



Clash give stylish triple album

The Clash — Sandinista! (CBS).

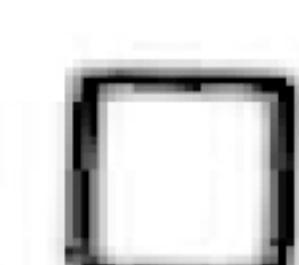
I'm sick and tired of people yelling "sell out" after The Clash. I'm sick and tired of people calling them the new Rolling Stones.

They are neither. The Clash are simply four men with the courage of their convictions, the honesty to pursue their feelings and the talent to carry them off.

Their brilliant debut album elevated them immediately to punk hero status, its youthful urgency

has very few equals. But with each successive album The Clash moved steadily away from the angry music that had become their trademark.

And now, with their fourth album Sandinista!, almost all traces of garage land punk are lost. There is no Complete Control or White Riot, for sure.



In its place there is a hotch-potch of excellently executed songs, 36 in all, covering just about every musical style going. You name it; reggae, funk, soul, jazz, rockabilly, touches of punk and even a waltz and mock spiritual.

Plus, it's a triple album selling for the price of one.

Heavy listening to begin with and not as direct or immediate as their previous efforts, but after a few plays and some careful listening it's obvious that The Clash have not lost their spark.

Their grasp of reggae has always been masterful, as in One More Time. Certain numbers, Somebody Got Murdered in particular, show flashes of the old days.

Doubtless, Sandinista! will be the final nail in The Clash's coffin for many die-hard punks who would rather they knocked out short, riffy, amphetamine rockers.

But this is a good album. The Clash are still progressing, still gutsy enough to experiment and they're doing it with style.

Call that selling out? I certainly don't.

Kurtis Blow — Kurtis Blow (Mercury).

Rapping's the game, Blow's the name, I'm funk-ing straight in to the hall of fame. First I should perhaps attempt to explain what rapping is.

Right. Rapping is an art form of the voice, often poetic, it's all about ad-libbing verbally to funk and disco music.

Kurtis Blow is a very clever and accomplished rapper. His efforts are guaranteed to set the feet tap-tapping. But when he sings, as he does on two tracks, I get the feeling he'd be better off rapping.

Talking is what Blow is best at and if you need proof take a listen to the subtlety of tracks like The Breaks, and Rappin' Blow.



● The Clash face accusers that they have sold out on the punks

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