

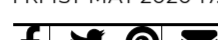
(Credit: John Joe Coffey)

MUSIC

Remembering The Clash's 'White Riot' tour with The Jam and The Buzzcocks

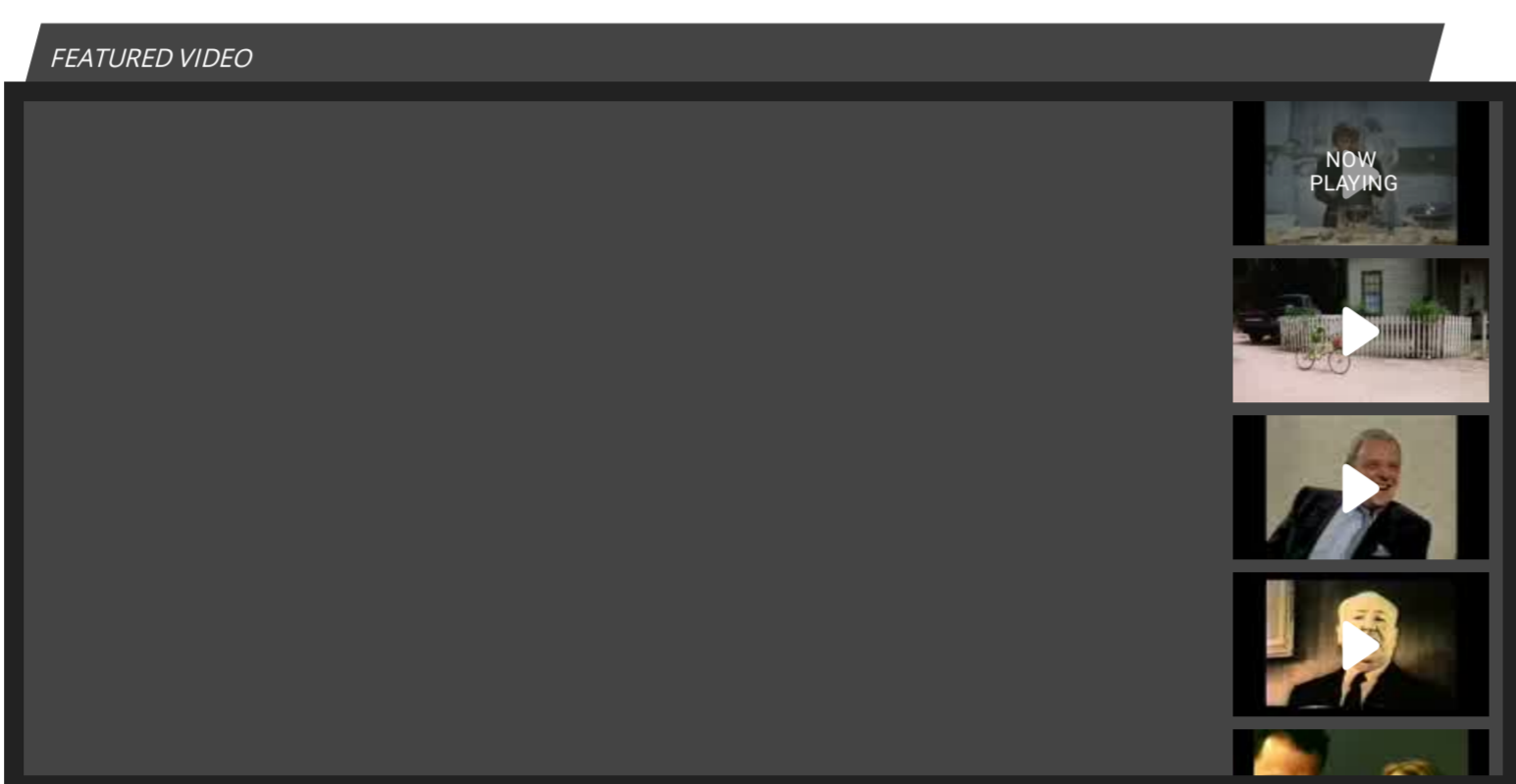
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FRI 1ST MAY 2020 17:00 BST



43 years ago today, The Clash kicked off their ['White Riot' tour](#) in emphatic style at the Roxy in London where they were joined by The Jam and The Buzzcocks on support duties making it one of the greatest tours in the history of British music with three iconic bands all sharing the same bill on a tour that brought punk to the provinces.

