

# Trio harmonizing after twenty-five years

By Jill O'Brien  
Staff Reporter

After the ups and downs of 25 years together and solo careers spanning three decades, the gods of harmony—David Crosby, Graham Nash and Stephen Stills—unleashed their creative forces upon a receptive crowd at the Omaha Orpheum Theater Saturday night.

During two sold out shows, the trio volleyed vocals, guitar chords and jokes for nearly 90 minutes per set, covering a gamut of familiar and favorite songs.

The calibrated veterans of Woodstock rock opened the first performance with "Marrakesh Express," followed by "Helplessly Hoping."

Because of the two performances, the sets were shorter, omitting the usual sub-sets showcasing individual talent, but just the same, shining spotlight shined equally on each member.

Obviously at home on stage, a contented Crosby clowning with bandmates, but was nonetheless serious about singing.

Crosby, now 51, sounded and looked more fit than ever. Throughout the concert, he assumed a relaxed stance, his hands in his jean pockets, except for moments when he showed off his acoustic guitar skills.

Middleman Nash, who just turned 52, balanced the three-way harmony with his clear, high sound and reposed guitar manner.

Most noticeable was the restless spirit of Stills, 49, occasionally prowling the stage, guitar in hand, checking equipment while exhibiting an uncontained passion for playing.

If Crosby played in the comfort zone, then heavy-handed guitarist Stills crossed over into the danger zone. His gravelly voice, fiery fretwork and Latino rhythm brought the crowd to their feet more than once.

"Wooden Ships" and the 1975 "Wind on the Water," which features Nash on piano and Stills on acoustic guitar, also received standing ovations from the crowd.

Likewise, after the encore of "Suite: Judy Blue Eyes," thunderous cheering



Travis Heying/DN

Stephen Stills (left), Graham Nash and David Crosby (not pictured) played for two sold-out crowds Saturday night at the Orpheum Theater in Omaha.

and stomping brought the band back on stage one more time to sing the immortal, "Teach Your Children."

Outside the safe boundaries of performing the old classics, "Deja Vu," "Southern Cross" and "Long Time Coming," CSN entered new territory with songs from their album to be released in May, when CSN begins a

silver anniversary tour.

"We love our old songs," Nash said, "but the new ones kick a—"

Then, equipped with harmonica and guitar, Nash launched "Unequal Love," a song about one-sided relationships.

"Camera," a song performed by

Crosby, was so new he had to refer to his composition sheets in front of him.

In Stills' new song, the phrase "People of Color" stood out in verse and chorus as he sang about the American dream and how "somebody wants us divided — somebody of evil intent." A less refined and unrecorded version of the song was introduced

two years ago on stage at the Orpheum.

Contributing to the serenity of the set, stage lights splashed subdued and sometimes brilliant colors onto an abstract backdrop. Cloudy images were transformed into a sunrise or an evening sky, an aerial view of a forest or ghostly mountains—whatever the deity behind the imagination dictated.

## Lackluster plot makes 'Greedy' really needy



"Greedy"



These filmmakers needed to be a little more "Greedy" for good plot material.

The show had a solid cast, but the plot was too shallow for the characters to wade in.

A summary won't take long.

Uncle Joe McTeague (Kirk Douglas) is a self-made scrap metal tycoon who is close to keeling over.

His money-grubbing nieces and nephews climb over each other, kissing his butt to be on his good side when he signs his will.

Unfortunately for the groveling relatives, Joe takes on a new "nurse." Molly (Olivia d'Abo) is threatening to take off Joe's pants—and his wallet with them.

The relatives aren't ready to give up yet. They manage to find Uncle Joe's long-lost nephew Danny (Michael J. Fox), who used to be Joe's favorite.

Danny agrees to help his cousins but isn't prepared for the rise of his own greed.

The acting shines at certain points in the show. But some of the actors, including Fox, are limited by the lackluster plot.

Kirk Douglas is excellent as the conniving old man who takes sadistic pleasure in playing chess.

Saturday Night Live's Phil Hartman is fantastic as Frank, the most ruthless of the back-stabbing relatives.

The film, based on a play by Charles Dickens, had the opportunity to be a classic comedy. It exemplified the materialism of many Americans.

Unfortunately, the writers tried to make the movie a soul-searching drama as well as a comedy. They didn't have much success.

"Greedy" provides a few laughs, but it's definitely a wait-for-the-Starship 9-to-get-it show.

—Joel Strauch

## Author to speak on sexuality

By Joel Strauch  
Senior Reporter

Samuel R. Delany, professor of comparative literature at the University of Massachusetts-Amherst and renowned science fiction author, will speak at the Nebraska Union today.

"He's a uniquely important voice in American discussion," Kathleen Spencer, an English professor at the University of Nebraska-Lincoln, said. Spencer has written extensively on Delany.

"He's one of the most interesting, thought-provoking commentators that we've got going," Spencer said.

Delany, strongly influenced by his diverse background, has written controversial science fiction on many issues.

"He is concerned about power and inequality. He finds the issues of freedom and slavery to be of great importance and has become one of the most powerful feminist writers in modern society," Spencer said.

Sexuality is another issue in his writing, she said.

"He is concerned about the way we talk about our sexuality and especially how much our society doesn't talk about it," she said.

Delany thinks since AIDS has become such a threat, what we don't say becomes lethal, Spencer said.

He talked about the gap between the professionals' version and the streetfolks' version of AIDS, Spencer said.

Delany, who grew up in New York City's Harlem, is also concerned with

the freedoms and functions of the city, Spencer said.

Delany used his Neveryon books, set in the medieval past instead of the future, to look at civilization and barbarism and society's prehistory, she said.

"The Neveryon books were his major work for the decade of the '80s. They were the center of his intellectual attention and a philosophical meditation on science fiction."

"His work is complicated and rich. If you are willing to work when you read it, the rewards are extraordinary."

Delany's talk is entitled "The Rhetoric of Sex and the Discourse of Desire: Language, Sexuality, and AIDS." He will also hold a fiction reading tonight at 7:30 in the Union.

## Sheldon features artists not formally trained

By Malcom Miles  
Staff Reporter

People in academic circles often overlook those who don't conform to the rules of scholarly study.

"Visionaries, Outsiders and Spiritualists: American Self-Taught Artists," an exhibition at Sheldon Memorial Art Gallery, consciously attempts to transcend such false barriers.

The exhibition contains 64 paintings, drawings and assemblages made between 1930 and 1990 by artists with no formal training.

Despite their lack of training, these artists' works have a strong sense of personality and expression.

The most popular of the artists in the show is probably the Reverend

Howard Finster because of his cover work on an album by the band Talking Heads.

Finster had a vision in 1976 that inspired him to dedicate his life to revealing God's word through art. His colorful, cartoon-like images, combined with Bible quotes and references, make up a very stylized body of work.

Other artists used materials outside of the mainstream. Sister Gertrude Morgan painted on a window shade, eighty-year old William Hawkins made paintings with house paint and the Philadelphia Wireman used found objects to make his sculptures.

The stories behind the works are as interesting as the works themselves. In 1982, Philadelphia garbage collec-

tors found about six hundred small sculptures in a side alley. The anonymous artist was dubbed the Philadelphia Wireman.

Another example is Bill Traylor, who was born into slavery in 1854. At age eighty-four he was homeless and had rheumatism. At this point he began making crayon drawings that capture the everyday life of African-Americans.

Because of the historical exclusion of minorities from universities and museums, the show becomes multicultural. The fact that this show allows for a broader definition of art makes it, possibly, the most important Sheldon show this year.

"Visionaries" will be on exhibit until April 3.