

# rm

JULY 19, 1986 EVERY THURSDAY **55p**

RECORD MIRROR

JOE

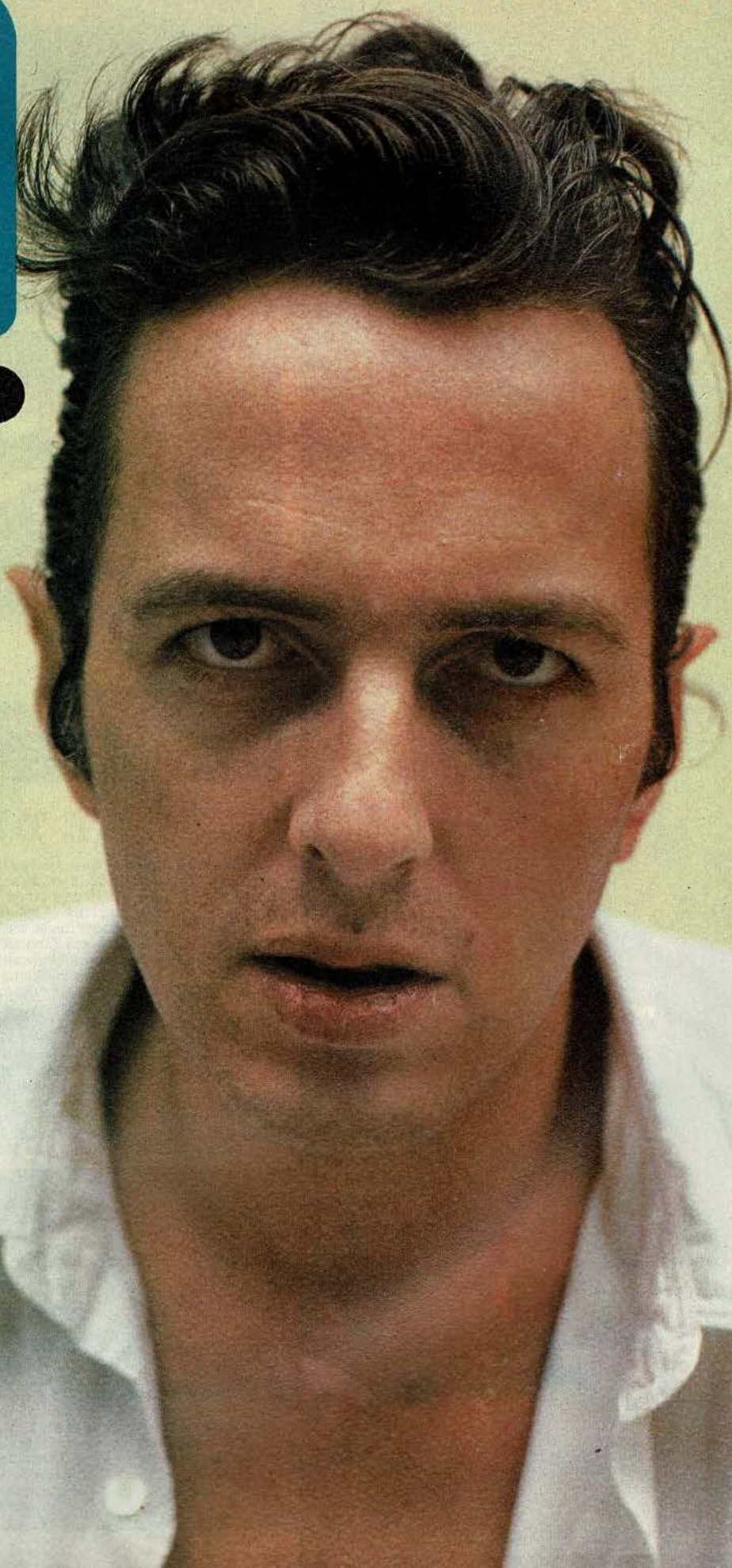
## STRUMMER

BACK TO SALVAGE THE  
SPIRIT OF ROCK 'N' ROLL

- QUEEN LIVE
- STAN RIDGWAY
- MASQUERADE
- IN TUA NUA
- ASWAD

L I V E

ROD STEWART  
BANGLES  
PETER MURPHY  
WEATHER PROPHETS  
BLACK UHURU



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at wembley, in colour... ohhh gorgeous!
- Front cover photography by Joe 'Tight Pants' Shutter

## THE COMMUNARDS

release their debut album, simply titled 'Communards', on Friday, July 25. The album includes their singles 'You Are My World' and 'Disenchanted' as well as their forthcoming single, the Gamble and Huff classic 'Don't Leave Me This Way'.