The tour was a historic moment in punk history as it took the punk movement to areas that were uncharted territory such after it kicked off on May 1st, other provincial places the trio of bands would pass through on the run of shows would include Swansea, Chester, Stafford and Swindon to name just a handful.



The *White Riot* tour was a landmark moment in which rebellious adolescents across Britain would realise that punk was their reckoning.

The tour marked the beginning of their time with CBS, less than a month after the release of the debut album, *The Clash*. It also saw the [integration of new band member, Topper Headon](#), on the drums following Terry Grimes' departure.

"The only band that matters," CBS employee, Gary Lucas, once said of The Clash. This statement came shortly after the band had signed a relatively lucrative deal with the 'big-time' record company and, in the eyes of many, had 'sold out'. The editor of the ultimate punk fanzine, *Sniffin' Glue*, reacted to the news of the time, writing: "Punk died the day The Clash signed for CBS."

Punk didn't die at all, however, it was just getting started and The Clash were keen to make sure that it was alive and well all over Britain rather than just in London. The tour was notorious for a whole host of reasons, another one would be the in-fighting that went on between the bands which would lead to The Jam being fired from their support slot at some point during the run.

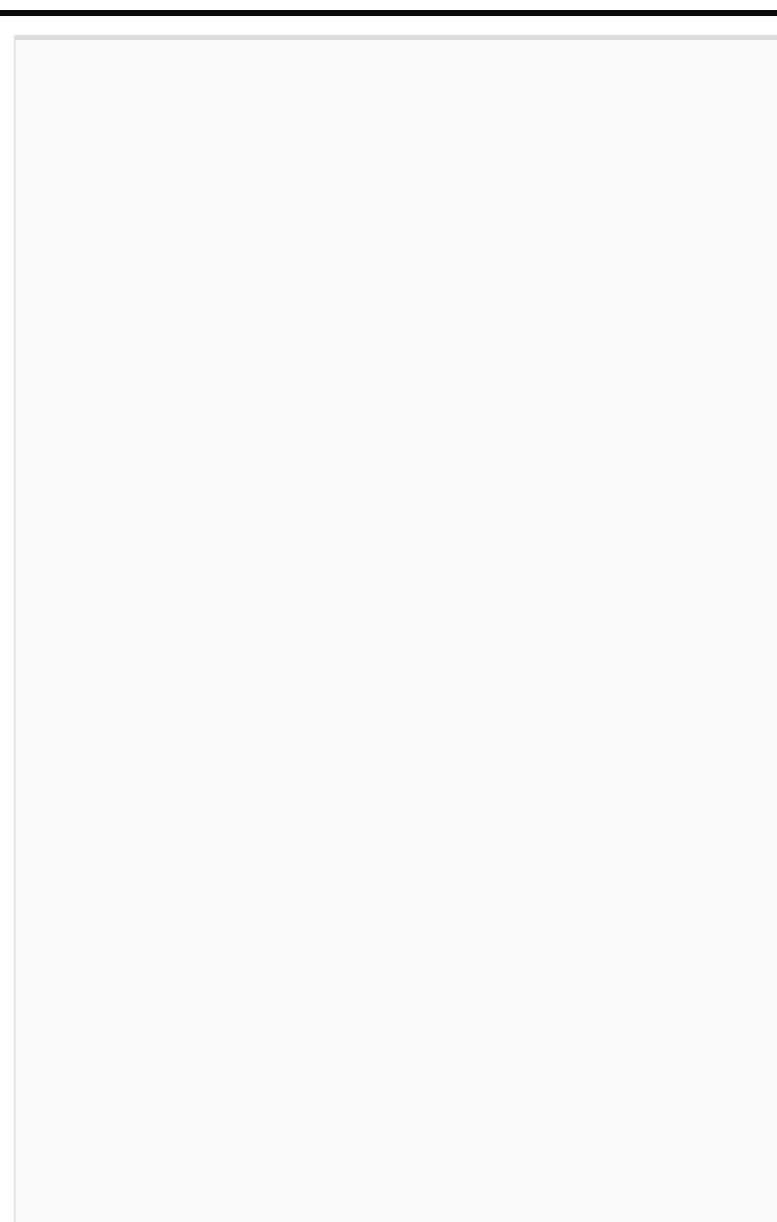
Former Clash tech [Barry 'Baker' Auguste](#) spoke about the wildness that ensued on the White Riot Tour to [MOJO](#) back in 2017, revealing: "We're going out on this huge tour, and we can't put the [protective] covers on the equipment because the paint isn't dry. We get to the venue and the speakers are damaged and have to be repaired, all the grilles have to be screwed back on... It was complete chaos before it even started."

