

INTERVIEW: THE CLASH ON RACISM, DOPE AND SMASHING THE STATE

High Times

August '79

\$2.00

YAGÉ

Psychic Vine of the Amazon
by Andrew Weil

HOW TO DO ANYTHING THE EASY WAY

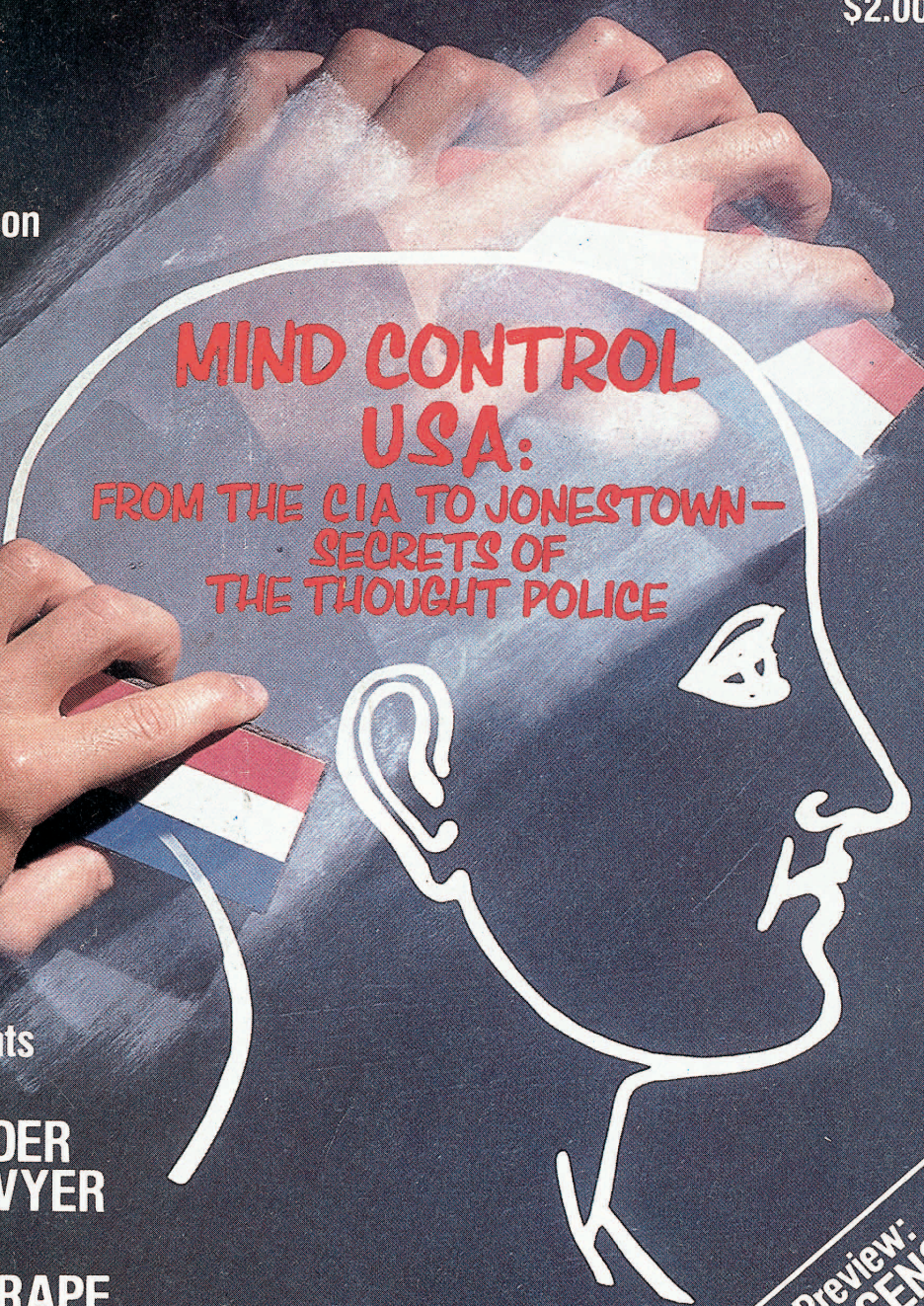
by William Burroughs

Sports:

**OUTRUNNING
THE COAST GUARD**
in the World's Fastest Boats

**THE STRANGE MURDER
OF A TOP DOPE LAWYER**

HOOKERS PREVENT RAPE
by Margo St. James



**MIND CONTROL
USA:**
FROM THE CIA TO JONESTOWN—
SECRETS OF
THE THOUGHT POLICE

Exclusive Book Preview:
THE WOODSTOCK CENSUS
Counting Heads and
Other '60s Rebels

THE CLASH

Rebel rockers storm the barricades

by Charlie Frick and Harry Wasserman



Art by Steve Sprouse, photo by Kate Simon

The Clash are more like a guerrilla army than a rock band. They incite their volatile audience to take up guns, storm the barricades, and overthrow the status quo. The Clash embody the drive, rebellious spirit, and intense, uncompromising, shove-it-down-your-throat delivery of the ill-fated Sex Pistols, but with clearer political motivation—legalization of marijuana, redistribution of the wealth, an end to racism.