The record was made using a process known as direct metal cutting. I'm not intelligent enough to explain how it works, but all you need to know is that it makes your records sound better.

RS



## STRUMMER JONES TOP 10

- 1 'White Riot'
- 2 'Complete Control'
- 3 'White Man In Hammersmith Palais'
- 4 'London Calling'
- 5 'London's Burning'
- 6 'Know Your Rights'
- 7 'Tommy Gun'
- 8 '1977'
- 9 'Safe European Home'
- 10 'Magnificent 7'

compiled by Walter Wall-Carpet

and the rm aerosol mob



## COMPETITION

Woweee, it's that time again, beezee geezers and swell gals, the new StreetSounds LP. Yup, 'StreetSounds 17', would ya believe? We've got 25 to give away in our super soaraway

Index competition corner. Chill out, bro'. And listen. 'StreetSounds 17' contains tracks by Janet Jackson, Colors, Michael Jonzun, Sleeque and Zapp amongst others. To win a copy of this precious, perfect platter answer the following three questions.

- 1) Jaki Graham has duetted with the following artist: a) David Grant, b) Jimmy Pursey, c) Rev Ian Paisley?
- 2) Janet Jackson is produced by: a) Trevor Horn, b) Afrika Bambaataa, c) Jam and Lewis?
- 3) Michael Jonzun's band the Jonzun Crew had a hit with: a) 'Don't Invade My Space — Maan', b) 'Space Cowboy', c) 'Cowboy Electricians'?

Send your answers, plus name and address, on a postcard to rm StreetSounds Competition, Greater London House, Hampstead Road, London NW1 7QZ. First 25 correct answers out of the hat on closing date Monday July 28 win.

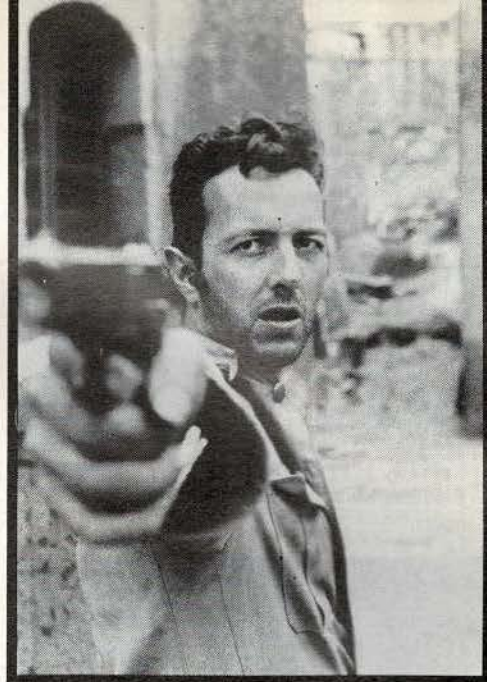
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DEX

Daryl Hall releases his solo single 'Dreamtime' on Monday, July 21. This is Daryl's first solo project for almost nine years and he's been recording in Paris and London to get a distinctly European feel to his music and lyrics.

The single was produced by Daryl, with Dave Stewart from Eurythmics and T-Bone Wolk from the Hall and Oates band.

RS



EX-CLASH vocalist **Joe Strummer** releases his first solo single 'Love Kills' this week. Written and produced by Joe, the song is the theme song from the forthcoming film 'Sid And Nancy', telling the tragic story of Sid Vicious and Nancy Spungen.

The flip side is 'Dum Dum Club' also written and produced by Joe. (See mega interview on p16).

RS

**N**ow you good people out there know that **rm** is the place for all things good and Nordic. We've brought you A-ha, we've brought you the wonderful Fra Lippo Lippi and now we introduce you to **Thirteen Moons**. Thirteen Moons are Goran Kliutberg, Anders Holm and Mats Gunnarson and theirs is a languid, sensitive sound that introduces some lovely strings on the single 'A True Story'. It beats knocking your head against the wall in a blind attempt to find new British talent. We'd all do better to take a closer look and open an ear to the music that's emanating from the forgotten lands of the North East. They have a different, refreshing musical outlook.

