

Locker room scene tells the story

By MIKE SCHOOR
Staff Writer

Perhaps the biggest by-products of competitive athletics are emotions.

Highs and lows pervade the sports scene — before, during and after a game. Nowhere was this more evident than at the end of Virginia's 17-14 win over UNC Saturday.

One glimpse into each locker room afterward told the story. The North Carolina contingent was clearly disconsolate.

The seniors were stung most by the upset that marked UNC's third consecutive defeat. Wide receiver Mark Smith labored hard to find the right words to express his feelings.

Sports

"It seems like all my goals are really wrecked right now," Smith said. "Everything has been taken away."

Senior offensive tackle Joe Conwell said the disappointment was even greater when he considered the preseason goals set for the team by the senior class.

"We wanted to win every football game we played, win the ACC championship and play in a major bowl game," he said.

"We wanted this year to be special and a lot of the uniqueness of this team is disintegrating in what could have been a really special year."

Tight end Billy Griggs, whose 33-yard touchdown catch sparked the Cavaliers, typified the Virginia spirit.

"It feels great," Griggs said. "I've been waiting four years for this and we finally did it."

Defensive end Mark Wiley's interception in the final minutes sealed Virginia's sixth victory. He described the feeling of beating UNC.

"North Carolina is ranked, and winning is recognition for us," Wiley said. "There was a little more enthusiasm on campus this week. Everybody seems to have a vendetta against UNC."

Many UNC players, like fullback Eddie Colson, found it very difficult to pinpoint what had happened.

"We worked hard, but it just seemed like we couldn't get anything going," Colson said. "Everything went their way. We had a few letdowns that seriously hurt us. The last three weeks we've hurt ourselves with our own mistakes."

"(Still), I can't explain what happened out there today," Colson added.

UNC coach Dick Crum was quick to credit Virginia coach George Welsh's work with the bowl hopeful Cavaliers.

"Quite simply, Virginia deserved to win the football game," Crum said.

"They made the plays in the second half and we didn't. George has done a good job of bringing this team along."

Welsh evaluated the impact of the victory amidst the excitement in the Virginia locker room.

"This is one of the greatest wins for me personally and is the biggest win for this team since my regime," Welsh said. "We beat a quality football team, one with a winning record."

And while Virginia celebrated a winning season, Conwell summed up UNC's frustration.

"It still can be salvaged if we go out with a win," Conwell said. "Eight wins is not a bad season, but..."

Blue-White time moved

North Carolina's second Blue-White basketball game Saturday has been moved up from 4:30 p.m. to 1 p.m. The move is designed to accommodate the UNC-Duke football game, which has been changed from 1 p.m. to 4 p.m. so that it may be regionally televised on CBS.

Tickets are now on sale for the UNC-Missouri game Nov. 26 in Greensboro. Students can purchase up to two tickets, the first costing \$5.50 and the second \$11.

Fencers take two firsts

North Carolina's men's and women's fencing teams captured two first places and two seconds in the Carolina Cup, which was held Saturday and Sunday in Fetzner Gym.

In women's foil, North Carolina's team of Karen Marnell, Cindy Killian, Beth MacMahon and Eva Compton took first. The team of Bobby Bosworth, Chris Heinlein and Scott Echols won the men's epee competition.

In the men's foil, Amiel Rossabi, Greg Goynne and Mark Elvin finished second. The team of Lonnie McCullough, Tony Sharpe and Richard Hoile was second in the men's sabre.



DTH/Jeff Neuville

Virginia freshman Keith Mattioli (89) raises a fist high in the air following Saturday's 17-14 Cavalier win over UNC.

Baroque cellist entranced audience in concert at Playmakers Theater

By JEFF GROVE
Arts Editor

In its second concert, held Thursday in Playmakers Theatre, the Society for Performance on Original Instruments proved that it can do as well with guest recitals as it can with its own concerts. Baroque cellist Anner Bylsma's solo performance entranced a near-capacity audience.

Bylsma, a performer of worldwide distinction with numerous recordings to his credit, won the 1959 Pablo Casals Competition. He has especially distinguished himself in the Netherlands, winning the Royal Conservatory's Prix d'excellence and serving for six years as principal cellist of Amsterdam's Concertgebouw Orchestra.

