

## Arts/Features

# Pink Floyd member's album is optimistic new sound

Three years after the release of the universally despised "Pros and Cons of Hitch Hiking," Roger Waters has served up his second solo try since Pink Floyd's "The Final Cut." "Radio K.A.O.S." is a genuinely surprising album that may earn Waters a new audience, or at least points to the possibility in the future.

Whenever a new Roger Waters/Pink Floyd album comes out, there are several things we expect. First, we expect a sonic masterpiece replete with stunning holophonic segueing. Second, we expect the nihilistic howl of an introspective misanthrope. Third, we expect the occasionally powerful rock and roll sound of the world's most popular cult band (yes, even including the Grateful Dead).

Waters' latest venture into the cold cruel world departs from all of these, producing, for better or worse, a very new sound. "Radio K.A.O.S." is notable for its optim-

**Joseph Rhea**

**Music**

ism and social insight and the absence of Waters' characteristically sharp sound.

Pink Floyd's "The Final Cut" was the only Waters album before this to contain any social message at all — a wonderfully depressing look at post-war England and Thatcher. Four years later, following the "Pros and Cons of Hitch Hiking," Waters has come out of his shell and up with an album that pinpoints some real issues, namely the problems created by the powers of modern communications networks, and the omnipresent topic of (yes, you guessed it) nuclear war. Waters looks at our own TV president, and the dangers of electing a man whose mental level he compares with that of a Western. All and all it's a

scathing and typically pretentious treatment of "The Powers That Be."

Waters' issues are good but the real problem with this album is that Waters is never capable of giving us even a hint at what he thinks would be the solution to these problems. He tells his story using the character "Billy." Billy, we're expected to believe, can receive radio waves and transmit them (one wonders where his antenna might be). Billy sees Reagan's attack on Libya as theatrics designed to distract attention away from real domestic issues. He then decides to stage a mock nuclear war on defense computers to show people just how high the stakes really are. (Sounds silly, right? Well, it gets worse.) In the process he drains

all the world's power to create the illusion.

Finally, the album closes with the optimistic "The Tide is Turning," a post-Live Aid hymn to the possible virtuous use of modern technology.

For the first time ever, Waters shows some genuine warmth and even glows with hope. Waters seems like an almost normal human being on this album, which is quite a reverse from his past pessimistic albums. The problem is that he's gone to another extreme. The closing track is certainly optimistic, especially with a Welsh choir thrown in for good measure. But all of this seems a tad overly optimistic (and overdone) for an album which presents Billy the Wonder Boy from Wales as a solution to modern woes.

However, in all fairness, the album does a good job of pointing out some modern problems, and an even better job of getting Waters out of his 20-year-old world-angst.

But the album fails to point in any direction, its plot is simply silly, and it also fails in aspects that go as given for a Waters production.

First, Waters' voice sounds good throughout, but he is surrounded by a veritable wall of pop sound that just doesn't match his deep voice — with the possible exceptions being "Who Needs Information" and "Me or Him" from side one. He is clearer here than he was on "The Pros and Cons," but on "Radio K.A.O.S."

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## Union offers student discount tickets for '87-'88 Performing Arts Series

By JOANNE GORDON  
Arts/Features Editor

Students can purchase discount tickets for the Carolina Union's 1987-1988 Performing Arts Series at the Union Box Office. Because individual ticket prices are \$12 or \$15 per performance, students will save \$34 by purchasing the 10-show season ticket for \$100,

according to Union publicity coordinator Joan Blanchard.

Although the price seems expensive for students, Blanchard pointed out that "if you go to a concert at the Student Activities Center, it will cost a whole lot more than \$10 per show." The series features "a good mix of dance, musical theater and clas-

sical and contemporary music," she said.

The season opens Oct. 4, with "Gershwin by Request," an evening of music by American composer George Gershwin, which will be performed by Leon Bates, pianist; Eddy Pierce Young, soprano; and Benjamin Mathews, bass/baritone.

Concerts include the pianist Eugene Istomin, who made his debut with both the Philadelphia Orchestra and the New York Philharmonic, on March 22; a concert by Franz Breuggen, recorder; Gustav Leonhardt, harpsichord; and Anner Baylmsa, violoncello; and a concert by 22 of leading East Berlin's orchestras, which make up the Camerara Musica of the DDR, on February 14.

Dance performances include Momix, featuring Moses Pendleton, creator of Pilobolus Dance Theater, on Oct. 22; African rhythmic dance by the National Dance Company of Senegal on Nov. 4; a rare appearance by the Alvin Ailey American Dance Theater on Feb. 1; and a performance by the Chicago City Ballet on March 2.

"The King and I," a musical which tells the romantic and amusing story of an English widow who travels to Siam to tutor the king's wives and children, will be performed on Feb. 9, and "Man of La Mancha," a musical adaption of Cervantes' classic novel "Don Quixote," will be performed on March 16.

Season tickets are \$110 for the general public. Other season ticket options include a choice of seven, eight or nine shows and four, five or six shows. For more information, call 962-1449 between 12 noon and 4 p.m. Monday through Thursday, or write: Box Office, Carolina Union, UNC, Chapel Hill, N.C. 27514.

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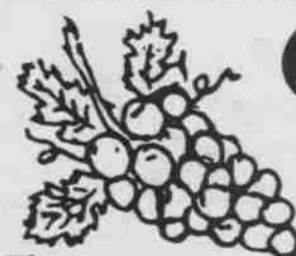
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