AS



## JUST FOR THE CRACK

FEATURING

SINGER/SONGWRITER PETER WELCH  
MICKY JONES, JOHN WEATHERS  
(EX. LEGENDARY MAN BAND)

MIKE VAUGHAN-JONES (KEYBOARDS)  
DAVE BELL (BASS)

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## THEY GROW ON ME

There's been a degree of self chastisement in these pages before with regard to taking too much notice of bands' names. That's probably why I didn't check out the **Wild Flowers** months ago (like some of us did — EL) — it's just one of those names. This week I received and played the re-released 'It Ain't So Easy' EP, and I can honestly say it's one of my favourite records of the year already. Sure, there's a touch of the Bunnymen in there, but it's purely accidental, I'm sure. It's such a great rolling groove and those guitars are the best tamed and restrained I've heard for ages. In fact, can't think why this band isn't huge already. Don't fret, on this form, boys, you've got no worries. — A truly great record!

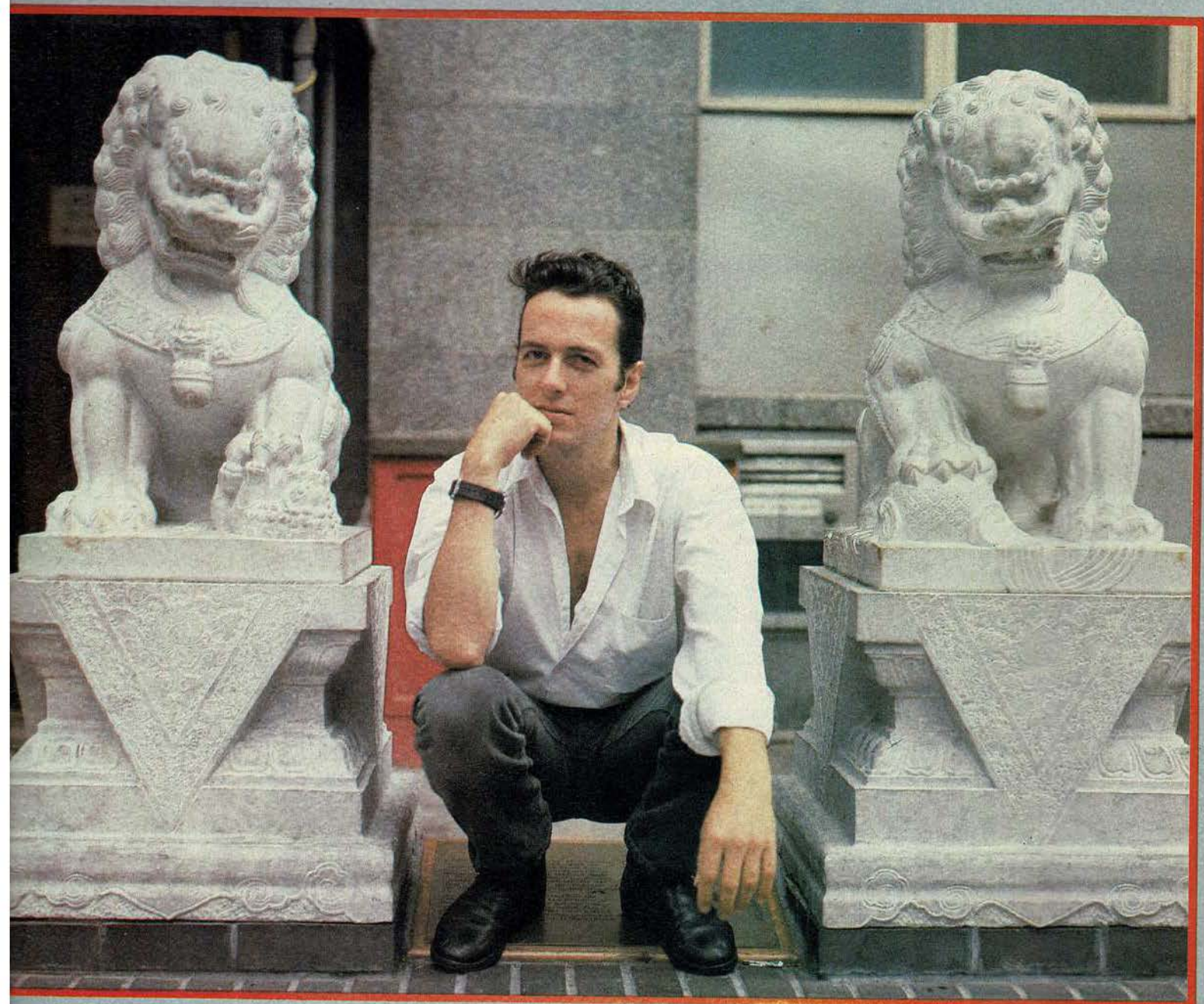
AS

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# THE RETURN OF THE LAST **PUNK** IN TOWN