He then explained why The Jam suddenly vanished from the tour: The Jam left because they thought they should be headlining the show," reckons Auguste. "[Clash bassist] Paul [Simonon] was constantly taking the piss out of them. We all thought they were a mockery. Their dad [manager John Weller] would come into the dressing room and start bossing everyone around. In the end, he said they wanted more money. But Joe [Strummer] in particular felt they weren't right for the tour. Joe and Paul [Weller] later became good friends, but then there was a lot of animosity."

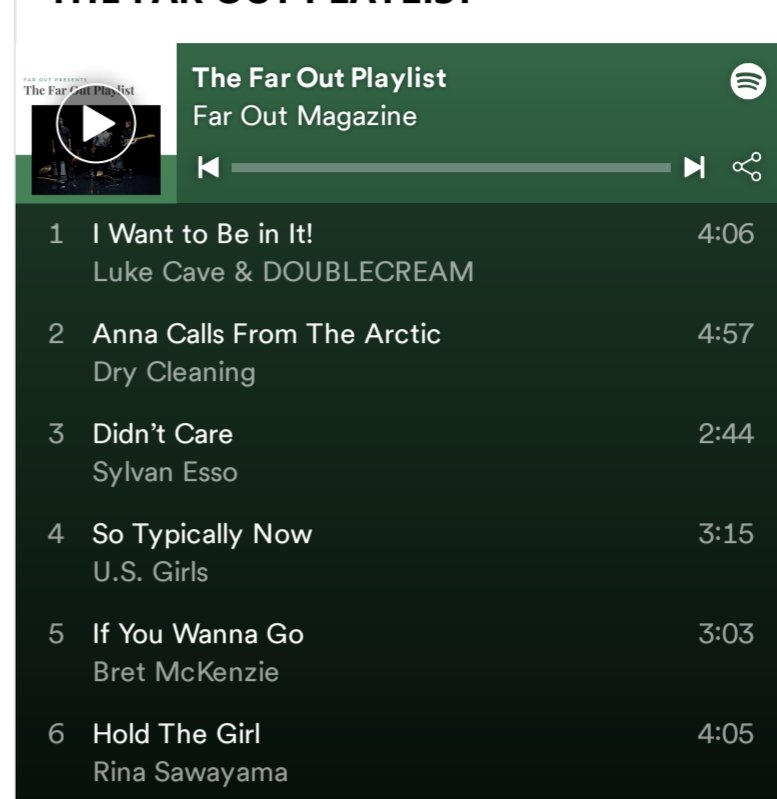
Check out this footage below from when The Clash took over [Brighton](#) on the tour that would change punk forever.



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5	The movie Quentin Tarantino describes as "the single greatest example" of counterculture cinema



THE FAR OUT PLAYLIST



Credit: YouTube

MUSIC

Remembering Mick Ronson's appearance on The Old Grey Whistle Test

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As today marks 27 years since the great [Spiders From Mars](#) guitarist Mick Ronson sadly passed away, we are revisiting the moment that he stepped out of David Bowie's shadow and performed on The Old Grey Whistle Test in his own right.

Ronson was a crucial part of the Ziggy Stardust era and he enjoyed wonderful natural chemistry with Bowie that few others who played with him during his entire career would ever replicate.



Bowie would detail their on-stage relationship in an interview shortly after Ronson's death, fondly saying: "Mick was the perfect foil for the Ziggy character. He was very much a salt-of-the-earth type, the blunt northerner with a defiantly masculine personality, so that what you got was the old-fashioned Yin and Yang thing.

Adding: "As a rock duo, I thought we were every bit as good as Mick and Keith or Axl and Slash. Ziggy and Mick were the personification of that rock n roll dualism. He provided this strong, earthy, simply-focused idea of what a song was all about. And I would simply flutter all around him on the edges and decorate. I was sort of the interior decorator."

