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DRUG STABBING TIME

CLASH STUDIO REPORT

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The Jones/Strummer song writing team have been revelling in an orgy of creativity of late, and songs like "Drug Stabbing Time," "Groovy Times," "Guns on the Roof" (an ode to The Clash firearms charges), "Stay Free," "Safe European Homes," and "Operation Julie" (a scathing attack on the recent acid busts and the subsequent horrifying sentences) are just some of the results. Other songs that are up for inclusion are "One Emotion," "English Civil War" and "Last Gang in Town," the latter of which you may already know. In actual fact, the band have a surfeit of material, and all the songs are of such a high standard that it is going to be very difficult to decide exactly which ones to hold over for the

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TERRY OHT

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Meanwhile Joe Strummer reclines on a sofa, keeping one eye on Scotland's dismal World Cup showing, while with the other expertly skinning up. We had all sat around and watched his chat show debut in which he acquitted himself rather well; certainly winning hands down in the colour stakes with his brilliant canary yellow shirt.

A more serious matter is the fact that both Headon and Simonon (and Banks! — Ed.) are on bail for the now notorious gun charges. This has been a constant source of albeit suppressed worry and concern, and they have already appeared in court on three different occasions, and this despite the fact that they elected not to be tried in the Crown courts in the hope of getting the whole process over with as soon as possible. It is unfortunate that the matter

cannot as yet be gone into in any great detail as it is of course still sub judice, but there are certainly some rather disturbing aspects to the whole affair. The careers of two young men (Simonon of excellent previous character) could be jeopardised, and the whole matter has already taken its toll on both the drummer and the bass guitarist, not to mention the other two musicians involved, Steve and Peter Barnacle. The continual problem of police harassment of rock musicians, or indeed any members of the "counter culture" is one that I would like to deal with at greater length in a future issue: but it is almost an understatement to say that The Clash have had more than their fair share of this sort of treatment. At present both Headon and Simonon face very heavy fines, and there are less well known side-effects of a lengthy, drawn-out trial, e.g., continual "verbalising" from certain police officers involved, this specifically designed to lower resistance levels at any further "close encounters". Indeed, it is only recently that all the accused have had their bail conditions altered. Now at least they don't have to "sign on" at

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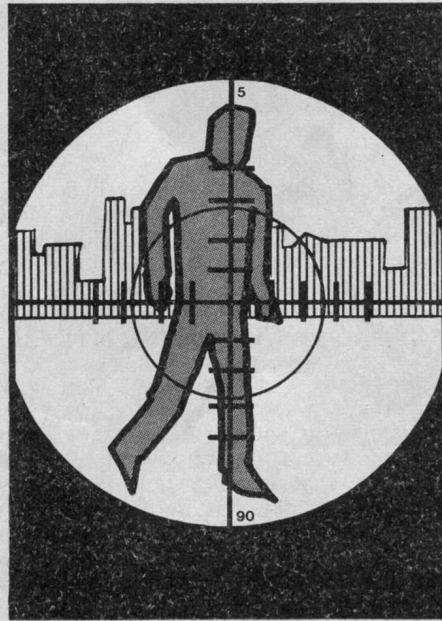
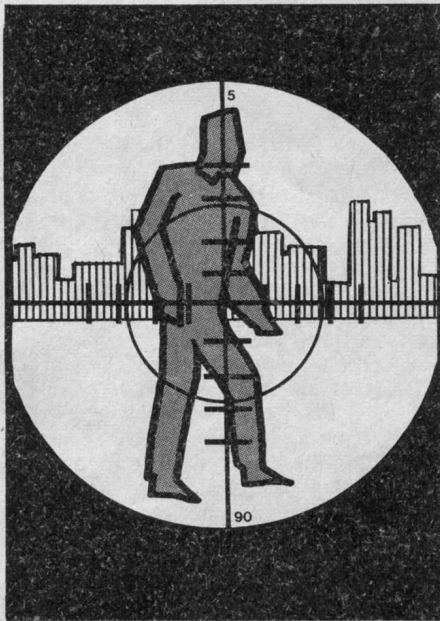
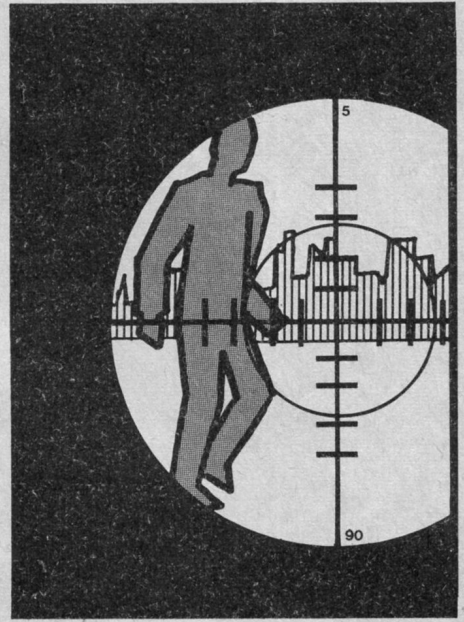
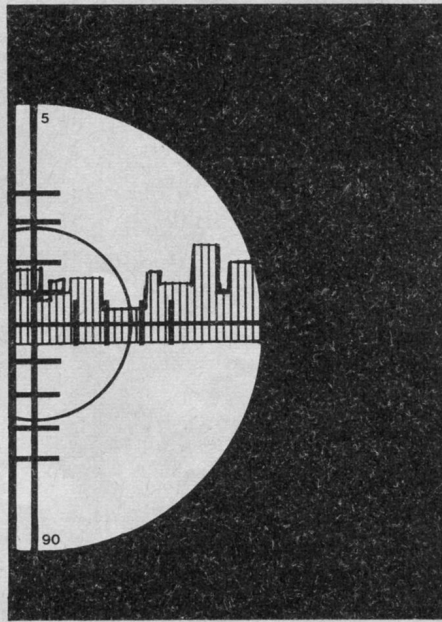
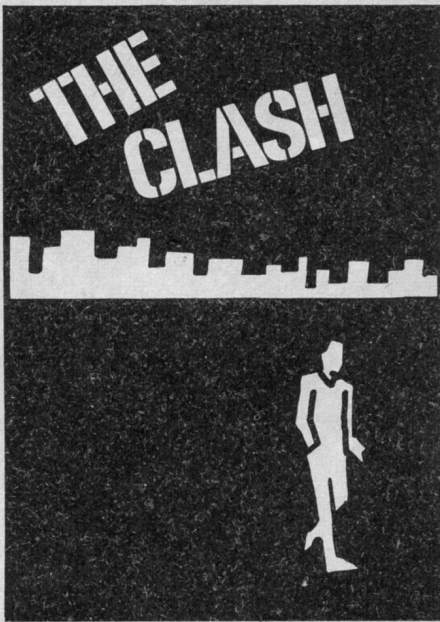
Robin Banks