## Joe Strummer

grapples with the spirit of rock 'n' roll in the age of the gutless careerist. **Joe Strummer** talks about the break up of the Clash. **Joe Strummer** talks about what excites him. **Joe Strummer** returns in an in depth interview. Read on...

Story: **Jim Reid**

Photography: **Joe**

**Shutter**



# “I’m A Hopeless Case, I’m A Hopeless Romantic, Really Out Of Order.”

He walks into the cafe, 10 years, 10 rounds behind him, and ducks a left hook. All that road work, all that sweat and still the blows come. Blows straight into the guts of what this man is all about. A romantic. Clever or stupid, a romantic.

Sometimes he's the last punk in town. Sometimes he's the welterweight champ of rock 'n' roll swagger. But he ain't swaggering today. He's on edge. Three dark years and Joe Strummer is ready to walk into the sunlight. But steady.

Bobbing and weaving through Soho, quiff the right side of Eddie C, one liners from the greatest rock 'n' roll film never made, he rides a body blow, and tells me what's been on his mind.

"I've just been thinking about rock 'n' roll. Part of that is I really want to get to know myself. I don't wanna fool anybody by saying I'm something that I'm not. It's good to have a period of self examination. I just realised that if I was being totally honest I'm more like... rock 'n' roll, poetry, a beat up Dodge in the middle of the night driving down the road. If I'm being totally honest these are things that excite me."

He means it, deep down inside, where the new haircut bands don't go. Deep down, he ain't cautious or businesslike or cowed by all the money there is to be made. He means it. And he's got a lot of soul in his motorcycle boots.

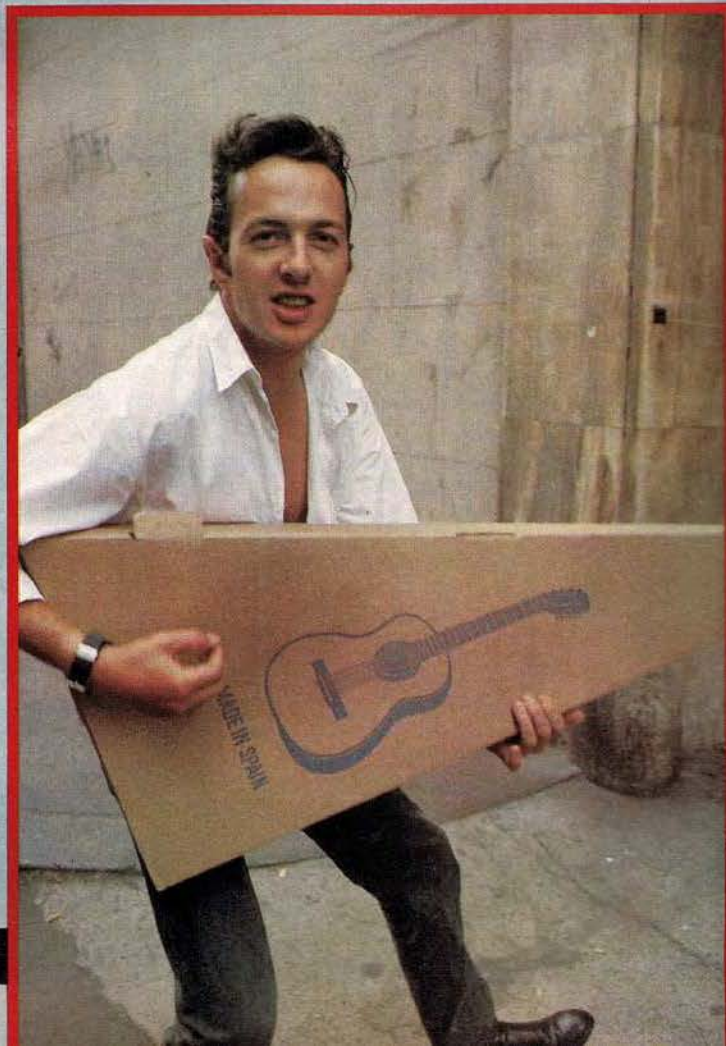
Those motorcycle boots are tapping away nervously in a West End drinking

club on a hot afternoon. Set 'em up Joe. Lager. And the return of Joe Strummer.

