

DAILY NEXUS

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ARTS AND LEISURE



A Record Season...

Graphic by Tony Garzio

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YACHTS



S.O.S.

The Yachts
The Yachts
(Polydor)

By KEVIN MACKINNON

Due to the unprecedented success of such power pop-cum-new wave bands like the Cars and the Knack, it's lately been hard to keep up with the number of new bands sprouting up in their wake. This confusion exists not only because so many of the new bands tend to sound alike in that they draw their styles from similar sources (i.e., rock radio of the 60's), but so many of them have names like the Beat, the Shoes, the Sports, the Pop, and locally the Pranks, the Tan, the Wave, etc. Get the idea? Now add one more band to that monosyllabic list: the Yachts.

For any band to rise above the rest of the pack, it's got to have something extra going for it, something that will make it unique. Unfortunately, the Yachts don't. Their sound is strictly that of

any number of other bands. In other words, if there were such a thing as middle-of-the-road new wave, the Yachts would be sitting squarely on the white line.

The Yachts seem to be striving for, above all else, an over-commerciality, giving their songs a quality that makes them as instantly likeable as they are instantly forgettable. Part of the trouble comes from the contrived posturing the group feels compelled to assume on nearly every cut. They simply ache to tell how assured they are of themselves and how cynical they are about the world around them, and especially about love. In "Love You, Love You," they sing,

*I wouldn't climb any mountain for you,
Ford every stream, that's a damn thing to do.
Yes I'm cynical, cynical, cynical through and through.*


By wearing their hearts on their sleeves like this, the Yachts rob their songs of any trace of sincerity. Lyrics like, "Suffice to say you love me, I can't say that blame you" may sound funny a few times, but they very quickly become grating.

The music itself is pleasant enough, but there are no surprises simply because it's all been done before on other people's records. Keyboardist Henry Priestman has obviously listened to more than one Blondie album; his organ fills, though effective, sound suspiciously like Jimmy Destri's.

In songwriting, the Yachts most clearly resemble the Motels, with every song dominated by the same forced "up" feeling. One song, "Mantovani's Hits," even tries to do to the BBC what Elvis Costello's "Radio Radio" did to American radio, but with hardly the same results.

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It's hard to see the Yachts going the way of, say, the Knack, though they very clearly would like to. But with a group so shamelessly commercial and with the public buying anything that looks remotely like rock 'n roll, anything is possible.



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Stevie Wonder
Journey Through the
Secret Life of Plants
(A&A)

By RANDY CAMPBELL
Dealing with my expectations is
the biggest problem I have in
reviewing Stevie Wonder's
Journey Through the Secret Life of
Plants.

Hyperbole is so common in the
personality journalism of our time,
we shortened the word to
epitaph, and the word and the action
is used liberally. Genius is an
epitaph which blows through the air
constantly, and is usually the
epitaph for competent. But if
someone kidnapped my cats,
(snapped?) and demanded, upon
pain of torture that I say yes or no,
I would have to say, "Yes, Stevie
Wonder is a genius." Without too
much coaxing, I would probably
admit that he may be the most potent
and consistent recording artist of
the decade, and easily, one of the
top figures in popular music.

Which brings us to my ex-
pectations:

Surely, I said, his new album
would be staggering, important,
and contain some terrific music.
It's been three years since the last
album *Songs In The Key Of Life*,
and this *wunderkind* keeps getting
better, by quantum leaps, *Songs*
was an incredibly bulky and
ambitious work, and about 98
percent successful. Wonder sought
to create music which would
communicate his feelings on the
nature and meaning of that vast
subject, life. His message is love,
and in the nature of music, I say
that his message in *Songs* is well
expressed and received. What
about the new work?

Well...yes, no, and maybe. Yes,
there are some of the best songs
Wonder has ever written on this
album. No, this Stevie Wonder
collection is not his best ever. And
maybe this work should not be
compared to his other works, in-
stead representing an altogether
different tack from the rest of his
oeuvre.

