

MARK E SMITH LEGEND OF THE FALL



MUSIC

ic Magazine

145
REVIEWS
DYLAN: THE MUSICAL!
BREEDERS, HENDRIX
ST. VINCENT

EXCLUSIVE!

**“THE
MASSES
HAVE BEEN
CHEATED!”**

ROXY MUSIC
RE-MAKE! RE-MODEL!
RE-VISIT!

JIMMY PAGE
LED ZEP'S GOLDEN
JUBILEE BEGINS

NEIL YOUNG

THE REBEL SPEAKS!

AND!
JONATHAN WILSON
NEW ORDER
LAURIE ANDERSON
TRACEY THORN
HUGH MASEKELA

JACK WHITE
“I DON'T FEEL MALE
...OR FEMALE”

THE DAMNED
THE HORROR! THE HORROR!

DAVID BYRNE
A ONCE IN A LIFETIME
INTERVIEW



1939-2018

FREEDOM SONGS

South African jazz giant and anti-apartheid activist Hugh Masekela left us on January 23.

In 1968, Hugh Masekela, who has died of cancer aged 78, found himself somewhere few jazz trumpeters – let alone one raised in a South African township – have been: his single *Grazing In The Grass* was Number 1 on the Billboard Hot 100. Yet chart success had never been Masekela's goal; like his fellow émigré (and former wife) Miriam Makeba, he wanted to bring attention to the brutality of the apartheid regime at home. A month after hitting the top spot, he recorded another single, *Mace And Grenades*. His days as a pop star were over. He never looked back.

It was the Kirk Douglas film *Young Man With A Horn* that had filled his head with dreams of a life in jazz. An unwilling school student, he told anti-apartheid activist Trevor

Huddleston he would stop misbehaving if he had a trumpet. The Anglican priest found him an instrument and set up a band for him to play with and, later, persuaded Louis Armstrong to send a trumpet for the prodigy. In 1959, *The Jazz Epistles*, featuring Masekela and Dollar Brand, recorded the first South African jazz LP, *Verse 1*.

With the ruling white minority cracking down on resistance, Masekela left South Africa in 1960, becoming part of a New York jazz community that understood the effects of racism and encouraged him to retain an African feel in his music. He also made himself available to progressive white musicians (that's him on *The Byrds'* *So You Want To Be A Rock'n'Roll Star*).

As the US authorities began putting pressure on black militants, he returned to Africa, promoting concerts, recording increasingly experimental albums and setting up his own music school. In the 1980s he recorded what would become his signature tune, *Bring Him Back Home* (Nelson

Mandela), yet found himself picketed by anti-apartheid protestors in 1987 when he participated in Paul Simon's *Graceland* tour. Masekela's reasoning was simple: the tour was bringing the culture of an oppressed people to the world.

In 1996, with apartheid dismantled, Masekela returned home, recording the album *Notes Of Life* in Johannesburg, his first recordings in South Africa since going into exile. He was now able to enjoy his status as an ambassador for South African jazz, and, in June 2016, *The Jazz Epistles* reunited for the first time since 1960, to pay tribute to those who had died in the 1976 Soweto Uprising. A circle had been completed.

With his passing, South Africa's president, Jacob Zuma, paid tribute to a man who never took his eyes off the prize: "He kept the torch of freedom alive, raising awareness of the evils of apartheid. His contribution to the struggle for liberation will never be forgotten."

David Hutcheon

"LOUIS ARMSTRONG SENT A TRUMPET FOR THE PRODIGY."

Eyes on the prize: the young Hugh Masekela blows for liberation.



THE LEGACY

Album: *Masekela* (Uni, 1969)
The Sound: Turning his back on pop-jazz, Masekela married African rhythms to explicitly political material. Later, on 1975's *The Boy's Doin' It*, any barriers between funk, jazz, disco and Afrobeat were demolished. And in another world, *Coal Train* (Stimela), from 1985, would be the South African national anthem.

