

Gaffney looks ahead to fourth trip to NAAs, confident about potential to be All-American

By BOB YOUNG
Staff Writer

How does a wrestler at the college level distinguish himself as one of the best in the nation?

He could compile an impressive record of wins and losses. He could qualify to compete in the national championships. Or he could be ranked among the top competitors in his weight class.

Or, if he is Bill Gaffney, he could simply do all three. The 167-pound senior from Huntington, N.Y., returned from the East-West mid-season All Star Classic last weekend. Although he lost to two-time national champion and 1983 collegiate wrestler of the year Mike Sheets of Oklahoma State, being selected to the contest marked Gaffney as the best wrestler at his weight in the East. He is only the second person in UNC history to be invited to the classic. Eventual national champion C.D. Mock was selected in 1982.

He may not win the national title, but Gaffney says he fully expects to be an All-American at 167. To support his claim, he cites the Midlands Classic, which was held in late

December in Evanston, Ill. That meet is important in determining the elite wrestlers in the country. Gaffney finished fourth in his division against some of the best wrestlers the nation had to offer. If he can accomplish his goal, he will be following in the footsteps of Jan Michaels, now an assistant coach for the Tar Heels, who was an All-American at 167 in both 1981 and 1982.

But for Gaffney, there are more immediate things to attend to. For example, he would like to work on his individual record. Gaffney is 25-12-1 this season, his best record as a collegian, but not by much. He has had 20 or more wins in each of his previous three seasons, a mark not many wrestlers have accomplished. He needs only five more wins to reach 100 career victories. He has qualified for the NCAA championships each of his first three seasons.

Another goal very much on Gaffney's mind these days is to help his team take the ACC regular-season title. N.C. State is a threat to this goal, considering the Wolfpack already has a victory over the Tar Heels this season. One of the crucial matches of that contest was at 167, where State's Greg Fatool upset Gaffney by a score of 9-5. It was a match Gaffney didn't expect to lose.

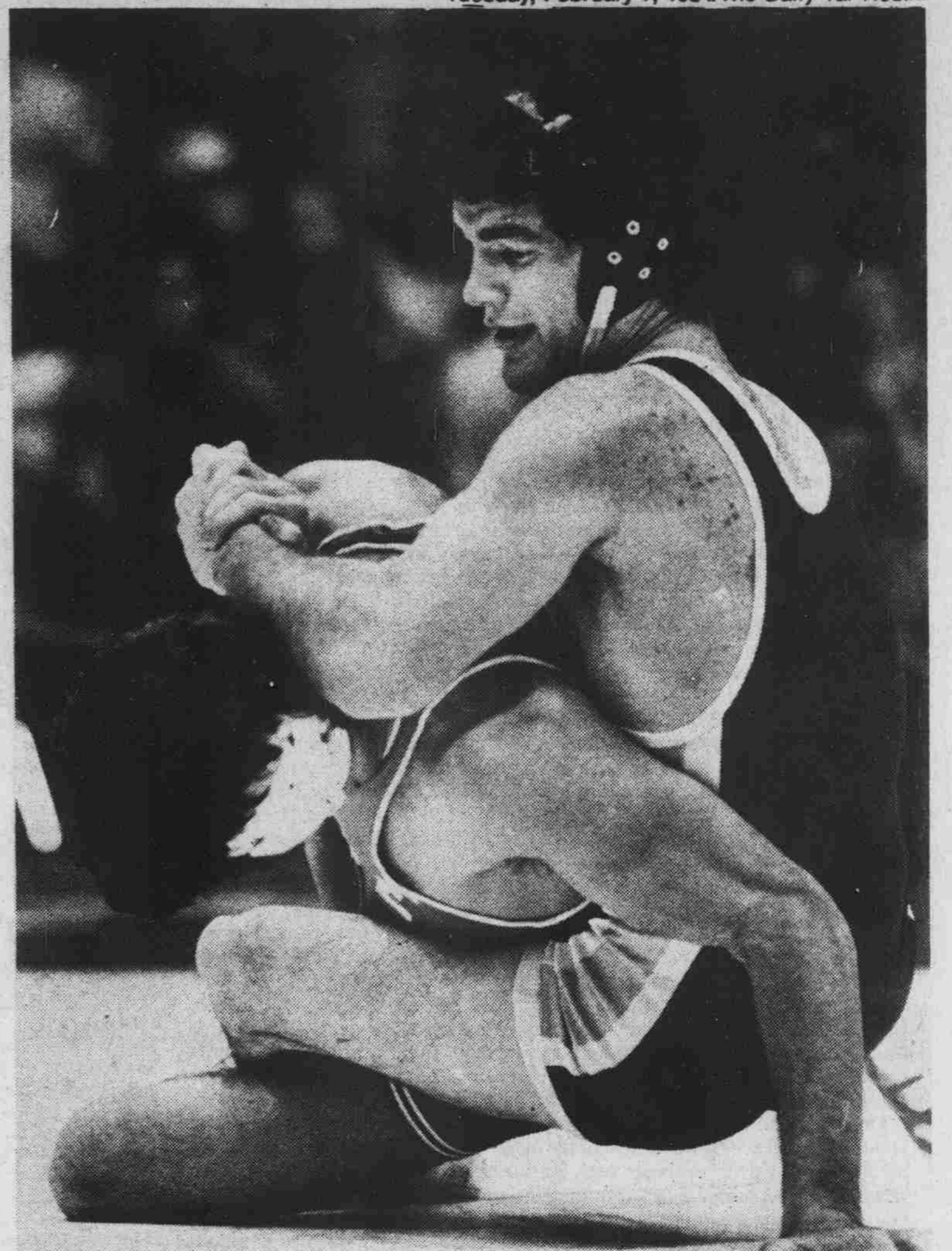
"On paper, I was the better wrestler, but I didn't prove it on the mat," he said. "I want to make sure that it doesn't happen again." Gaffney was referring to the rematch between N.C. State and North Carolina Thursday night at Carmichael Auditorium.