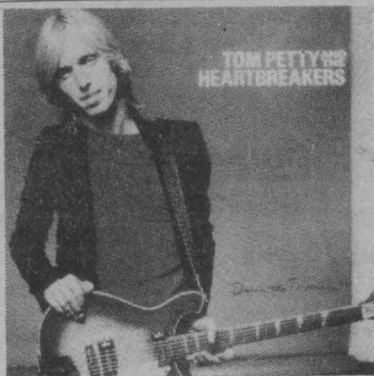
After listening to the album for
the first time, I wanted to take
sides one and four, and ~~listen~~ as
an impromptu frisbee. Since this
didn't seem to be objective jour-
nalism, I decided to recant.

Indeed, to evaluate *Journey* as
any work of art should be
examined — that is, what exactly
is the artist trying to do, and how
well did he or she achieve this goal
— is to admit that the album is a
soundtrack, made to accompany a
movie. But the goddamn movie
hasn't even been released.

So we are left with a collection
which contains bits of dialogue and
confusing sound effects which do
not add to the music. We have a
structured album; the use of leit
motif, symmetry of design, and a
progression of musical ideas which
bow to the form. We also have
ponderous and boring music —
perfectly executed — mixed with a
few brilliant songs. Listen to the
sweet melodies of "Send Someone
Your Love," the sensitive vocal,
harmonica and lyrics of "Power
Flower," the numinous song
"Black Orchid," and the beautiful
instrumental, "The Earth's
Creation."

And once again, Wonder
astounds with his recording
precision, musicality, writing
ability, and musicianship. Virtu-
ally the only instrument he
doesn't play on the disc is the
guitar, and he plays everything
masterfully. He writes, produces,
records, sings, programs, plays
and probably makes coffee with
his spare hand. By the way, the
sound quality is pristine, on this
digital recording.

So, you're asking, what's the
verdict, big shot? I'd like to hide
behind something snappy, like the
jury is out, but what would be the
point of trundling through this
article? Since I believe a primary
function of music is to entertain, I
say buy the album, and play the
disc with sides two and three
(which, on the whole, is en-
tertaining). Then, save the disc
with sides one and four to be used
as mood music when either no one
is paying attention to the stereo, or
you're in one helluva strange
mood.



Tom Petty and The
Heartbreakers
Damn the Torpedoes
(MCA)

By CRAIG ZEROUNI
In 1978, just after the release of
"You're Gonna Get It," Tom
Petty's contract with ABC Records
was sold to MCA, the music in-
dustry giant. Petty, upset at the
prospect of recording for a label
that he felt would reduce him to a
mere statistic, refused to comply.
The result was another round of
Hollywood's favorite game, "Let's
Go to Court."

And so, when Petty and his
Heartbreakers emerged early this
year with a compromise deal, in
which they would record for
Backstreet Records, a small label
owned by MCA, the pressure was
on. Aside from ego, nothing is quite
as destructive to a rising artist as
the delay of contract negotiations.
Damn the Torpedoes is Petty's
answer to that pressure, and it
triumphs in many ways. The
album is an emotional, electric
testament to the power of deter-
mination in this society. The un-
dercurrent of optimism is both
surprising and welcome.

Which is not to say that this is a
light, pleasant work. Petty's

greatest ability has always been
the musical creation of dark,
moody scenes, in which pain is
physical reality, an object which
can be seen and held. "Refugee,"
the album's lead-off track, is like
that: dark, painful, powerful stuff.
Lyrically, it seems a metaphor for
Petty's bruising passage through
the Hollywood contract/lawsuit
system. But the song is not entirely
pessimistic — indeed, it is a stark
condemnation of the idea that
quitting is ever a viable alternative
to any problem.

"Century City" closes side one
with this same sort of theme. It is
an all-balls rocker that seems
more amused than upset at the
idea of spending your life in your
lawyer's Century City office.

Even "Don't Do Me Like That,"
the standard hurt-in-love song,
comes across as a matter-of-fact
statement rather than the usual
threat of revenge for hearts
broken. The idea once again is the
ultimate belief in the self, which
should not be confused with con-
ceit. Conceit is destructive; self-
confidence, as this album shows,
can be extremely productive.

But more than individual songs,
it is the album as a whole that
succeeds as so few others do.
Because for an album to be truly
great, it must not lay itself out on
one listening. The albums that
have endured have always been
the ones that required repeated
listening to truly appreciate, and
Damn the Torpedoes is no ex-
ception. The power of the album is
that indescribable something that
compels you to play it again and
again, and to uncover new layers
of meaning each time you do. Tom
Petty and the Heartbreakers have
done that, and the 80s will be the
better for it.