DOLORES O'RIORDAN CRANBERRIES SINGER BORN 1971

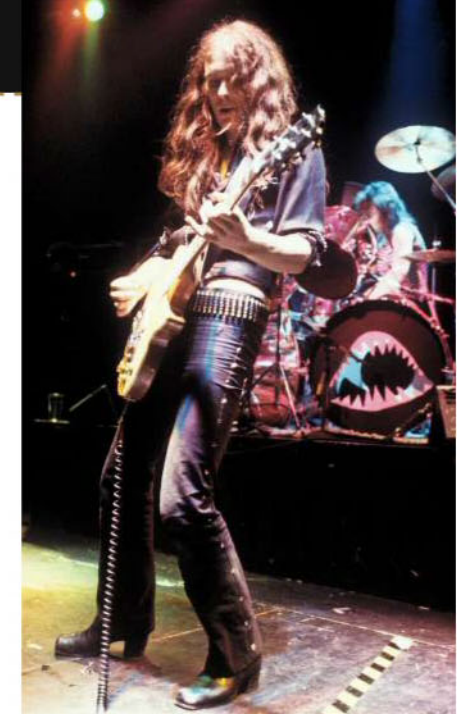
Aged 18, Dolores Mary Eileen O'Riordan (right), the youngest of seven children from Friarstown, Kilmallock, joined local Limerick band *The Cranberries* *Saw Us* in 1989 after answering a newspaper ad. O'Riordan's first song for the band, *Linger*, was inspired, she said later, by her first kiss at a nightclub called *Madonna's*, aged 17. The song became the renamed *Cranberries'* second single from their debut album, *Everybody Else Is Doing It, So Why Can't We?* Eventually, both were hits, especially in America, while follow-up *No Need To Argue* sold 17 million. O'Riordan's voice was a remarkable instrument; pitched bright and loud over radio rock hits like *Zombie*, with darker timbres on quieter material such as *I Will Always*; both conveying

uncommon levels of emotional intensity that reflected much childhood anguish and adult struggles with anorexia and bipolar disorder. Among many celebrity and fan tributes to Dolores, Ireland's Taoiseach Leo Varadkar called her "The voice of a generation... she blazed a trail and might just have been Limerick's greatest-ever rock star."
Jenny Bulley



'FAST' EDDIE CLARKE MOTÖRHEAD GUITARIST BORN 1950

Born in Twickenham, Eddie Clarke (right) learned guitar under the influence of the blues. In his twenties, he played with former Hendrix collaborator Curtis Knight in *Zeus*, and in *Continuous Performance* with *Be-Bop Deluxe's* Charlie Tumahai, as well as with his own outfit *Blue Goose*. He joined Lemmy and 'Philthy Animal' Taylor in *Motörhead* in 1976 – admitting the decision involved little reflection – and would be central to the group's golden years playing loud, hard, speeding, outlaw rock'n'roll. The LPs *Motörhead* (1977), *Bomber*, *Overkill* (both 1979) and *Ace Of Spades* (1980) all achieved consecutively higher chart placings: suitably for such a formidable live act, the 1981 tour document, *No Sleep 'Til Hammersmith*, reached Number 1.



Clarke would depart the band against his will after 1982's *Iron Fist* in 1982; he later played with *Fastway*, reunited with Lemmy on occasion and released his last solo album *Make My Day – Back To Blues* in 2014.

Ian Harrison

THEY ALSO SERVED

IN 1969, **EDWIN HAWKINS** (b.1943) unexpectedly popularised gospel when his *Singers' Oh Happy Day*, reached Number 2 in the UK (4 in the US), distinguished by **Dorothy Combs Morrison's** powerful lead vocal. She went solo soon after, but *Hawkins*, born in Oakland, CA, stayed true to his faith, encouraging gospel to adopt modern soul styles. Pianist in his family's gospel group in the late-'50s, in the late-'60s his **North California State Youth Choir** recorded *Let Us Go Into The House Of The Lord*, whence sprang *Oh Happy Day*, a modified 18th century hymn. The *Singers* backed **Melanie** on her US Number 6 hit *Lay Down (Candles In The Rain)* and won several gospel Grammys

Alamy (2); Getty Images; Avalon



Edwin Hawkins: spreading the gospel.

MISSISSIPPI-BORN **DENISE LASALE** (b.1939) was a soul-blues singer and prolific composer of often feisty songs to which her earthy voice lent a racy, heartbroken or defiant tone. Having moved north, 1971's *Trapped By A Thing Called Love* on *Westbound* was Number 13 pop hit, and follow-ups like *Married, But Not To Each Other* and *Your Husband Is Cheating On Us* set a standard for **Millie Jackson** and other straight-talking women singers. She moved to ABC/MCA during the '70s disco boom, but was better served in the '80s on Southern soul-blues label *Malaco*, her sass undimmed, as it was when she moved to Memphis label *Ecko*. Her final album, *Pay Before You Pump*, came in 2007.

