

THE ³ CLASH

A lot of preparation had gone into the visual side of the Clash tour. There was an abundance of slides representing aspects of most of the songs. Most striking were those hinged around dramatic events covered by the media: Violence caused by a failure of understanding of different political views, how casually physical strength is used by those who possess it.

The Clash musically were unstable. The reinstated drummer, Terry Chimes, had to be coached along. Time for rehearsing the set was something the Clash had not had. This made the older songs more suitable for show. I remarked to Joe Strummer, after the set, that they could easily be in the middle of the London Calling Tour.

JS: Yeah, that's because we've just been learning the basics with Terry. We started with 35 numbers we can play with Terry. We played 24 tonight.

ESN: Will the set remain the same throughout the tour?

JS: No. we've got ten numbers to play with. We try to learn new ones, two a day. The car broke down today, so the soundcheck was fucked. We were going to play "Car Jamming" and "Ghetto Defendant" but it was such a crap show tonight we didn't feel like it.

ESN: Newcastle City Hall has always been a bad place to play.

ESN: People can't dance here, there's too many bouncers that keep them in their seats.

JS: Yeah, we think we're going down crap. That puts us off.

ESN: What's involved in Club Casbah?

JS: We want to try and make the gig more fun for the audience. Like, it didn't go down well tonight. We had the Burundi drummers playing a couple of nights ago. We have Mikey Dread playing records. We try to come on early and leave some time at the end for Kosmo to play records and for people to dance at the unseated venues. At the end of the show a couple of nights ago, I made the announcement that we were going to

JS: We've been trying to learn with Terry stuff we've never played live before, like "Death Or Glory", but we shouldn't be playing here. It's seats. We were banned from here for two years. I wish they'd kept the ban up. We're only playing here because there's a demand.



get changed and then come out. Everybody thought we were coming back on stage. They all stood round it watching the roadies take the equipment down. What I meant was that we were going to come into the audience and have a drink. The next night at Stoke we thought, 'right, we won't make an announcement and see what happens'. So after we had done the set Kosmo started playing some great records - and they all went home! We're still trying to work out how to do it. Gigs are so shit these days we're just trying to make it more of an evening out, a bit more fun.

As we talk to Joe he is signing autographs. Everybody who waited to come backstage is there. Joe had been signing for nearly an hour.

JS: See that flicker. I'll tell you what gets on top of me. These guys mean well, but the whole lock stock and barrel, having to sign all of that. Then your hand starts shaking.

ESN: It's to bring some kind of personal contact into it.

JS: Yeah, I suppose so.

AUTOGRAPH HUNTER: Will you sign it to Pete?

ESN: Thanks for your time.

JS: You forgot something.

ESN: What's that?

JS: You didn't give me a copy of your mag. Something to read in bed!

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