



The Drifters entertained a packed house last Thursday night. (Photo by Roscoe Turlington)

Drifters termed success

The original Drifters played to a packed house at the Alamaance Country Club last Thursday night. Dressed in florescent green tuxedos during the first set, the crooners delighted the dancing, clapping crowd.

The Drifters played all their greatest hits, including "Under the Boardwalk" and "Sand in My Shoes" as well as selected hits by Stevie Wonder and Elvin Bishop.

The fall dance was sponsored by the SGA and was termed a success by SGA President Tim Moore. "The turnout proved that there is a considerable amount of interest among the students in having dances of this type," Moore said.

"Although the dance did not break even monetarily, the more than 300 tickets sold

showed enough return to justify future dances," according to SGA Treasurer Todd Idings. "The SGA did not expect to make money on the dance, but our losses were reasonable for this one," Todd said. The SGA lost a considerable amount of money on the pre-homecoming dance because of poor student turnout.

The band played four sets of dance music with the Drifters doing two performances. The ballroom dance floor at the Alamaance Country was filled to capacity for most of the evening. The students enjoyed free mixers and 25 cent cups of beer.

According to Tim Moore, with this type of student participation, the future looks bright for quality entertainment in the spring.

Opera set for Nov. 21, 22

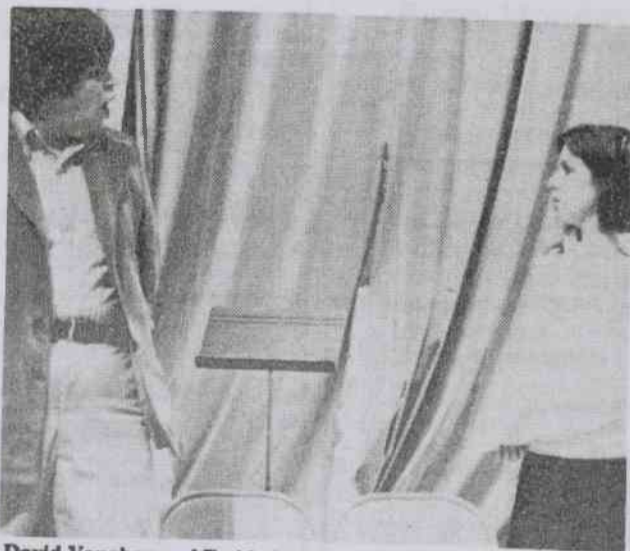
by Becky Sharpe

On Nov. 21 and 22, the opera "The Bartered Bride" will be presented in Whitley Auditorium, Elon College, by a cast of almost all students. Showtime is 8:00 p.m., and there will be no charge. Involving close to 50 production and cast members, this will be a full-scale opera, with the Elon College Community Orchestra providing the instrumental music.

The three-act opera takes place in a Bohemian village, where we see a love conflict build and then resolve. Some

of the leads are Freida Matkins (marie), Mike Taylor (Hans), and Jim Manchester (Kezal). Onescene features a belly-dancer. Most participants are voice majors.

Terrell Cofield, voice professor at Elon, is the opera's producer and stage director. Mrs. Cofield, who has just been elected to the executive board of the National Opera Association, has directed the operas at Elon since she came in 1969. She encourages people to come to the comedy, as it "should be good, musical theater."



David Vaughan and Freida Matkins rehearse for "The Bartered Bride" (Photo by Roscoe Turlington)

Crosby, Stills, and Nash remain the same

by Dan Doby

I remember a night in 1970. I was sitting with my friends in a house in Burlington, an old ramshackle Victorian monstrosity of a house that has since been torn down. And the unique thing about this night, that I remember is that every one of my friends seemed to have a purpose that evening. That is, every one of us seemed to have a point of view concerning the world that night. There was talk of the "new consciousness," "Second America," and the "Third World." A very heavy night. And the music that turned and spun and wove itself into the conversations was a new group called Crosby, Stills, and Nash.

A friend of mine (Will? Jeff?) was telling us that this group was a perfect reflection of the new waves of thought that were rushing over America at that time. Like the hippies themselves, this group had come from different countries and cultures (Crosby from the Byrds, Stills from Buffalo Springfield, and Nash from the Hollies in England) and had come together to try to promote unity and spiritual essence among the youth of the 'Sixties and 'Seventies). Songs like "Wooden Ships," "Teach Your Children Well," "Almost Cut My Hair Today," and "Long Time Coming" were becoming anthems to these mutant children—the Hippies. And I took this new group to be the spokesman and guiding lights for my journey into adulthood.

And so, I entered the Greensboro Coliseum last Saturday night with a certain amount of misgiving. It was nearly a decade later; and my ideas and outlook had changed considerably. Would Crosby, Stills, and Nash still hold that magic? Or would they be as faded as so many of my other guiding lights had become? Would they be yesterday's heroes? I didn't want to watch them if this were true. They had meant too much to me.

I needn't have worried. From the first note of "Love the One You're With" till the last bow, the show was a joy and the musicians were superb. Those rising, joyous, incredible harmonies were still there, Still's guitar had never sounded better, and their back-up band was as in tune with their music as the old days.

"Just A Song Before I Go" followed, slowing the tempo of the crowd a bit. "Shadow

Captain" followed, a powerful piece of music written by the keyboardist. The music was driving and intricate, and the lyrics by Stephen Stills complemented the staccato pace set by the band. (By this time, the audience was in a frenzy, needless to say).

Graham Nash took the lead on the following number. His piercing vocals and the guitar duet between Crosby and Stills took us all soaring. Nash looked a shade burnt-out, as usual, but vibrant as a live wire, and Crosby was immediately likable with his animated face. Stills, of course, was the consummate guitarist and the focal point for the band.

They ended the first part of the show with Still's "Turn Back the Pages." Crosby and Nash and the rest of the band held down the fort while Stills rampaged the stage, playing a pulsating guitar lead. He was

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A movie review

'Heroes'

by Becky Sharpe

Hey, guess what! Henry Winkler can do more than just say "He-e-e-y!" Co-starring with Sally Field in the funny and touching movie, "Heroes," Winkler is excellent in playing the role of an energetic, slightly unbalanced Vietnam veteran.

Jack Dunn (Winkler) has been in and out of the VA hospital for four years, and in one of the first scenes, we see him escape again, disguised as a doctor. En route, he hides behind a young lady's suitcase on the escalator, much to her irritation. The young lady's name is Carol (Sally Field), and she encounters the lunatic again when he gets the last bus ticket on the bus she needs to take. Jack gallantly gives up his seat for her, and he sits in the aisle.

Finding it impossible to ignore the persistent show-off, Carol finally starts talking to him, and learns that he's bound for Eureka, California, to see one of his business partners. His business is worms; he and about four other vets are going to sell worms for food, as the Japanese do. Carol is headed for Kansas City in an effort to be alone for a few days before the wedding.

The two are momentarily separated when one of Jack's worms gets flipped into the bus driver's dessert, and flying

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