The Clash—lead singer-guitarists Joe Strummer and Mick Jones, bassist Paul Simonon and drummer Nicky “Topper” Headon—are radicals, but they’re not poseurs. They got their politics the hard way, growing up in cramped, working-class, high-rise housing developments in

clammy-cold London, surrounded by bomb craters left over from World War II. Amid racial strife and rubble, these rebels opted for a rabble-rousing rock band rather than a bleak future of living on the dole for \$25 a week like most of their generation.

The closer they got to the front lines of rock ‘n’ roll, the more the Clash fought against oppression. They fought with their early audiences, who struck back at the Clash’s politically inflammatory lyrics by throwing bags of vomit at the band. They fought with the legit rock press, giving them a reputation of being unmanageable, unpredictable and unflinching in their ideals. They fought with the police, incurring several busts

—one for cocaine possession, one for sleeping on the beds in a German hotel with their boots on, and one on weapons charges for shooting pigeons, which resulted in the song “Guns on the Roof.”

They fought with their record company. Their first album, called simply *The Clash*, was a smash hit in England, with such roaring machine-gun blasts as “London’s Burning,” “Police and Thieves” and “White Riot.”

Also on the album is “I’m So Bored with the USA,” a scathing indictment of U.S. cultural imperialism in an era of post-Watergate corruption, which debuted on the Anarchy Tour of ‘77:

Yankees a-dictatin’ are always on the TV



The Clash play a round of supermarket sweep.



Clash's Mick Jones leaps into action.

The killers in America work seven days
a week

Never mind the stars 'n' stripes
Let's play the Watergate tapes
I'll salute the new age
An' I hope nobody escapes
I'm so bored with the U!S!A!
I'm so bored with the U!S!A!
But what can I do?

The recording of the Clash's first album was so raw, and the lyrics so heavy, that CBS, the record company that released the album in England and picked up the band's American option, declined to release the album in the States. Instead, CBS sent their top gunslinger, rock producer Sandy "Don't Fear the Reaper" Pearlman (Blue Oyster Cult, the Dictators) to work with the Clash in a secluded West Coast recording studio until a rough gem of an album, *Give 'Em Enough Rope*, was released in England and America to rave reviews. *Rope* includes the rousing tribute to terrorists "Tommy Gun" and two dynamite dope tunes, "Julie's in the Drug Squad" and "Drug-Stabbing Time."

"Julie's in the Drug Squad" chronicles the career of the woman who infiltrated the London drug subculture and was responsible for "Operation Julie," the largest LSD bust in British history:

An' then there came the night of the
greatest ever raid
They arrested every drug that had ever
been made
They took 82 laws
Through 82 doors
An' they didn't halt the pull till the cells
were all full
'Cos Julie's been working for the drug
squad
An' it's ten years for you
Nineteen for you
An' you can get out in 25
That is if you're still alive.

They fought with their manager, Bernard Rhodes, who was offed just in time for their whirlwind eight-city first tour

of the USA, hitting all the rock 'n' roll capitals from Frisco to New York. On tour they fought with the American press and Epic publicists, quickly becoming known as the new bad boys of rock 'n' roll in '79. Their outrageous stateside exploits left a trail of broken

**"When you smoke a joint,
the meaning of life is all
there, and you write it on
a piece of toilet paper and
wipe your ass with it."**

hearts, busted eardrums, and pissed-off record-company babysitters in Valium and martini-choked stupors.

After the unexpected success of the American *Give 'Em Enough Rope* album and tour, Epic Records decided to give in and release a new expanded version of the band's first album. The Clash, released symbolically on the Fourth of July in conjunction with a new major USA tour, contains all of the material on the U.K. release plus an EP and a handful of tunes never before available to Stateside punkers, including "Groovy Time," "Gates of the West," and a remake of the Bobby Fuller Four's all-time-classic outlaw song "I Fought the Law and the Law Won."

Suzy Blond, Epic Records' publicity czarina, called us shortly after the beginning of the Clash's summer USA tour and said, "They're being very tough on the press; they're makin' me cry. But if anyone can handle them, I know you can." We expected hoods who pick their teeth with switchblades, but we found the Clash to be dope-smoking, fast-talking, righteously indignant fork-haired yuppies. We talked with the Clash's dual front men, composer-singer-guitarists Joe Strummer and Mick Jones—backstage, in their hotel room, and walking the streets of New York's Lower East Side.

High Times: Wanna smoke a joint of dynamite Colombo?

Jones: Gimme a little toke of that and let's see where we go. [Inhales deeply.] C'mon in, Joe, smoke some of this, we're going to get high. That's what it's all about.

Strummer: When we roll spliffs we cut 'em in half with tobacco.

High Times: Does everybody in England do that?

Jones: Everybody. Because it's so scarce, so rare.

High Times: How much does an ounce of grass cost over there?

Jones: Forty-five quid. Ninety dollars. That's if you can get it. It's great if you've got that money and you can get it. You're a king. It's like the ultimate luxury goods.

Strummer: You can get crappy hash for \$50, but there's no hope of getting stoned on it.

