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# ROADRUNNER

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## MAGICAL MUSH- ROOM MOMENTS

*A full report on the  
Mushroom Evolution  
Concerts*



The Punk and the Godfather — Paul Kelly and Joe Camilleri  
at the Myer Music Bowl. (pic. Nick Geranopolous)

### Inside:

**The Birthday Party**  
**Little Heroes**  
**Soft Cell**  
**Flaming Hands**  
**Creedence Clearwater**  
**— A History**  
**Ultravox**  
**Altered Images**  
**Dance Craze**

## FIRST AUSTRALIAN INTERVIEW

# CLASH SHOCK



**Q: You talk about a lot of political things, what do you think are the important political goals? . . .**

**A:** What do I think is an important political goal? I'll tell ya. Anti-imperialism, right? From Russia and America, right? All they do is gibber out . . . paranoia, right? Americans say, 'Anthing is better than Communism' right? Even chopping people's hands off with an axe is better than Communism. Russians right? People wanna get a bit of freedom — bang, dead. Screw all that. I'm gonna kill Mickey Mouse and Ivan the Dwarf.



# CLASH SHOCK

## SYDNEY PRESS CONFERENCE

**Q: Do you make much money when you tour the US?**

A: Well we haven't toured there in two years. We did eighteen gigs at Bond's (a New York club). We are making a film but we're having to get backing for it.

**Q: Do you want to make a lot of money?**

A: We wanna make money so we can keep going. I mean, who doesn't want a house to live in? And not one of us has got that yet. One day I'll get back to London.

**Q: Don't your albums make money?**

A: The Sandanista thing — we'll never do that again. We haven't made nothing on that.

**Q: Do you support the Rock against Racism Movement in Britain?**

A: It's posing y'know? They get all their lovely badges and T-shirts but they really don't do any damn thing. Maybe if people just opened up to each other it'd do a hell of a lot more.

**Q: Are you happy with the music coming out of England at the moment?**

A: Not at all. It stinks.

**Q: Why?**

A: It's too posey.

**Q: Where does it come from?**

A: The Cavaliers. It comes from 500 years ago. I think they're coming here already. Spandau Ballet, Duran Duran. Every three years you can pose about like that.

**Q: What will you do when you go back in three weeks?**

A: Well that's a good question because we already know there's no use for us here, like there is a use for us in England.

**Q: Why not here?**

A: I've been told no one gives two fucks about politics. People want to go down Bondi Beach and look at girls without bikini tops. Who gives a fuck about unions and inflation and all that? I'd just like to say that we're not a boring university lecture. We play great music and we're exciting. This ain't no Gang of Four. We jump about and wiggle our bums. We're not afraid to do that. If you can't take it — too bad. There's no need for our message here. Because if the youth wanna go down Bondi Beach then why not — the sun is shining. I've never seen sunshine like this. I can't believe it! You should go to Tokyo! We'll get by here because we give it stick and jump about and try hard. And maybe the message will get through.

**Q: What is your use in England?**

A: We're no use to the critics in England but you'd be surprised, I was surprised, the kids are still with us.

**Q: But you're not in England any more.**

A: Yeah but we were there before we... we went from England to America, Japan, right, Australia, Hong Kong, Bangkok, Leicester, Newcastle, geddit?

**Q: Where do you call home?**

A: That's a fucking hard question.

**Q: Why did you call your record Sandanista? What was the reason?**

A: None at all. We could have called it 'Furry Underpants'. We wanted to draw attention to the fact. Really I'd like to call the next one 'El Salvador' but I won't because we got left in the back of the shelf, right? You call your record 'Sandanista' and they take your record in America and they find the back of the shelf and they put them in the back of the shelf. We made a record in New York City right now and the tape operator came to me and said, "Joe, will you please give me a copy of 'Sandanista'." Now I mean, New York City, right, centre of the western world, capital of Babylon. Not Bombay, Addis Ababa, right? And you can't even buy a copy of 'Sandanista'. And CBS is the Black Rock down on Seventh Avenue right, 54 storeys high with posters of Bob Dylan and Elvis Costello, right? And you can't buy a copy of 'Sandanista' unless you go down the rare record shop with the Hoagy Carmichael, Cole Porter and you pay over the top for it which is not what we meant. Sandanista was cassette technology. Cassette technology. You didn't like a bit, you left it behind. You taped the bits you liked and went dancing in the park, right? Nobody got the idea — it's all

a pretentious load of arseholes.