Recordings



The Fine Art of Surfacing
The Boomtown Rats
(Columbia)

By TONY GUZMAN
England has been producing
any innovative and creative
musicians for quite a few years.
The Boomtown Rats are a con-
tinuation of the flow, non-stop,
of British groups that you are at-
tracted to instantly. Their new
album, *The Fine Art of Surfacing*
tests to the strength of British
talent. Theirs is a style that in-
fuses you with its unique sound
and catchy, yet profound lyrics.
At first listen, you could easily
take the Boomtown Rats as a
Talking Heads "clone." This could
be a mistake. Although the basic
sound is similar at times, the focus
and mentality of the music are
fundamentally different. The Rats
sing of urban situations; they are
more immediately attached to a
focus on reality. Talking Heads
take an artsier approach. The
point is, they are different.

The album has brilliantly-
crafted arrangements. The drums,
bass and rhythm guitar drive
straight ahead while the key-
boards, lead guitar, voice, and
strings bring out the subtleties of
each composition.

The first side starts out with a
tune about the life and times of a
political paranoiac. "Someone's
Looking at You" starts out in-
nocent enough with the line, "On a
night like this I deserve to get
kissed at least once or twice" but
soon drives the point home with the

chorus,
*There's always someone looking
at you...*

They're always looking at you.
By dealing with political
espionage cliches, Bob Geldof, who
wrote this song, as well as seven
others on the album, create in your
mind what goes on in the mind of
the modern paranoid politician.

Another strong cut on side one is
"Wind Chill Factor (Minus Zero),"
which makes use of the bionic
vocals familiar to all fans of new
wave. This song explores the plight
of how the working man sees
himself. It is a pessimistic view for
sure, but further more it shows
how willing people are to accept
things they don't think they can
change when they really can. The
following lines attest to this,

Side two begins with the piano-
oriented "I Don't Like Mondays."
Although the song uses a fairly
standard formula, compared to
other cuts, the vocals still bring the
point across. Here the lyrics
present an unusual situation to
explain a bizarre occurrence. In "I
Don't Like Mondays," Geldof tells
the story of the shooting at a San
Diego school early this year:

*And school's out early and soon
we'll be learning*

And the lesson today is how to die
The pessimism within the songs
put across a certain amount of
tension that entices you.

*It's one of those days when I
don't like myself*

*But I get along with me O.K.
(O.K.?)*

The quality of the voice in this song
appropriately gives a mechanized
feel to a situation in which a man
sees himself as a machine.

It is really difficult to find a
weakness in this album. The
producing and engineering were
flawless. The musicians have an
excellent command of their in-
struments. It is a pleasure to find
six musicians with such energy
and innovation. This, their third
album, is the best new wave
collection of this year. The

Boomtown Rats have much to offer
to those who want to listen to a new
angle on life; all they have to do is
practice "The Fine Art of Sur-
facing."



Freedom at Point Zero
Jefferson Starship
(Grunt)

By KEN HENRY
The Jefferson Starship has
undergone many changes in its
long history, but none perhaps as
significant as on their new album,
Freedom at Point Zero. The
departure of both Marty Balin and
Grace Slick obviously has had an
effect on the Starship's new sound,
as *Freedom at Point Zero* has none
of the commercial pop appeal that
Balin and Slick gave to the band.
Yet their replacement, Mickey
Thomas, sings in a similar style to
both Slick and Balin, but in a
manner all his own. *Freedom at
Point Zero* may not satisfy all the
long-time Starship fans because of
its more rock 'n roll approach, but
it will certainly attract new
listeners who did not enjoy their
previous works.

One is struck immediately by the
much harder rock 'n roll stance
that the Starship has taken on this
album. The guitar chords pound
out riffs that were hardly ever
heard in earlier Starship efforts,
and lead guitarist Craig Chaquico
seems to be a totally different
musician on *Freedom*. Chaquico's
leads squeal with newfound
aggressiveness, as opposed to the
passive, controlled leads like on

last year's single "Runaway."

