

# THE CLASH — A UK DISCOGRAPHY

Long, long ago, before Joe Strummer became Ennio Morricone, he was involved in a band called The Clash. They recorded with folkies (Tymon Dogg), naughty ladies (Janie Jones), graffiti artists (Futura 2000) and even girlfriends (Ellen Foley) but, on the whole, were rather good. So good, in fact, that Danny Kelly bought all their records and even a few that the band didn't know about. Impressed? We thought you might be. CBS hope so too. After all, they're the ones who hope to flog you a copy of their 'Story Of The Clash' album during the next few weeks. You will co-operate, won't you?

## SINGLES

MAR 1977	White Riot/1977	(CBS 5058)
MAY 1977	Remote Control/London's Burning	(CBS 5293)
SEP 1977	Complete Control/The City Of The Dead	(CBS 5664)
FEB 1978	Clash City Rockers/Jail Guitar Doors	(CBS 5834)
JUNE 1978	(White Man) In Hammersmith Palais/The Prisoner	(CBS 6383)
NOV 1978	Tommy Gun/1-2, Crush On You	(CBS 6788)
FEB 1979	English Civil War/Pressure Drop	(CBS 7082)
DEC 1979	London Calling/Armageddon Time	(CBS 8087)
DEC 1979	London Calling/Armageddon Time (version)/Justice Tonight (version)/Kick It Over (version)	(12" CBS 12 8087)
JUNE 1980	Lose This Skin (as by Tymon Dogg but actually a track from Sandinista)/reverse by Tymon Dogg	(Ghost Dance GHO 1)
AUG 1980	Bank Robber/Rockers Galore . . . UK Tour	(CBS 8323)
NOV 1980	The Call-Up/Stop The World	(CBS 9339)
JAN 1981	Hitsville UK/Radio One	(CBS 9480)
APL 1981	The Magnificent Seven/The Magnificent Dance	(CBS A1133)
	also on 12" A121133 (June 1981)	
NOV 1981	This Is Radio Clash/Radio Clash	(CBS A1797)
NOV 1981	This Is Radio Clash/Radio Clash/Outside Broadcast/Radio 5	(12" CBS A131797)
APL 1982	Know Your Rights/First Night Back In London	(CBS A2309)
JUNE 1982	Rock The Casbah/Long Time Jerk	(CBS A2479)
	(also on picture disc CBS A11 2479)	
JUNE 1982	Rock The Casbah/Mustapha Dance	(12" CBS A132479)
SEP 1982	Should I Stay Or Should I Go/Straight To Hell	(CBS A2646)
	(also available as picture disc (A11 2546) and 12" (A13 2646) editions)	
MAY 1983	Escapades Of Futura 2000/Instrumental (By Futura 2000 and The Clash)	(Celluloid CYZ 104)
	(also on 12")	
DEC 1983	House Of The Ju-Ju Queen/Sex Machine (by Janie Jones And The Lash)	(Big Beat NS91)
SEP 1985	This Is England/Do It Now	(CBS A6122)
SEP 1985	This Is England/Do It Now/Sex Mad Road	(12" CBS TA6122)
MAR 1988	I Fought The Law/City Of The Dead/Police On My Back/48 Hours	(CBS CLASH 1)
	(also on cassingle CLASH T1 and CD single CLASH C1)	

## EPs

APL 1977	Capital Radio	(CBS CL-1)
MAY 1979	The Cost Of Living	(CBS 7324)
DEC 1982	Complete Control - cassette only	(CBS A40 2907)