Jones: When I last left England, there was no food there, there were petrol queues, ambulance men were on strike. Dope would be a luxury. A rock concert is a luxury because people are concerned with survival. I've been to a lot of places—I've seen worse poverty in Jamaica, for instance—but in England at the moment it's like people aren't normal anymore. It's like they can't realize it's all crumbling around them. It's not like here, where you can go out and smoke a joint or something. It's really pathetic, holding on to a smidge of hash, waitin' to smoke it in your room on your own—one blow of the joint, and, "It's really far out, you know."

Strummer: The Yipster Times says the Drug Enforcement Administration is trying to make pot like cocaine, trying to freak out everybody with massive crackdowns and paraquat scares, so they could get pot to be a rich man's drug and thus remove its threat. They're really scared of dope—otherwise they'd have made it legal, right?

Jones: So the first thing we say is: Yes,

we stand for legalization of marijuana.

High Times: Were you ever inspired to write songs when you were stoned?

Strummer: Tell him about the yellow clouds, Mick.

Jones: The yellow clouds is when you take a joint to relax yourself and all of a sudden the yellow clouds appear and everything is great, but it ain't happenin' as far as bein' creative is concerned. And very often it's like that big joke: when you've discovered it all becomes clear, the meaning of life is all there, and you go to the toilet and you write it on a piece of toilet paper and you wipe your ass with it.

High Times: Mick, weren't you busted for coke last year?

Jones: Yeah, I got busted; they said they got some coke on me, but I don't usually take coke, but they might find some in my pocket or something. I was on the front page of the New Musical Express saying all this political shit, and the next night they came to the concert, and the next morning they busted us in the hotel. So they read the papers, and they keep everybody in line.

High Times: You're like a symbol of antiauthority to them.

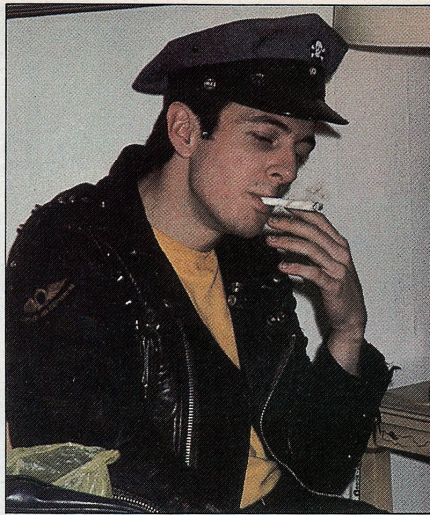
Jones: Well, somebody's got to say something about it. We're just trying to raise some consciousness. I used to be really into coke, but now I think it's a shit. 'Cause it places you outside, so you can't stand anyone. If you take it regularly, it changes you. Since I stopped taking it I'm not having to deal with a reason for life. When it was up my nose it became apparent that I didn't have any fucking reason for existence. I may smoke a joint or have a drink, but I won't do anything else now. And I've been adhering to this since the last time I was in America when everybody offered it to me.

High Times: Do you think that because there's so much cocaine in the music business it has an effect on motivating the trends?

Jones: Yeah; I mean, now the executives think it's a joke. Right? But the only reason is, they snort so much cocaine that they realize what a joke it is. We knew it was a joke anyway. Now the music executives can practice associating themselves with us, and perhaps we can do something together. We can actually use these companies. But this may be wishful thinking again.

High Times: What's your song "Julie's in the Drug Squad" about?

Jones: That's the Operation Julie case, in which this narc who called herself Julie was pretending to be a kind of stoned hippie person in this Welsh commune where they were making all the acid for England. They were making all the acid for England, which is not a lot. Everybody was freaked out when the bust hit the newspapers, because a lot



Joe Strummer takes a Jamaican-style spliff.

"The Clash share with the reggae bands the sense of oppression. You deserve not to be oppressed."

of people in England didn't even know what acid is. No one takes acid anymore, except maybe one or two Rastas.

High Times: Did you ever take any acid?

Jones: I was taking acid when I was a youngster—16 or something. I was beginning to pick up the guitar. I remember I thought it was something which completely opened me up. I stopped when I had a bad trip. I've never had it since, and that was years ago. I would never suggest it to someone, but really and truly I think everyone should try it at least once.

High Times: If pot and hash are scarce, coke is too expensive, and nobody does acid, what do they do in England to get really ripped?

Jones: Everyone drinks. It's worse in other European countries, but the whole thing is everybody goes to the bar to get pissed.

High Times: Is it mostly beer, or are they drinking the hard stuff?

Jones: They drink beer, and they drink Scotch whiskey. It's a whole booze culture. And that's what it's all about. My parents drink. My dad lives in England, and he drinks every night. He's an alcoholic. It's a nation of alcoholics. The government couldn't repress the people there to make them completely straight. It would be impossible. People have got to deal with their lives as best they can, and people's lives are such miseries.

It's like self-righteous living. You deserve not to be fucking oppressed. How dare they fucking do that to us? Who are they—they're only other people, right? And they know more than you or

me? We're just other people and they can't do that to us. In England we're dealing with oppression every day. But that's the kind of talk that gets me shot.

