

Where Does The Clash Go From Here?

By PETER LEVITT

Following bitter contract disputes with CBS, Joe Strummer's self-imposed exile in Paris and the sudden dismissal of drummer Topper Headon, The Clash appeared, once again, to have their backs to the wall. *Combat Rock*, the band's sixth album, was released in early June and, despite its recent commercial suc-

THE CLASH • COMBAT ROCK



cess, The Clash found themselves pulling back from the cutting edge and attempting to redefine themselves in the face of a growing wave of post-Sandinista disillusionment.

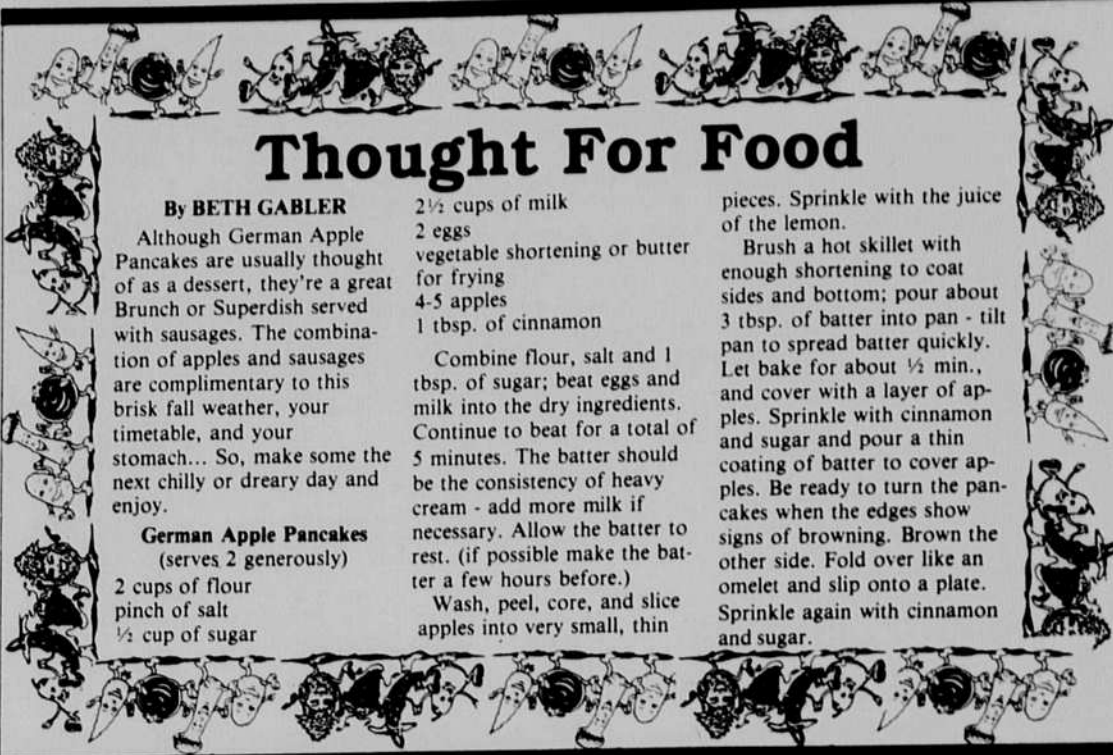
The deafening, high-speed punk sound of their first album (*The Clash*, 1977) seems to make as little sense in 1982 as releasing a flaccid, child-chanted rendition of "Career Opportunities" did in 1981. Like The Who and The Rolling Stones, The Clash appeared to be trapped by the image

that had initially defined them. They were caught in between the two opposing "camps" of their fans; the one clamoring for the searing anger of early songs (like "White Riot" and "Janie Jones"), the other content to tap their feet to latter-day favorites ("Train in Vain," "The Magnificent Seven").