## ALBUMS

APL 1977	The Clash	(CBS 82000)
	reissued on CBS 32232 (Nov 1982)	
NOV 1978	Give 'Em Enough Rope	(CBS 82431)
	reissued on CBS 32444 (Nov 1984)	
DEC 1979	London Calling	(CBS CLASH3)
	reissued on CBS 460114-1 (Feb 1988)	
DEC 1980	Sandinista	(CBS FSLN)
MAR 1981	Concert For Kampuchea (various artists includes Armageddon Time live)	(Atlantic K 60153)
JAN 1982	Life In The European Theatre (various artists, includes London Calling live)	(WEA KS8412)
MAY 1982	Combat Rock	(CBS FMLN2)
NOV 1985	Cut The Crap	(CBS 26601)#
FEB 1986	Pogo A GoGo - NME cassette containing a 1977 Guy Stevens produced demo	(NME)
SEP 1986	The 12" Tape - tape only issue	(CBS 4 401234)
MAY 1987	Interview Picture Disc	(Baktabak BAK 2029)
MAR 1988	The Story Of The Clash	(CBS 460244-1)#

# Also on CD



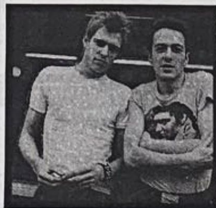
Mouldy old Joe

PICTURE: JUSTIN THOMAS

# THE LAST gang IN TOWN



NEXT WEEK CBS RELEASE 'THE STORY OF THE CLASH', A DOUBLE ALBUM THAT DOCUMENTS THE GLORY DAYS OF ONE OF THE GREATEST ROCK 'N' ROLL BANDS EVER. FOUR YEARS ON FROM THE GROUP'S BITTER AND ACRIMONIOUS DEMISE, JOE STRUMMER AND PAUL SIMONON LOOK BACK AT THE WAY THEY WERE



## MAGNIFICENT SEVEN

**JOE:** "Mag Seven" was really Mick getting into rap and funk and the first records that were coming out of New York. Paul was making "All Washed Up", a film in Vancouver, with Steve Jones and Paul Cook and so we got in the bass-player and organ-player from the Blackheeds. And I said to Whatroy "Ere, you're a funky man. Play something funky." He'd just got in from the airport, he put his bass on and did it. Topper and Mick fell in, I had a rap written and we just cut it like that.

**PAUL:** This basically reminds me of me and Kosmo, of when we were in this hospital and these cops and doctors were bringing in these people with gunshot wounds. This guy was wheeling in a corpse and he recognised me as being in The Clash and started doing the rap, you know.

## ROCK THE CASBAH

**PAUL:** This is the song that gave us a wider audience. It was pretty good for us and, thinking about it, it was pretty good for me coz, just after it charted, I'd got hold of this old secondhand motorcycle and I was driving round California on it and this cop pulled me over, told me to put my hands on my head and started asking me these questions. Then he recognised my accent, then he recognised me coz he knew about "Rock The Casbah". So we shook hands and we left on good terms. He even asked me for my autograph.

**JOE:** This is all Topper Headon, he did it in about half an hour. I wrote the lyric and it's really about the Ayatollah and Islamic Fundamentalists, because I'd just heard you got lashed for having a disco record and lashed for having a bottle of whisky so I thought I'd poke some fun.

Actually the first verse is about Bernie Rhodes, the first two lines: "Well, the King told the Boogeymen you have to let that raga drop." It's because everything we were playing was going six minutes and we used to joke that anything over six was a raga. Anyway, that struck me as funny and it took me on to thinking about the desert, even though ragas are Indian, and then on to the Ayatollah. I hate all that fanaticism. I also hear it's a sham, that they only turn on all that fervour when there's a TV crew around.

## THIS IS RADIO CLASH

**JOE:** That's ripped straight off Queen, "Another One Bites The Dust". When Mick ripped it off we went, "You know, it's a bit of a rip-off isn't it, Mick?" And he went, "Well, hang on a minute." And instead of going "Bom bom bom bo bo bo bo bom", he went "Bom bom bom bom bo bo bo bo bom." That's the only difference. And we got rightly slagged off by Kid Creole for doing that.

**PAUL:** Well again, I was going through customs in America and I got pulled to one side and I thought, "Oh no, I've had it now. He's gonna send me back to England." Which I've always dreaded. Anyway, he takes me right through passport, through baggage and customs so I thought I was really in trouble. But it turned out he liked "Radio Clash" so much he was just giving me privileges, you know. It's true all this.

