

Tar Heel sports shorts

ORU rallies for Duke golf win

Oral Roberts University's Brian Norton fired a 4-under-par 67 Monday to lead the Titans from five strokes behind Carolina and a narrow victory in the Iron Duke Classic in Durham.

The Tar Heels held a three-stroke lead over Clemson and a five-shot margin over ORU after the second round Sunday, but a 287 Monday total for ORU against Carolina's 194 allowed the Titans a two-stroke victory.

Oral Roberts finished at 878, followed by UNC at 880, Duke at 883 and Clemson at 884.

Tar Heel Kevin King finished third in individual competition, shooting a 72 Monday for 218, 5-over-par total. Clemson's Mike Lawrence claimed first with a 216.

Other Monday scores for UNC were: Bill Sibbick 72, John McGough 74, John Elam 76 and Bill Buttner 77.

UNC's B team opens play today in the Red Fox Classic in Tryon.

Rich Weil earned second-team All-America honors by placing sixth in the NCAA FENCING tournament in Kenosha, Wisconsin, last weekend.

Weil won 15 of his 23 bouts in the finals to finish

sixth overall. He won seven of nine preliminary bouts to advance to the finals. Weil and Clemson's Steve Renshaw were the only ACC fencers to earn All-America honors. Renshaw was fourth in sabre.

Weil was Carolina's lone shining star in the tourney as tough competition, inexperience and close losses kept Mark Scott, in foil, and Tom Killian, in epee, from reaching the finals. As a team, the Heels barely missed a top 20 finish as their 61 point effort placed them 23rd in the nation.

Carolina won its seventh straight BASEBALL game Monday, defeating Madison 5-1 behind the four-hit pitching of seldom-used Mike Brewer.

Brewer, the lone left-hander on the team, had pitched just seven and a third innings all year before going the route in Boshamer Stadium against the Dukes. The sophomore from Bennett raised his record to 2-1, as the Tar Heels improved to 17-5.

Carolina jumped in front with two in the second, then knocked out Madison starter Mark Dorko, now 1-2, with a one-two punch off the bats of Jim Atkinson and Greg Robinson in the fourth.

Atkinson, whose second-inning double missed by just two feet of clearing the rightfield fence, banged the first pitch of the inning over the right-center barrier. Robinson knocked the next pitch over the leftfield fence, and Carolina led 4-0 — and coasted in from there.

Carolina coach Mike Roberts heaped praise on Brewer after the game.

"He had pitched well in relief, and we felt he deserved to start," he said. "We knew Madison was a good-hitting ball club, and we felt his curve

ball would keep them off balance."

Another reason Roberts might have had for using Brewer was to get his rotation set for the big weekend series here against Clemson, which has jumped out to the ACC lead with a 6-0 mark.

Carolina plays at Richmond today, hosts Old Dominion at 3 p.m. Wednesday and travels to Duke Thursday before hosting the Tigers Friday and Saturday.

Roberts plans to pitch Matt Wilson, Charlie Beverly and James Parks before going with ace Blaine Smith (3-1) and Greg Norris (6-0) against Clemson.

The UNC MEN'S TENNIS team coasted to a 8-1 victory over Virginia Tech Monday on the Country Club courts, increasing its winning streak to six and its record to 9-2.

The Tar Heels meet Iowa at 2 p.m. today on the Country Club courts.

After sweeping the singles matches and the first doubles match for a 7-0 lead it looked as if the Gobblers might grab the final two matches. In the No. 3 doubles Carolina's Jamie Karson and Peter Brown dropped the first match of the day in three sets, 6-3, 3-6, 6-1. The No. 2 doubles also went into the third set before UNC's Cliff Skakle and Gary Taxman could pin down a 6-2, 4-6, 6-2 win, completing the 8-1 score.

Jon Kraut and Tai Henry both went to the sidelines after winning their respective No. 5 and No. 6 singles. They would ordinarily play the No. 3 doubles; however, Kraut has a bad back and Henry an ailing shoulder.

UNC's WOMEN'S TENNIS team scored an 8-1 decision over Ohio State Monday afternoon on the Country Club courts. The Tar Heels are now 3-



SPORTS

- Lacrosse at home vs. Princeton. 3 p.m.
- Baseball at Richmond. 2:30 p.m.
- Men's tennis at home vs. Iowa. 2 p.m.
- Men's golf in Red Fox Classic in Tryon.
- Women's softball vs. North Carolina A&T and UNC-G in Greensboro. 2 p.m.

1 on the season. It will host Tennessee Friday at 2 p.m.

In singles, Susie Black rallied for a 6-7, 6-1, 6-2 victory over Mari Olazagasti. Lloyd Hatcher, playing in the second position for Carolina, beat Sherrie Sutherland 6-4, 6-1. Margaret Scott was the only Tar Heel to lose in singles as she bowed 6-1, 6-2 to Leann Grimes. Caley Timberlake returned from an illness which kept her out of the three matches last week and topped Mary Ann Nelson 6-2, 6-2. Janet Shands overpowered Susie Walton 6-4, 6-2 and Betty Baugh Harrison eased by Laura Schubert 6-2, 6-2.

In doubles, Hatcher and Scott defeated Grimes and Sutherland 6-4, 6-0. Harrison and Shands recovered to take a 4-6, 6-3, 7-5 win over Nelson and Walton, and Black and Lisa Dodson teamed up to beat Olazagasti and Schubert 6-1, 6-3.