High Times: What do you think about heroin?

Strummer: I read in the Yipster Times that "the CIA smuggled heroin back in the dead bodies of Vietnam vets for the Mafia." That sentence should be carved in marble and set on top of Capitol Hill.

Jones: That guy Aron Kay, the pieman, he came backstage at our last show and gave us a bunch of issues of the Yipster Times. And when we played Vancouver we met a lot of guys from the local underground paper there, Open Road, libertarian guys. I'm a bit nervous of it all, you understand, because we get approached by a lot of politically motivated groups, and we really can't commit ourselves to anything. But everybody knows where we stand as far as we're anti certain things—we're anti right-wing fascism.

High Times: You guys played a Rock against Racism festival that drew 80,000.

Strummer: We did, but a lot of people made a big deal about it. I suppose it is a big deal.

Jones: It was. It made a lot of difference in getting rid of the Nazis. It helped get rid of them, in terms of immediate votes. We actually made a change, you know. They came for the free music, but the festival changed the way they thought. The National Front didn't get any votes, and they got kicked out of all the boroughs during the general election. And it made an immediate change. It was called the Anti-Nazi Carnival. But on the other hand you can't have an organization where you're just anti something.

Strummer: We feel it's pretty weird—"Let's have an organization, let's be anti chairs, let's call ourselves the Anti-Chair League."

Jones: As far as we're concerned it's always been the same. Any gig we do is a Rock against Racism gig, because we play black music, we're as interested in making sure that the black culture survives as that the white culture does. We play their music and hope that they'll play ours. We have a common bond with these people.

High Times: Didn't the Rock against Racism movement start in England when Eric Clapton came out in support of right-wing politician Enoch Powell, who wants to send England's blacks back to Africa?

Jones: Eric Clapton is just like an old idiot. Who cares? He's got the opinions of a bricklayer, and he plays guitar like it, as well! Don't care how laid-back he is, it's bricklaying politics. Drinking beer up against the bar with the lads.

Charlie Frick

Leave him out of it. He made an idiot out of himself, that's the thing. I don't find that kind of thing admirable in an artist.

High Times: So you think a rock concert can raise people's consciousness?

Jones: You make them think more than just a rock concert. At its worst, a rock concert can get you through life. If you're a worker, it'll get you through the next day's work. But I think it can do more than just get you through. I think it can get you to leave that. Get you to say "fuck it." It's the power of the finger [flips the bird]. The MC5 were doing it, John Sinclair was doing it. . . they were out there every night rockin', and people were diggin' the rock of it, but they were pickin' up on the other message.

High Times: Are there a lot of Nazis in England?

Jones: It's small, Column 88, but they're most fanatical. They put bombs in immigrants' houses. You know, there's a movie showing at theaters in England called *Hitler: A Career*; it was a big hit in Germany, and now it's playing in England with English subtitles. All the Nazis in England go to see it, and they cheer the concentration-camp scene. The theater is packed full of Nazi guys and they're really, seriously rooting for the Nazis. But don't print "packed full." Say "there's a mob of people."

Strummer: When they show Goebbels, they'll go, "Yaaaaaayyy," clap clap, and give him a round of applause. Insane!

High Times: What's the racial situation like in England?

Strummer: Well, the British Movement, which is really the Nazi party, they're all Paki bashers. But in England it's really kind of like nobody loves a Paki. You could even talk to a punk, with his Rock against Racism badge on, and he might go bash a Paki. That's the truth, because the Pakis are great, really great, supermarket owners. They've really got it cornered in London, all over England. Every grocery shop is a Paki shop; it's bound to be. And I used to, we all used to, steal off them. It was very much us against them because they were the guys in the store and we were the guys who were hungry. Up the cheese up the sleeves. . .

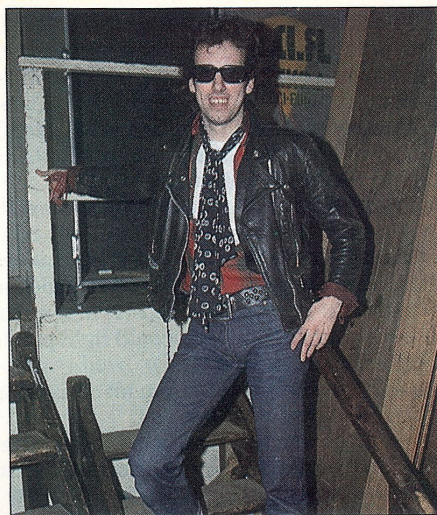
Jones: . . . and out the door and over the fence!

Strummer: It's got a root. It's 'cause they had the stores and we didn't have the money.

Jones: It's like the British Empire in reverse!

Strummer: It's a pretty good joke, actually. This is what we base our anticracist thing on; it makes life richer. Cosmopolitan life in London is so rich: reggae music, Indian food, Chinese take-away.

Jones: And everybody should live to-



Mick Jones plays guitar with an iron fist.

Kate Simon

"At its worst, a rock concert can get you through the next day's work. But it can also get workers to say 'fuck it.'"

gether without bothering anybody else's shit, you know.