## SHOULD I STAY OR SHOULD I GO

**PAUL:** When this was recorded none of us were really talking to each other so I suppose its title was horribly appropriate in terms of how I felt at the time.

**JOE:** This is a classic Mick Jones tune. It's one of the few love songs that we did. In the background there's me and Joe Ely howling Spanish that had been translated for us by the Ecuadorian tape-operator who phoned his mother to get it down. I've had some Spanish people tell me it's rubbish, but I've explained that it's Ecuadorian Spanish and got off the hook.

## STRAIGHT TO HELL

**PAUL:** I really like this one. I love the line "King Solomon never lived round here". It seemed profoundly poignant to me and, also, any person that's lived in the inner city can relate to that one.

**JOE:** Mainly it's about rejection — it deals in four verses with four different situations. The first one is about unemployment here and up north. I can't remember what the second verse is. The third is about the Amarasian children in Saigon. And the fourth verse, I can't remember what that is either. There was a verse about the junkies in Alphabet City, but I think we might've cut that one out.

## ARMAGIDEON TIME

**PAUL:** This is funny, you know, coz it was our first reggae song. I was heavily into reggae and whenever I had an idea for a song and played it to the others they'd immediately start playing it reggae which wasn't always what I intended. But, me not being the musician, I felt a bit helpless, like not the leader. I don't have that problem now coz I've got my own band.

**JOE:** We always had a good eye for reggae covers, you know. We learned this one the afternoon we played the Monterrey Pop Festival. We were in a rehearsal room and we put on the original and played along with it. When it stopped it was like the safety-net had been taken away. I don't know what it sounds like now, but then I haven't got a record-player in my flat.

## CLAMPDOWN

**PAUL:** This was about shop-floor fascism and, I suppose, in so far as I worked in John Lewis' carrying carpets and not being a skilled worker, I did get the shit end of the stick. So I know something about that.



**JOE:** Mainly it's a song about freedom, or the lack thereof, then for some reason it goes into an anti-nuclear rant. I think Three Mile Island must've happened just before. This happens quite a lot because I write from line to line. If I get to line four and find I've gone onto another subject completely I have to go back otherwise it would be totally indecipherable. It really annoys me because I write in a flood. I write the sort of thing that comes to you when you're lying in bed thinking.

## TRAIN IN VAIN

**JOE:** Now that's a love song. It's another one that Mick wrote completely. Underneath the mix on the outro I'm playing a dynamite organ solo, the first and last one I ever did. And I was quite disappointed when the lads turned it way down.

**PAUL:** No big deal, just a track added at the last moment. One of three love songs on the album. We never did that many love songs, I suppose because everyone else was, and we reacted against that.

## GUNS OF BRITTON

**PAUL:** Yeah, I'd read this book called "The Harder They Come" — that was the initial inspiration — and also I was living in a basement at the time and I was kind of scared that the police would come bursting in through the front door because they obviously wouldn't ring the bell. So you could say that partly through paranoia and desperation I wrote that lyric. I'm proud of that song coz it's the first song I ever wrote and now it's on this album. A bloke in Texas covered it in Country & Western style because he reckoned it reflected the struggle between North and South, which I can't see myself. I hate it but Joe and Mick love it.

**JOE:** In the intro there's a strange sound of ripping. You know those Velcro seat cushions that stick to chairs? We kept pulling them in the control-room when we were listening back to it and we got so into it that we took the chairs out in the studio and recorded it onto the track.

## I FOUGHT THE LAW

**PAUL:** It reminds me particularly of this time in Scotland when these cops started on Joe. He dropped a bottle and they just piled in so I ran up and jumped on top of them and eventually they beat me off and charged me. Anyway, I was in the police car and this cop turned round and said to me "Where are you from?" and I said "London" and he said, "Well, this is Scotland" and smacked me in the mouth. You know, I fought the Law, smack, and the Law won.