Also, rhythm guitarist Paul
Kantner's playing is his best in five
years. His chords echo back to the
song "Ride the Tiger" from the
Starship's *Dragon Fly* LP, where
Kantner's rhythms churned out a
dynamic, energetic sound. This
echo can especially be heard on the
title track, where Kantner pumps
out rhythm lines in the same
manner as "Ride the Tiger," and
he manages to go one better on
Freedom at Point Zero because his
singing is also used to a better
effect on his new song.

But perhaps it is the two
newcomers to the band that have
had the greatest effect on the
Starship's new sound. As stated,
vocalist Mickey Thomas (formerly
with Elvin Bishop) has graced
Freedom at Point Zero with many
excellent performers both in lead
and harmony roles. Thomas'
versatility is evident in the ease in
which he can handle both the hard-
charging vocals needed for songs
like "Jane" and "Rock Music,"
and in the graceful way in which he
handled the powerful, blues-tinged
"Awakening" which required a
great deal of vocal control.

The other new member of the
Starship is the former Journey
drummer, Aynsley Dunbar. Re-
known throughout the rock
world as one of the premier
drummers in all of rock, his blues-
based technique has definitely
changed the direction of the
Starship. Dunbar's effect on the
band is best seen on "Awakening"
where he relentlessly thrusts the
Starship into new musical areas.
"Awakening" could never have
been performed prior to Dunbar's
joining, because none of the other
members of the band had ever
played any music based heavily on
the blues like Dunbar had. Thus,
"Awakening" reflects Dunbar's
past, as the song is very similar to
the type of sound he had with
Journey in its early works.

Freedom at Point Zero does
succumb to timeworn Starship
techniques that become tedious

after a while. Four of the songs do
not have a lead vocal; rather,
there are three or four part har-
mony vocal parts that at times
scream out at the listener in an
annoying fashion. These choral
vocals also appear on all of the
other songs, causing them to be
somewhat redundant at times. The
Starship stoops to a bit of musical
"borrowing," as evidenced by the
piano part in "Jane," which is
blatantly reminiscent of Jay
Ferguson's "Shakedown Cruise."
Such an obvious influence tends to
mar the Starship's credibility.

For a band that has gone through
as many changes as this one has
during the past year, it is sur-
prising that the Starship was able
to produce so strong an album.
While diehard Starship fans should
perhaps be wary of this album, it is
good enough to attract many fans
to its new rock 'n roll sounds.



Heath Bros.
In Motion
Columbia

By ISIDRO YANEZ
Now they've got this hypnotic disco
thing. If people sit down and listen
to that music for listening
pleasure, there's something wrong
with them, something lacking in
their understanding of what music
is and what it's for...Bebop music
is American, it's the life and times
of people of America. It has to be
taught in order to have an audience
as broad as the manufactured
audience of today.

These are the words of Jimmy
and Percy Heath, staunch sup-
(Please turn to p. B4, col. 1)

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Heath Bro
(Continued from p.B3)
and Percy later left with the r
Dizzy's rhythm section to form
Modern Jazz Quartet. Ji
continued to play, compose
teach while working occasio
with his brother until 1975,
the Modern Jazz Quartet bro
and the Heath Bros. united to
their own group. *In Motion*,
third album together, is
appropriately named because it
a stagnant tribute to bebop
running of the changes ove
standards, but a strong state
supporting the inclusion of
most vital aspects of custom
stylistic trends of the
temporary.
Much of the credit must
Jimmy Heath's skillful
positions and his inventive se
for the brass choir include
most of the tracks. "A Time a
Place" provides the best exa
of this and proves a tune ca
funky without having to reso
electrical crutches. The result
chromatic crystals of so
delicate yet at the same
providing an impermeable
(Please turn to p.B5, col.1)

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Heath Bros.

(Continued from p.B4)

...rthers of the jazz tradition in general and bebop in particular. With over 70 years between them and constant refining and perfecting the most harmonically complex music that jazz can offer, their biases can all be understood. The Heath Bros. first gained recognition with Dizzy Gillespie in the early, 50s for the soloists explorations of the structure. His choice of timbre in the creation of mood is impeccable. "Passion Flower" is a darkly enchanting ballad that begins with Percy's almost melancholy bow leadline, which is offset by Jimmy's lighter than air flute fill-ins. The mystical atmosphere is further enhanced by the selection of the tenor saxophone's rich sonority as the improvising device. It offers some prospective poetry that is at once elegant and sorrowful.

