

## CROSBY AND NASH: A TALENTED TWOSOME

David Crosby and Graham Nash-- "Wind on the Water" (ABC Records ABCD-902) Good news for Crosby, Stills, Nash, and Young fans! The better half of that famed supergroup, David "the Fat Bald One" Crosby and Graham "Willie" Nash, have a new album on ABC Records. As a long time follower of these guys, I can honestly say that this album is even better than their first joint album of 1971. David Crosby, walrus-mustachioed ex-Byrd and perhaps the best male tenor singer in all of pop music, whose wife had a baby girl recently, and Graham Nash - a thin Englishman and ex-member of The Hollies pop group, are a talented twosome who go together like fish and chips.

Joined by The Section (Danny Kootch - guitar, Craig Doerge - keyboards, Leland Sklar - bass, and Russ Kunkel - drums), Carole King on keyboards, James Taylor on acoustic guitar on two cuts, Jackson Browne, David Lindley on slide guitars, Joel Bernstein on acoustic guitars, Levon Helm of The Band on drums, and others, Crosby and Nash come across with some very finely produced music and very imaginative lyrics. The first track on the album, "Carry Me" by Crosby is the duo's current single. Having already heard a live version of this song on an underground album of C.S.N.Y.'s 1974 tour, I can't help but say it sounds twice as good here. However, the most engaging cut on the album is the concluding track "To the Last Whale" consisting of an instrumental/vocal harmony track called "A Critical Mass" by Crosby and "Wind on the Water" by Nash, the album's title cut. This song is an ode to the whales which are now on the brink of extinction. Crosby, who owns a yacht and sails

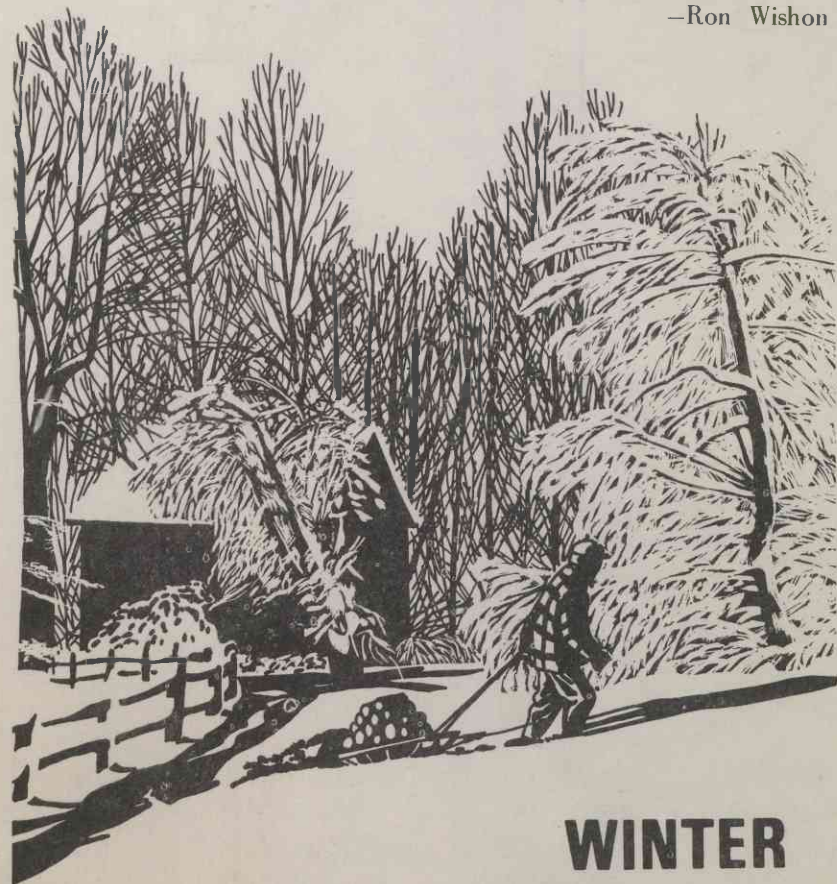
the Caribbean, seems to have an obsession with songs about the sea and sailing, and this number comes across as a masterpiece.