The return comes gift wrapped in three chords, a song called 'Love Kills' from the 'Sid And Nancy' film. A dirty, growling Strummer tune that well and truly knocks the last Clash LP, 'Cut The Crap', into the shit.

"Last Christmas I bumped into somebody in a boozier and we ended up gate crashing the end of shoot party for 'Sid And Nancy,'" he says. "They'd just finished shooting in England, so they threw a party at the Portobello Basin. The producer of the film accosted me in the toilet and then the director (Alex Cox) asked me for a tune. And I said 'yeah, yeah, you want a tune'... and put it into the back of my mind. It was in the back of my mind, but I just kept avoiding it. Then the director phoned up and asked me to come down and see the film. I went down there to hate it, y'know? But I ended up writing the tune after I'd seen the picture."

"It was very odd seeing the film. The first blast was a shock, I wasn't prepared for it. One minute you're just walking down the street in 1986, the next you're in the middle of punk London, with all that thrashing about. I noticed I was kinda tapping my foot on the floor, jiggling about. I looked around and saw I was rockin' to it. It was great to see it. I tried to look at the film through the eyes of someone who was 14 or 15, someone who was too young to remember all that shit."



**CONTINUES OVER**

## FROM PREVIOUS PAGE

They could still think 'God, that's exciting'. I didn't feel nostalgic, I just wish that this time could be more like that time.

"I'm sure young people who see the film are gonna contrast it with today's more polite, predictable system. I think it could be a catalyst that film, not in a dramatic way, but in a slow way. Bring that kind of thing back into people's minds, back into conversation."

Maybe — I hope so, but I doubt it. We're too far down the road, record companies have too much stake in every inch of music, for that sort of grass roots explosion to happen again. But maybe...

**Whatever the outcome**, it's clear that Strummer's vision of rock 'n' roll hasn't changed. A purist at heart, his grasp on music relies on an almost mythic belief in the 'spirit' of something that used to be called rock 'n' roll. It's an enthusiasm well past its sell by date in these cynical, calculating times. It's a myth riddled with stupid macho excesses. But its essence, distilled and bunged onto vinyl, has always pushed rock music to its most extreme, intense, joyous statements. Strummer knows this and he lives with that knowledge. It eats at him. It eats him up, even though he knows it's outmoded. It's cranky; when all you need is a producer, a stylist and an expensive camera... cranky — but...

"Yeah, you're right," he says. "Completely and utterly, especially when it comes to the business new pop

world. But I just know that these sounds I'm chasing, when I get 'em onto a disc and people hear them, they're gonna go, 'I'll have that'. The sound will always affect the human heart, it always has done.

"The process of launching a new pop band these days just chisels that thing out of a tune. Songs go through so many production phases, they come out so smooth. I just know that somewhere in some dirty studio someone is putting something down onto vinyl that is real bushy.

"Sometimes I wake up at night and realise that there are 900 million songwriters in 900 million rooms with 900 million beat boxes and synth machines going bong, binky, bong. They're wasting all their time getting all that shit together, they should be thinking 'what is this drivel I'm writing, who wants to hear this?'. You gotta make it and take people, capture them with what you got. I try and keep my energy on the construction of the tune, the meaning of it, what it's for."

There are some who would say that the last Clash LP, 'Cut The Crap', lost that direction somewhere. What went wrong?

"They're my songs," he says. "I think some of them are fairly good. I told Bernie," (Clash manager Bernie Rhodes), "that I didn't like the way he mixed it. He took charge and just bluffed from there. I would only take charge of a project when I get really inspired, when I know it's either gonna be the way I envisaged it, or my head's gonna burst open. I can't understand why he took over the project and then delivered what I

considered a damp squib."

**After the LP** was released last winter, Joe did a runner. He headed for the hills and went to Spain. Since, and to this day, there has been constant musicbiz speculation as to the future of the Clash. 'Love Kills' is a solo Strummer single and latest rumours suggest that manager Rhodes and Clash mouthpiece Kosmo Vinyl are going to take the group's name and do it all themselves.