For his program in Chapel Hill, Bylsma chose the second, fourth and sixth of J.S. Bach's *Six Suites for Solo Cello*. The suites of dance music, each containing a prelude, allemande, courante, sarabande and gigue with a set of paired dances before the final gigue, are all virtuoso works. Bylsma astonished his audience not only with his brilliant playing but also by performing the entire 90-minute concert from memory.

The *Suite No. 2 in D minor*, the only one of the suites cast in a minor key, was an effective way to open the recital. Bylsma did not simply play the cello; he caressed his instrument, coaxing beautiful

autumnal sounds from it. The suite's prelude, with its moodiness and Bylsma's highly personal interpretation of it, was especially effective.

The fourth suite, in E-flat Major, demanded more of Bylsma than the second, but his increased care and feeling seemed to come with no added effort. The rushing Allemande and the joyous Bourree I provided a striking contrast to the prevailing darker mood of the concert.

After intermission Bylsma brought out a five-string cello for the *Suite No. 6 in D Major*. In the Sarabande and gavottes, Bylsma easily managed the difficult chords called for in the music.

Bylsma's consummate musicianship was not lost on his local audience, which accorded him four bows and demanded — and was graciously provided with — an encore.

It is not often that a performer in Chapel Hill makes an instrument sing with an almost human voice, but Thursday was one of those enchanted evenings, as Bylsma made the impossible look simple.

'Osterman Weekend' confusing, disappointing

By IVY HILLIARD
Staff Writer

The latest offering of director Sam Peckinpah is *The Osterman Weekend*, based on the novel of the same name by Robert Ludlum, and this film is the first Ludlum novel adapted for the screen. Unfortunately the movie will disappoint fans of Ludlum or Peckinpah and anyone else attracted by the film's top-notch cast.

Director Peckinpah achieved fame in the late 60s and early 70s with critically acclaimed films like *Straw Dogs* and *The Wild Bunch*. This aggressive brand of filmmaking employs more than its share of slow motion violence of the flesh-tearing and blood-splattering variety. However, his last film, 1978's badly received *Convoy*, did not fare as well as his early efforts.

Surprisingly, *The Osterman Weekend* concentrates less on episodes of violence than other Peckinpah films. The emphasis falls on relationships, and contains much more sexually explicit material.

While containing some visually striking action sequences, the film is simply too confusing for anyone who has not read the novel. It takes so long to figure

out who the bad guys are and who the good guys are that it is hard to care by the end of the movie. Even an excellent cast, including Rutger Hauer, John Hurt and Burt Lancaster, cannot sharpen the poorly defined edges of the film.

Rutger Hauer, whose previous roles include a rebel android in *Blade Runner* and Nazi Albert Speer on television's *Inside The Third Reich*, plays John Tanner, a newsman who specializes in exposing government corruption and cover-ups on his TV show.

As it turns out, CIA Chief Maxwell Danforth, played by Burt Lancaster, maintains that three of Tanner's closest friends from college are Soviet agents. He enlists the services of Agent Fasset (John Hurt) to contact Tanner and convince him to help "turn" these agents during the yearly reunion that they call the Osterman weekend.

In the opening scene of the movie, a video tape shows Fasset and his wife making love, and afterwards two men enter and kill the girl with a needle up her nose. Television viewers may recognize the girl as Merete Wan Kamp, seen recently in the title role of *Princess Daisy*. Fasset uses this tape as a warning to Tanner that he has no friends in the world he is about to enter. Only later does the significance of this warn-

ing become clear.

Tanner allows his home to be filled with state-of-the-art surveillance equipment and agrees to allow his wife (Meg Foster) and son to stay. When the net begins to close on his friends — successful TV producer Bernie Osterman, played by Craig T. Nelson (the coach in *All the Right Moves*), a respected doctor (Dennis Hopper) and businessman Joe (Chris Sharadon) — they immediately suspect their friend the expose king to be behind it all. The tension builds to a confrontation before Fasset and his agents move in. Only then does Tanner realize who the enemy is and who he is after.

The ensuing action includes many slow-motion action scenes, including a great fight between Hauer, who uses a baseball bat, and karate expert Bernie.

The end of the film, unfortunately, comes off as being trite because exactly what happens to the real villains is left up in the air. The confrontation between Tanner and Danforth on television is also a let-down.

The performances by Hauer, Lancaster, Hurt and Nelson are all worth seeing, but *The Osterman Weekend* is proof that good acting does not mean a good movie.

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