

# CSN don't need Young

by Ken Faloon

Crosby, Stills and Nash in concert at the Metro Centre on September 20th was a blast. This blast is not to be confused with a blast from a joint of hashish or marijuana, which could be detected by its aroma within a twenty-mile radius of the arena. This blast came from a rekindling of CSN's youthful past.

There was no need for Neil Young this night, as many wondered on the way to the Centre. CSN held their own ground for close to two hours, going through

old songs with expertise. The guitar playing was clean and exact, as were the vocals. Sure, there were slips here and there, a wrong note or a slightly off harmony, but the slips were so infrequent you let it go with, "I never came to hear a recording."

The musical accompaniment was acoustic guitars, played by Crosby, Stills and Nash. Stills sometimes picked up an electric and Nash occasionally sat down at the piano. This concert was an escape from noise, the kind that obscures talent or covers the lack of it. You could almost picture

the three of them busking on the corner, which intimates a feeling of closeness you get with street performers. Not bad for the Metro Centre. It looked like they were enjoying the uncomplicated nature of the show. Just three men with guitars, singing away.

Midway through the show the performance became even more stripped away as each individual member went on their own for a couple of songs. While Crosby and Stills were great, Nash swept the audience off its feet with two new songs he had recently composed. One was inspired by a cere-

bral palsy benefit put on by Neil Young in California; the other was inspired by a friend going through a divorce who answered the phone, "house of broken dreams". If any song ever contained power, this was it.

It shouldn't be done, but I always try to determine who was the strength of the band. With CSNY it's easy because I'm partial to Canadians, but with CSN it's difficult. They are all excellent vocalists and musicians.

Crosby's still a hippie and he seems to be a kidder, one of those guys who's always laughing and making others laugh and he brought that to the performance. Nash seems more serious than Crosby, almost like an anchor for

the band, perhaps a link needed between Crosby and Stills. Stills appeared to be, for the lack of a better word, "wasted", which is opposite from Crosby's new attitude. Stills made up for any roughness in his performance by his haunting vocals and guitar work that borders on genius.

So once the checks and balances are in place, it is apparent these three musicians are all very much an integral part of the band.

It is hard to say what the future holds for CSN. Though scarce, the new material is a positive sign. The best days of CSNY may have gone, but we will have to wait and see what will be the best days of Crosby, Stills and Nash.

# Shirley celebrates life

by Ellen Reynolds

Shirley Valentine talks to her kitchen wall. In fact, Wall listens and understands Shirley (Pauline Collins) more than any of the people in her less-than-exciting life. This jaded rebel is a passionate and sensual woman smothering in a loveless marriage and the drudgery of housewifedom.

