ParalV OMING

ATTISH ARE COMING!

By ERIC SIEGEL Christian Science Monito

Christian Science Monitor

In the mid-1960s, United States radio airwayes and record sales charts began to be dominated by a raft of musical groups from England.

The phenomenon came to be known as the "British invasion," and it loomed as the most significant development in American popular music of the decade.

Now, some 15 years after that initial onslaught, the United States is in the midst of yet another "British invasion."

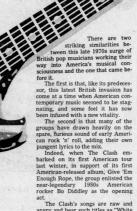
Though it is not yet as far-reaching as the first incursion, and has yet to produce any groups with the popularity of The Beatles or The Rolling Stones, its influence increasingly is being felt on the U.S. popular music scene.

It largely has been responsible for the coining of a popular music term, "new wave." The phrase refered and lyrics of the songs and to the swell of new artists from overseas, a brigade that includes The Clash, Elvis Costello, Dire Straits, Ian

Gomm, Joe Jackson, Nick Lowe, Graham Parker, The Police and a host of others.

And, as was the case during the 'British invasion' of the 1960s, more and more American groups are beginning to adopt elements of the sound, if not the substance, of the songs by these new English groups.

But, perhaps most significantly, many of these artists are beginning to enjoy increasing popular acceptance in the United States.



The Clash's songs are raw and angry and bear such titles as "White Riot," a classic song of rebellion, and "I'm So Bored With the U.S.A." The group's first British album rails against the "evils" of the exportation of American culture and politics as it enriches itself in the country it is lancing.

In short, it is quintessential punk

stuff. But that is by no means the sum and substance of the most recent British invasion.

In fact, one of the most successful mey groups, Dire Straits, is anything but a punk group. Indeed, one would be hard-present of classify it as "new wave" at all, other than the fact that the group is new and British.

The four-piece group features lean melodies and the Dylan-sque vocals of lead singer Mark Knopfler on songs that are more personal than political are more personal than political are more personal than political are more personal than country singers of the late 1890s and early 1960s, which Dire Straits seems to have incorporated better than any current American group. The group's self-titled debut album, released last year, sold over a milition copies and this year's release, Comminque, though weaker, was an adequate followup.

But the majority of the new British artists fall somewhere between the raging of The Clash and the smoothness of Dire Straits.

A couple — notably Nick Lowe, who had a recent single title "Cruel To Be Kind," and land which was not a succession of the strain of the succession of the

cise lyrical hooks and insistent guitar lines, on largely personal songs.

Others are maintaining a sharper and more satirical bent.

Outlands D'Amour, for example, the debut album by a three-piece group called The Police, was a Top 20 success. The Police's followup album, Regata de Blanc, continues the group's dark vision on songs such as 'Bring on the Night' and 'Deathwish.' Musically, though, the album is spiced with regage, the highly syncopated Jamaican music.

Joe Jackson is one whose long, the bush of the property of the United States. "But rather than just say," I hat ethis, I hate everything, I'm trying to be more suble."

Jackson continues his subtle satirization and serves notice he, at least, is not getting soft, on his followup album, The the Man, the title cut of which mocks not only consumer tastes, but those who pander to them. As on his first LP, the music is crisp and sharp.

THE CLASH COMBINES FURY, SKILL

Editor's note: Regarded as one of the finest of the new bands coming from England, The Clash demon-strated an even newer sound in a historic concert at the Notting Hill section of London. The writer, a stu-dent at the University of South Florida, attended the concert and has written his impressions of the event.

No longer archaic amateurs who funneled a stance into a sound, members of The Clash are now musicians.

cians. In a great critical backlash, the same papers that paraded The Clash to the top of English pop and exalted them as the only band that matters now seem shocked at the creative changes in the band. But The Clash's radical departure from primitive power chords to horns and keyboards does not signal an end to their conviction. It is, rather, a natural musical properties of the properties of the conviction of the convict

hard followers a sneak preview of the new Clash album, London Calling, and to serve as a warmup for the upcoming American tour. The 300 fans inside were matched outside, as word of the show got out. About 95 persons walted outside during the entire concert, and were rewarded with Clash T-shirts, compliments of the band.

of the band.

The concert audience was part journalists, part punk and mostly surprised.

Da boyz spontaneously leapt onto the stage from a balcony and went immediately into "Safe European Home," a safe-enough opener. But it was rearranged, with a longer reggae break in the middle. The punk constituency blossomed into a finely integrated pogoing mass that sent a rush of hot air across this excited crowed.

Singer los Street.

crowed.

