



Stephen Stills and Manassas

Stills plays Carmichael

by Joe Patton
Assistant Feature Writer

Versatile musician Stephen Stills performs in concert with Manassas at 8 p.m. Friday, March 30. Tickets at \$4 go on sale Monday at the Carolina Union Information Desk.

Stills' musical biography is the study of the progression of a distinctive rock artist. His first piano lessons evolved into boogie-woogie jam sessions. He learned to play a six string Kay guitar when he was ten and attending military school. While at the University of Florida, Stills played the weekend fraternity circuit with his rock and roll band.

Post-University life found Stills in New York, playing the West Village around Bleecker and MacDougal in the company of such luminaries-to-be as Richie Havens and John Sebastian. Such good company

introduced Stills to the 12-string guitar to which he applied his earlier musical influences (Bo Diddley, Lightnin' Hopkins) to the new folk-rock idiom.

Stills left New York with an assortment of Au Go Go Dancers to tour Canada. There he met Neil Young. Friendship ensued and the two made ambitious plans to establish a group playing folk music with electric guitars. The group was christened Buffalo Springfield. Second gigs behind the Byrds soon gave way to top-billing for concert performances and a revolutionary series of recordings for Atlantic.

Buffalo Springfield split shortly before the group was to play at the Monterey Pop Festival. Young left and Stills asked David Crosby of the Byrds to replace the high-voiced performer at Monterey.

Stills and Crosby began jamming together on acoustic guitars. Friendship

and musical rapport developed. When the Hollies toured the United States, Stills and Crosby met the group's lead singer, Graham Nash. The three sang together. Stills and Crosby convinced Nash to join them. It took a month to lay down both sides of the auspicious first album, "Crosby, Stills & Nash."

Crosby, Stills & Nash burst upon the contemporary music scene with immediate success (Remember "Marrakesh Express"?) without ever performing live. Stills asked former colleague Neil Young to join the three in their first live performance at L.A.'s Greek Theatre in August 1969.

In England Stills began to experiment with sound and production while working on his first solo album. The all-star roster of musicians contributing to Stills' work included Eric Clapton, Billy Preston and Ringo Starr.

The album was a resounding success and a personal triumph for soloist Stills. "Love the One You're With" proved an immediate upbeat click. Stills appeared equally at home with music of romantic melancholy. The versatile musician was coming into his own.

"Manassas," Stephen Stills' album of last summer is a phenomenon. Structured about a core of pure country and rock, and roll, the album features unaffected lyrics, beautiful melodies, expert musicianship and sensitive production values.

"Manassas" encompasses Stills' two worlds on both sides of the Atlantic (Colorado and England); tributes to his musical beginnings; the joys and woes of past relationships; and a dynamic new direction for Stills and company.

servicing artistic director of the Carolina Readers Theatre. He is also assistant director of "Unto These Hills" in Cherokee.

Also, he has directed "The Tempest" at Duke University and "Boys in the Band" at the Carolina Union. He played the lead in the UNC television production of "The Lion in Winter."

"The Showoff" was recently given a highly acclaimed revival on Broadway. That production starred Helen Hayes. The Durham presentation is slated April 19 through 21 and 26 through 28.

'Showoff' auditions open for Guild's season finale

Auditions for the Durham Theatre Guild's production of "The Showoff," are scheduled for Sunday and Monday at 7:30 p.m. in the Allied Arts Center on Proctor St. in Durham.

Roles for six men and three women are open for this final presentation of the season. "The Showoff" is a comedy of the 20's by George Kelly.

John W. Morrow, Jr., area actor and director, will direct the production. Morrow is the former director of the Charlotte Little Theatre and is currently

Rev. Jones

New black chaplain wants change

by Calvin Mercer
Feature Writer

"My ministry will be one of responding to the needs of black students on this campus," says Preston C. Jones, recently named UNC's interdenominational chaplain to black students.

"All black students are striving for a kind of identity," the Rev. Jones said. "I have had the same kind of problem and I am presently involved in the same struggle that confronts them."

The Rev. Jones was named in January by the Foundation for Black Campus Ministry, a local board which works to alleviate racial tension on campus. The ministry is being funded on a three-year basis by various churches and church-affiliated groups.

The Rev. Jones is working with an advisory board of four students and four non-students to help him define exactly what his ministry should be.

"After gaining some perspective of their goals, I want to help black students achieve the kinds of things they desire while students at the University," Jones said. "I come as an agent, a vehicle for change."

One problem blacks face on this campus is "just being human," the Rev. Jones said. "Many times blacks are defined as other than human. As a result they are being something other than what they would like to be."

"I hope to help them gain perspective out of their past experiences, and to now realize the full potential of their worth," he said.

The Rev. Jones does not like to be classified as a "typical religious leader." "I am concerned with all types of problems facing black students," he said.

As counselor, the Rev. Jones wants to be available. "During their university career, all students have problems they need to talk to someone about. I want to be around to help them in

any situation they find themselves in."

During the first two months the Rev. Jones has attended black student meetings and talked personally with students in an attempt to grasp the overall campus situation and how blacks fit into it.

Although the ministry is particularly for blacks, the Rev. Jones feels to be successful his must be an inclusive endeavor.

