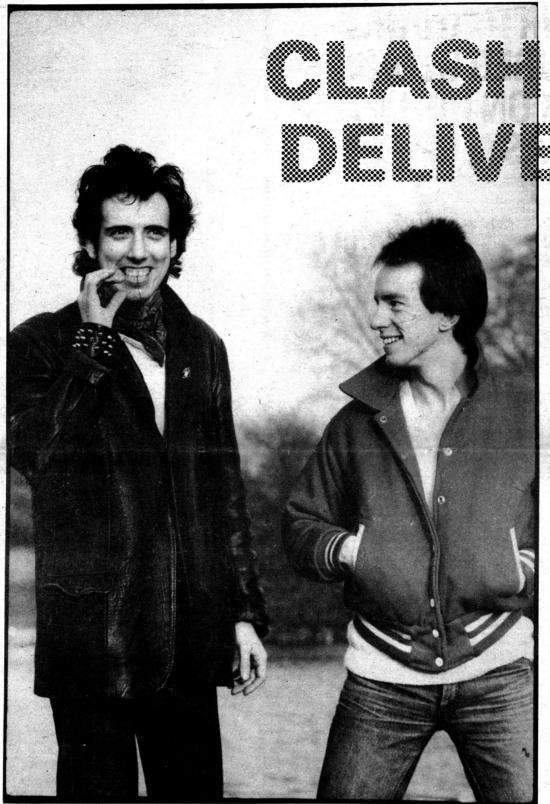
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CLASH RATS JUDAS PRIEST

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MALE MODEL IN KILLER ALBUM SHOCK PAGE 29 ASH'S MICK JONES PIC BY JILL FURMANOVSKY

HESBIT



OR: how to beat the backstabbers and come up with a good second album. ('Good? It's bleedin' great' says the detached and objective Mr Bushell)





INTERVIEW BY



GARRY BUSHELL, PIX BY JILL FURMANOVSKY

'A spliff ana pound. And half a pint of brown. That's how we spell Camden Town' ('All The Young Punks').

'Just because we're in a group you all think we're stinking rich. 'N you think the cocaine's flowing like rivers up our

noses.
'N every sea will part for us like the red sea did for Moses' ('Cheapskates').

THINK the album's bloody great. Most groups after they've done their album they go 'aww, this could 'ave been better' or 'we mixed this badly cos we got stoned' an'all that. But we don't have that cos we spent like five days on each track getting it

right."
Mick Jones laughed, it was like a Monty Python sketch, with him and me sitting on a 3d arrow, with 'admission free' stamped on it, plonked outside the Serpentine Art Gallery in Hyde Park with all these sculptured Morrismen

behind us.

"I 'ate sculptures." Why meet here then? "Why not." Under the firm guidance of lensperson Furmanovsky, Jones and Topper wandered round the gallery posing, with me and Mick's long time mate Robin Banks (as we shall see, an appropriate name) bringing up the rear. It was a weird place, stuffed full of frightfully-frightfullys pretending not to see the star in their midst — me, dummy. Jonesy looked more like a lighterman with his red neckerchief and leather sports jacket with

CONTINUES OVER

the little Lenin badge on the

"Lend us your handkerchief Garry, then I can pose with these

I did The hastard blew his nose on it. Close forensic examination revealed not even the minutest speck of cocaine

"Drugs are complete muck. Cocaine is the worst kindov drug ever - Joe said that months ago and he was getting at me cos I was snorting, but he was right, that sort of drug is really soul-destroying.

THAT WAS Mick's first serious moment of the day and just one indication of the new sense of clearheaded purpose running through the Clash camp after they have once again undoubtedly delivered the vinyl goodies.

Not that you'd have guessed it by the way they were letting off steam in the park, racing round the ponds (Topper won every time) or winding me up with scarifying made-up tales about 19th century anarchists perishing in the park's own isolated copshop; or dropping in little anecdotes that all you Clash fanatics love (like did you know Joe once entered a marriage of convenience to get the money for his first Telecaster?).

But later, walking down to the Notting Hill flat Mick shares with Gen X's Tony James, he spelled out more of the Clash's current mood of positivism.

a large pernod and lemonade (real payola, huh kids), "Cos someone's about punk, I think it's like doing that in a Generation a matter of thinking X interview "So I'm not straight. If we can think gonna say a word about the straight then I think a lot of Clash-logo embellished union jack hanging over the people'll follow suit, not fall for the same trick stairs or the big Lenin twice.....I mean I don't like poster in the living room or to talk about it in the past the whiff of models in tense, I don't see why James's bedroom. Instead everybody gets so down cue interview. What was Sandy Pearlman When people talk about punk these days it's like (their producer) like?