Beyond the ACC season, Gaffney still has some goals for his teammates, such as placing high in the top 20, at years' end.

"At that time, your performance depends a lot on what kind of shape you're in," Gaffney said. "If there is someone who can have us in shape, it's coach (Bill) Lam. At this point in time, I'm pretty much where I want to be in terms of condition, but you have to be at your peak when it comes time for the (NCAA) championships."

Nothing would please Gaffney more than to have the Tar Heels finish in the top 20 for the fourth consecutive year. The team finished the season ranked 13th, fifth and 17th the past three years. Gaffney, along with senior Bob Shriner and sophomore Chip McArdeir, will definitely have a say in how high the Tar Heels finish.

Gaffney wants his teammates to finish as high as possible in the NAAs. He doesn't want to be alone when the All-Americans are announced.



North Carolina senior Bill Gaffney, of Huntington, N.Y., is just five wins short of 100 career victories and says he hopes to peak for next month's NCAA championships.

Men, women fencers split matches at Penn St.

By MIKE WATERS
Staff Writer

North Carolina's men's and women's fencing teams both split matches against four opponents last weekend in a tournament at Penn State in University Park, Pa.

The men and women both dominated far weaker teams, but fell to the top-level squads after a grueling drive that placed them in University Park at 1 a.m. Saturday.

The men defeated Carnegie-Mellon, 26-1, and William Patterson, 22-5, but came up short against Northwestern, 15-12, and fell to Penn State, 21-6. The women trounced Carnegie-Mellon, 16-0, and beat James Madison, 10-6, but lost matches against Northwestern, 10-6,

and Penn State, 12-4.

The women were frustrated by their loss to Northwestern. After trailing most of the match, the Tar Heels caught up to the Wildcats, but just as they had against Duke the previous week, weren't able to follow through with the win.

For the men, senior captain Amiel Rossabi led the foil division, posting an 11-1 record. In the match with Penn State, foil was the one division to fence effectively.

Sabre leader Lonnie McCullough finished with a 9-3 record, and Karen Marnell was the only woman to fence consistently, according to coach Ron Miller.

"The past two weekends have shown that, no matter what our potential may be, we're still a

very inexperienced team," Miller said. "Now we have a little time before the ACCs to work on some problems. It will be nice to work on things in a practice. All the traveling has taken its toll on us."

Perhaps the most pleasant event for the Tar Heels at Penn State was UNC's women's B team's defeat of the Nittany Lions. Laura Gamble, fencing to break an 8-8 tie in bouts, beat her opponent five touches to two.

The varsity women, now 8-5 on the year, face Fairleigh Dickinson and Hollins this Friday in Fetzer. The men, 8-4, will be off until Feb. 16, when they fence N.C. State in a duel meet at home.

