

If you have or have had mononucleosis in the last month, you could receive \$50 each time you donate plasma!

For details call: 942-0251

SERA-TEC BIOLOGICALS
109 1/2 EAST FRANKLIN ST., CHAPEL HILL

PERSONALIZED WOMEN'S HEALTH CARE

Our private practice offers confidential care including:

- Birth Control
- Relief of Menstrual Cramps
- Gynecology
- Free Pregnancy Tests
- Abortion (to 20 weeks)
- Breast Evaluation
- PMS Evaluation and Treatment

TRIANGLE WOMEN'S HEALTH CENTER
109 Connor Dr., Suite 2202 Chapel Hill, NC
942-0011 or 942-0824
Across from University Mall

TAR HEEL SPORTS SHORTS

TUESDAY VOLLEYBALL VS. Duke 7:30 PM CARMICHAEL AUDITORIUM

Hardee's

It brings out the best in all of us.™



Your Week-end Visitors can Save \$10-\$40 on NEW Luxury Lodging

Standard Single Room **\$29.88** plus tax
Luxury Single Room **\$33.88** plus tax

Just 10 minutes from UNC Campus via NC 54

Research Triangle Park
Cricket Inn
NC 55 at I-40
Call Toll Free (800) 522-1808
Outside NC, dial (800) 872-1808

Simply the best value.

Death is forever. Heart disease doesn't have to be.

THE AMERICAN HEART ASSOCIATION MEMORIAL PROGRAM

WERE FIGHTING FOR YOUR LIFE



This space provided as a public service.