Strummer: That's our vision.

Jones: But the bricklayer attitude is that the food stinks. They're so narrow-minded. The food stinks; they're a different color. You have to encourage people, and then they see what the food's like, and then you see them in an Indian restaurant the next week.

High Times: How do the Jamaican Rastafarians in England get along with the whites?

Strummer: The Rasta youth, in their late teens and early 20s, are all British born; the ones from Birmingham are as black as coal, and they come up to you and say, "'Allo, kid, 'ow you doin'!" They're real bummies, right? The Rasta kids have become like what the hippies were, because their parents are holding down steady jobs. But these guys, they don't want to know about no jobs, right? They've totally broken away from their parents. And they hate the white man. But we get along all right with them.

Jones: We're like exceptions. Punks are exceptions, because the Rastas realize that we're rejected by society.

Strummer: The Rasta kids are really on their own. 'Cause they ain't even with their own kind, their families. They're really on their own—that's exceptionally heavy.

Jones: They get into fights with the police, because the police harass them. The Clash share with the reggae bands the sense of oppression, you know? Because I lived in Brixton, a black area of London, until I was a teenager. I grew up with the black music, and their way

of looking at things was the same as mine. Only, people told me that there was a difference between me and black kids. Parents told me. Yeah, I was poor and they were poor, but I was being told that they were worse than me. But I got along great with the Rastas when I was in school, and I thought their music was great. And there ain't no difference—I can play that.

But the poverty I lived in was nothing compared to what I saw when we were in Jamaica. I've never seen poverty like that before. There were people living in corrugated iron shacks, and the situation when we were there—November 1977—was that there was no peace in the ghetto. The police would patrol the streets by flashlight from helicopters. After we left, there was a Peace Concert with Peter Tosh and everything was going cool for a while; but last week I heard the police shot one of the ghetto leaders there, who was a peacemaker. So I imagine there's going to be some awful shit goin' down 'cause there's already been threats of retaliation.

High Times: Your cover of Junior Murvin's reggae hit "Police and Thieves" seemed to relate the situation in Jamaica to the situation in England.

Jones: Lee Perry, also known as "Scratch the Upsetter," originally co-wrote and produced "Police and Thieves" for Junior Murvin, and when he heard our version he added a picture of the Clash to his "wall of fame" at the Black Ark Studios in Jamaica. Ours are the only white faces on his wall. Later he came to London—in '77—and produced the song "Complete Control" for our first album. He smoked a lot of spliffs with his dreadlocked Rasta engineers in the control room. He was looking through the console, through the glass, and he was seeing the cymbals, and there were red and green lights on the cymbals, and he was saying, "Yeah, red, green and gold!" He was seeing all these kinds of things into what was actually there—there were lights shining on the cymbals, and he saw it as the colors of the Jamaican flag.

Strummer: Scratch told Mick he played guitar "with an iron fist."

Jones: Yeah, he did. Scratch is a Rasta, and the Rastafarian religion is great, because it actually induces a certain way of thought, a religious and righteous way.

Strummer: What about the way the Rastas treat their women? If they were smoking a chillum, they wouldn't pass it to a woman. And that's the way they treat them all the way down the line.

Jones: Any repression is just like hypocrisy. You can't talk about freedom if you're practicing repression.

Strummer: A lot of people think this Rasta stuff is just a load of bollocks, and

The All-New ALL-DOPE Magazine

At last--from some of the same people who bring you HIGH TIMES--there is STONE AGE, the lavish new magazine by dopers for dopers--devoted exclusively to dope. It's about your favorite leisure activity--pot, hash, coke, LSD, psilocybin, and a host of other natural highs.

An elegant quarterly production, each issue of STONE AGE is destined to become a priceless collector's item: the world's finest writers will write about the world's best dope, about outrageous smuggling adventures, about the ultra-glamorous dope scene of the international disco and smokeasy set, about the art and science of getting high--really high.

STONE AGE will give you exhaustive bust coverage--stunning centerfolds--interviews with top narcs, ace smugglers, brilliant dope scientists and top-level dealers--dazzling pictorials--up-to-the minute coverage of the fight to legalize dopers' rights--celebrity dope news--dope connoisseurship by some of the world's greatest professional pot tasters and grass gourmets--and the most REALISTIC dope prices anywhere! Our law and health departments will keep you free and easy while you're high--and there's the STONE AGE Adviser--an invaluable guide to readers' personal dope dilemmas, solved by expert dopers.

Don't miss a SINGLE landmark issue of STONE AGE--reserve your charter one-year subscription now by sending only \$6.

Yes! I Must have a charter one-year subscription to STONE AGE. Enclosed find \$6.

Payable in U.S. funds.

Name _____

Address _____

City _____ State _____ Zip _____

Send to:
STONE AGE
116 East 27 St.
New York, N.Y. 10016

I'm one of them, because of that basic insane flaw, I got to thinking that all religions are just kind of weird coincidences. Like the Christian religion was stamped out by Rome, and all of a sudden, hey, everybody wakes up and everybody's a Christian!

High Times: What were the audiences like back home in England?