**JOE:** I was learning to play the piano and I chose this one to learn from. Me and Mick got into it but it was two or three years before we recorded it. The writer, one of Buddy Holly & the Crickets, Sonny Curtis, he said "What the hell is that?" when he heard it. He didn't say if he liked it.



**SOMEBODY GOT MURDERED**

**PAUL:** I like this song a lot, it's very emotional. I can't really say very much other than that. Emotional.  
**JOE:** It's about the carpark attendant in the World's End flats that was stabbed to death for five pounds while I was living there. I came across the scene the next morning and there was a small pool of blood on the ground. In fact the song was commissioned by Jack Nietzsche for the film "Cruising" with Al Pacino pretending to be a gay guy when he was a cop. We wrote the song but we never hear from Jack again.

**LOST IN THE SUPERMARKET**

**PAUL:** This one just makes me laugh. A song about packets of tea and tins of beans. Having said that, it's got a lot to do with Mick's childhood.  
**JOE:** Everybody blames Mick for this but I came up with the chorus and the verse and he wrote the tune. A lot of people go "That Wimpy Bullshit!", but it was me sitting in the World's End flats — there's a big supermarket next to the carpark. You know when your mind goes blank and you find yourself wandering through all this bright, garishly lit stuff and you don't really know what you want or why you're in there. I always lose my shopping-list.

**BANKROBBER**

**PAUL:** This song was our biggest hit and I think it was one of our best. Great song, great video. The head of CBS couldn't stand it so he delayed its release. Those were frustrating times.  
**JOE:** I wrote that one. In fact, what's funny is that it took us five months to convince Maurice Oberstein to put it out and when he did it sold itself, there was no promotion, nothing. I also heard it was a big hit in the prisons, that every time it was played on the radio all the prisoners would sing along.

**WHITE MAN IN HAMMERSMITH PALAIS**

**JOE:** Things used to be a lot more fun. I hate to say that but... all-night reggae concerts? When do we ever have that now? I was trying to talk about revolution and how we weren't ever gonna have any because who had an answer to the British Army? I was really getting at the division between the black rebels and the white rebels and the fact that we gotta have some unity or we're just gonna get stomped on.  
**PAUL:** This song is about being a white person in a place like Brixton. Going to blues parties and being the only white boy there. When I was a kid I wasn't so afraid of that, it's when I got to be a teenager that that feeling about race got to be a lot more powerful.

**LONDON'S BURNING**

**JOE:** It's about sheer boredom, it meant that London was burning with frustration. The city felt alive to us, we could feel that the punk scene was just burning open at

that time. It was a great summer that.  
**PAUL:** Reminds me of when me and Joe were doing absolutely nothing, just being bored sitting in a squat feeling totally apathetic. I've got over that now, I've realised it's down to me. Since The Clash I've picked up me paintbrush, bought another motorbike and read a lot of books about bullfighting.

**JANIE JONES**

**JOE:** This is a Mick Jones number about an office worker which he wrote when he had to take a job in an office. There's some lines about opening letter-bombs because he had to open the mail around the time the IRA were sending letter-bombs.  
**PAUL:** One of our earliest songs. We used to play it so fast. It just makes me think of how excited we were at the time, playing so, so fast.

**TOMMY GUN**

**PAUL:** It's about terrorism, though I can see how you might think it's an anti-war number. Basically it's a story about somebody who's on a gun run. They're hiding, running and shooting.  
**JOE:** It's actually an anti-terrorist song. I still agree with that lyric, I think terrorists are on a massive ego-trip, far worse than popstars. Imagine running into Rome Airport and spraying down a load of women and children then calling yourself a hero. Was it written around the same time I was wearing a Red Brigade tee-shirt? Yes, it was, in fact, as a reaction to what I'd done personally. It wasn't something to be proud of. It was probably written a week after the Victoria Park rally.