Singer Joe Strummer was typically uncomposed as he called out the lyrics. He leaned out over the pogoing punks and, as the song abruptly ended, was left dangling like a man over a cliff.

"Enough of that s--," he cried, and the enthusiasm of the crowd turned silent as keyboardist Micky Galla-

See THE CLASH, Page 2-I



TV's Schlock Season: Zany, Offbeat And - Imitative

By JERRY BUCK
AP Television Writer

LOS ANGELES (AP) — Vietnam, professional sports, serials, animation — plus the usual comedies and police dramas—in any be the fodder of next year's television series.

There are even two pilots about garbage, GARBAGE.
Among them, ABC, CBS and NBC have ordered about 100 pilots for projected fall series. NBC, with 42, has by far the most and series and the servicement who pilots and the servicement with the servicement who great an armed forces about the lighter side of a pro basketball team; "Third and Long," in which a young content of the Barbra Strein and "The servicement who operate an armed forces the canalism of the servicement who operate an armed forces the canalism of the servicement who operate an armed forces the annual Network Television Program Development Report issued by the New York advertising agency of Dancer Fitzger.

All East one pilot is a retread of an old

You've probably been waiting for the garbage story, so here it is. Gabe Kaplan ("Welcome Back, Kotter") stars in "Garbage Is My Life" for ABC, a comedy about an Italian father and son who work on a sanitation truck. When Kaplan threat-ens to quit, his sister wants to replace him on the truck.

In "Garbage," an NBC comedy pilot, three young men work on a sanitation truck by day and swing at the singles bars by night.

Seven pilots are based on movies, including the two sports shows. The others are 'Breaking Away" and "Foul Pay" for ABC, "Freehig wand" and "Foul For CBS, and "The Goodbye Girl" and "Salem's Lot" for NBC. "Salem's Lot" for NBC. "Salem's Lot" was not a theatrical movie, but a mini-series that ran on CBS.

Three dramatic pilots are serials in the style of "Dallas." One comedy and one dramatic pilot have World War II settings. ABC has two comedies with musical backgrounds, "Forever Blue Jeans," about the record business, and "Cypsies," a "Chorus Line"type show about Broadway dancers. Seven shows have Western themes, three of which are comedies. And, of course, there are the usual off-beat comedies. ABC's "Ratinand" has two teersage members of royalty from a Himabel of the series of the seri

See TV SCHLOCK, Page 6-I

Going Out

Dance

Dance

May 11 5 — Adult dance, DeCaptive Hall, 4812 N. Grady Ave., 7 p.m., Wednesday, singles \$2.50. Thirds ave., 2000, \$2

Film

May H — "Grand Illusion," University of South Florida, Arts and
Letters Auditorium, 8 p.m.,
\$1,75, USF students, free.
May 12 — The Gold Rush," Palm
Avenue Bagtist Towers, 209 E.
Owler Ave., 200 E.
May 12 — The Gold Rush," Palm
Avenue Bagtist Towers, 209 E.
De Control Control Control
Happy," Tampa Theatre, 711
Franklin Street Mall, 7 pa.
Sugar, "Lower May 12 — Monday evening films,
Peninsular Branch Library, 3999
Reptume St., 730 pm., free.
May 18 — "Help!" East Gate Branch
Library, 2311 E. Hillsborough
Ave., 7 pm., free.
May 18 — "The Lion in Winter,"
University of South Florida, Arts
and Letters Auditorium, 720, 10
May 13 — "Allegon Non. Troppo,"
Theyersity of South Florida, Arts
and Letters Auditorium, 730,
May 13 — "Save the Tiger," Tampa
Theatre, 711 Franklin Street
Mail, 8 pm., 52 calendar month
minishership.
May 15, 17 — "Kute," University of
South Florida, Arts and Letters
and 15 auditorium, 7, 930 pm., \$1,73.
465 Students, free.
Mail, 18, 71 — "Kute," University
of South Florida, Arts and
Letters Auditorium, "1930 pm., \$1,73.
465 Students, free.
Mail, 18, 71 — "Kute," University
of South Florida, Arts and
Letters Auditorium, midnight.

\$1.75; USF students free.

May 17 — "Steamboat Bill Jr.,"
"College," Tampa Theatre, 711
Franklin Street Mall, 8 p.m., \$2
calendar month membership.

