



Live

## The Clash Rainbow Theatre, London — July 14.

Tonight's concert is sold out, the proceeds going to the Southall Defence Fund in a bid to free the six Southall youths Rock Against Racism claim were wrongfully arrested. Two benefits attract some heavy support — Pete Townshend played on Friday night with a group that included new Who drummer Kenny Jones, John "Rabbit" Bundrick, Peter Hope-Evans and Tony Butler, along with supporting acts Misty, the Pop Group and the Ruts. Tonight — the Enchanters, the Members, Aswad and, of course, the Clash. The Rainbow made it known earlier in the week that it would be prepared; the seats in the stalls would be removed. No cameras. No taperecorders. And no refunds.

Reggae music is dance music but it is not pogoing music. The Members, playing before Aswad, have a fairly decent song in "Sound of the Suburbs" and it is the pogoing highpoint of their set. And now it is time to pogo again.

The pogoers shuffle for position, warming up, and by the time the Clash appear the audience is packed tightly in front of the stage. The pogoing starts as the Clash unleash familiar songs "Safe European Home" and "Clash City Rockers". Close to the stage pogoing is a matter of survival; you don't just pogo because the songs demand it, you pogo for fresh air, to keep your place or get somebody else's, but above all you pogo for fun. If you don't you're knock out of the way.

The Clash play reggae you can pogo to, they play it true to their own style and better than any other white group. With the Clash reggae becomes music for the white revolt — "White Riot", "Police and Thieves" and "White Man in Hammersmith Palais" are just around the corner. The Clash are the first group to play white reggae, the only white group in the hall of reggae fame in Kingston, Jamaica.

"Safe European Home", "Garageland", "I'm So Bored with the USA" and "English Civil War" are all belted out with a ferocity and intensity missing from the studio recordings. New songs "London Calling", "Lover's Rock" and "The Police Walked in for Jazz" continue to refine that Clash sound, but without making any great steps forward.

For the moment then the Clash seem to be playing it safe though I have no doubt that Joe

Strummer, who has so far steered the group through wins and losses at little compromise, is aware of the awkwardness of their position. In debt to CBS who supported their first American tour, the Clash badly need success in the States. But there's much more to this than the question of whether to make compromises and how much to compromise, more at stake than some cult band's rise to stardom. To many fans the Clash alone are the last hope for the future of punk, the future of a new music that began by promising so much. They are one of the great rock bands of this century, but for all that they are only a rock band; rock's new working class heroes, but not its saviours.

Jeremy Templer



## Gladys Knight and the Pips Trillos, Auckland

Diversity is Gladys Knight's watchword. She won't be classified a "soul", act. She and the Pips "are entertainers. Any attempts to put us in a category on the basis of colour would be cause for concern."

Pip Edward Patten is candid about it. "We're in the business to make a buck. There's no money in jazz."

After a year beginning in March 1978 when Gladys Knight and the Pips weren't able to record or perform because of various lawsuits against previous record companies, the

veteran act (25 years together, says Gladys, although she is a young 35) is back on the boards.

From the smooth opener "This is a Lovely Way to Spend an Evening" onwards, Gladys and her white-clad Pips never put a foot wrong. The act is pure precision, a mix of the up-tempo (a new arrangement of Curtis Mayfield's "On and On" is my personal highpoint) and the easy listening.

Both Gladys and the Pips take solo spots in the show, and while the men are fine singers the star, inevitably, is Gladys Knight, who is blessed with one of the most expressively emotional voices in contemporary music, with the ability to range convincingly from moments of high passion to the intimate and confiding, even conversational in her singing.

Aurally and visually, Gladys Knight and the Pips are stunning. It's unfortunate that an insensitive sound system dissipated some of their impact.

Now they're after a disco hit. Unfortunately their disco offering, "You Bring Out the Best in Me", is one of the evening's lesser moments. The disco pulse is at odds with Gladys' emotional eloquence and she and the Pips are virtually buried by the busy arrangement. To obscure such voices is plain sinful.

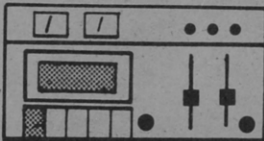
Ken Williams

## Rough Justice/Limbs Mainstreet

Sunday night usually finds a person a little burnt out for rock'n'roll, but a combination like Rough Justice and Limbs is hard to turn down. They opened with what must by now be their signature tune, Aretha Franklin's "Baby I Love You". Rick Bryant has got to be the best R&B vocalist in the country and he cooks on that song. They cover a huge range of music from 50's R&B to sixties soul, disco even and, as per usual, the odd Stones cover.

Short on numbers they ain't. The line-up in-

## cassette deck



- TEAC
- SONY
- SANSUI
- PIONEER
- NAKAMICHI
- NATIONAL

## servicing + repairs

electronic service centre  
591 a Remuera Rd



542 974

KEEP THIS AD FOR REFERENCE

cludes Tony Backhouse on vocals and guitar. His version of "Under The Boardwalk" included perfect falsetto notes and his own songs were strong, if a little complicated.

If they're great as a pub band, for dancing to your favourite black music, they still lack a little focus, Rick preferring to maintain a low profile, stepping into the sax section between vocals and the rest of the band keeping a workmanlike attitude around the stage. Not that I really expect three piece suits and choreography, but it doesn't hurt to push a little harder.

Not knowing anything about dance, I guess I could be taken in by a reasonably slick outfit. I can't get enough of Limbs though. Their combination of humour, energy and erotica, (not to mention vocal percussion and sheer visual impact,) leaves me gasping. Even at close range, their timing was spot on. The Mainstreet dancefloor must be a more difficult space to deal with than the more intimate Maidment Theatre, but their confidence and professionalism carried them through.

By the second Rough Justice set, the whole place got out on the floor, including the Limbs team (in civies), except me. There's a time when a person should just soak up the ambience, take in the visuals, maybe, and admire. You could do worse.

John Malloy

## The Spelling Mistakes The Occidental

You just can't keep good men down it seems. Recent gigs by the Spelling Mistakes have seen a return to action by members of two now defunct new wave outfits. On the strength of their showing so far it looks like a promising partnership.

The Spelling Mistakes were formed by Nick Hanson (vocals) and Julian Hanson (drums) from Get Smart and they have apparently maintained that band's emphasis on energetic live performance. Supporting Julian Hanson in the hard working rhythm section is Nigel Russell and recruited for the guitarist slot is one of the more efficient young guitarists around, Warwick Hitler (ex-Aliens).

Led by Nick Hanson, undoubtedly the liveliest frontman anywhere in Auckland, they power through fast sets divided evenly into covers and original material. Initially they played all originals but were forced to include a half share of new wave standards, until their original material becomes more familiar to the audiences. Already their own new wave pop music sounds better than most of what is written by more established bands.

Full credit to a band who tries to kick out the jams at every gig but the act would improve if all the band members agreed on which number to play next, then began and ended it together. Those minor criticisms aside The Spelling Mistakes are a band worth catching up with. They have written some fine pop music and play it with energy to spare.

Dominic Free



GET THE KNACK  
YOU CAN  
GET THE KNACK  
AT YOUR RECORD STORE  
NOW  
FEATURING THEIR HIT SINGLE "MY SHARONA"

AUGUST 13 & 15 AUCKLAND. 14 WELLINGTON



N