"I want to get interaction between whites and blacks; sessions where the two can come together and talk and maybe bridge a few gaps."

The Rev. Jones has met with varying responses to his ministry so far.

"Many feel a real sensitivity to what my being here can mean to black students but some are hung up on the whole idea of ministry," he said. "I hope to help them understand better what my ministry is and how they can participate in it."

Warren Carson, BSM chairman, calls the Black Campus Ministry "a brilliant idea." "We have always needed a black adult advisor we can talk to who can serve as a liaison between black students and the administration."

The Rev. Jones, originally from Raeford, N.C., did undergraduate work at Livingstone College in Salisbury, N.C. receiving a B.S. in Business Administration. He has recently received his M. Div. from Duke Divinity School and is presently the chairman of the Commission on Religion and Race of the N.C. Conference of the United Methodist Church.

The Rev. Jones, former minister of the Rhyne Memorial United Methodist Church in Red Springs, N.C., is married to Vashti Billinger, an earth science teacher, who received an M.S. at the University of Notre Dame. They have three children.

The black Campus Ministry is presently located in Room 201 of the Y. The Rev. Jones' office number is 933-1597; his home phone is 942-2885.

"I would like for students to drop by or call whenever they desire to do so. I am very open to serving black students and their particular needs."

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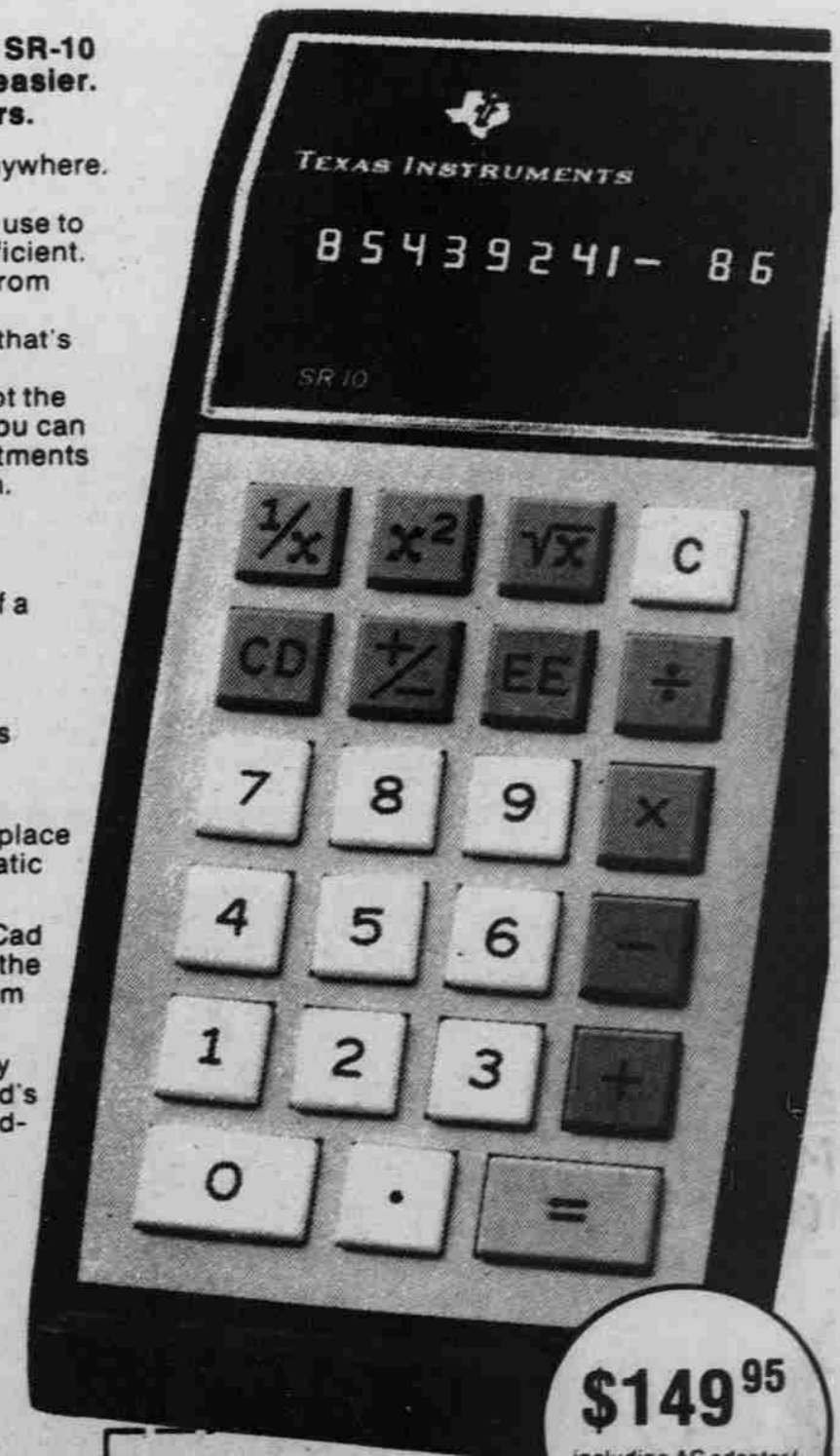
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