Celebrates 20th century styles

'Encounters' showcases talent

By STEVE CARR
Staff Writer

In his program notes to Duke University's "Encounters with the Music of Our Time" series, composer Stephen Jaffe explains the purpose of the concert's title, "Soloists and Composers". The purpose, he says, is "to celebrate both the continuity of 20th-century musical styles and the growing virtuosity, which performers of this music have developed."

This idea is especially relevant since most composers are not accorded the grace and fame they deserve until after they are dead. Also, the performers who do play pieces by living composers are seen as being more charitable than musical.

There are, of course, some notable examples of composers who have made names for themselves while still alive: Aaron Copland, Gian Carlo Menotti, Igor Stravinsky. But most people do not realize the difficulty performers have with 20th-century music. They have to live up to its increasingly technical demands and must also be able to speak a constantly changing musical language.

Saturday night's program was both a pleasant contradiction of the music norm and a unique musical experience. It was not only a showcase for the composers, but also a display for some virtuoso performances.

Flute Thing, the first piece on the program, is a piece for flute and delayed tape composed in 1970. The flutist is recorded

while performing, then the tape plays back what has just been recorded. Sometimes there is just a simple contrapuntal texture; at other times the result is a whole choir of flutes.

The piece, unfortunately, dates badly. Its composer, Larry Nelson, is more entranced by its technology than its music. The motives are short and brusque. While there are some stunning effects in the piece, they are usually cut off by a very sharp high note in the flute followed by an awkward silence. Still, performer Jan Herlinger did a commendable job in both his interpretation and his cuing of the tape operator — something more difficult than it sounds.

Next on the program was a selection of piano preludes by Ruth Crawford. These short, economical statements rival anything that Debussy or Chopin ever wrote. They were realized by award-winning pianist Donna Coleman, who adequately brought out the brooding, mysterious nature of the pieces. There was not much diversity in their selection, so the bouncy Leggiero brought welcome relief to an otherwise disturbing introspection.

Robert Ward's *Dialogues* is the second version of a piece originally composed for violin, cello, and orchestra. In the revision, Ward has reduced the orchestra part to piano. While the piece was performed with definite conviction, its tonalities were rather conventional, almost derivative of the Romantic era. In his own notes, Ward

claims that *Dialogues* is an experimental piece by virtue of its structure. In order for the audience to appreciate the form of a piece, however, more than one listening is necessary.

Next on the program, was Stephen Jaffe's *Ballade* for violin, cello, clarinet and piano. The piece was alternately violent and brooding. Jaffe himself played the virtuosic piano part.

The final piece, David Finko's *Concerto for Viola and Orchestra*, was the high point of the evening. From the first pizzicato statement of the viola to the awkward, dance-like theme at the end of the piece, the concerto was a completely fascinating achievement. Even soloist George Taylor received a standing ovation.

While each of these pieces had many merits, the most impressive thing about Saturday's "Encounters" concert was that so much talent and new music could be assembled under one roof in the Triangle area.

AP Poll	ACC STANDINGS
1. North Carolina (62) 20-0 1240	North Carolina 8-0 20-0
2. DePaul 17-0 1174	Maryland 4-2 14-4
3. Georgetown 19-2 1090	Ga. Tech 5-4 15-5
4. Nev.-Las Vegas 20-1 999	Duke 4-4 17-5
5. Houston 19-3 969	Wake Forest 4-4 15-5
6. Kentucky 16-3 892	N.C. State 2-5 16-7
7. Texas-El Paso 20-1 879	Clemson 2-6 11-8
8. Illinois 17-2 867	Virginia 2-6 12-6
9. Memphis St. 16-3 697	
10. Oklahoma 18-3 607	
11. Purdue 15-4 444	
12. Tulsa 18-2 437	
13. Maryland 14-4 431	
14. Wake Forest 15-4 402	
15. Louisville 15-5 398	
16. Auburn 14-5 298	
17. Washington 15-4 231	
18. Georgia Tech 15-5 169	
19. Syracuse 14-5 123	
20. Louisiana St. 13-5 118	

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IT'S CALLED WHAT? "BREAK-DANCING"? WHAT THE HECK IS "BREAKDANCING"? I DON'T THINK I WANT MY SON DOING "BREAK" ANYTHING!

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