

A black and white portrait of a man with dark, wavy hair, looking upwards and to the right. He is wearing a light-colored shirt. The image is a close-up, focusing on his face and upper torso. The lighting is dramatic, with strong shadows on the right side of his face and neck. The background is dark and indistinct.

This is both surprising and somehow endearing. After recently facing the amiably extravagant self-confidence of Robert Plant and hearing of the surly arrogance of Sting, to meet an equally (if not more so) good-looking, talented British singer/songwriter without an ego problem is a decided pleasure.

The record in question is *Boys and Girls*, the-

The band split once before, back in the summer of '76, only to re-unite two years later, going on to produce the *Manifesto*, *Flesh and Blood* and *Avalon* albums. Looks like it's Permanent Splitsville this time around, however.

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Avalon was a perfect epitaph for a band that was arguably the most influential, certainly one of the most successful (their eight studio albums all made the UK Top 10) British bands of the 70s.



"In the context of the rock world, that is a long time, but I have contemporaries who are painters. It is normal for them to take two years between exhibitions of their work, and, without wanting to be high-falutin' about it, that's how I really look at it. This was an important album for me to do. Hopefully I've learned from this how to make the next a little faster."

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