Following that famous farewell concert that Bowie played to the Ziggy Stardust character in 1973 at the Hammersmith Odeon, it was time for Ronson to move on to a new venture himself as any reminiscents from the Stardust era were to be discarded as Bowie would reinvent himself once more.

Ronson would go on to release just two solo albums during his lifetime and a further four records of unreleased material were released posthumously in 1999. His first record *Slaughter On 10th Avenue* was a rousing success that landed in the Top 10 in the UK charts and following the release of his 1975 record *Play Don't Worry*, Ronson would appear on The Old Grey Whistle Test and prove himself to be a proper solo star.

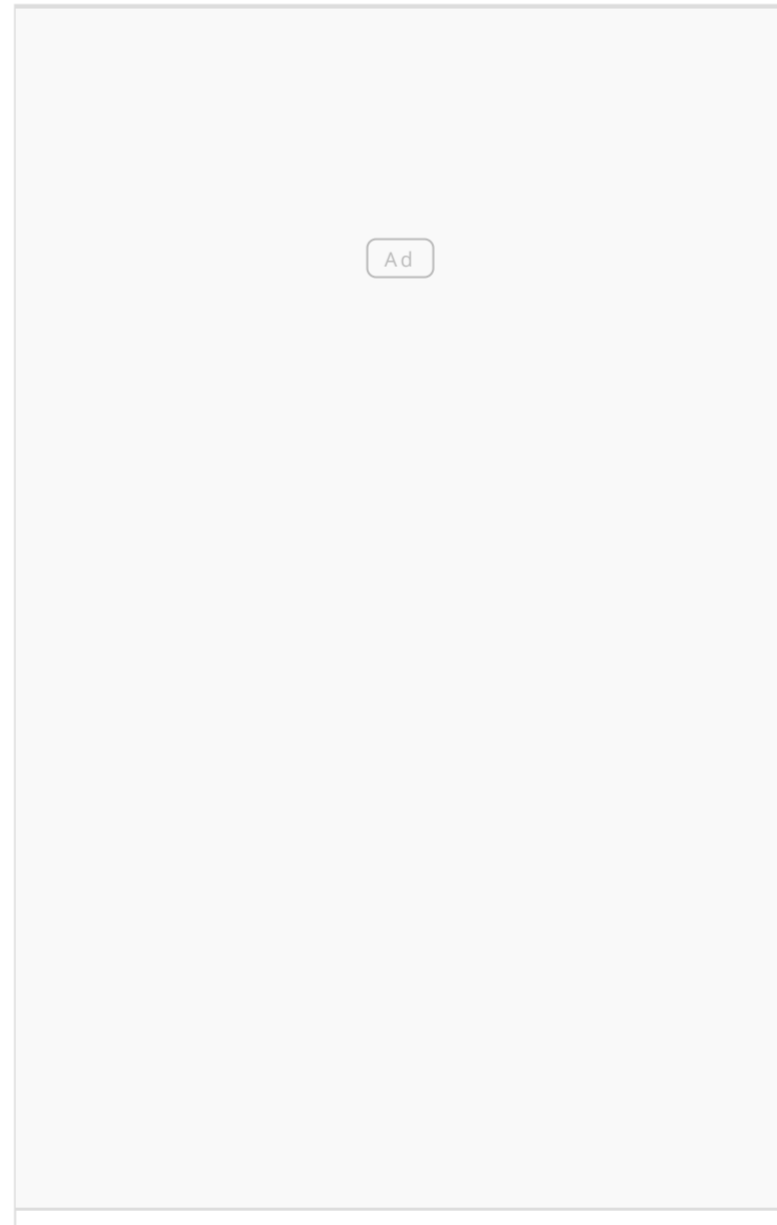
However, being a solo icon wasn't his aspiration and he preferred to be in the background rather than at the forefront. Following the release of *Play Don't Worry*, he would go on to have great success collaborating with other musicians for the rest of his days which included him being a member of Bob Dylan's live band for the [Rolling Thunder Revue](#) tour.

Ronson is one of the most underrated guitar players of all time who played such a significant role in influencing musicians in the generations that would follow him and he lived a tremendous life that was cut way too soon. Take a few minutes out and enjoy the sheer beauty of his performance of 'Angel No. 9' which captures Ronson in the peak of his short-lived solo career.

https://www.youtube.com/watch?v=wMy_2336eU



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