Music

Through May 18 — Rosemary Cloomey, Top of the World suppercists, Walt Disney World, Orlanto, 83,09-85 p.— Al Grey and
Thromy Forrest, Village Louinge,
Walt Disney World, Orlando,
Monday through Thursday, 8
p.m. to 1 am; Friday and Saturday, 9 p.m. to 2 a.m.
May 11 — USF Tuba Consort, University of South Florida, Fine
Arts Auditorium, 4 p.m., free.
May 11 — Dionne Warwick Peaches
and Herb, Curiti Hixton Convention Center, 8 p.m., 58, 59, 510.50
reserved.

and Herb, Curtis Hixon Conven-tion Center, 9 pm., \$8, 39, \$10.50 reserved.

May 11 — USF Wind Ensembles, University of South florida, Fine Arts Audiorium, 6 pm., free.

May 12 — Stramble, University of Tampa, Ballitoma, 3 pm., free, 888-2279.

May 12 — USF Jazz Band, University Theatre, 8 p.m., free.

May 13 — Ars Nova Quintet, University of South Florida, University Theatre, 8 p.m., free.

May 13 — Sra Nova Quintet, University of South Florida, Fine Arts Audiorium, 8 pm., free.

May 13 — Spring concert, HCC Choir and Wind Ensemble, Hills-borough Community Collegs, Building, Auditorium, 8 p.m., free.

Fig. 12 — Spring concert, HCC Building, Auditorium, 8 p.m., free, Fig. 12 — Spring concert, HCC Proposition of the Constant of the Constant

free.
May 15 — Flute recital by Lawrence
Arsenault, Hillsborough Community College, Ybor Campus,
Performing Arts Building, 8 p.m.,

Performing Arts Sustaing, 8 Jun., free.

May 18 — Verrer Zevon, Bob Carr Auditorium, Orlando, 8 p.m., 57 Indied, 58 general, 50 Jun., 57 Indied, 58 general, 50 Jun., 57 Indied, 58 general, 50 Jun., 50

Theater

Theater

Through June 1 — "Turn of the Worm," Country Dinner Playhouse, St. Petersburg Sinday, 4 pm., \$13.95, Tuesday through Thursday, 6 pm, \$13.95, Friday and the playhouse, \$1.95, \$



Golden Apple Dinner Theater, Sarasota, Sunday, 4:30 p.m., \$13.94; Tuesday through Thurs-day, 6 p.m., \$13.94; Friday and Saturday, 6 p.m., \$14.46; mati-nee, Wednesday and Saturday, noon, \$9.78. Call Sarasota, 366-5454.

noon, \$9.78. Call Sarasuta, 366-5454.

Through May 18 — "Funny Girl," Bartke's Dinner Theater, Sunday, 2 p.m., \$14', Tuesday, for May 2 p.m., \$14', Fidday and Saturday, 6 p.m., \$14', Fidday and Saturday, 6 p.m., \$16', Finday, 6 p.m., \$10.25, Call 886-9478.

Through May 17 — "Story Theatrs," Palisated Theath, 189 Garden, 2 p.m., Wednesday through Sturday, 8 p.m., adulta, \$5.50 to \$8.50; children, \$4. For reservations, \$22.5814.

Through May 11 — "I Do, I Do," Showboad Dinner Theater, Pinellas Park, Sunday, 4 p.m., \$15.75 to \$8.50; children, \$4. For reservations, \$22.5814.

Through May 11 — "I Do, I Do," Showboad Dinner Theater, Pinellas Park, Sunday, 4 p.m., \$15.75 truesday through Thursday, 6 p.m., \$15.50; Saturday, 6 p.m., \$15.50; Satu

sity of South Florida, University
Theatre, 8 p.m., adults, \$4; students, \$2.50; USF students, free.
May 15-17 — "Fiddler on the Roof,"
Florida College, Auditorium, 8 p.m., adults, \$4.50; children, \$2.
For reservations, 988-5340.
May 15-17 — The Curious Swage"
by The Good Shepert Pilsyers,
Good Shepert Lutheran Church,
501 S. Dale Mabry Ave., Thursday, 8 p.m., adults, \$3; children,
\$2; Friday and Saturday dinner
included), 8 p.m., adults, \$5; children (agen 10 287-3108.
May 17 — "The Wixard of Oz" by
Professional Children's Theatre,
Tampas Theatre, 711 Frankin
Street Mall, 1 p.m., adults, \$2;
children, \$1, 223-3981.

Exhibits

Exhibits

ART APROACH, 505 Avenue N, Winter Haven. 11 am. to 3 p.m. Monday through Friday, 6-9 p.m. Tuesday and Thursday.

Original works, posters, paintings, etc. by 14 different artists.

ARTISTS ALLIANCE GALLERY, 1629 Snow Ave, Tampa, 6-9 p.m. Wednesday through Saturday, noon to 9 p.m., Friday.

