



ANGLE

GLASS CITY
RAY

THE LO

AT CLUB

HIT PARADER

Ebel Roberts



Paul Simonon doesn't reveal why.



met '86
discscope

RECORDS

Joe Strummer achieves lasting intimacy with his microphone, while Mick Jones and Paul Simonon practice being sex objects.



RE LIFE DURING WARTIME?

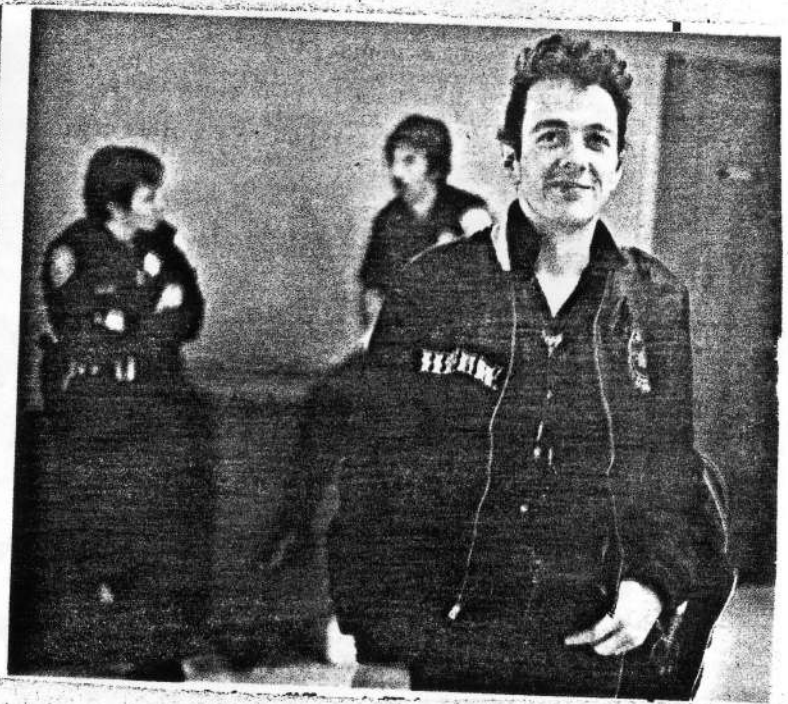
each as well) was stunted by the somewhat overbearing metalloid tendencies of producer Sandy Pearlman on "Give 'Em Enough Rope," then *London Calling* is a fine re-affirmation of the unbridled adventurousness and progress that the Clash are capable of. The band, with the considerable aid of long-lost Mott the Hoople producer Guy Stevens, touch the kind of bases that one used to expect, but now hardly ever sees from one, let alone two albums (if *Tusk* is F. Mac's *White* album. I'm J. Lennon's mon-



Andre Csillag
sense when you hear the almost Dylanesque way Strummer shouts "You can go it alone" on "London Calling" and "That's just Montgomery Clift, honey!" on "The Right Profile," a song that could very well have been found somewhere on the *Basement Tapes*. In these days of Chapman explicitness, it's a treat to hear such un-overly-conscious production values.
But like I said, I don't find *London Calling* an easy album to handle, and when I stated previously that my problems lay somewhat outside







The original Clash line-up, at the 13th August 'performance' for friends only: Mick Jones, Terry Chimes, Joe Strummer, Paul Simonon and Keith Levine

Photo: Richard McCaffree

The CLASH



MICK JONES



PAUL SIMONON



TOPPER HEADON



JOE STRUMMER