they're at a wake. "I'll tell you know the was like 98 days in hell." spirit of the thing won't die D'vou think he's made a lot until we break up and we of difference? ain't in a mood to break up at the moment We're

long as they generate the

you get when you skip off

they'll still be the Clash we

The Pistols may have

been the innovators but it

was always the Clash for

meant. They changed my

life. Laugh, go on. But it wasn't just fun they were

me it's almost embarrassing

chool for the first time

And they still do.

to say how much they

know and love."

same buzz of excitement

'Absolutely none at all it sounds like the first Clash thinking straight, being album to me.....no it enthusiastic, believing. doesn't, it's better. The SEEN difference is in the playing of it, you can play it and I'M NOT gonna go on and there's loads of stuff you on about the new album, won't hear the first few suffice it to say that when

Dave 'Slightly Put Out' Only ten songs though. McCullough described it as 'The only reason we put the best album since the last ten tracks on the album is Clash album that's exactly that it's a better sound than how I feel too. It's just that if you cram in all the stuff. no other group EXCITES We've got about 15 songs me as much as the Clash. unrecorded.....you wanna The first week I was here I hear some? reviewed them and said "as Jones whipped out some

tapes recorded with Pearlman in England about five months ago, and listening to those early versions of 'Julie' and 'Safe European Homes' with our heroes barely containing giggling fits all I can say is t was worth the wait. Outtake versions of 'Groovy Times' and 'Heart And Mind' however were enough to dispel all rumours that they'd dried up as composers. A new album

offering, they were asking soon come perhaps?
"We're doing one, the questions too, making you Living on White City they

somehow articulated the

Front/New Party Army

uncompromising 'stuff

with hundreds of kids

charging un Belmont Hit

exactly 15 months ago to

it was their lyrics sereaming round not brain. And if you think that's posing or

cliched or a joke then screw you, cos it's true Which doesn't make for

arschole 'thick or thin' fan

this later

copy of the

worship. If that album hade stunk like for a une I was allowing mysel to think it would. I'd have been the first to say so. But more of

The best thing about this

job has been meeting people you've long admired and finding that they're decent

people after all. Mick Jones

is such a man. Wish I could

wretched Banks tho', who

my Clash lyric sheet and my

Parsons/Burchill book of

wound ... no only joking

Rob, can I have me braces

"You can't write nuffin

chided while pouring me out

'A fucking misery...

about the flat" Mick had

been for my old war

slag offs. If it hadn't have

say the same about the

during the course of the

interview swiped my pen.

really were on the up and

you'; and when we finally

did have a riot of our own

it looked like the

up, they were an

frustration that I felt; when

What film? "It's about our roadies.....no it's about us going to court all the time an 'all, but that won't make it dull, it's got film of the Glasgow concerts. It's not really a documentary, it's more like acting. It's load more like acting. It separates of things that actually happened and we're action them again. Chinke the eaded to Fought the Law and it should be shown as a proper that on sectoral selectes.

finished, it'll be finished by Christmas and all we'll do is plonk ourselves in a studio for about a month and finish off the music. But like as good as goting an album, If it's not TH warn

everybody before 'and. Not another three month ioh then?

"The work that went into that album! We did the whole thing about three times two lots of demo tapes, then the real thing and then we cut down and cut bits out that weren't necessary and eventually got in down to what it is now See, we weren't gonna be pushed into the second album two weeks after the first zone like those other groups, who 'ad no time to think what they're writin' about and ended up sayin' the same things as before.

Okay, let's hear what the album's got to say, starting with one of the albums best cuts. 'All The Young

Punks': 'Face front we got the

future Shining like a piece of

Rut I swear as we got closer.

It looks more like a piece of coal.

But it's better than some factory.

That's no place to waste your youth. I worked there for a week

But luckily I got the boot. All the young punks. Laugh your life cos there

ain't much to cry for. All you young cunts. Live it now cos there ain't

much to die for "THE SECOND part of the

second side is a progress report on us. It's also one of the answers cos it's an indication of what can be done - just to make you feel alright. They want to keep you preoccupied with troubles so you can't concentrate on anything else, same with all the working stuff. This says 'at least 'ave a laugh to start

"If you're gonna place any importance on the words you've gotta read them as if it was you cos that's who it's for. It ain't for nobody who ain't experienced it Like with the factory you're only in there ten minutes before you start feeling sick in the guts All these jobs are the same, that they don't need people

to do them, but they keep

"That is not about shooting "America's ten times at pigeons! We're not that worse actually cos when nathetic you'll have to they don't keep you at it ask Topper about that ' they've sussed it out for ye

Richard Hell was right. But

I think the first thing to do

is laugh at them, cos they

are funny, all the bosses

and that. It isn't funny

laugh.....the first step.

really, but that's your own

'Cheapskates': "That

song was written during a

taking. The lyrics are meant

as a satire on the situation

That last bit was me an Joe

writing together and coming

And 'Stay Free' is your

they're all me and Joe but

towards me. It's just where

I come from, that's what it

Bans is actually one of the

characters in the song). The

was like for me." (Robin

hooligans who never got

caught make the best rock

'Guns On The Roof':

song: "It's me and Joe

that one's got a bias

to a conclusion instead of

talking it out.

period of heavy drug

personal freedom, that first

Topper: "I've shot things all my life.' leisure time as well. It's like a real con - you don't get a Rob. "He shot his second to think of nuffin parents when he was three.' It's real blank stuff.

