

Floyd's newest heads list

By Bryan Smith
Columnist

All you readers out there in "Guilco" can consider this column a Christmas shopping guide; this Christmas, let's pray for snow and remember to think pink. If you have already bought a smokeless ashtray for your sweetheart, then you might contemplate giving your teenage sister a Mr. Microphone. It might come in handy for slumber parties.

I decided against giving an automatic button-holder to a close friend of mine, and have

acoustic tunes that make Pink Floyd sound so uniquely pleasant, only opened and closed the album.

The Wall has returned to the placid and sometimes illusory qualities of the acoustic based melodies, and incorporated them with the best of the high energy ideas that were brought to life in **Animals**.

The lyrics on the album are written by Roger Waters. David Gilmour, lead guitarist, collaborates with Waters on the music of three of the cuts. However, though Waters wrote the majority of the material on

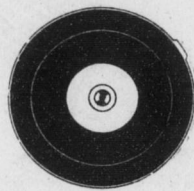
merely a material object; in others, it is a meta-physical idea that has a profound impact on its victim.

Yet, at other times, this fickle, illusionary quality of "the wall" can also make "the wall" a very desirable goal. Due to a continual melody line throughout the tunes, the image of "the wall" becomes almost haunting to the listener.

The album proves that Floyd can musically still travel off into unknown spaces. On side three of the album, Gilmour takes melodic guitar runs into oblivion. Yet, Floyd is attempting to communicate this message of "the wall" to a wider audience. So Gilmour's runs tend to instill a tranquil, contemplative feeling in the listener.

"**The Wall**" is meant to be listened to, and then related to. If one cannot relate to the album, on whatever level, then they have met one form of "the wall." But, if you happen to buy it, instead of the "Ranco" fish scaler, you may have crossed "the wall." Merry Christmas!

The Wall, Pink Floyd.



Album Review

withdrawn my order for a metric tape measure roller from Santa's mailbox. Instead, Pink Floyd's new album, **The Wall**, will head my gift list.

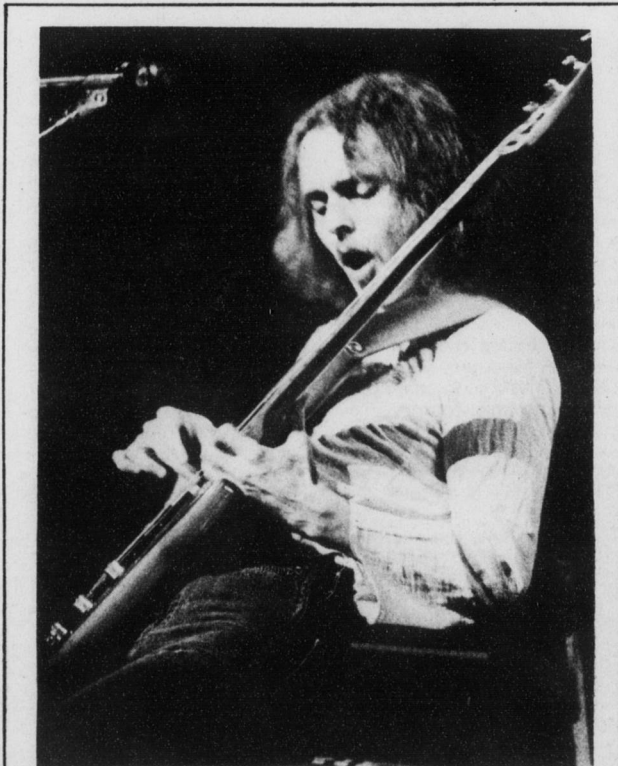
I will go as far as to say that this is my choice for album of the year. A double album consisting of relatively short cuts, this is the first album Floyd has released since 1977. **Animals** was cut early in that year, and was somewhat of a departure from earlier Floyd albums.

Animals broke some traditions and precedents that the band had previously set for their music themselves. It rocked harder, and the dreamy,

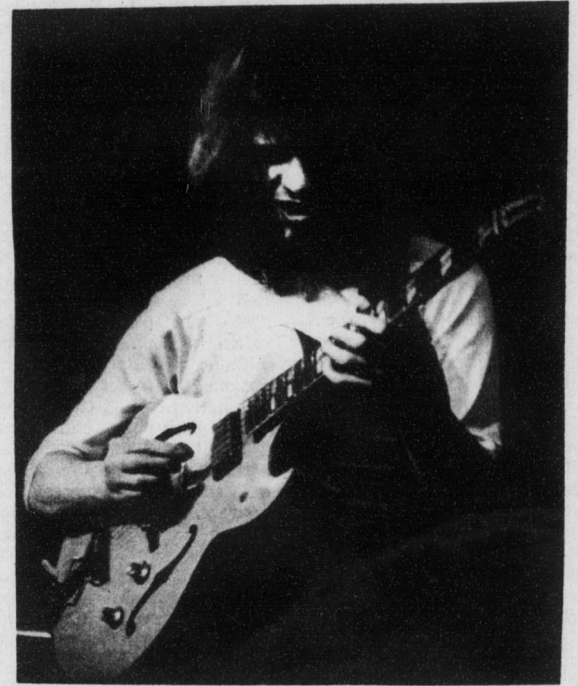
the album, Gilmour produced the lp, therefore, in reality, it is more of a joint effort on the part of Gilmour and Waters than one might originally think.

