



THE FINAL SCENE WAS FARCE WITH FLIGHT-NO TIME NEARER & NEARER & NO PLANE TICKETS, NO LUGGAGE, NOBODY READY, NO IDEA WHAT WAS HAPPENING. AN HOUR OR SO BEFORE FLIGHT TIME ATTEMPTS AT ORGANIZATION WERE ABANDONED IN FAVOUR OF PERSONAL SALVATION AND A DASH TO THE PLANE. THE BAND DIDN'T MAKE IT. WHAT DOES THIS MEAN?



MY LAST DISPATCH WAS SUPPRESSED BY THE AUTHORITIES BUT CHRONICLED CLASH SHOWS IN AUSTIN TEXAS ON THE 4TH. OCTOBER - 'CLASH QUADROPEDES!' DALLAS ON THE 5TH - 'PRESIDENT KILLERS WITH HOUSTON THE WORLD!' AND LUBBOCK ON THE 7TH AS HOLLYMANIA SWEEPS CLASH AS ALL THIS WAS, I'VE ONLY SPACE HERE TO WRITE TOUR. FROM LUBBOCK, THE BAND FLEW AND THE ALCOHOLICS BUSSED (VIA ROUTE 66) TO LOS ANGELES AND THE WILDEST SHOW OF THE WHOLE TOUR. THE HOLLYWOOD PALLADIUM AUDIENCE LOOKED DIFFERENT - AS MEAN AND NASTY AND ROSY LOOKING AS AN ENGLISH AUDIENCE - AND WERE DETERMINED TO GOZ ALL OVER ANYTHING ON STAGE THAT WASN'T THE CLASH AND TO HURL A GOOD BIT ON THEM AS WELL. JOE ELY (A CONSTANT PRESENCE ON THIS TOUR) AND THE (ROCK'N'ROLL) REBELS PLAYED THROUGH NON-STOP ABUSE AND SPIT AND THE ELY BAND MADE THE MISTAKE OF RETALIATING WITH A DUSTBIN OF WATER, WHICH UNDERSTANDABLY MADE THE FRONT ROWS EVEN

AT THE ARMADILLO WORLD HEADQUARTERS TRASH ARMOUR'D, BURROWING 'CLASH ASSASSINATE' ON THE 6TH - 'ARSEHOLE OF BUS!' INTERESTING AND INFORMATIVE OF THE LAST FIVE DATES OF THE



MORE HOSTILE TO ANYTHING ON THE STAGE A LOT OF THIS WAS THE RITUAL BELLIGERENCE THAT AUDIENCES EVERYWHERE

THINK THAT THEY HAVE TO DISPLAY, AND THE CLASH CAME ON TO GREAT CHEERS, MASS JUMPING UP AND DOWN, SURGES ON TO THE STAGE, FIGHTING, CURSING, SPITTING AND STOMPING ASS (OBSCURE AMERICANISM - SEE ALSO GITTIN' DOWN AND KICKIN' ASS). AT THE END OF THE SET WITH JOE ELY, THE REBELS, A FEW DOZEN OF THE AUDIENCE, THE CLASH AND ASSORTED ROADIES, BOUNCERS AND LIGGERS ON THE STAGE PLUS A CONSTANT STREAM OF BODIES BEING HURLED OFF INTO THE PULSATING MASS, THE HALL LOOKED LIKE ONE OF THOSE BIG CECIL B. DEMILLE BLOWOUTS JUST BEFORE SAMSON COMES OUT AND PULLS THE ROOF DOWN OR MOSES ENTERS ON A MOUNTAIN TOP WITH A MESSAGE FROM GOD FOR ALL THE FORNICATING SINNERS DOWN BELOW. GOOD SHOW



JOE ELY - COWBOY PUNK

SAN FRANCISCO (13TH OCT), SEATTLE (15TH) AND VANCOUVER, ALL TRIED BUT COULDN'T REALLY MATCH LOS ANGELES. SAN FRANCISCO WAS A GREAT SHOW BUT THE AUDIENCE WERE A BIT LESS BOISTEROUS THAN L.A., SEATTLE, I DIDN'T HAVE A DRINK ALL NIGHT AND DON'T REMEMBER TOO MUCH OF IT. VANCOUVER (16TH) WAS A QUIET END TO THE TOUR WITH JOE STRUMMER AGAIN RAILING AGAINST PASSIVE AUDIENCES STEALING HIS SOUL. THE PARADOX HERE, OF COURSE, IS THAT THE REWARD FOR GOING OVER THE TOP AND SHOWING ULTIMATE ENTHUSIASM BY CLAMBERING ON STAGE IS TO BE BUNDLED OFF AND OUT OF THE DOOR OR HURLED BACK INTO THE CROWD - AND ANYWAY (AS THE LONE GROOVER WAS ASKING RECENTLY) IS JUMPING UP AND DOWN ANY KIND OF INTELLIGENT RESPONSE TO MUSIC THAT ASPIRES TO DEAL WITH REALITY?



A REBEL

OF MAKING PLANS FOR NISEL AND THE COLD AT NIGHT AND AUTHORITARIAN VIOLENCE BEING SO NEAR AND SO PERSONAL AGAIN. THE OPTIMISM AND THE NAIVE HOPE THAT THIS LAST ROCK AND ROLL UPSURGE WAS ACTUALLY GOING TO CHANGE ANYTHING HAS LONG GONE, OF COURSE, BUT IT'S A STUPID MISTAKE TO TURN INWARD AND IGNORE THE ISSUES THAT THE CLASH BROUGHT INTO THE 'POP' MUSIC FIELD OF INTEREST, OR REVILE THEM FOR FAILING TO OVERTURN THE GOVERNMENT. IF THE CLASH PACKED IT INTO TOMORROW WE'D LOSE THE SOLE LIVING EVIDENCE THAT ROCK AND ROLL ASPIRES TO BE ANYTHING MORE THAN BLIND ESCAPISM AND THEY'D BE REPLACED BY SOMETHING INFINITELY LESS WORTHY WITHIN WEEKS.



I WAS SICK BENEATH THE HOLLYWOOD SIGN - I VOMITED ON PARTS OF AMERICA THAT OTHER LIGGERS CAN'T REACH.

I'D LIKE TO BE BACK ON THE BUS WITH THE LAST ROCK & ROLL BAND.