Topper: "...and, well, they shit on you." Mick: "It was originally a jam, the traditional jam, just three chords, it sounds

like 'I Can't Explain' and 'Clash City Rockers' Topper: "That's a trick" Mick: "I know we're making light of it, but it's

really one of the heaviest songs on the album. Joe assumes the role of the bloke in the witness box imagining he's witnessing all this evil. He goes 'I swear by almighty god, and all ides erupts at that point,

all the feedback."
'A system built by the sweat of the many. Creates assasins to kill off the few

Take any place and call it a courthouse. This is a place where no judge can stand' And the line about Russia, and the Chinese design on the cover, is that

just symbolic or do you see

those systems as some sort of alternative?

"No, not really. I see them as big blank spaces full of people with nothing to do and it's worse than here. They just say they do this, do that, and you do it. It worries me but I haven't got a liberal worry about it. Like, my main concern is

You haven't had a good relationship with the left wing groups in this country

"Sod 'em. They're too namby-pamby.....I think the Anti Nazi League and Rock Against Racism are fucking spot on. I support 'em wholeheartedly and I'm not at all embarassed to be

associated with them.' 'English Civil Wor' is about fascism, the danger that hasn't gone away, so don't be complacent.
'When Johnny comes

marching home again. Nobody understands how it can happen again.

The sun is shining and the kids are shouting loud. But you gotta know it's shining through a crack in

"I despise the NF, you can't say words strong enough because fascists

Though they can't be people. That's the serious recognised. stuff. Now it's the same old But when you hear a scapegoats, the Asians and caiun fiddle then vou're nearly in the middle. the Jews and if the Front Of the last gang in town'. got in they'd murder more people. We can do things What I really want to know about it - pretend it's not

murdered thousands of

"The lyrics are just

profound truth, it's the

United' - the more we

The rockabilly rebels

more they're laughing

came

out their name.

from the high rise.

something I believe to be a

same message as 'The Kids

fight amongst ourselves the

'Down from the edge of

An from another edge of

The skinhead gangs call

But not the zydeco kids

is why don't you put the there or use whatever power lyrics on the album? you can for the benefit of 'It's what it means to good. We make ourselves you that matters, the kid available but I don't see it make up their own words (I in terms of organisations. won't say a word about him see it more as a gang or singing 'We're Garry's something, I've got quite a band' for the last 18 months - Carol Bushell), I mean, a

romantic vision of it The Last Gang In Town? few months ago before I thought that song was about you being the last 'original' punk band going a record kids in Liverpool came up and told us their but the lyrics aren't about own words to the whole

song. It's great.' 'Tommy Gun' is about mercenaries and Mick whips out an American mag called 'Soldier Of Fortune', which is much more pornographic than Tony James' battered copy of 'Spanking Schoolgirls', full of ads for t-shirts bearing legends like Be A Man Among Men-Rhodesian Army'. A snip a iust under six dollars - real sicko stuff. What were the lyrics on the

first album I read you now "I hate Englishmen just as bad as wops' . . . there's some stuff on 'Deny' and also in the middle of 'What's My Name' it goes

like I was drawing maps

and I'd go back an' say

that's where you bomb

like I was a spy for Britain

"I know it sounds like

we're gonna fuck off to the

States and you'll never see

us again but,I mean, we

bands. America is really

syphilitic, really diseased

It's horrible, it's almost too

late..... some of it's good.

like every town's got their own little scene. The Dils

are probably the best punk

group. They're good, three

piece goodness.
"I admire the way Joe

found America. He just

hired a Chevvy and drove

until the Chevvy broke out.

I found America a different

way, I went to 'Ollywood in

my week off. LA, man, the

most evil place in the world

most horrible thing, all laid

back and disgusting and I

'ated everybody but it was

so gross I was fascinated by

You were saying at the press

It's like the new Roman

Empire — I was almost

drawn there. It was the

play here more than most

'Dad got pissed an' I got clocked/Couldn't hear the tannoy so he lost the lot/Offers mum a bribe thru the letters box/Drives yer fucking mad ...