GRAMMY-WINNER **CLIFF WHITE** (b.1945) wrote knowledgeably about soul, blues, R&B and rock'n'roll for the *NME*, *Black Music* and others before moving to record companies such as *Charly*, *Demon*, *MCPS* and *Proper* in a career stretching back to late-'60s fanzines. His 1991 Grammy, for co-writing the sleeve notes to **James Brown's** *Star Time* box, on which he was also co-producer, was apt for he'd become a strong friend of the *Godfather Of Soul's*. Prior to journalism, White worked at the first HMV store in

Oxford Street where he served **Jimi Hendrix**, among others. He died on January 25.

FLAUTIST, VOCALIST and multi-instrumentalist **RAY THOMAS** (b.1941) was a founder member of **The Moody Blues** in 1964. His woodwind performance on the group's *Nights In White Satin*, a hit in 1967 and 1972, would prove an early marker for the orchestral progressive rock era. He would compose for the *Moodies* until 1999's *Strange Times*, retiring from the group in 2002. Thomas also released the solo albums *From Mighty Oaks* (1975) and *Hopes Wishes & Dreams* (1976).

YÉ-YÉ SINGER **FRANCE GALL** (above, b.1947) started her French chart hit-making run with 1966's *Ne Sois Pas Si Bête*. With **Serge Gainsbourg** writing most of her material, subsequent hits would include '65's Eurovision Song Contest-winner *Poupée de Cire, Poupée de Son* and the suggestive *Les Sucettes* in 1966. The rock era led to a downturn in her commercial fortunes, though her collaboration with songwriter and future husband **Michel Berger** led to appearance in the popular 1978 rock opera *Starmania* and her 1987 million-seller *Babacar*, among other late successes. As she devoted herself to charitable works, her appearances became less frequent after her official retirement in 1997. Upon her death, **President Emmanuel Macron** said in tribute, "She



leaves behind songs that everyone in France knows." **IMPRESARIO, DEAL maker, pluggier and manager TONY CALDER** (b.1943) was a freelance PR when he helped publicise **The Beatles'** *Love Me Do* in 1962. He founded the *IMAGE* PR company with **Andrew Loog Oldham**, handling the affairs of groups including **The Rolling Stones**, **Beach Boys** and **The Hollies**. Two years later they set up *Immediate Records*, scoring hits with **Small Faces**, **The Amen Corner** and **P.P. Arnold**, among others; 1965 also saw Calder produce **Marianne Faithfull's** hits *Come Stay With Me* and *This Little Bird*. Accounting irregularities led to imprint's demise in 1970. Calder later worked with **Black Sabbath**, **Scott Walker**, **Bay City Rollers** and **Eddy Grant**, promoted three Number 1s for **Jive Bunny & The Master Mixers**, and co-wrote a biography of **Abba** with **Loog Oldham** in 1994. "Tony had ears and balls," **Loog Oldham** told *Variety*. "I loved him and he will be missed."

Clive Prior

BASSIST **JIM RODFORD** (b.1941) played with **The Mike Cotton Sound** before co-founding **Argent**, with his vocal cousin **Rod**, in 1969. After their split, he joined **The Kinks** in 1978, playing with them from 1979's *Low Budget* until their 1996 dissolution. He later played with **Hilton Valentine's Animals II**, the reformed **Zombies**, **The Swinging Blue Jeans** and **The Kast Off Kinks**.

STEEL PULSE drummer **STEVE 'GRIZZLY' NISBETT** (b.1948) played in soul bands before joining the Birmingham reggae stalwarts in 1977. He appeared on all their LPs from *Handsworth Revolution* until 1997's *Rage And Fury*: after 1998 he gave up his drum-stool to play percussion with the group in concert. He left the band in 2001, for health reasons.

WILD CHERRY drummer **DON BEITLE** (b.1954) joined the Ohio rock band in 1975. Confronted by a crowd expecting music for dancing at a Pittsburgh club, singer **Rob Parissi** wrote *Play That Funky Music*. The group took it to US Number 1 in September 1976. The group toured with **Commodores** and **Earth, Wind & Fire**, and won two Grammy nominations and a *Billboard* new band award, but none of their subsequent releases cracked the Top 40. Beitle later worked as a furniture installer, joining the band for a 40th anniversary charity show in 2016.

Clive Prior