"I'd say that was possible," says Strummer. "Only because I am au fait with the insanity behind the lines. It wouldn't surprise me."

But whatever the situation, it was clear that the Clash were coming to pieces a long time ago.

"To me the day it fell apart was when we kicked out Topper," he says. "Let me tell you, we were in Simonon's basement flat, it was dark and raining outside. We'd just come from an open air festival in Holland and we told Topper he was falling apart and he had to go.

"He split the flat, devastated. He walked around the block in the rain and he came back. This little basement, imagine it, we're all in there and he came back. That's when my heart went 'ping', y'know. I'll never forgive myself for shutting my mouth. When my heart went ping it just rose up in me to say 'look he's come back, that's enough isn't it? What more do you want? Let's work with him, let's help him.' Instead I just shut my mouth, like everyone else in the room. Mick, me, Paul, Kosmo and Bernie. To me, from that day on it was never any good anyway."

And then Mick Jones went.

"Mick was being very difficult, right? Sometimes I feel that I've only been a pawn in the game between Mick and Bernie. If you wanna look at the Clash story, the Titans in the struggle within the Clash have been Mick and Bernie.

"They put it together and then Mick said 'let's get rid of Bernie', so we got rid of him. Three years later I said, 'let's bring him back'. So we brought him back and then Bernie said 'let's get rid of Mick'.

"So we got rid of him, know what I mean? It's like riding a see-saw. In fact the best times were when it was just me, Mick, Paul and Topper. We didn't have a manager and we were putting triple albums out and getting no royalties. That was what it was all about, that was when we were a team."

**And maybe they** will be again. Strummer certainly admires the work Jones has been putting into BAD. "I think what they're gonna do next is gonna be great. The first LP was just mapping out the territory. I think Mick's really gonna deliver something now. I'll go out and buy it."

But will the Strummer-Jones writing partnership ever start again? "I intend to write with Mick in the future for sure," he says. "I've really begun to understand why we work together. Mick drinks white tea with no sugar, I drink black coffee with three sugars y'know? I was thinking about this the other day, I was imagining those cups on a tray... that's the way we work. We take care of separate areas of the scene."

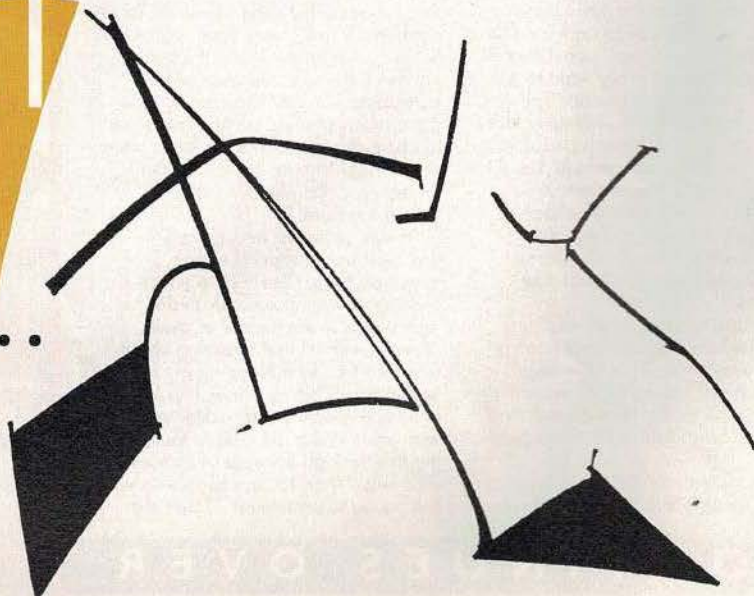
# JERMAINE STEWART

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And essential to that 'scene' was Strummer's cut glass polemic. From tower block to global politics, he beat his words around a native, natural sense of justice and gut anger. It wasn't as explicit as Bragg or Weller, and it was shot through with a lot of rock 'n' roll bravado, but when Rock Against Racism cemented an alliance between punk and the left, Strummer was there. What does he think of the Eighties' closer definition of pop and politics, Red Wedge and the like...?

"I kinda think, rightly or wrongly, that I started some of that, I was in there with a big influence. As such I feel I owe it to myself to allow my mind to be free and make its own decisions. No matter how much they might go against the party line, know what I mean — the 'of course you believe this' party line.