Applause.

**Q: Do you hate your record company?**

A: Not at all. I tell ya, I just been in Japan right, and met this really tasty geezer. He looked like one of the band, didn't he? And this guy worked for Epic/Sony and he showed me his New Year cards. You know they send New Year cards out. And he has his five year old kid dressed up... like he had a London Calling one from a few years ago and a Sandanista one, like he was dead fanatic. So sometimes I think... I hate the top floor of the record company. Not the people who are trying to pay the rent on their condominium.

**Q: What can you tell us about the new album?**

A: It's R.O.C.K. It's not a load of bananas, like a red banana, a green banana, it's trying to be all the same banana without being boring. We're trying to boil it down. We're not trying to like shuffle through the pack, we're trying to discover one card from the pack, y'know.

**Q: When did you finish it?**

A: I think we're going to finish it here. Next week. A rush job, right?

**Q: What about all those romantic songs you wrote for Ellen Foley's album? How come you never write any of those sort of things for your own albums?**

A: Well, I dunno, we tried things like *Lovers Rock*, *Spanish Bombs*, which were pretty romantic. Like you're waiting for a woman, O.K.? you're thinking of her when you write the song. When you write for somebody else... we felt we had the freedom to write other things. Like that song *Death Of The Psychoanalyst of Salvador Dali*. I mean I'd be willing to try that on a Clash record now, but at the time we were too strung up to be that free. And like everyone was putting us down in England for that.

**Q: Was that why the sound on the album was a little lighter as well?**

A: No, that was an uncontrollable accident.

**Q: Do you think you'll do any more producing? Did you like it?**

A: I dunno. It rolls along by itself.

**Q: You talk about a lot of political things, what do you think are the important political goals?**

A: What do I think is an important political goal? I'll tell ya. Anti-imperialism, right? From Russia and America, right? All they do is gibber out... paranoia, right? Americans say, 'Nothing is better than Communism' right? Even chopping people's hands off with an axe is better than Communism. Russians right? People wanna get a bit of freedom — band, dead. Screw all that. I'm gonna kill Mickey Mouse and Ivan the Dwarf.

**Q: Is that why you picked up on the Central American theme?**

A: Well that was happening at the time. We did *Sandanista*. That's what I was saying, I'd call this one *El Salvador* but that's just preaching to the converted and that's just wanking, masturbation. We're going to call it *Rat Control From Fort Bragg*. Something that the suckers in Black Rock aren't going to suss what Fort Bragg is. And they're going to serve it up along with Boston and Foreigner. We gotta get out there and fight for it. It's no use being... like Jesus went to the brothel and all the journalist said, 'You shouldn't go the brothel mate'. He went to meet God, right?

**Q: How do you define revolution?**

A: Revolution can only come from necessity. And I define revolution as when students and real workers respect each other. Then you have a potentially revolutionary situation. At the moment the students all over the world are only interested in beer, women, each other, men.

**Q: Why not?**

A: Why not? Because it's too late for that!

**Q: What's wrong with being interested in beer?**

A: Nothing, if that's all you're interested in and everyone's taking the same line then let's all get fucked up the arse and no complaints.

**Q: What can you do to change...**

A: Well you can stop fucking concentrating on beer and start thinking about your life. Babble of voices.

Yeah, yeah, let's get the video, let's go have a party. All well and good, why shouldn't people enjoy themselves... Why enjoy yourself when the place is burning down.

**Q: But the place isn't burning down**

A: Not here, not here, that's why I said you don't need our message here. I don't know what we're doing here (Laughter) I tell you the sunshine makes it worth it though.

**Q: Tell us why you've come to Australia Joe?**

A: I've got no idea. Ian Drury just been here. They all said it was great. Bob Dylan came here in 1966. The Rolling Stones always come here. We ain't making money on this. To make money in rock'n'roll there's one thing you gotta do. This is a business lecture. You play a large auditorium. Expenses right? You get one night's roadies wages, one night's hire of the place, one night's crew wages, one night's group wages, all one night right? But you get 30,000 punters shelling out the dough. Whereas we play seven nights in small halls cos we believe that the R.O.C.K. has got to be so close that you can see my face and see if I mean it or whether I'm just jiving you along. And that means seven night's hotel bills, seven night's P.A. with 3,000 punters a night.





**ACE**

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