Sandwiched in between these two sensational cuts are four numbers by Crosby, five songs by Nash, and one collaboration - "Naked in the Rain," on which Crosby seems to be getting back to the same feelings expressed on his solo album of 1971 - "If I Could Only Remember My Name". The best number by Nash is "Cowboy of Dreams" a countryish tune which is typical of him. (He wrote "Teach Your Children," didn't he?) Crosby's "Bittersweet" and "Homeward Through the Haze" also smack of his solo album and are very engaging indeed.

Nash gets down on some heavier rock of the same style as C.S.N.&Y. on "Mama Lion," "Love Work Out," and "Fieldworker," featuring the "electric guitar corps" - Crosby, Nash, and Danny Kootch. Crosby and Kootch also play "warpath guitars" on Nash's "Love Work Out." Crosby's "Low Down Payment" is also a really interesting cut which reflects a dreamy mood. About the only lackluster cut is Nash's "Take the Money and Run," mainly because of its odd tempo and weak lyrics.

This album is a work of art and well worth the vinyl it was pressed on. It's a refreshing thought that half of C.S.N.&Y. are still coming up with good music. As Neil Young's latest album "Tonight's the Night" is perhaps his worst one, and Stephen Stills' "Stills" on Columbia is only a shadow of his work with the Manassas band and by no means a return to former glory, it's nice to know that "Willie" and "the Fat, Bald One" are still full of creative energy. Highly recommended.

-Ron Wishon



WINTER

## Free Movies

These movies will be shown in the Teaching Auditorium at 1 P.M. and in Room 209 at 7 P.M. on the dates above. Sponsored by the Student Government Association.

Dec. 2 - The Noose Hangs High

Dec. 9 - Start the Revolution Without Me



THE LITTLE FOXES

Lillian Hellman's "The Little Foxes" was chosen by the College Theater for the fall production directed by Bud Mayes. Written in 1939, "The Little Foxes" is a realistic study of a family's relentless greed associated with the introduction of industry to the new South.

In a preface to a collection of four of her plays, Lillian Hellman wrote: "I am a moral writer, often too moral a writer, and I cannot avoid, it seems, that last summing up."

In "The Little Foxes", the moral is made quite clear when a servant makes the observation: "There are people who eat the earth and eat all the people on it like in the Bible with the locusts. Then there are people who stand around and watch them eat it. Sometimes I think it ain't right to stand and watch them do it."

Although the playwright is too melodramatic and violent in her approach to drama, she succeeds by her own craftsmanship. Her characters are well drawn, and they serve to demonstrate the author's point of view. Regina Giddens and her brothers, Ben and Oscar Hubbard, are all greedy, overly ambitious, bemoaning the fact that they lack an aristocratic background. In their quest for wealth, the three will resort to theft, murder, inhumanity, even the destruction of the human spirit.

Such a cruel greed and a growing degeneracy of the Hubbard family are presented in a dramatic juxtaposition with Birdie's tender and simplistic nature, Horace Giddon's refusal to participate in such

roguey during his remaining days, and Regina's daughter, Alexandra's, coming awareness of the family's downfall.

Regina Giddens was played by Karen Wheeling. Having followed her performances with the College Theater, I was impressed with her experimentation, which at times enhanced her performance and at others, distracted from it.

Charles Redmond's portrayal of Ben Hubbard, the shrewd calculating businessman lacking the graces of the Southern gentleman, showed flashes of very fine acting. Oscar Hubbard, played by a newcomer to the Theater, Archie Miller, was an interesting piece of work.

I have always enjoyed Richard Cardwell's work. As the ailing Horace Giddens and husband to Regina, he quietly and beautifully played up the dramatic contrast between the two.

Birdie, as played by Judy Green, might have possessed more depth of character; but, nevertheless, it was a good performance. A nice character sketch was done by Freddie Johnson as William Marshall.

Other actors were Terry Callihan and Mike Elledge, who successfully played the younger generation Hubbard and Giddon, and Vickie Reins and Harrison Barnes, who aptly played the servant roles.

On the whole, the production was very good. Very unlike the spring and summer productions, "The Little Foxes" is a more demanding play, both in character interpretation and in acting ability.

-Ann Moffett