

arts

Powerful surrealism is just another brick in 'The Wall'

By CHRISTINE CURCIO
Collegian Staff Writer

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.

movie review

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 unusually 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 socie-

ty. 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.

Standalone 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 relentlessly 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 the 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.

Santana's hot rhythm set to rock Rec Hall

From the "Evil Ways" of the '60s to "Winning" in the '80s, Carlos Santana personifies the evolution of the music industry. And Santana, unfilled by any guru this year, brings his multi-talented ensemble to the University at 8 p.m. Sunday in Rec Hall.

concert preview

Sponsored by the University Concert Committee, the Santana concert promises to resurrect the rock, rhythm and blues, soul and jazz style that has kept the group a forerunner in contemporary music for 13 years.

After an ecstatic reception at Woodstock in 1969, Santana was on his way with the immediate release of the group's first lp, "Santana," which yielded "Evil Ways," "Black Magic Woman/Gypsy Queen" and "Oye Como Va" were two hit singles from Santana's second album Abraxas, released in 1970, that blended Latin and Afro rhythms with the rock 'n' roll of the era. Two more well-received

albums followed before guitarist Neal Schon and singer/keyboardist Gregg Rolie left to form Journey in 1973.

That year Santana released two albums, Welcome and Barboletta, that revealed the jazz influence of B.B. King and others on Carlos Santana. However, he reevaluated the group's position in the industry and returned with the release of more commercially appealing rock 'n' roll with Amigos, Moonflower, and Marathon in 1976, '77 and '79, respectively.

The release of Zepo! in 1981 kicked off a year of extensive touring for Santana, spurred by the popularity of "Winning." The worldwide tour included a billing with the Rolling Stones in the Silverdome in Pontiac, Mich.

Santana's 14th and latest lp, Shango, features a mix of many different styles — Afro-Cuban rhythms, R & B and jazz — all produced by masters in the business: Carlos Rolie and John Ryan of Allman Brothers and Styx fame.

Tickets for this weekend's concert are \$10 and are available at the HUB desk.

Kalliope an artistic treasure box for area

Aspiring poets and short story writers can see their words in print if their work is selected for Kalliope, a literary magazine produced by a group of University students.

"We accept work from students, faculty members, alumni and State College residents," said Melinda Habacker, co-editor of the 1982 Kalliope.

Mark Heavey, editor of the 1983 magazine, added that the purpose of Kalliope is to give members of the University community a chance to express themselves by printing poetry, short stories and art work that can be reproduced well in two-dimensional black and white.

"Kalliope is a permanent record of the literary and artistic talent of this area," Habacker said.

The magazine, which is in its third year, is printed every Spring Term. Issues are available until the next issue is released so that "freshmen can get a feel for what the magazine is and people not here in the fall can have them," Habacker said.

The poems and stories printed in the magazine, which is sponsored by

Associated Student Activities, are chosen by the editorial staff from about 500 entries. Entries are judged anonymously to eliminate favoritism and all staff members have input in the selection process, Heavey said.

The authors' names do not appear until the book is printed.

Any interested students who are familiar with contemporary literature are eligible to join Kalliope's staff. A skills test may also be necessary in the future, Habacker said.

Kalliope sponsored three poetry readings last year and is now trying to arrange a luncheon with Gwendolyn Brooks, a poet coming to the University as part of Colloquy's contemporary authors series.

Issues of Kalliope are free and can be picked up in Kern and Carnegie Memorial Library, 100 E. Beaver Ave., and Nittany News, 108 W. College Ave.

Issues are also sent to colleges and universities across the country, Habacker said.