"Three Plus One." May 16-24.

EAST GATE BRANCH LIBRARY, 2311 E. Hillsborough Ave, Tampa, 9 am. to 9 p.m. Monday through Thursday, 9 am. to 6 p.m. Friday. 9 am. to 5 p.m. Saturday.

p.m. Friday, 9 a.m. to 5 p.m. Saturday.

Handcarved clay and wood animal reproductions by Polly Sovansky.

ECKERD COLLEGE, 5t. Petersburg.

11 a.m. to 5 p.m. Monday through Friday; 1 to 5 p.m., Sunday.

day.

Exhibit by Larry Thomas. Through
May 17.

MUSEUM OF FINE ARTS, 255

Beach Drive N., St. Petersburg. 10 a.m. to 5 p.m. Tuesday through Saturday; 1-5 p.m. Sun-

"The Good Mother," watercolor by Jean-Honore Fragonard. Perma-

nent collection.

PIONEER FLORIDA MUSEUM, Pioneer Museum Road, Dade City.

10 a.m. to 5 p.m. Tuesday through Sunday.

Turn of the Century Farm in Miniature.

Turn of the Century Farm in Ministure.

First Ladies of Florida in Ministure.

Florida in Ministure.

Planteto, Listeland.

Neon. Sculpture' by Dave Ablon.

Through May 31.

RINGLING MUSEUM OF THE

ARTS, Sarasota. Monday through

Friday 9 am. to 10 pm.; Saturday 9 am. to 5 pm.; Sundry Listeland.

Listeland.

Friday 9 am. to 10 pm.; Saturday 9 am. to 5 pm.; Sundry Listeland.

New Wing Gallery. Will Barnet Retrospective Exhibition. Through

June 1.

a.m. 10 9 p.m.

New Wing Gallery: Will Barnet Retrospective Exhibition. Through
June 1.

RINGLING MUSEUM OF THE CIRCUS, Sarasola. Monday through
Friday 9 a.m. to 10 p.m.; SaturJam. to 5 p.m. 5 p.m.; Sunday 11
a.m. to 5 p.m. 5 p.m. Sunday 11
a.m. to 5 p.m. 5 p.m. Sunday 11
a.m. to 5 p.m. Monday through Friday.

Naturalist Art Show by Gregg Murray, Pat Pieper and Lesile
Waters Through May 31.
TAMPA BAY CENTER, Tampa. 10
a.m. to 9 p.m. Monday through
Saturday, 10 a.m. to 6 p.m. Sunday

"The Great Age of Sail." Through
Thorsday, 10 a.m. to 6 p.m. Suntown, 900 Ashley St., Tampa. 9
a.m. to 9 p.m. Monday through
Thursday, 9 a.m. to 6 p.m.
Friday, 9 a.m. to 6 p.m.
Frifay, 9 a.m. to 6 p.m.
Fritar Floor Gallery: Landscapes
and nature scenes by Robbin
Winters Stowe. Through May 31.

ANTAMPA MUSEUM, 601 Doyle Carlton Drive, Tampa. 10 a.m. to 6
p.m. Monday, Tuesday, Thursday
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Monday, Tuesday, Thursday
Path Monday, Tuesday, Thursday
Path Monday, Tuesday, Thursday

TAMPA MUSER Impa; 10 am of 10 boyle Carlflow of the Carlflow o

Ave., Tampa. 9 a.m. to 6 p.m. Monday through Friday, 9 a.m.

Ave., Tampa. 9 am. to 6 p.m. Monday through Friday, 9 am. to 4 p.m. Saturday.

Ninteteenth and 20th-century American and European painter and European Parkett P

play.
WEDU, 1300 N. Boulevard, Tampas
8:30 a.m. to 5 p.m.
Wildlife portraits by Lee Cable.
Through May 16.

Miscellany

The Clash

e From Page 1-1
ghar and three horn players appeared on the stage. Silence turned to whispered curiosity and mumbled amazement. The Clash with horns? Give us The Stones with a "mellowtrom" or bluegriss with drums. But don't give us The Clash with horns!