Jimmy's spontaneous compositions are not far removed from his more complete works. His soprano sax solo on "Feelin' Realin'" is concise and an obvious reflection of his bebop upbringing. More than one Charlie Parker lick heard but it is to remind the listener where all the music came from rather than some inherent weakness of creativity. He pays homage to another saxophone giant of the past in his excerpt from his extended piece "Afro-American Suite of Evolution."

"The Voice of the Saxophone" is dedicated to Coleman Hawkins and Jimmy's passionate ballad does justice to Hawkins' tradition of sincere romanticism.

Walking the bass underneath all this music is Percy Heath, who has played with just about every jazz great from Bird to Miles. There seems to be some kind of intrinsic unfairness to a jazz bass player as far as being the main voice of the melody, but Percy has a couple of opportunities including the album's opening number "Move to the Groove." This straight-ahead blues displays his clear articulation and punctuation of each musical sentence, proving that he is a highly disciplined musician that above all never forgets to swing.

The other members of the Heath Bros. group also have deep jazz roots. Tony Purrone's guitar solos owe a great deal to Wes Montgomery, and Keith Copeland's thorough background manifests itself as early 60s Art Blakey. Stanley Cowell has played with Jimmy Heath for over 10 years and now finds his piano very much at home with Percy in the rhythm section.

Though their attitudes smack of musical facism, the fact is that the Heath Bros. have incorporated the vitality and drive of bebop into an attainable commodity for the many unoriented listeners of today. They have achieved a yin-yang balance that will please both their old fans as well as the many new ones that they deserve.



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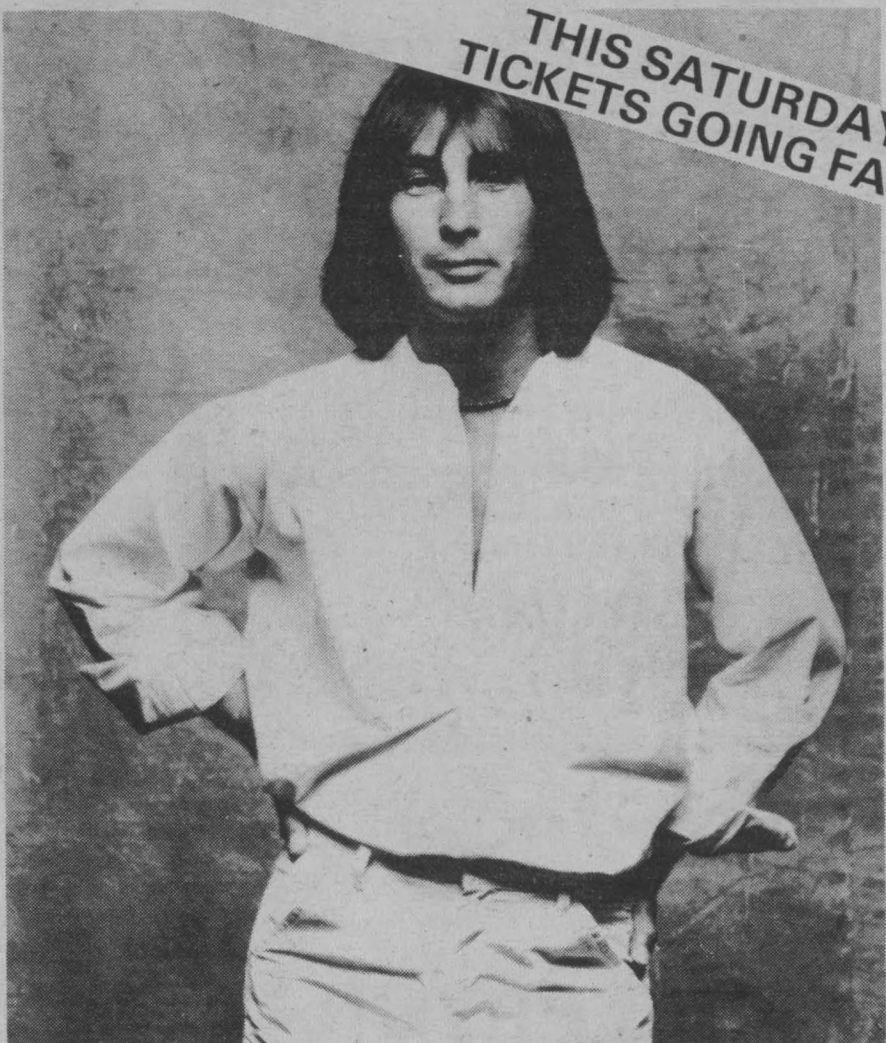
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Concert Happenings