Problem Solved

But in their final New York appearance at Pier 84 in September, The Clash solved this problem by pleasing everyone. At 9:06, their titanic, organ-laden lead-in track gave way to the methodical crunching of "London Calling." Joe Strummer, sporting a mohawk haircut, pounced out on stage and barked out the lyrics to their 1979 anthem, often calling on the audience to sing along with him. The band played authoritatively, generating the reckless, uncontrolled energy that has become their trademark and suddenly, the \$20 that I had just paid to a scalper for the \$10 ticket was beginning to seem worth it.

Original 1977 drummer Terry Chimes (who was recalled and pressed into service this summer, following Headon's dismissal) thumped into "Car Jamming," an inspired cut from the first side of *Combat Rock*. The band responded. Lead guitarist Mick Jones—looking as pale and emaciated as ever—helped the song considerably with strong backing vocals. Bassist Paul Simonon locked into Chimes' drum beat and swaggered around



Thought For Food

By BETH GABLER

Although German Apple Pancakes are usually thought of as a dessert, they're a great Brunch or Superdish served with sausages. The combination of apples and sausages are complimentary to this brisk fall weather, your timetable, and your stomach... So, make some the next chilly or dreary day and enjoy.

German Apple Pancakes (serves 2 generously)

2 cups of flour
pinch of salt
1/2 cup of sugar

2 1/2 cups of milk
2 eggs
vegetable shortening or butter for frying
4-5 apples
1 tbsp. of cinnamon

Combine flour, salt and 1 tbsp. of sugar; beat eggs and milk into the dry ingredients. Continue to beat for a total of 5 minutes. The batter should be the consistency of heavy cream - add more milk if necessary. Allow the batter to rest. (if possible make the batter a few hours before.)

Wash, peel, core, and slice apples into very small, thin

pieces. Sprinkle with the juice of the lemon.

Brush a hot skillet with enough shortening to coat sides and bottom; pour about 3 tbsp. of batter into pan - tilt pan to spread batter quickly. Let bake for about 1/2 min., and cover with a layer of apples. Sprinkle with cinnamon and sugar and pour a thin coating of batter to cover apples. Be ready to turn the pancakes when the edges show signs of browning. Brown the other side. Fold over like an omelet and slip onto a plate. Sprinkle again with cinnamon and sugar.

the lip of the stage, glowering menacingly at the front rows.

Passion and Energy

The rest of the evening saw the band whirl through old and new songs alike, delivering each with their customary passion and energy. Jones turned in an excellent lead vocal on a tooth-rattling rendition of "Police on my Back" and Simonon's "Guns of Brixton" chugged along with its usual relentless power. Strummer himself was masterful in his ability to sound convincing from the many vantage points that the broad spectrum of his songs require: from the angry punk of "Janie Jones" to the sympathetic realist of "Straight to Hell," he has never sounded more versatile.

"Brand New Cadillac" and a thundering "I fought the law" ended the concert proper, but the band came back out again for encore performances of Mick's latest hit, "Should I Stay or Should I Go?" along with "English Civil War," "Charlie don't Surf," and "White Man in the Hammersmith Palais." Midway through this last song, however, the clouds burst overhead and torrents of rain began streaming down in thick curtains. Undaunted, Strummer shouted something into Simonon's ear, repeated the message to Jones and, at the end of "White Man," the band rocketed into "White Riot," their debut single from 1977. It was a blur. During the brief in-

strumental break, Jones slipped and dropped his guitar to the stage but, true to form, he balled his right hand into a fist and pounded the solo out, anyway. While Strummer battled through the driving rain to scream out the final chorus, Jones grabbed his guitar and raised it above his head, shaking and pounding it mercilessly. Simonon leapt and high-kicked like a man possessed as Chimes ducked his head low and pounded out the rhythm. Minutes later, it was all over, and the soaked audience filed out onto 12th avenue, whooping and shouting.

The Clash are back in old form but where, the rock press is asking, can they go from here? I, for one, haven't the slightest idea.

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