Even the punks sat down. The atmosphere was not unlike Dylan's electric set at Newport in 1965. What are they trying to do, the crowd asked. Several punks spit on the brassmen — a normal, punk occurance for even favored bands — before a single note was played.

wored quasas—become a single into we have a single into we have a model of the temporary of the horn embellishments. The horn was a model of the horn was a model of the horn side of the horn si

bekdrop. His confidence has allowed thin to context a simple has run into a meaning power riff that builds the meaning po



Members of The Clash, one of the best bands in the Briti

Playwright Wilson Finally Tastes The Wine Of Success

Newhouse News Service

NEW YORK — Lanky Lanford Eugene Wilson, the Missouri-born playwright who has been steafdastly working in the unprofitable but creative vineyards of off-Broadway theater for 17 years, was celebrating in 347d britchay quietly when he learned the good news. He had just won the 1880 Pailizer Pirus for drama, and the state of the play that the state of the plays, in a small theater for the plays, in a small theater far from the commercial lights and glare of Broadway.

A playwright-in-residence at the Circle Reperiory Company, a small theater group with a large reputation in Greenwich Village, in a small theater of the plays of the play for the play that has won him the Pullzer Piric, currently playing that has won him the Pullzer Piric, currently starring Judd Hirsch, best known for his work in televisions "Taxi," and Trish Hawkins, currently playing at the Brooks Altismon Theatre, is a romantic comedy — exactly 97 minutes long — which tells of the working of the no longer young daughter of a

prosperous Protestant Missouri family by a bearded, Jewish accountant from St. Louis. The play, set in an ornate Victorian boathouse on July 4th, 1944, "just outside Lebanon," where the author was born, has been described as 'a funny, sweet, touching and marvelously written and contrived love peem for an apple play opened this week at Chiago's Goodman Theatre Mainstage, starring Jordan Charney and Debra Mooney.

"Talley's Folly," staged by Marshall Mason, the creative director of Circle Rep and a close longtime friend of the dramatist, is the second play in a still-to-be-completed cycle concerning the Talley family of Lebanon. The first was "The Fifth of July," presented by the Circle two years ago and set in the tumultuous 70s of the Vietnam war. "Talley's Folly," which the author describes as 'a waltz," is what Wilson calls 'a prequet or 'or The Fifth of July, "point the Carlotte of the Carlotte

progress.

"At one time I told Marshall Mason that I figured there were at least five plays to be written in the story of the Talleys," said the author over a soothing cup of soup, the only

thing he could consume after a session with his dentist. "I'm making absolutely no promises as how far it will go. I've been working on another segment which tells what's happening up at 'the big house' while that love affar is going on down at the boathouse on the lake. Well, the whole thing is just giving effair is going on down at the boathouse on the lake. Well, the whole thing is just giving effair is going on down at the boathouse on the lake. Well, the whole thing is just giving effairs in going on down at the boathouse on the lake. Well, the whole thing is just giving efficient going on the work of the standard up in the presentation of the work of the going of the

inia, he worked for a time as an artist with a Chicago advertising agency. "I came to New York in 1962 to become a playwright," Wilson said, "and eventually had my plays done in the little off-off-Broadway theaters, only I doubt if they called it off-off-Broadway in those days. The Cino and LaMama were my first show-cases. Then in about 1964 I met Marshall Mason down at the Caffe Cino. We didn't hit it off well at all. He was terribly outspoken in those days. Now he's a pussycat in comparison. Anyway he saw the second version of my play. Home Free; which I had rewritten. He came up to me and said You've ruined it. I much prefer it the way it was:
"Eventually we got together and Circle Representation of the play of the control of the properties of the control of the properties of the properties

theater, even with a 75 percent subscription, we can't even break even. Actually because of the subscription setup, we can only sell 25 tickets a night at full price. We hope to find a 299 seat theater which eventually can be expanded to 500."

Wilson, throughout his dozen years with Circle Rep, has been totally absorbed in what might be called non-commercial theater. Be-sides writing five full length plays in that times been on hand to encourage young playwrights and generally help with productions other than his. He is currently, for example, directing a workshop production of a new play, "In Vienna," written by Roy London. It is his first directorial chore in four years and he says he is very enthusiatic about It.

Unlike his fellow Pullter Prize winner. Norman Maller, who has made a fortune on his woyske, Landord Wilson's purse is almost always engly. The most I ever made. "said this woyske, Landord Wilson's purse is almost always engly. The most I ever made." said this woyske, Landord Wilson's purse is almost always engly. The most I ever made. "said this woyske, Landord Wilson's purse is almost always engly. The most I ever made." said this woyske, Landord Wilson's purse is almost always engly. The most I ever made. "said this woyske, Landord Wilson's purse is almost always engly. The most I ever made." said this woyske, Landord Wilson's purse is almost always engly. The most I ever made. "said this woyske, Landord Wilson's purse is almost always engly." It is his first direction to be a said to be a standard to be a said to be a said to be a said the said to be a said the said to be a said to be