... Bob Marley and The Wailers

By NORM COURY
 People were still singing after Bob Marley and the Wailers left the stage Sunday night. All the smoke had drifted out of the County Bowl, but the upside-down rhythms were still bouncing around the hills.

Not coincidentally, Marley's music had much the same effect as the skybound cannabis. The beat lingered and soothed the psyche. Long after any drum was actually struck, conga cadences kept the crowd in step and spirit as they descended the garden path.

The ill effects, too, were like those of ganja. Tempo was mired in repetition and there was little cumulative progression. After the hundred-minute set came the realization that the audience had been dancing in place to the sedative strains of one long song.

...Rick Danko

By KEVIN MACKINNON
 Thanks to Rick Danko, Lauren Wood and the fast work of Co-Pi-Let Productions, what could have been a total disaster at the Arlington last Monday instead turned into one of the area's brightest rock and roll concerts in a long, long time, at least for those fortunate enough to have seen it. Upon arriving at the Arlington,

people with tickets for saxophonist Tom Scott and Lauren Wood were surprised to find Scott gone and Rick Danko, former bassist with The Band, in Scott's place.

What happened was that Scott had cancelled out of the concert at 11 a.m. the day of the show, apparently due to illness. Rather than cancel the whole concert altogether, Co-Pi-Let was lucky enough to have Danko fill in for Scott at the last minute.

Those who stayed for the concert (most people, being either greedy or misinformed, unfortunately took advantage of the refund offer) were treated to a slick, new singer-songwriter in Lauren Wood and a loose, spontaneous, inspired set by Danko, who obviously enjoyed being there as much as the audience.

Lauren Wood opened the concert with a pleasant, though unchallenging, set of upbeat tunes.

Wood is a very capable singer, as infectious and energetic as a jacked-up Nicolette Larson.

It's too bad, at this stage anyway, that neither her band nor her material lived up to her potential. The band seemed too pre-occupied with how they looked rather than with how they sounded, and her songs were strictly freeze-dried, mundane Michael McDonald fare. Given a sturdier band and more adventurous material, Lauren Wood may have a great deal of success ahead of her.


Rick Danko took the stage wearing a cocky grin that seemed to say, "We're gonna have some fun tonight." He was right. Danko and his crack band (Blondie Chaplin and Rick Beilke on guitars, Tommy Stephenson on piano and Ron McClorry on drums) opened with "Stage Fright" from Danko's old days with The Band.

However, The Band never played it as hard and fast, with as much freedom and openness, as (Please turn to p.B10, col.4)

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han being treated by a series of stimuli. lack of diversified pacing ed from the performance in an just melodic terms, for the onary nature of Marley's lyrics for accentuation. An angrier, correlative accompaniment would have reinforced the verses with the punch that they to produce change among the ed crowd.

ere moments, however, when asianship was intensified to the lyric values. As Marley ed himself of guitar to focus tely on the pronouncement of the trumpet and saxophone ed with shelling syncopations ore unheard. Violent outbursts ed through "I Shot the Sheriff." amous by Eric Clapton, this tune ade special on Sunday due to the nizations of the otherwise l rhythm section.

rally, the Wailers were better ed for the low volume, finesse han for any of the raucous rdment necessary to fulfill the an hero's calls for the over- of class structures. This my was epitomized at the end of proper; Marley left the stage eading in song, "Give us the gs of his majesty, we don't want il philosophy." Minutes later, 's guitarist, seemingly oblivious y metaphysics, introduced the with his own plea, "Just bear s and party."

as here in the seven song encore. (Please turn to p. B10, col. 4)



...Karla Bonoff

By TOM BOLTON

Combining songwriting talent with the dynamics necessary for a successful performance is a difficult task in today's music world; the odds are heavily against the artist, especially the solo performer.