Structurally, the album is sound. Although the album is dominated by short cuts, it is in no way a commercial, "pop" attempt, common theme, "the wall" ties the work together.

"**The Wall**" itself, is an existentialist entity. It is not necessarily representative of one particular thought; instead it has a fickle character that makes "the wall" symbolic only of a force that has an incapacitating quality to it. In some cases on the album, "the wall" is



Bassist Mark Egan provided the rhythm and the drive as Pat Metheny gave a great show at Duke University.



Pat Metheny jams out at a great concert! Metheny and his band were at Duke University last Tuesday, December 4.

Zappa not bad . . . or cheap

By Rolf Darnann
Columnist

Was Albert Einstein the Jesus Christ of science? Who knows? Is Frank Zappa the Jesus Christ of music? Who knows?

Should Frank have vanished into Suzy Creamcheese after portraying our conceptual statue of liberty as a pernicious priores in his first album "FREAK OUT"? Who knows? Is the new Zappa album **Joe's Garage [parts 2 & 3]** available at your favorite record haven? I know . . . it is.

Many feel that Zappa amply accomplished his mission on "Freak Out" and should have called it quits; well, he didn't. That was past, we don't want him to, this is present so let's talk about the new Frank and Joe.

From a musical standpoint, the album is great; we find some of Zappa's best guitar work on such inspirational tracks as "He Used To Cut The Grass" and "Outside Now." Looking ahead into the realm of dollar signs, we find "Joe" an expensive piece of Iranian oil-based vinyl, but that's the price

one must pay to follow this type of saga.

The three album set was released in two separate packages to curb cost; ever try to buy a three record set without mortgaging the wife and kids? If one doesn't wish to dish out the bills, one can pursue a cheaper saga, say, "The Hardy Boys" books or "The Hobbit".

Now for the plot: We find Joe getting some friendly advice from L. Ron Hoover at the first church of Applianceology. Joe is told that he has a sexual craving for an appliance, but he must learn German in order to get one (German house, this is for you).

Joe learns German and encounters a glib appliance named Sy Borg who is your everyday XQJ-37 nuclear powered pansexual Roto-plooker.

Now a few unmentionable events . . . and a few more . . . just more. Now Joe gets a real work over from the bloodsucking record company executives. . . You'll have to get the album to hear the rest.

Although Zappa claims that Joe's problems with the record

companies are not executives. You'll have to get the album to hear the rest.

Although Zappa claims that Joe's problems with the record are not necessarily reflective of his war with Warner Brothers, it seems that way. It appears that Zappa (who now has his own record label and can do so) is very actively striking back at the record companies using that great philosophy of "don't get mad, get even".

Some of the references to these record company executives are too harsh for me to believe that Zappa isn't getting in a few well-deserved punches of his own.

The song "Outside Now" brings forth the contempt that Zappa has for these exec, and the guitar solo at the end stands as a tribute to those musicians who never made it through the Money Making American Way Music Factoria.

"These executives have plucked the -- out of me and there's still a long time to go before I've paid my debt to society and all I ever really wanted to do was play the guitar."

Planets explain Christmas Star

An unusual grouping of several bright planets this winter may give a clue to the origin of the Christmas Star, says Robert Hoyle, an intern at the Morehead Planetarium at the University of North Carolina at Chapel Hill.

"Over the next five months, Mars and Jupiter will appear to pass close to each other three times," Hoyle said. "That's called a triple conjunction. The

current public program at the planetarium, "Star of Bethlehem," suggests that a similar grouping of planets may have been the Christmas Star that led the Wise Men to Bethlehem.

"Of course, the planets don't really move back and forth. This is an optical illusion from our earth-based viewpoint.

"Imagine a race track with the planets as the cars. When a faster moving planet, such as

Earth, passes a slower one, such as Jupiter or Mars, the slower planet appears to stop and back up in the sky. Once the Earth has passed, the slower planet again appears to move forward.

This "backing up" of planets, Hoyle said, is called retrograde motion, and it accounts for the unusual movement of Mars and Jupiter seen in this winter's sky.