Jones: They were hostile. There were punk clubs where the punks could go and fight among themselves, and when they went outside they could fight punks plus hostile people.

High Times: Is there still a lot of fighting in the clubs?

Jones: No more than anywhere else. There's always going to be something to fight about.

High Times: How about on the Anarchy Tour with the Pistols? Was there a lot of violence?

Strummer: No, not really, it was all sensationalized. If anything happened, it got blown way out of proportion.

Jones: All of the battles in England have to do with style. It's a question of style, and everybody's got their own fucking style. The whole thing in London is a style thing. I tried to explain this once when I was trying to get into an art college. And that's why I got turned down at the Chelsea School of Art, because I tried to explain that it was a question of style and not a question of what you painted. It was a question of what you said, not what you saw. I got turned down because it's important.

Actually, when you find the economic situation not so hot, then people don't bother about style so much. When it's leisure time, they get into fighting among themselves; but when there's no leisure time . . . You got to understand the culture. Most of the skinheads were punks last year.

Strummer: Most of the skinheads are working-class types, and that's where the British Movement got its strength. That's the only relation. You can't just say because he's a skinhead that he's a Nazi.

Jones: A few of the skinheads are Nazis, but there was like thousands of skinhead guys. Skinhead is like punk; it's like a big thing like punk, but they haven't got the groups. They follow the punk groups. You know how it is in England--you have the mods, the rockers, the skinheads . . .

High Times: Here in America you have the freaks, greasers, jocks, straights . . .

Jones: We fight over haircuts. Last summer there were such battles between the punks and the teddy boys because of their haircuts and different styles.

Strummer: The teddy boys were the bad boys on the block until punk rock came along, and the punk rockers came out looking more outlandish and more evil.

And the punks wouldn't take shit from no one. I see teddy boys goin', "They look like they come from another planet." Teddy boys are tellin' me, and they should go fuckin' look in the mirror. They're in Edwardian dress, pompadours, velvet cuffs.

High Times: What kind of music are they into?

Strummer: Rockabilly.

Jones: No, no, they call it rock 'n' roll, but it's rockabilly.

Strummer: Then there's the rockabilly rebels. The rockabilly rebels and the teds will fight each other if there's no one else to fight.

Jones: I remember when I only knew punks; we were in the Hundred Club together, and there were just punks, and when there were no battles to fight the punks would fight each other. It was the most violent place to be. All of a sudden all the people would come piling through with chains and knives and stuff. It was like part of the concert. And then all of a sudden it was like you had to have an antiface. So that summer everyone was out fighting the teddy boys in the street. And the police . . .

Strummer: The police were saying we started it, and we were saying they started it, and . . .

Jones: The teds thought that we were trying to take the piss out of rock 'n' roll, but we're just as much rock 'n' roll as they are!

Strummer: Because we were wearing their clothes, you know? We were ripping the drapes, sticking pins in the drapes, and they thought this was sacrilege.

Jones: They're reactionary, you know. Some aren't, but now they come to concerts and pick fights. Maybe it's just wishful thinking, but the kids should get together and fight the real enemy. Why are we so stupid, fightin' each other, when the real enemy is laughing his head off because we're killing each other?

Strummer: Yeah, the cops will stand there laughing while the kids kill each other. They're beatin' each other's heads in, you know?

High Times: The myth is that all the kids in England are unemployed. Is that true?

Jones: You come out of school and there's nothing to do. You're out of college and they suggest that you join the army. What is that shit!? You go into the army in England, you get your head shot off in Ireland in fucking ten minutes.

High Times: Same thing here. They used to take you right after high school and send you off to 'Nam. Send your ass right over there.

Jones: It's the same thing as Vietnam. You go to Ireland, you get your head shot off. It's the most horrific thing that

you can imagine between human beings.

Strummer: The draft's not comin' back here, is it, man?

High Times: They're talking about it.

Strummer: Jesus, if that happens, you just gotta burn the whole place down from coast to coast. If they bring the draft back...

Jones: Then it's got to change. The change will come now.

High Times: When you stand up for certain things, the kids that come to see you play and listen to your music look to you as musical heroes, feeling like, okay, if they can do it or feel a certain way, then we can do it too.

Jones: Well, that's the way it's supposed to be. Theoretically, that's what it's all about, that people will be inspired to do it for themselves, right? Not inspired to imitate but to actually break out. There are those that actually do. When we went to Belfast, for instance, the first time we didn't get to play, and there were kids lying in front of armored cars, and all you'd see was threatening us that there would never be another concert in Ulster. We came back and the kids began to get a scene together there, you know, Protestants and Catholics together.

When we came there it kind of brought the people together. Another thing was that the first time, we met kids who were trying to form groups, and they were half Protestant and half Catholic. We went back the next time and said, "Where are they?" And the guys are being shot because they're practicing in a Protestant area. A guy got shot going between the borders.

High Times: A musician?

Jones: Yeah, like kids. Not musicians, kids trying to form groups. They can't relate to the first time we came there and kind of helped them fight their battles. When we go places we kind of contribute to the culture of the place.

High Times: On your recent tour of Europe you had some trouble with the locals not exactly reacting favorably to your kind of culture or your kind of politics.