But the odds are not insurmountable, as Karla Bonoff clearly proved in her two Campbell Hall shows Monday night. Her 15-song set, which included only one cover, was varied in tempo and showed that she is capable of establishing herself as a headline performer.

Until her latest album, *Restless Nights*, Bonoff was known mainly as a songwriter for such artists as Linda Ronstadt and Bonnie Raitt. Bonoff's own recordings of these songs are of top caliber, but they suffer the fate of having been someone else's hits.

To some degree this reticence was evident Monday. She seemed somewhat nervous on the older cuts, as though she wasn't quite sure how she was standing up to the likes of Ronstadt. But her composure increased as the show progressed and her new songs were performed with spirit and confidence.

Bonoff was equally at ease on

both the rockers and the slower ballads. On "The Letter," a touching heartbreak song which came midway through the show, she kept her balance on the fine line between emotion and sentimentality, while keyboard player Chris Montan provided sensitive accompaniment.

With the rest of the band — Ed Black on guitar, Stanley Kipper on drums, Werner Friching on guitar and base player Brad Palmer — the result was just as good. "Isn't It Always Love," from Bonoff's first album, was a good example of how she is growing as a performer. Her band worked great in combination and her stage presence was reminiscent of Ronstadt when

(Please turn to p. B8, col. 4)



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...Karla Bonoff

(Continued from p.B7)
she first began to hit the main-
stream: fresh, spirited and sin-
cere.

In terms of crowd reaction,
"Baby, Don't Go" was the biggest
hit of the evening. Another crowd
pleaser, also from the *Restless
Nights* album, was "Loving You,"
which featured some crisp guitar
leads by Friching.

For those who attended, the view
was generally the same: Bonoff
was a hit, and the music was well
rendered. If there was any com-
plaint, it was that her band
sounded too much like the albums,
even to the point of identical leads.
But that is something that a per-
former learns to deal with through

months on the road. With Bonoff's
talent, it should be a fairly eas-
y lesson.

Jack Tempchin opened the show
for Bonoff, with a witty and fast
paced set that nonetheless had
plenty of room for his serious
ballads. His most notable and best
received offering was an anti-Arab
tune called "95-Octane Dream."

He also did some old favorites
such as "Killing Me Softly With
Kung Fu" and "I am My Own
Grandpa." His most serious
selection was "Peaceful Easy
Feeling," which was made famous
by the Eagles on their debut
album. As always, Tempchin was
musical and fun.

