

# Sports

## UNC baseball loses at Coastal Carolina

From staff reports

CONWAY, S.C. — The UNC baseball team took a 7-3 lead into the bottom of the seventh inning Wednesday afternoon at Coastal Carolina but gave up 11 runs in the frame and wound up losing, 14-10. Tar Heel pitcher Chris Cornacchio (0-1) hurled just one third of an inning but took the loss after serving up a grand slam to Chanticleer first baseman Jeff Sefcik, who lifted Coastal Carolina from a 7-5 deficit to a 9-7 lead. The Chanticleers went on to score five more runs in the inning. Cornacchio had relieved starter Jim Dougherty, who gave up seven runs through the first 6-1/3 innings. Two more UNC pitchers, Rick Fernandez and Ryan Jackson, had to come in before the nightmarish seventh was over. In all, Coastal Carolina amassed eight of its 14 hits in the inning. Scott Lodgek came in the eighth for the Tar Heels and shut the Chanticleers down the rest of the way.

With the loss, UNC drops to 2-2 on the season. Coastal Carolina improved to 5-3. North Carolina opened up strongly, building a 6-1 lead by the fourth. In their first at-bat, the Tar Heels scored three quick runs on a lead-off homer by center fielder Tom Nevin, a double by Ron Maurer and a fielder's choice. Then in the fourth inning, freshman designated hitter Mark Kingston hit a two-run shot and Nevin added an RBI single to build what seemed like a comfortable UNC advantage. Left fielder Todd Nichols closed out North Carolina's scoring with a two-run homer in the ninth, his second of the year. Nichols, Nevin, Maurer and catcher Jesse Levis each had three hits for the Tar Heels, who had a total of 12 in the game. Maurer also scored three times. The Tar Heels travel to UNC-Wilmington today and will host Seton Hall in their home opener on Friday.

When the lieutenant has to choose between his friends and his country, he chooses ritual suicide. This is patriotism.

"Patriotism," the semester's first major production by the Department of Speech Communication, is a powerful adaptation of Yukio Mishima's short story of passion and violence.

Originally published as a story in Japanese in 1960, "Patriotism" was translated in 1962 and adapted for the stage by performance studies faculty member Paul Ferguson. It is performed as chamber theater, in which a story is told entirely in the third person, and the characters and an omniscient narrator work together to convey the characters' actions and emotions.

The narrator, played by John Wat, takes the audience into the home of the lieutenant (Keith Kashiwada) and his wife Reiko (Kristin Carlson.) In an effort to tell the story through the eyes of Mishima, Wat dresses in authentic Japanese clothing and wears his hair to match the style Mishima wore. He tells the audience in the begin-

### Jacki Greenberg Theater

ning that they will see the couple's final lovemaking and their suicide. The play contains no real surprises and no complicated plot twists. Instead, it focuses on Mishima's intriguing and complex images, which the actors convey vividly.

The play presents unique challenges with staging and acting because it must "present the erotic and violent acts without disengaging the audience," according to Ferguson, who directed the production.

These "erotic and violent acts" were the most powerful scenes in the production. Ferguson and the actors were extremely successful in presenting a passionate (but fully clothed) lovemaking scene, and an agonizing (but bloodless) suicide.

The lieutenant's heroic act of seppuku (ritual suicide by disemboweling) was as realistic as it could have been. Kashiwada made full use

of his face, body and voice to display a kind of death which is rarely, if ever, presented in the theater.

Reiko's suicide, while not as horrifying as the lieutenant's, was also performed exceptionally well, with Carlson as a very convincing Japanese wife.

"The hardest part," Carlson said, "was learning not to look at 'my husband' in the eye except on very rare, intimate occasions." Carlson used Kashiwada's grandmother as a model for Reiko.

Some of the most intimate moments in the play occurred when the lieutenant and Reiko whispered in Japanese while the narrator spoke above them. Lighting and music were effectively used to enhance the mood.