Jones: They really don't like us in Germany. They like us on a teeny-bopper level, but when we played they were vomiting into bags and throwing them at us.

Strummer: Yeah, it was the pits. The worst place you can name. Germany's like the worst. The most unfriendly place. We had a lot of trouble with the hotel people there. They're really kind of straight.

Jones: We got to the hotel, and we were so tired that we just fell on the beds and snored—we were out cold. The thing is that they came in and saw us with our boots on the bed; they said that we hadn't paid the bill or something, and

we were dragged off to prison.

Strummer: They thought it was a really big deal that we were in their beds with our boots on.

Jones: We were just tired, you know. Then we were sitting in the police station. It was real funny, 'cause we had this teeny-bopper-press clipping to try and tell the policemen who we were. It said, "Die vier die nieman will," and to us it meant "we four are great." I showed him the pictures; he said, "Ah, 'The four that nobody wants.'" It was about how we got thrown off this German TV program a month before. They said that we had smashed the dressing rooms. We really didn't. Like, there were some floorboards and we dropped some money down them; so we took the floorboards up and a few things got broken. So we got thrown out. There was all of this stuff in the paper, and we're showing it to the cops, saying, "Okay, look, we're okay, we can go." So if we could read it, it's saying what cunts we are and how we aren't wanted in Germany. Our manager was refusing to pay the bill and provoking the situation on purpose. It was really ridiculous!

Strummer: That happened all along the tour, every place we got to. When we got to Sweden there was the Regaray. They're weird. They worship American cars and dress like cowboys.

Jones: They beat up the immigrants in Sweden: they beat up on the Italians.

Strummer: They go around beating up the punks. All of the groups that had played there before—the Jam, the Stranglers—had been bolted off the stage when the Regaray invaded the concerts. They attacked because they were punk groups. These are young kids in their 20s. It's a real big problem, 'cause the Swedish punks have to deal with this every day. When they heard we were coming, the police were already blocking off the streets. The police stopped a hundred-car caravan coming into one of the towns.

Jones: We got through it all right, so the Regaray had to retaliate by putting a bomb threat in one of our gigs. We were all standing outside waiting for the building to blow up. We were in this town, and they had never had a bomb scare since the war.

These guys would come, and we were on this bridge freezing, waiting to go on with the show. All the audience was standing out there as well. But we got through that one.

High Times: Some people say that Italy is really bad on musicians. I heard that when Santana was touring there years ago, they had to pay the Mafia off to let the band leave the country with all of their instruments. Lou Reed had a bad time there; they threw rocks at him at one of his concerts.




Arctic Blast™ is a mentholating compound—100% natural ingredients.

You might be smoking a weed, but it doesn't have to taste like it.

½ of a pack of **Arctic Blast** will mildly mentholate 1 ounce of your favorite smoke.

Arctic Blast is available at your favorite paraphernalia store, or send \$2.95 for each pack to:

 **Delta Nine Products**
P.O. Box 226
Bellbrook, Ohio 45305

*Ohio residents add 5% sales tax
Dealer inquiries invited
No C.O.D.'s*

BUSINESSMEN: TAKE NOTICE!

HEAD SHOP PARAPHERNALIA
SERVICE ANYWHERE!



DISTRIBUTORS OF PIPES, PAPERS, CLIPS, BONGS, SCALES, INCENSE, I.E., ALL HEAD GEAR! JEWELRY, POSTERS, BLACK PSYCHEDELIC & STROBE LIGHTS, PRINTED T-SHIRTS, WATER BEDS.

Merchandise shipped immediately from stock by experienced personnel. We serve established businesses, we expertly merchandise new ones and we help expand those with ideas.

We are also truck-van jobbers thru-out N.C., S.C., and the South-East.

Selection — 100% Guarantee — Generous Volume Discounts — Freight Allowance — Personal Contact — Toll Free Phone or Mail. We accommodate the Big and the Small.

IF YOU FEEL THAT WE CAN DO BUSINESS TOGETHER, SEND \$2.00 CHECK OR M.O. FOR 200 PAGE COMPLETE WHOLESALE CATALOGUE, OTHERWISE WE SEND C.O.D. OUR WHOLESALE CATALOGUES ARE ONLY FOR PEOPLE WHO ARE IN BUSINESS NOW OR WHO INTEND TO BE SOON!

INFINITY'S END, INC.,
FRANK J. PIETRAS, PRES.
8430 MONROE RD.,
CHARLOTTE, N.C. 28212
N.C. (704) 538-7451
ELSEWHERE IN U.S. TOLL FREE
1-800-438-5180

Strummer: We haven't been there yet.
Jones: Also, they say that the kids decide what side they're on, right or left. That's the decision they make when they are 14. The kids decide what side they're going to be on, and they generally stick to it. And that's their battle, in Italy, for the kids; it's kind of a political thing. It has to do with the Christian Democrat policy, or whatever.
High Times: How important do you think rock 'n' roll is in trying to wake the public out of its sleep state?

Strummer: Heavy metal can't do this.
Jones: People don't need to be reminded what robots they really are. They need to be told to wake up. Don't be such a fucking robot!