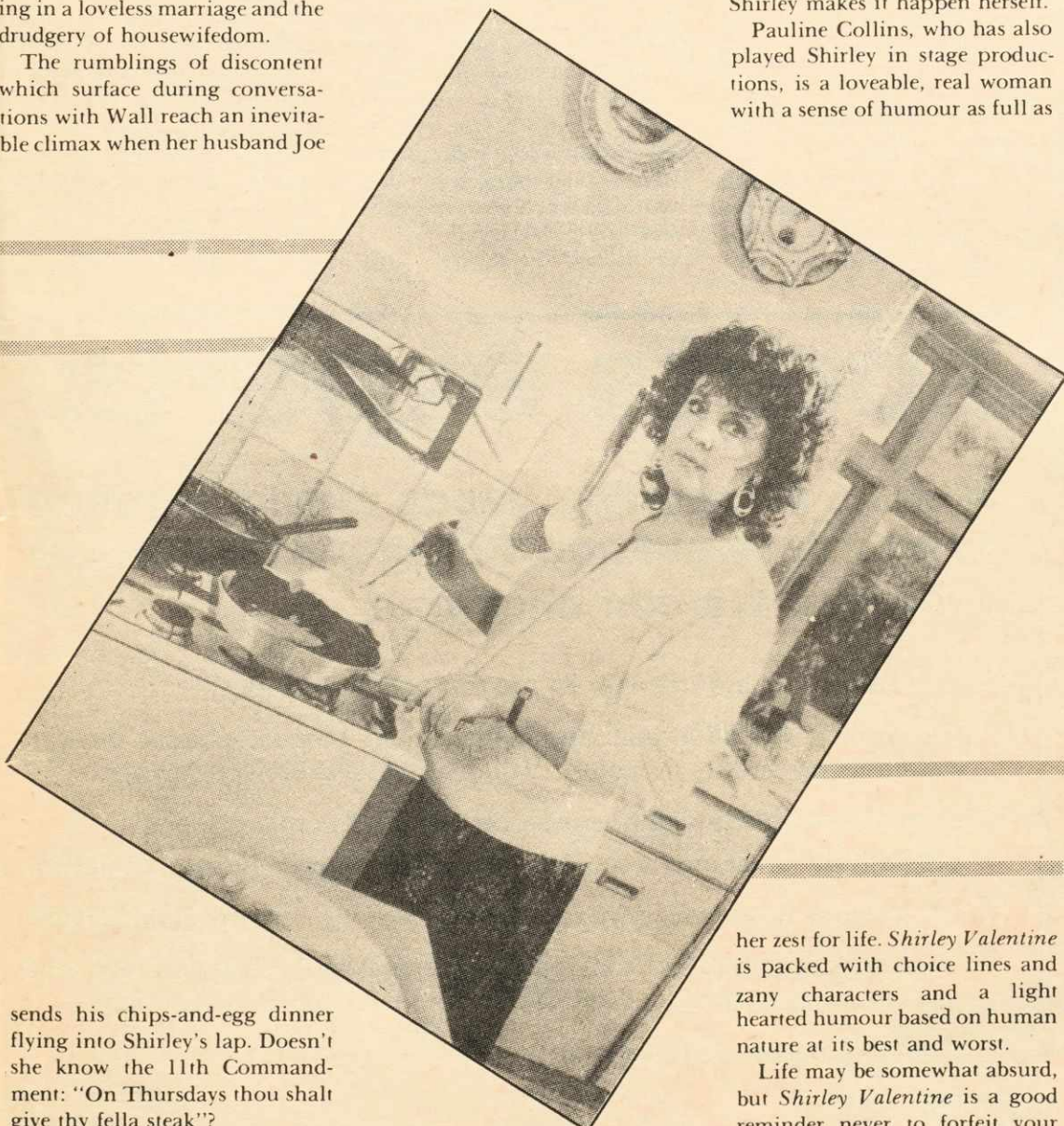
The rumblings of discontent which surface during conversations with Wall reach an inevitable climax when her husband Joe

of Mykonos. Her lifelong dream isn't exactly fulfilled when Jane takes off with "the walking groin" and Shirley is left alone to fend off a pack of viciously obnoxious English tourists. But, with the help of a charming yet

found only within herself.

The movie, a Lewis Gilbert Production (also responsible for *Educating Rita*), is the story of a woman who finds happiness and falls in love with life. The refreshing twist is that she doesn't have to wait for Prince Charming to sweep her off her feet to do it. Shirley makes it happen herself.

Pauline Collins, who has also played Shirley in stage productions, is a loveable, real woman with a sense of humour as full as



sends his chips-and-egg dinner flying into Shirley's lap. Doesn't she know the 11th Commandment: "On Thursdays thou shalt give thy fella steak"?

This, among other things, precipitates Shirley's revolution. She then grabs the chance, taking off for two weeks with her "feminist friend", Jane, to the Greek island

shallow Greek fisherman (Tom Conti), Shirley finally breaks through to realize that her happiness and her dreams are to be

her zest for life. *Shirley Valentine* is packed with choice lines and zany characters and a light hearted humour based on human nature at its best and worst.

Life may be somewhat absurd, but *Shirley Valentine* is a good reminder never to forfeit your dreams and not to take life too seriously.

*Shirley Valentine* is playing at Park Lane Cinemas on Spring Garden Road.

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