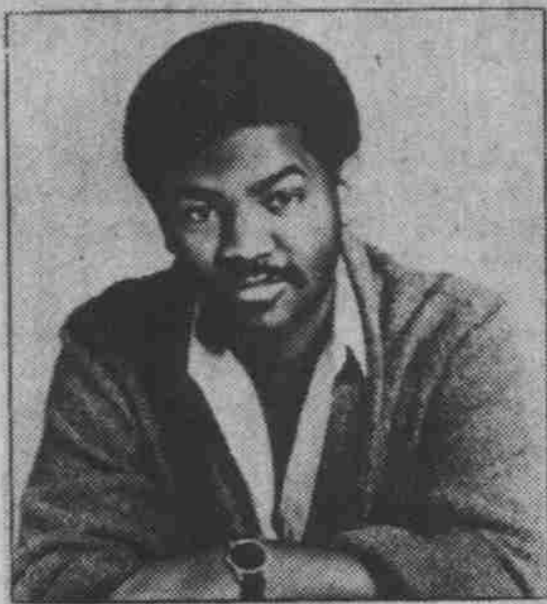


## Labels don't hold for Earl Klugh's popular sounds

By DAVID SCHMIDT  
Assistant Arts Editor



Earl Klugh

Guitarist Earl Klugh is no clue at all, but rather a mystery musician who defies the jazzy labels critics have stuck on him. Members of his Memorial Hall audience can judge for themselves when Klugh visits UNC Saturday for an 8:30 p.m. concert sponsored by the Carolina Union.

"Just don't call me a jazz guitarist. It causes a lot of confusion," Klugh told reporter Robert Palmer during a 1979 interview in *Saturday Review*. "People come up to me in clubs or after concerts and ask me, 'Why are you playing this stuff?' Well, this kind of stuff is what I grew up with. I mean, I've listened to classical, jazz and everything, but when I go home and put on a record, I'd just as soon listen to Barbra Streisand or Johnny Mathis."

Palmer described Klugh's style as "somewhere between pop and the lighter side of jazz . . . On its own terms, as

mellow, easy-listening pop, it is charming."

Raised in Detroit, Klugh was a child prodigy who at age three played the piano by ear, and he could accurately strum an acoustic guitar when he was 10 years old. Klugh was teaching guitar at a Detroit music store when jazz saxophonist Yusef Lateef discovered him and invited him to record. Klugh has since performed with George Benson, Ray Parker Jr. and Chick Corea's group, Return to Forever.

His own recordings have met with crossover success. His hit record *Living Inside Your Love*, which was re-popularized by Benson, rapidly followed his debut album, *Earl Klugh*. His fifth album lightly tugged a *Heartstring* of the adult contemporary market, reaching as high as the 40s in several major Top 100 album charts during 1980. Klugh not only wrote but also produced his most recent release, *Crazy For You*.

## English Beat tunes force feet to go wild

By JIM CLARDY  
Staff Writer

The English Beat, along with R.E.M., will appear in Memorial Hall Sunday at 8:00 p.m.

From Athens, R.E.M. is part of the burgeoning Georgia music scene which includes Love Tractor and the B-52s. R.E.M.'s first single, *Radio Free Europe/Sitting Still* made the *New York Times* 1981 Ten Best Singles list. In 1982 R.E.M. released *Chronic Town*, a five-song E.P. produced by North Carolina's Mitch Easter. *Chronic Town*, with its power pop/punk blend, placed second in the *Village Voice's* prestigious 1982 music poll.

The English Beat will bring its ska-happy brand of infectious dance tunes to Memorial for its first North Carolina appearance. After three albums, two of them in the U.K. Top 10, the English Beat has emerged as one of the most intelligent and critically acclaimed bands in England, as well as one of the most politically strident. The English Beat began as a four-

piece outfit in 1978. After a joint tour with the Specials, another ska-infected British band, the English Beat cut its first single, a cover of Smokey Robinson's Motown classic "Tears of A Clown," which climbed into the U.K. Top 10 charts. The English Beat formed its own label, "Go-Feet," in 1980 — an apt title. And the next two singles *Hands Off . . . She's Mine* and *Mirror in the Bathroom* also reached the U.K. Top 10, prompting critics to take notice.

The English Beat's first two albums, *I Just Can't Stop It* and *Wha'ppen?* showed some pointed political commentary with songs like "I Am Your Flag," "Get-a-Job" and particularly "Stand Down Margaret," a vitriolic attack on Prime Minister Margaret Thatcher which was subsequently banned from airplay. *Special Beat Service*, the band's latest release, is more personal than political, but its unique blend of ska, reggae, calypso and pop remains the same.

Tickets for the concert are \$10.50, and are available at the Union box office and at the door.



Photo courtesy of the Carolina Union

This band of wholesome youths plays a mixture of music . . . the English Beat performs at 8 p.m. Sunday in Memorial Hall



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We acknowledge that there are many possible specific strategies to accomplish this goal. However, we cannot afford to be divided by particular differences.

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