High Times: You mean they need to be slapped around to wake up?

Jones: It's no good if no one understands it. I mean, why can't they be more honest? Like, "You're among a bunch of robots. Whatcha gonna do about it?"

Strummer: It's mind expanding how this kind of urban society thrives on the motto "It's no use." People need to be inspired to see something else, 'cause who needs the mirror? The mirror is there.

Jones: Even in the '50s, when Hollywood made the science-fiction movies, that's the way they thought the robots moved. People often accuse us of thinking only in terms of as far as 1984, but we lived 1984 in '77. We are thinking beyond that now as well. We got to ask ourselves these questions.

The whole thing with the computer industry is that nobody is asking themselves the question "What are you going to do when you put all the people out of work?" As a defense in England they're saying, well don't worry because we're ahead in certain industries, like maybe the watches. But do you know that the Swiss watch industry went out of work, went out of business overnight with the invention of the quartz watches?

The adding machines that go into the computers...It's such a boom, this technological thing and leisure. And then people are going to be out of work. No one's asking themselves at this point in time what are we going to do with the people when they get fed up with the leisure. Right? And this is kind of another problem—they're going to have to have a program where they get rid of the people.

High Times: What were the Sex Pistols really like? Do you think that they were too wild and out of control to stay together?

Strummer: No, it's a question of songs. They kicked off Glen Matlock and got in Sid. Sid didn't really have time to get it together, he was just learning how to play the bass when they went off on tour. I guess they just got fed up with

playing the same songs for two years and not really comin' on with any new ones. That really gets you down, don't it? The same old crap all of the time. Makes you feel like a dog.

Jones: We read in the Yipster Times that when the Sex Pistols were denied their visa to come over here for the tour, Capricorn Records president Phil Walden went, in favor of the record company, to President Carter and said, "Jimmy, remember me? All of the money early in the campaign? What do you say? Loosen up on the band and let them come over here to play." The government didn't want to let them come in because they had been busted so much, but at the very last minute the visas were all okayed. It's just very weird, you know?

Strummer: Last night I sat up reading back issues of Yipster Times. I read all about Carter and cocaine. Did you hear that they put the no-no on punk rock? It seems that those guys in the record companies have Jimmy's ear, and they ain't going to be promoting any of the punk-rock bands because they still have all of these old rock artists, they still want to sell thousands and millions of truckloads of rock stars on ego trips. Next year you won't be able to give away a *Livin' in the USA* album, which is the way that it's goin' in the USA. That's a bit limp, you know.

High Times: Mick, you played with Sid Vicious at Max's Kansas City in New York.

Jones: Yeah, six songs a show, six bucks will get you in. A buck a song. That's the way Sid did things. He didn't practice very much. A slight rehearsal the night before. Sid wasn't very well. The show wasn't very together. I wouldn't even say anybody enjoyed the evening. It was kind of a downbeat.

High Times: Do you guys know Elvis Costello at all?

Jones: Yeah, we done a gig once with him in Belgium.

Strummer: He's got a sort of big head.
Jones: He used to be a computer operator. So he's all right either way, you know? If the music don't turn out, he can always rule the world by being a computer operator. I actually did a record with him, I played the guitar on one of his albums. I played rhythm on "Pump It Up" actually, but you wouldn't hear me. I also played on "Big Tears." On "Pump It Up" they mixed me down and gave me 50 quid to shut me up.

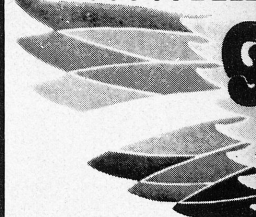
High Times: That's all they paid you?
Jones: Actually, they got me stoned. The Elvis Costello people got me stoned. So maybe Costello is just stoned all the time. Or if he doesn't smoke, I know he sports.

Strummer: So do horses.

Jones: And pigs. They all snort. ☐

GROW

...with



A Complete

Easy • Low cost
a-Pot • Use any
• No pumps • Cl
100% female cro
growing bed in t
ular sizes • Exc
for artificial or s
• Harvest witho
transplanting •
watering planter
ancing pH • Fast
tency • Mobile

Offer includes reusable hydroponic Rock-of-Age SUPERJUICE nutrients - complete easy Instruction (Plant not included.) May a

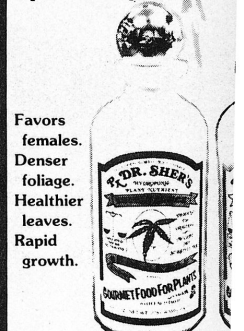
T-SHIRTS

Dazzling 15 color
your choice of all
colored shirts! All
Women's styles have cap sleeves

SUPER

The Grow

(and other fi
Best Choice For
Dirt Farmers or Hydr
Formulated for Cann
Balancing • Tested at
7 Micronutrients • Ea
up to 500 Quarts Nutr



Favors
females.
Denser
foliage.
Healthier
leaves.
Rapid
growth.

SUPERLEAF™ 15-5-5
Two 8 fl. oz. purest
Liquid concentrates —
Enough to bring 200
Plants to Harvest!
Select Industries P.O. Box 51