All those swear words on the new alhum won't endear vou to American radio

"They warned us about not getting on the radio that 'some of these records are potential hits'. They said 'Here's this apple, you can be rich and famous if you only take the swear words out' - we had to tell 'em there to stuff their apple But we needed the big production to take on the

groups over there. It's really 'orrible, it's still all groups like Aerosmith. I'm definitely into getting rid of all that lot. It's just boring f***ing granny music. Heavy Metal is like for young old farts and they can all go and screw themselves, including Blue Ovster Cult who I ultimately have nothing but

contempt for.

conference about the pressure from CBS about not doing Top Of The Pops etc. The whole thing seemed 'When I was there it was

but I don't think I've got any right to moan about it People understand it's not all peaches, not all glamour - and we never wanted it to be that. We

to come back to the

'Complete control conundrum.

just felt we had to 'ave a go cos everything else was so shitty. "We don't do those TV programmes cos we don't want to perpetuate that people? At this stage this Guiness

crap. Who wants to do 'Rock Goes To College' for an hour? We don't play only to students. How can you have a programme like Revolver' which is supposed to be a punk programme where the bloke in charge doesn't even like punk? Or some old guff lik Robin Nash deciding what is popular?"
What about Jimmy Pursey's

argument that TOTP is going out to kids who aren old enough, or can't afford to go to gigs? "I'd rather make meself

available to people who couldn't see us in different ways like doing schools or playing prisons, rather than that nathetic representation I wish Jimmy well, but it's not for us." How about CBS?

"I want records out. I want hit records but I won' eat shit. There's certain things you have to do but I've never eaten shit. I've been shit on while I'm not

looking but I've never eater "I stand by nearly everything I've ever done and I believe we're still true to the spirit of the thing as opposed to some groups who've used punk to become what they are now which is nothing different to what's gone before. They need to be destroyed I won't name names but if they act like berks and tossers they're gonna be seen as berks and tossers in

some questions. the long run. The band's break-up with

manager Bernie Rhodes is still sub judice so Mick's only comment was words to the effect that Managers Lib is about as pathetic as Mens Lib, that the group are as badly off now as they were two years ago and that he saw the case as a stand for all groups who get treated as they were. The Harlesden gigs are seen as the ending of an era - the fullfilling of their final Rhodes obligations.

didn't seem to particularly bother him. "Yeah - I went out and walked past some dole office again, so I could remember what it's like. No, them reviews were pretty potty, it was like people had been waiting a long time to say them things — but I wish 'em all the best.....and

The slaggings they received

a box of Bandaid each..." Robin: "And a craftsman made coffin.....who the fuck is Ian Penman anyway? The most

insignificant speck of dust on the earth Mick: "And I know Eric Fuller was pissed and

couldn't get off with some bird . . . No, but really Penman's working class entertainment bit is really fucking insulting. Only an unner class twit would say a thing like that. An upper class twit who goes 'oh yes they're working class entertainment in the form of Slade and the Faces' and like what's this guy know about rock 'n' roll and the excitement its given thousands and thousands of

Book Of Interviews entry was rudely interrupted by a noisy Tony James... Tony: "I've just come by

Mick (nosh): "Oh what Limo broken down then? You mean you had to mix th the common people?

Tony: "It's been hard work down the gentlemen's club all day . . . aw look, "Coronation Street's

better. Its been really gripping with Ray and Deidre (Is that your conscience speaking - A.N. Office-Gossip). Topper: "Ain't they

emigrating or somefin?"
Mick: "See we watch it too - we got nothing better to do. Everyone watches it It's official — the Pope watches Coronation Street.'

I hear you got a theory about Italians and rock 'n'

"Yeah, a lot of Italians play great rock 'n' roll."

You mean Giovanni? No. A lot of Italians don't play great rock 's roll too. In Italy there's a lot of things going on. And with Italian Americans - like there's Thunders. David Johanson's band. half the Dictators.

Springsteen looks Italian to me...what a stupid question Well let Topper answer

"Okay Topper, tell him how the set on the tour's over an hour long and 'ow 'ard it is to play the new album live. We still can't play really. We 'ad a lot of fun watching our record being recorded by session musicians. On the album are Stan Bronstein from Elephants Memory on sax on 'Drug Stabbing Time' and Gloves Glover and Al Fields (the 60 year old black blues musicians known as the Living Legend who plays in Noo Yawk's Bells Of Hell bar — I'm there

every Saturday) on joanna

But of course I could go on and on about how the Clash don't actually play themselves live, but that they get in trained musiciar lookalikes Or rather I would have been able to if Robin Banks hadn't taken i upon himself to nick me microphone at the vital moment in the conservation So I spose we'll have to leave it there, till the next

gig. 'Wanna move the town to

be Clash City Rockers getta little jump of Electric

STILL