"I was quite pleased with the improvements we made this past week," UNC coach Kitty Harrison said. "Ohio State is a good team and we beat them soundly in both singles and doubles. I'm glad to see we're having good success without pressing too much."

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'Ah Wilderness!' a night of enchanting nostalgia

By STEPHEN JACKSON
Staff Writer

Eugene O'Neill's *Ah Wilderness!*, the Playmakers Repertory Company production which opened last week, is not the stage version of *The Waltons* that it at first appears to be. It is, however, Eugene O'Neill's attempt to depict his family, the family that had, for better or worse, a great deal to do with O'Neill's life as an artist.

O'Neill's ideas for *Wilderness* came easily shortly after completing the difficult trilogy *Mourning Becomes Electra* in 1932. He wrote the scenario in one day and completed the play in four weeks. This ease of writing, however, said it took less effort than any other play, may have been because it had all the familiarity of *Long Day's Journey Into Night* without any of the pain. This is basically what the play is: his past, not the way it was, but the way he wanted it to be, and, in a bigger way, the ideal, All-American past that everyone wants.

It involves the bittersweet adventures of a New England family, the Millers, on July 4, 1906. Specifically, the story concerns the 16-year-old son, Richard Miller (an idealization of O'Neill himself since he happened to be 16 on July 4, 1906 and living with his family) and his experimentation with adult life. The parents, Nat and Essie Miller, are wise, loving and secure (a sad contrast to O'Neill's real parents). There is also drunkard, wisecracking Uncle Sid, the spinster Aunt Lily, an older brother Arthur, the giggly sister Mildred, and the younger brother Tommy.

This family, along with some rebellious reading habits and a passionate, windmill-tilting idealism, provides Richard with the bases for his lofty visions and angry jabs at the world.

Jilted by his sweetheart, Muriel McComber, with help from her "evil" father, Richard seeks relief in the corrupting pleasures of a sleazy waterfront bar, led on by a scheming college chum of Arthur's, Wint Selby. After failing miserably at disipation, in the form of a common tart named Belle, he eventually returns to the family and the sweetheart to rediscover the traditional pleasures of home. This is what makes the play interesting and not just *The Waltons*: that through O'Neill's real desire for security and love in the past, we discover sentimentality all over again and laugh and smile at our own ideal past where everything goes just right.

The danger in approaching this piece as the comedy it is, is playing the comedy too broad or caricature-like. It is an easy thing to do with a naive script like this. There is real humor in the characters as they naturally are, but the PRC actors sometimes resort to portraying them in a bigger-than-life way. This is where this beautiful production occasionally falls short. It really shines where we see the characters, not as cartoons, but as real people. Through them we find O'Neill's enchantment.

Though director Tom Haas allows his actors to over-embellish their movements a bit (leaps over fences, exaggerated gestures, Sid's bass drum fiasco in his drunk scene) he presents a tasteful interpretation overall. In the last scene with Nat and Essie, the timing and blocking have a delicacy that really could make fairy tales come true.

John Daggan, in a good performance of the difficult part of Richard, seems to waver in places between overacting his character in broad moves and particularly with the two women in his life showing real childlike innocence.

Frank Raiter and Barbara Sommers are wonderful as Nat and Essie Miller. Raiter becomes the father no one ever has: funny, loving and colorful, but always secure. Sommers gives the part of Essie Miller a perspective which O'Neill might not have had. Through her, we see his wistful portrait of a mother that should have been. She becomes Mary Tyrone of *Long Day's Journey* without the agony or self-destructiveness: what O'Neill's mother might have been without her drug addiction.

As the hard drinking Uncle Sid, Jonathan Farewell plays nicely with a quiet, comical despondence, though at times his rich, belting voice seems to get in the way of his performance, giving his character more confidence and assertiveness than the part needs.

Dorothy Lancaster plays the part of Nat's sister Lily. This is a difficult part in that it is basically written as some sort of focal point for Sid's guilt and is in many ways an incomplete character. Faced with this, Lancaster does well with what O'Neill has given her.

Notable in the supporting cast are Sandra Geiss-Karass as the hip-twisting tart, Belle, and Janet Foster as the bright-eyed, All-American sweetheart, Muriel McComber. They come to this play after doing some fine work in the previous PRC production of *Uncolored Women* and are very good in the roles here. Not only do they shine on their own, but they mesh well with Richard and serve at times to bring him down to earth from his wandering fantasies.

David Glenn's set is a slight departure from the script since he places the play outside in a wooded, forest setting. This poses a small problem in the barroom scene where a sense of close smokiness might be preferable, but it's effective the rest of the time so it isn't really a major problem. Bobbi Owen's costumes are beautiful and perfectly linked with the script.

Nostalgia was the original name for this piece and that's what it is: genuine, effective, American nostalgia in an overall lovely production by a very competent company. If you like spring, if you remember your first drunk, or if you ever wanted your life to be just like the movies, go see it.

Pick up 'Yack' today in Union

The 1976-77 *Yackety Yack* will be distributed from 8:30 a.m.-9 p.m. today and from 8:30 a.m.-6 p.m. Wednesday in the South Gallery Meeting Room Student Union.

Yacks will not be available after 6 p.m. Wednesday. Students must present a picture identification and a 1977 *Yack* subscription receipt to pick up a book.

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