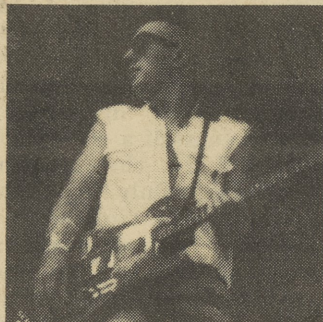


ON TOUR

by Nick Anastasio



The Who winds down their farewell tour with two shows at Shea Stadium, October 15 & 16. Opening both shows will be The Clash. Top Roger Daltrey of The Who. Bottom: Joe Strummer of The Clash.

Photo by Steve Geary

THE WHO (Shea Stadium, New York, October 15-16) — Yes, this really is the last tour for the world's greatest rock and roll band. And what a tour it's been! So far, Santana, The Clash, Jethro Tull, David Johansen, and Loverboy have opened for The Who.

THE GO-GOs and **A FLOCK OF SEAGULLS** (The Spectrum, October 11) — An interesting combination. The Go-Go's "Vacation" album is too commercial, almost bubblegum. As for a Flock of Seagulls, well, they sound okay, but they look ridiculous.

VAN HALEN (The Spectrum, October 19-20) — If you see Judas Priest and Iron Maiden, don't bother seeing Van Halen. They have butchered such songs as "Pretty Woman," "You've Really Got Me," "Dancing in the Streets," and "Happy Trails." Eddie Van Halen is the world's most overrated guitarist; and David Lee Roth advocates stupidity. It's a

wonder these guys are so popular.

JUDAS PRIEST and **IRON MAIDEN** (The Spectrum, October 12) — Two of the best heavy metal bands with the same line-up (two guitarists, bassist, drummer, singer). Both bands feature better-than-average lyrics. This shapes up as the heavy metal concert of the year.

HEART and **JOHN COUGAR** (The Spectrum, October 15) — Another interesting combination. Cougar is riding high with "Jack and Diane" while Heart's "Private Auditions" album hasn't gotten the airplay it deserves.

JOE JACKSON (Tower Theater, some time this month) — The date has not been set yet, but the man who has gone from new wave ("Look Sharp," "I'm the Man") to swing ("Jumpin' Jive") to no guitars ("Night and Day") will be at the Tower.

Pink Floyd's Surreal Wall

by Christine Curcio
Collegian Staff Writer

Special to the Lion's Eye

Pink Floyd has set a new artistic premise for rock movies. Along with The Who's "Tommy," "The Wall" represents the end of the days of grainy on-stage films of a live band. The movie is visually and emotionally powerful, enough to leave anyone shaken.

Much has already been said of the album, which sold 12 million copies worldwide; what's important is how the lp translates onto celluloid. The transference from one medium to another is usually disappointing, but Roger Waters, who wrote the album, has successfully authored the film.

"The Wall," both the album and the movie, is not so much the story of the mental breakdown of a rock star, but portrays a deeper theme of the suppression of free thought in our society. Religion, education, politics and family all build a wall around our hero Pink, who represents all of us. That wall is too high to climb, too strong to break — and Pink considers suicide. Pink's inner conflict comes to a head when he is tried by a jury and told to tear down the wall.

The movie is Pink's life story. Pink, played by the Boomtown Rats' Bob Geldof, is plagued all his life by the death of his father during the war. A touching scene in the beginning shows little Pink in the park asking someone else's father to put him on the merry-go-round. The father complies and later Pink goes over to him and takes hold of his sleeve. The father pushes him away. The lyrics of the song in the background say, "Daddy, what'd you leave behind for me?/All in all, it's just another brick in the wall."

The lp's lyrics comprise the great majority of the film's dialogue, but no other words are needed.

Standout scenes are "Another Brick in the Wall Part 2" or, "We Don't Need No Education," with school kids marching through a maze wearing identical masks. "Comfortably Numb" is also chillingly presented.

With the exception of The Trial scene at the end, the few animated sequences are distinctive but out of place. This movie is so real, so painfully real, that animation just doesn't fit.

The power of "The Wall" lies in its visuals — they are unrelentingly graphic. After all, it is about a person's lifelong journey into insanity, and all things aren't pretty. One scene that's particularly startling is when young Pink walks into an abandoned asylum and sees a gibbering man in pajamas in corner. He touches the man's shoulder and finds that he's looking at himself 15 years later. The surreal, disjointed atmosphere in the movie enables us to look at different stages of Pink's life at once.

An interesting twist shows Pink not so much the rock star but an Adolf Hitler-type leader whose insignia is two crossed hammers. This scene was lost to me, but the Nazi Germany scenes were interestingly staged.

"The Wall" isn't as confusing as it seems. Those who are the least bit familiar with the lp will understand its basic ideas and appreciate the way in which they are presented.

The success of "The Wall" lies in its ability to illustrate at length the profound ideas that went into the lp, without losing them in the shuffle.



Bob Geldof stars as Pink, Jenny Wright portrays the young "groupie" who visits his hotel room in MGM's "Pink Floyd — The Wall" © 1982 MGM/UA Entertainment Co.

Poets' Prattle



Drawing by Adrienne Del Vecchio

Searching

A vision from childhood's past,
with love I thought would last.
But you were cold, and out to sea you cast
my love, and now I'm sinking fast.
But like a good swimmer I stayed afloat,
Just hanging around in love's morbid moat.
And now I'm neither here nor there,
searching for someone, anyone who might care.

Frank Mitchell II

Black Finger

I have just seen a beautiful thing

Slim and still

Against a blue, blue sky,

A straight cypress
Sensitive
Exquisite

A black finger
Pointing upward
Why, beautiful, still fingers are you black?
And why are you pointing upwards?

John David Smith
"Dreamer"

Currents

by Helen Cohen

Hi! My name is Helen, and this is the punky-new wave review. I'll be bringing you the best and worst of the new music scene here and abroad. You will also be able to find the hottest material for college students throughout the nation through the "College Top Ten" and the "Best Bets." So read on and enjoy...

BEST BETS
ABC "Lexicon of Love" (Polygram) — this is the best synth-pop band yet to come out of the UK. Their tight horn section and catchy hooks make it irresistible. The songs "Look of Love" and "Poison Arrow" have good potential to make it big in the USA. ****

BANANARAMA (Polygram) — What a great EP! This trio started out as the backup

singers for Fun Boy Three, and they continue to impress with their unique style. "He Was Really Something" is already a huge club hit. ****

WALL OF VOODOO "Call of the West". (IRS) — Wall of Voodoo has gone western and who has ever heard of a western punk? Well, if you like chewing tobacco, Roy Rogers, and spiked wristbands, then this is for you. **

SLOW CHILDREN "Mad About Town" (RCA) — I knew a dance band would come along that didn't rely on synthesizers and this is it. Pal Shazar's voice adds a new wave twist to the songs. ***

BILL NELSON "The Love That Whirls" (PVC) — This is the most significant release Nelson has issued since his

departure from Be Bop Deluxe. His voice is as smug as ever and the lyrics are even better. It's a shame that he didn't make this a single album; it would have been much more solid. ***

COLLEGE TOP TEN

1. X "Under the Big Black Sun" (Elektra)
2. Lords of the New Church (IRS)
3. ABC "The Lexicon of Love" (Polygram)
4. XTC "English Settlement" (Epic)
5. Haircut 100 "Pelican West" (Arista)
6. Duran Duran (Capitol)
7. Bananarama (Polygram)
8. Romeo Void (415)
9. A Flock of Seagulls (Jive)
10. Bow Wow Wow "Last of the Mohicans" (RCA)