"Y'know when I look at Bragg and Weller and Dammers I kinda sense that I'm missing from the line-up. But I just feel that after eight f\*\*\*\*g years of Thatcher, surely that's all you need to tell you to vote Labour? If you don't know to vote Labour now, a few decent rock 'n' roll shows ain't gonna change your mind."

Maybe. But it's clear that Strummer's invective doesn't take to organised politics. He has kind words to say about all the prominent Wedgers, but you won't find him at any committee meetings. It's that 'rock 'n' roll spirit' again. Rightly or wrongly, this is the man who would be the third 'Blues Brother'. And Blues Brothers just have to go.

**When Joe Strummer** walked into the cafe at the beginning of this interview, he shaped up like a good 'un. The welterweight champ of rock 'n' roll gesture was coming back into the ring and he had no regrets.

"Don't leave anything with regrets," he said. "I like to toy with my regrets in order to learn from them. The last two or three years have been a serious f\*\*k up for me. All the way down the line. I really needed a year to pick over every moment."

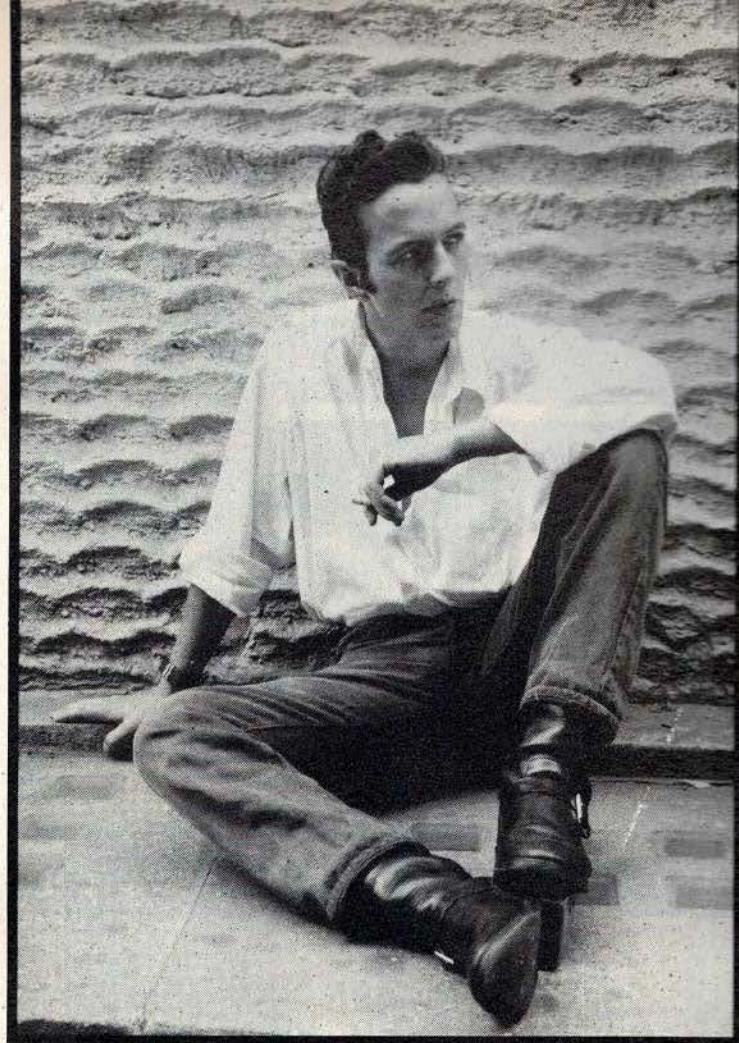
"You know those times when you're thinking about something so awful, that a sound just escapes from your lips and you shout out loud. I felt near to that, I really did."

"For me, I really feel I've deserved a lot of stick that's come my way. But there's nothing like seeing all sides of life. It's all right to walk through town when you're a hot potato, but it's also very educational to walk through town when you're a cold potato. I really tried to appreciate it. Get some kind of understanding."

A new single, a love of hip hop, a proposed film with Alex Cox in Spain, nights down at Gaz's Rockin' Blues in Soho — Strummer is back...

"I'm a hopeless romantic, really out of order. I really have to keep away from the bevvvy, 'cos I can go right over the top. There's nothing I like better than going to some foreign city, don't know where the hell you are, and drink all night. Nothing I like better than that. That's being completely honest. Go to a city, go out at night and see what happens."

Let it happen, Joe.



# RANDY CRAWFORD

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