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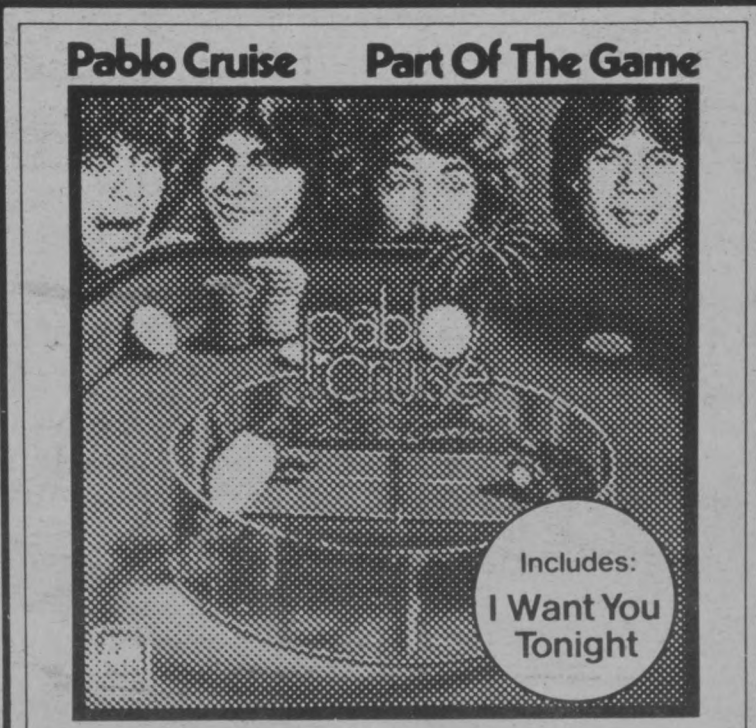
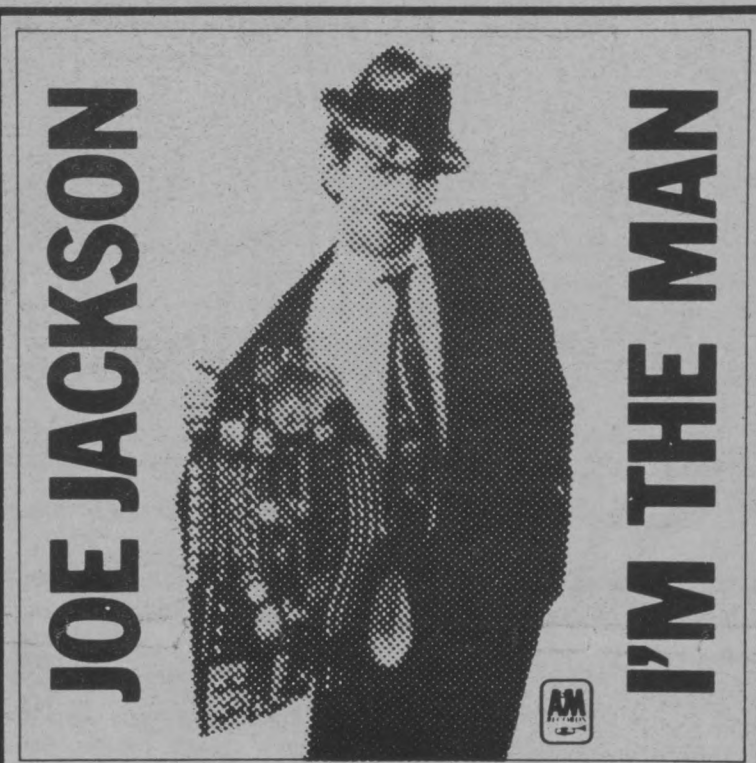
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...Rick Danko

(Continued from p.B6)
Danko and company did. Perhaps due to the unusual circumstances of their appearance, the band appeared to be under no pressure, but instead played with a living-room intimacy, more like old friends than as performers. As a result, their playing achieved that magical quality — loose, yet still incredibly tight. Danko summed it up best when he confessed, "It's kinda informal, ya know?"

Informal or not, this band knew how to play rock and roll. "Brainwash," "Java Blues," and "Crazy Mama" were all kicked into high gear largely due to the incredible twin guitar work of Chaplin and Beilke, whose interplay could only have come through mind-reading. Chaplin also sang lead on a rousing version of "Sail On Sailor," bringing the house down.

Danko in addition performed several solo numbers, accompanying himself with acoustic guitar on "What a Town" and a heartrending "It Makes No Difference." When not clowning around, Danko is still a beautiful singer.

The concert ended with an absolutely wild rendition of "Whatcha Gonna Do?" It's hard to remember when I last heard music this raw and powerful. Before the song was over, the audience was on its feet, the band playing with sheer abandon. And after the band left the stage, the people stayed on their feet for a good five minutes more. All told, Danko was on the stage for about 80 minutes. I would have sworn 18.

Hopefully, Danko and friends will soon return to Santa Barbara under more normal circumstances.

...Bob Marley

(Continued from p.B8)
however, that the pace livened. One dozen Wailers finally conspired for something that transcended mere Reggae Muzak. Pieces such as "Jammin'" and "Stir It Up" were not only more suitable for the euphoric renditions applied throughout, but they were elevated by the looser interplay and uncut emotion not utilized earlier.

When Marley closed with the anthem, "Get Up, Stand Up," everybody did. Previously

resembling those dashboard doggies whose heads slowly bob with every bump in the road, the crowd was now thoroughly moved.

For its last concert of the year, the Bowl reverted to the decible level of seasons past, and the show suffered only minimally from a few dissonant blurbs. Warming up the speakers and the audience was Betty Wright. Her disco, much like the fading scene it is a part of, was stylistically embellished, but lacking in content.

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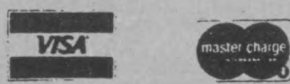
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