—by Laurie Jones

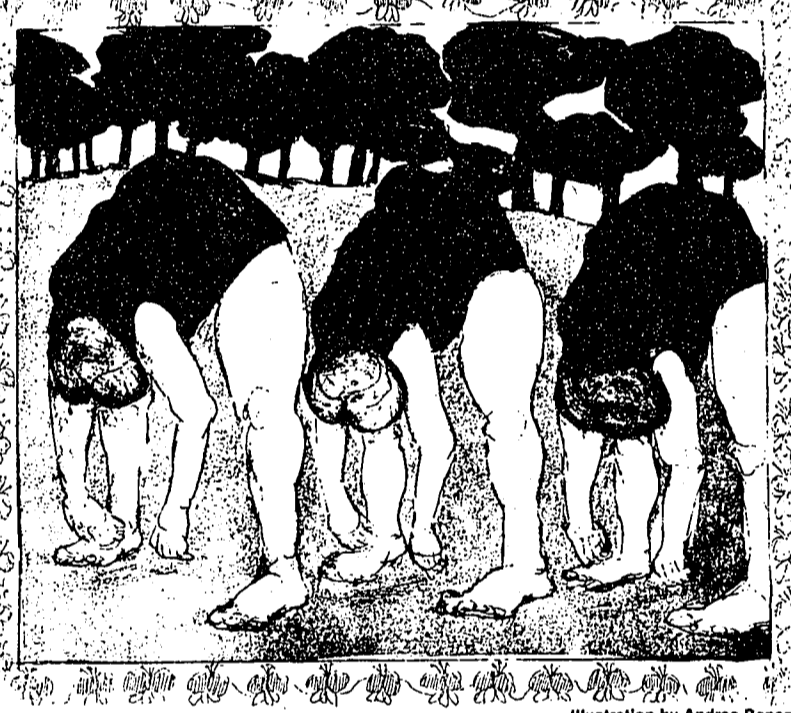


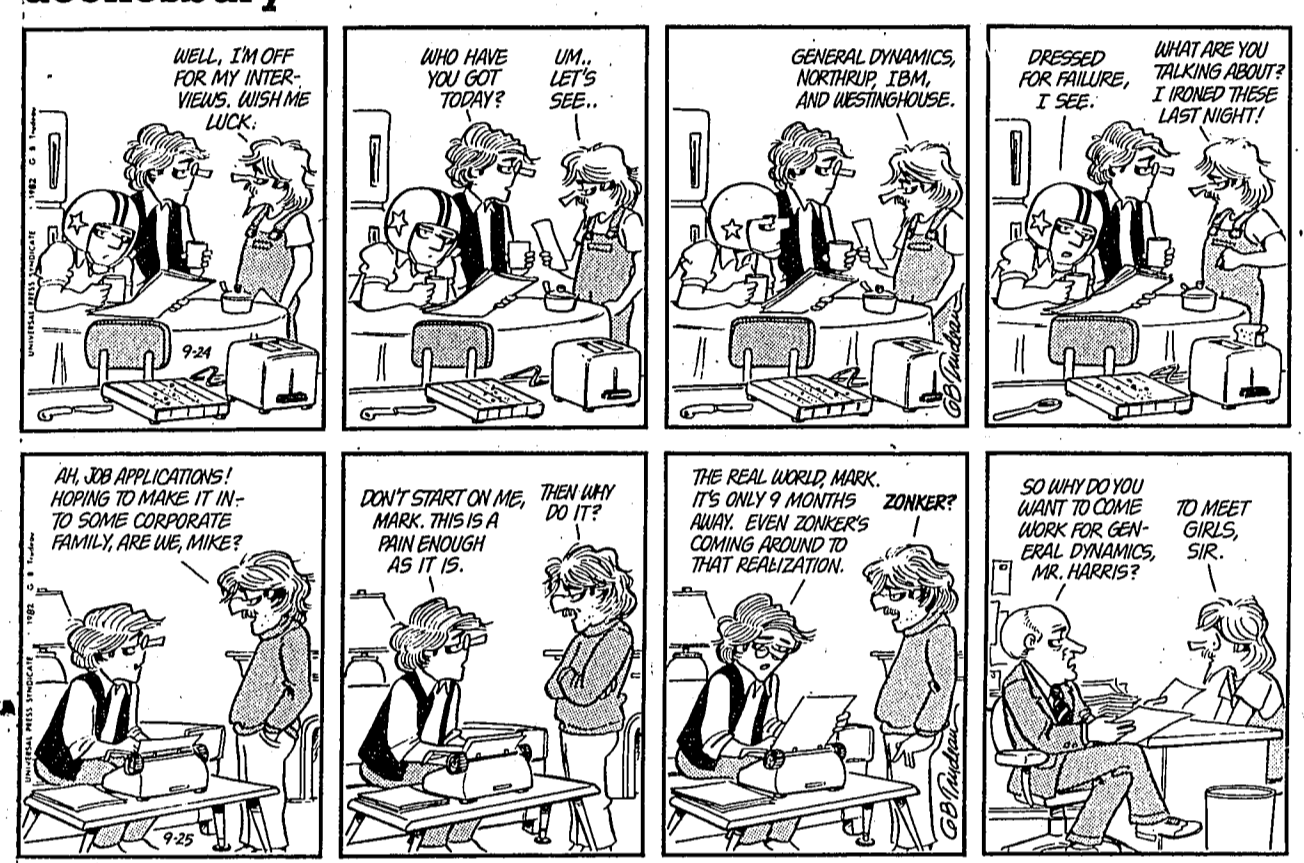
Illustration by Andrea Benson

comics, etc.

