



By ERIC SIEGEL
Christian Science Monitor

In the mid-1960s, United States radio airwaves 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. pop music scene. It largely has been responsible for the coining of a popular music term, "new wave." The phrase refers both to the sharpness of the sound 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

Comm. 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.

There are two striking similarities between this late 1970s surge of British pop musicians working their way into America's musical consciousness and the one that came before it.

The first is that, like its predecessor, this latest British invasion has come at a time when American contemporary music seemed to be stagnating, and some feel it has now been infused with a new vitality.

The second is that many of the groups have drawn heavily on the spare, furious sound of early American rock 'n' roll, adding their own pungent lyrics to the mix.

Indeed, when The Clash embarked on its first American tour last winter, in support of its first American-released album, *Give 'Em Enough Rope*, the group enlisted the near-legendary 1950s American rocker Bo Diddley as the opening act.

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 landing.

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 new groups, Dire Straits, is anything but a punk group. Indeed, one would be hard-pressed to 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-esque vocals of lead singer Mark Knopfler on songs that are more personal than political.

Interestingly, though, these again are elements borrowed from American groups, principally folk and country singers of the late 1950s 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 million copies and this year's release, *Communique*, though weaker, was an adequate follow-up.

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

A couple — notably Nick Lowe, who had a recent single titled "Cruel To Be Kind," and Ian Comm, whose most recent hit was called "Hold On" — have proved to be masters of a fresh, new pop sound, featuring pre-

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

Others are maintaining a sharper and more satirical bent.

Outlandos D'Amour, for example, the debut album by a three-piece group called The Police, was a Top 20 success. The Police's follow-up album, *Regatta 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 reggae, the highly syncopated Jamaican music.

Joe Jackson is one whose lyrics bite rather than bludgeon. Among the songs on his debut *Look Sharp!* album, which was released earlier this year and sold over half a million copies, was one titled "Sunday Papers," a mocking critique of British press sensationalism.

"A lot of my songs are angry," Jackson explained during a recent tour of the United States. "But rather than just say, 'I hate this, I hate everything,' I'm trying to be more subtle."

Jackson continues his subtle satirization and serves notice he, at least, is not getting soft, on his follow-up album, *I'm 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 demonstrated an even newer sound in a historic concert at the Notting Hill section of London. The writer, a student at the University of South Florida, attended the concert and has written his impressions of the event.

By STEVEN RUPERT

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

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 progression.

The Clash has souled out. Long live The Clash. The top-secret concert in a former porno movie house was designed to give the press and a few die-

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 50 persons waited outside during the entire concert, and were rewarded with Clash T-shirts, compliments 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 popping mass that sent a rush of hot air across this excited crowd.

Singer Joe Strummer was typically uncomposed as he called out the lyrics. He leaned out over the popping 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-

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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 — may 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 is the network in greatest need. ABC has the fewest pilots on order.

The projected new shows are outlined in the annual Network Television Program Development Report issued by the New York advertising agency of Dancer Fitzger-

ald Sample Inc. Some may be familiar because the networks are testing several prospective series this spring.

Once again, comedy is the dominant program format, followed by police-action on the dramatic side. Many of the comedies are set in the home, with every conceivable family arrangement.

Nevertheless, there are a few new wrinkles. Both NBC and CBS have potential comedy series about the Vietnam war. NBC has "The Six O'Clock Follies," about the servicemen who operate an armed forces television station in Saigon. CBS has "Bureau," a comedy centered on a wire-service correspondent who stays in trouble with the Army because he won't report the official line.

At least one pilot is a retreat of an old

series. ABC's "Max Sinclair, M.D.," has Louis Gossett, Jr. in his role from "The Lazarus Syndrome." This time, the medical stories will be lighter as he turns instructor for a group of "young and fun-loving" interns.

Professional sports, which has rarely made it as a series subject, figures in four comedies. Three are for NBC, "Dribble," about the lighter side of a pro basketball team; "Third and Long," in which a young woman inherits a football team; and "The Main Event," based on the Barbara Streisand-Ryan O'Neal movie about a woman who takes over management of a reluctant fighter. ABC has "Semi-Tough," from the Burt Reynolds-Jill Clayburgh movie about pro football players and the owner's daughter.

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 threatens 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 Play" for ABC, "Freebie and the Bean" for CBS, and "The Goodbye Girl" and "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 backdrops, "Forever Blue Jeans," about the record business, and "Gypsies," 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 "Katmandu" has two teenage members of royalty from a Himalayan kingdom being protected in America by a beautiful female bodyguard. ABC's "Jack Flash" centers on a clerk who gains super powers at the death of an uncle. ABC's "Toga Tales" is a ribald comedy in-

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