The music, arranged and composed by senior Scott Edlein, consisted primarily of variations on the Japanese folk song "Sakura," which means cherry blossom. It is an appropriate song because the cherry blossoms die young and in great beauty. Similarly, the lieutenant commits seppuku after he has been promoted to command a unit in the Imperial forces — in his hour of great

beauty. Coincidentally — or maybe not — Mishima himself committed seppuku ten years after writing the story.

Overall, "Patriotism" is an excellent production. Although the pace was slow at times during the first act, the second act was intriguing throughout. And because the audience could anticipate the forthcoming suicide, there was a constant, underlying tension which moved the play along.

"Patriotism" is the speech department's first major production of the semester. Other events planned for this semester include performance hours, graduate directing projects and another major production.

Although "Patriotism" closes Saturday, the cast and crew have been invited to perform the play to the National Speech and Theater Association Festival in San Francisco in November.

Patriotism will be presented at 8 p.m. in 203 Bingham Hall on March 2, 3 and 4. For further information, call 962-1127.

## 'My One and Only' offers light-hearted fun

The national tour production of "My One and Only," which was performed at Memorial Hall Monday night, was a superb play for lovers of tap dance, for Gershwin enthusiasts and for hopeless romantics.

The plot was silly, the lines were often stupid and the characters were a bit shallow, but then, nobody ever really goes to a musical to experience dramatic art. People go to have fun, and fun was definitely had Monday night.

The opening number demonstrated the energy and flair the rest of the musical would carry on. The New Rhythm Boys, as well as the rest of the cast, displayed a tremendous amount of talent in the areas of both singing and dancing, especially when the skills were required simultaneously. Abe Reybold, who played Billy, and his co-star Liz McCarthy, who played Edythe Herbert, had especially strong voices. Neither are strangers to national tour productions, as McCarthy just finished playing Lina Lamont in the tour of "Singin' in the Rain," and Reybold recently toured in the U.S. and Canada in "Can-Can."

A significant defect in the performance, however, was the poor sound quality of the speaker system. Hidden stage microphones are not uncommon, but the hollowness of the actors' and actresses' voices caused by the speakers (especially in contrast to the rich, full sound created by the musicians) hampered the otherwise excellent performance.

The show, designed to honor composer George Gershwin, featured a number of favorite Gershwin tunes. Though the musical is new, it used many old hits from the 1920s and 1930s. In combination with the costume and set design, the musical selections effectively portrayed the carefree style of living of the '20s. While the music was exceptional

### Jessica Yates Theater

in its own right, the dancing that accompanied it was the key to the show's vitality. Though some of Daniel Pelzig's choreography undermined the dancers' abilities, the vast array of styles (especially those used by Reybold, ranging from a suave, sleek gentleman to a guy who can't control his hormones) prevented boredom and impressed an appreciative audience.

The song "Blah, Blah, Blah" (the only words Billy, an ambitious airplane pilot, could say when he first saw Edythe, the beautiful, world-famous English Channel swimmer)

evoked many chuckles from the audience. "High Hat" was another favorite, as the Reverend J.D. Montgomery taught Billy the basics of being smooth and irresistible by using the taps of his shoes.

"He Loves and She Loves" was another audience pleaser, especially with the reprise in Central Park, complete with full moon and starry night. The dance began as a long series of slow, simple, repetitive steps, but livened considerably by the end when the couple finally started to tap and stopped simply twirling around each other.

It was "S Wonderful," however, that was the most fun of the dances Billy and Edythe did. Stuck on what they thought was a deserted island, the two really looked like a couple of kids on the beach playing in the

water. The finale, "Kickin' The Clouds Away," was the most impressive and exciting of all the numbers. The partner dancing between six couples showed greater technical difficulty than most of the other dances in the show, and the dancing itself was the Broadway show dancing people love to see.

Director William Wesbrooks and the rest of the cast deserve a lot of credit for a great show. There was even a lesson to be learned as Billy realized there is more to life than fame and fortune, and said, "Just getting from one day to the next deserves brass bands and confetti." At the end, the audience clapped in time to both the music and the rhythmic tapping, and if you listened close enough, you could hear a few shuffle-steps on the way out.

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