The Clash — White Man in Hammersmith Palais/The Prisoner (CBS)

A MONSTER. Undoubtedly the single of six-months-old '78. For a year this has been a powerful stage highlight, guaranteed to bewilder pogoers as it segues from crashed-intro into heavy-echo slow-ska/reggae, Joe singing about that time he was at a reggae gig and felt like the only white man in Hammersmith Palais. There is a majestic, ringing melody. . . . I wonder if . . . no, The Clash may want success but they don't wanna *be* the Boomtown Rats. This is as solid, creative and magnificent a piece of music as you'll get all year, and the "B" side 'ain't half bad either. Maybe if the Smurfs were singing it'd stand a chance of radio-sparked chart propulsion.

(WHITE MAN) IN HAMMERSMITH PALAIS

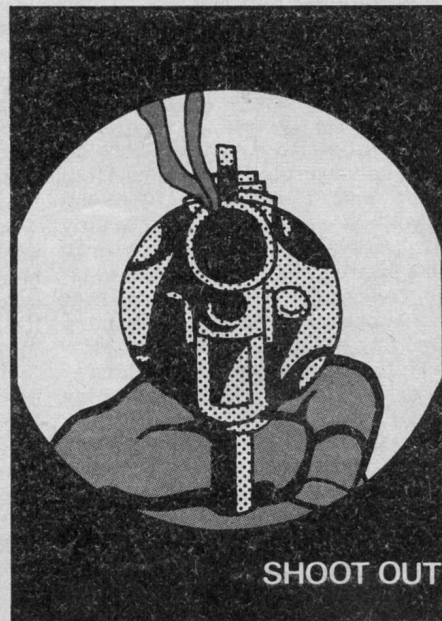
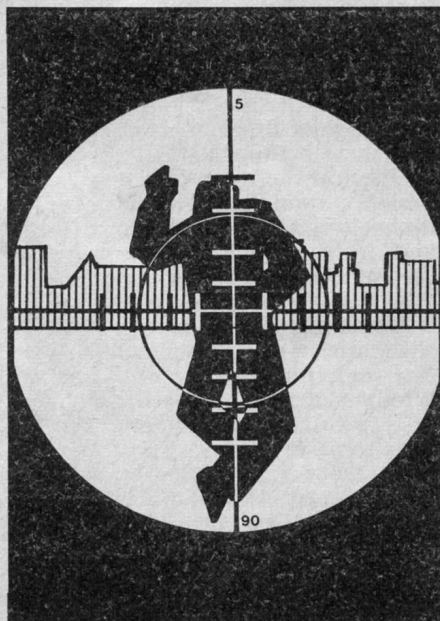
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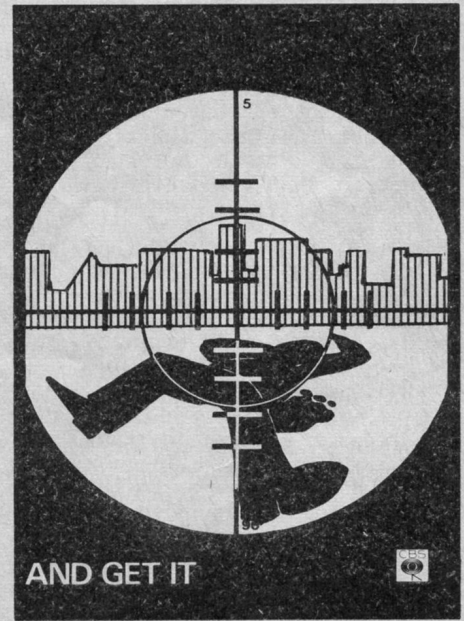
CLASH 'OUT ON PAROLE'