peanuts



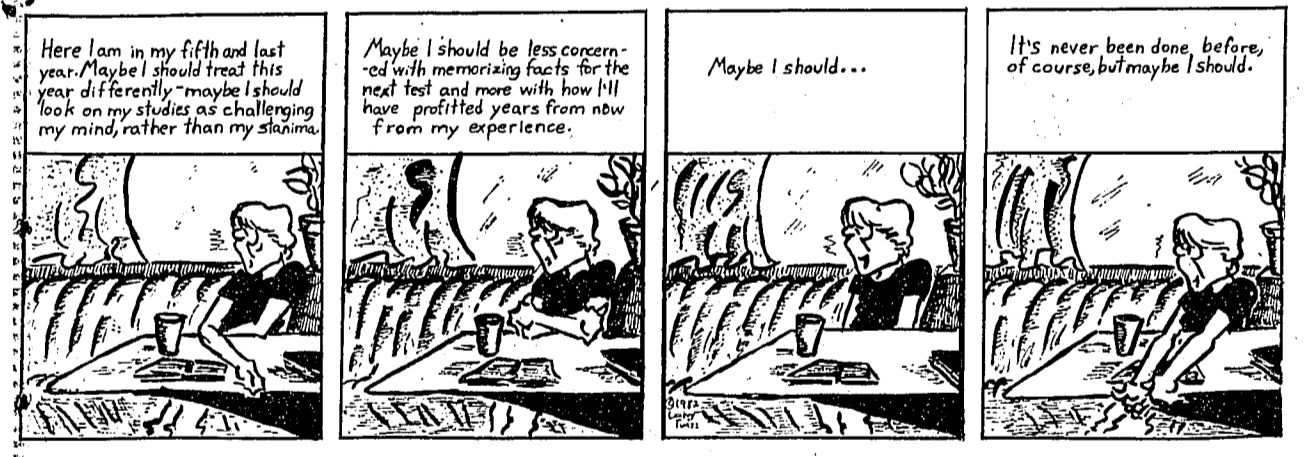
doonesbury



biff & al



joel



Across

- 1 Platform for performing music
- 2 Where to say, "I do"
- 3 Snappy reply
- 4 Deserter
- 5 Speech deliverer
- 6 Sinography systems
- 7 Wives
- 8 Quartz-silica building material
- 9 Slippery one
- 10 Deafening
- 11 Becomes tart
- 12 Tempest
- 13 Show contempt
- 14 — a boy!
- 15 Ghastly and dismal
- 16 Singer Hoagwood
- 17 Deep singers
- 18 Cognac

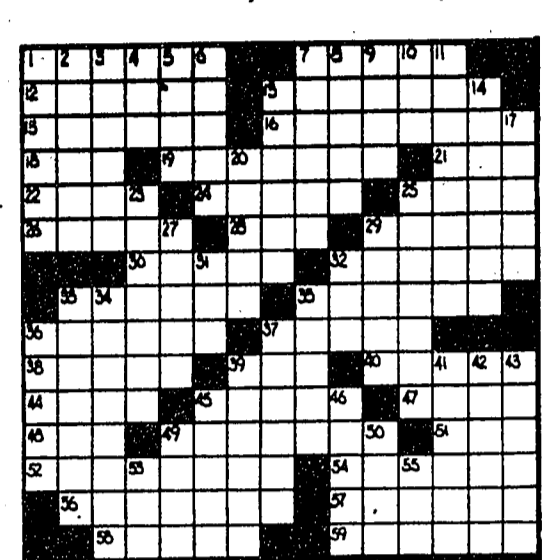
Down

- 1 Cooks
- 2 Contralto Marian
- 3 — of Liberty
- 4 Child
- 5 Cyclades island
- 6 Beaches
- 7 Defests
- 8 All and Michael
- 9 Ripped
- 10 Unlimited picnic guest
- 11 Practice
- 12 Keen discommen
- 13 Grown yellow flower
- 14 Gets muddy
- 15 Insisting upon
- 16 Gests muddy
- 17 Controls for the horse
- 19 Area including northern Finland
- 20 Hockey player Leach
- 21 Adieu
- 22 Lemmas
- 23 December sleigh-puller
- 24 Pulse
- 25 Thin leather piece
- 26 — "Herren"
- 27 — "of the dog!"
- 28 Bettoth
- 29 Cronkite, for one
- 30 People at an SPD show
- 31 Fops
- 32 March birds
- 33 Legendary Brites King
- 34 Slangy negative
- 35 Shepelin comment
- 36 Drag with a rope

Crossword

by Mike Shenk
(answers in Monday's Classifieds)

Warning: Watch out for a trick in conjunction with this puzzle.



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