June
28th Friars Aylesbury
29th Queens Hall, Leeds
30th Top Rank, Sheffield

July
1st Granby Hall, Leicester
2nd Apollo, Manchester
4th Apollo, Glasgow
5th The Music Hall, Aberdeen
6th Kinema, Dunfermline
8th Sports Centre, Crawley
9th Locarno, Bristol
10th Town Hall, Torquay
11th Top Rank, Cardiff
12th Top Rank, Birmingham
13th Empire, Liverpool
14th Corn Exchange,
Bury St. Edmunds



SHOOT OUT



AND GET IT





MORE SINGLES...

CELIA AND THE MUTATIONS: *Mony Mony/ Mean to Me* (United Artists). A mutated version of the Tommy James classic, and doesn't sound half as good... and yes, we know it's the Stranglers but who is Celia? Play it at 33 and you might get some idea. It sounds better at that speed too.

SQUEEZE: *A Packet of Three - Cat on a Wall/Nightride/ Backtrack* (Deptford Fun City). Sophisticated punk, if there is such a thing. Squeeze seem more musically accomplished than a lot of bands. A weird discordant organ sound adds to the solid riffs belted out by the dual guitar onslaught of Glen Tilbrook and Chris Difford. 'Backtrack' is a fine rocker with some superb Winifred Attwell boogie piano.

STANLEY FRANK: *S'cool Days/On a Line* (Power Exchange) Canadian Stan comes up with a pop goodie which bemoans the fate of school kids. It might be autobiographical - the *Diary of Stan Frank*, I s'pose, but really the lyrics come secondary to the music, which rocks along at a fair old rate.

THE DRONES: *Lookalikes/ Corgi Crap/ Hard On Me/ You'll Lose (OHM..S)*. A rough 'n' nasty EP, probably recorded in one take. Plenty of energy but because the mix is so bad it doesn't really come across. The songs are about the same old things - identity crisis/ slagging royalty/ suffering/ change and all that, but it's good fun all the same.

THE CLASH: *Listen/Interview/Capital Radio*. A collectors' item in its own time. This single was given away through NME to anyone who sent in the red sticker attached to the first 10,000 copies of *The Clash* album. I haven't seen this record reviewed anywhere, although NME did modestly point out that it was "utterly incredible". "Listen" is a lengthy instrumental improvisation with the interview - conducted between The Clash and Tony Parsons on a tube train - fading in and out. "Capital Radio" is absolutely incredible! One of the best things The Clash have done. Three cheers for NME for putting it out, countless blessings to The Clash for recording an ace single for nothing, and to the people who haven't got a copy - tough, 'cos it's an absolute dynamite 45!

THE CLASH

Colin Keinch



BRUCE JOHNSTON

Bruce Johnston played an important role as a member of The Beach Boys when they were at their peak. Worked on classic Beach Boys' cuts like 'Help Me Rhonda', 'California Girls' and 'Good Vibrations', and wrote 'Disney Girls', a track from the critically acclaimed 'Surf's Up'.

Bruce Johnston then left the band to concentrate on a solo career, working with Elton John, Art Garfunkel and David Cassidy. During this period he wrote the Grammy Award Winning 'I Write The Songs'.

Bruce Johnston now confirms his true status as a solo artist with his debut CBS album: 'Going Public'. It features a variety of songs including 'Disney Girls', 'I Write The Songs' and what must be the first ever surfing disco recording, 'Pipeline'. The new single, 'Rendezvous', which you've almost certainly heard on your radio, also features on this superb album.

Bruce Johnston has brought together the considerable talents of Gary Puckett and Caleb Quaye, with production by Gary Usher to create a remarkable solo album.

Bruce Johnston debut album 'Going Public', featuring the new single, 'Rendezvous'



Produced by Gary Usher

JOHNSTON?

81854
CBS
Records
& Tapes