**COMPLETE CONTROL**

**PAUL:** Yeah, "Complete Control", that was a joke. It just makes me think of bloody CBS and of when they sent us to Amsterdam. That's it.  
**JOE:** It's a Mick Jones tune, a stormer. Lee Perry produced it but I think Mick turned the guitars up after he'd left which is fair enough because it didn't sound so good with a reggae mix on it. In fact, I would say that Mick Jones was the producer of this entire set. It was about CBS, but CBS never felt anything. They've still got all of us by the balls. Except Topper. They slung him off the label.

**CAPITAL RADIO**

**PAUL:** Capital Radio were the ones who were supposed to be the adventurous new saviours of radio and they were worse than Radio 1. They're still worse.  
**JOE:** Now, like a lot of people in London, I wish they'd license all the pirates and let's have a free city because in New York there's 10,000 stations, and in Paris and in Los Angeles. And here, in London, where we're living on the same planet, they say, "Ooh No, we can't have that because of the Emergency Services". Don't tell me we've got more Emergency Services than New York F\*\*\*ing City. That's a load of bullshit.

**WHITE RIOT**

**JOE:** Some dimwits accused us of being fascist. I mean, if you read the verse it says "Well, black people know how to sort their problem out, they just get hold of a brick and chuck it through a window". Really it's saying that white people are so f\*\*\*ed up and intellectual that they can't seem to get any unified thing together. And I like the way that "white" and "riot" nearly rhyme.  
**PAUL:** It just reminds me of when me and Strummer were throwing bricks at the police at the Notting Hill Carnival. It was brilliant, the coppers were standing there and they couldn't do a thing. We could throw bricks right at them. It was brilliant, it was great.

**CAREER OPPORTUNITIES**

**JOE:** Mick came up with the idea for this one because we were laughing about the careers master at school and Mick said "Hey, why don't we write a song called 'Career Opportunities' for a laugh?" So we just banged that one out.  
**PAUL:** Yeah, there was this line in it about old people and pensions and Mick wanted me to sing it. Anyway, I basically refused because I didn't like the idea of Strummer singing this song then me coming in with this line about pensions. So Strummer went off and rewrote the song. I was basically Strummer's filtering service, anytime he wasn't sure he'd ask me.

**CLASH CITY ROCKERS**

**PAUL:** This is quite a famous one. Me and Mick we had a punch-up in this little car going down the motorway but Joe and Topper came off worse because they couldn't get out of the way. Anyway, me and Mick ended up not talking to each other for ages so when we got to the studio to record "Clash City Rockers" Joe had to run between me and Mick telling us what the other one wanted us to do.  
**JOE:** Again this was misunderstood. There was a music called Rockers, it was a kind of Ska. People took it to mean a gang, you know, Clash City Rockers, and I meant it as a Rockers tune from Clash City. We liked to use our name in the songs, I learned that off Bo Diddley.

**STAY FREE**

**JOE:** This is a song Mick wrote about his schooldays and his best friend at school, Robin Banks, who ended up in prison. I think he's out now.  
**PAUL:** Yeah, about Mick's childhood. Again a song I think anyone can relate to. Friendship and that.

**LONDON CALLING**

**JOE:** I wrote it because I read about 10 news reports in one day calling down all variety of plagues on us, like the ice age is coming and the sun's getting closer to the earth and London's gonna drown next time there's a heavy rain.  
 Also, I was annoyed by a lot of people who came



down to London and seemed to roam through the streets of Soho. They didn't want to come in the bars and drink with us or see our movies or dig the capital. So the first draft of that was a London song. And Mick said "That's not important, write about something that's important." So I broadened my scope. We were very influential at the time and I tried to debunk us. I said "Phoney Beatlemania has bitten the dust". You know, don't look to us, don't look to us. Do it yourself.  
**PAUL:** I like this a lot. Making the video in the rain. What with the lyrics. We were lucky.

**SPANISH BOMBS**

**PAUL:** Kind of a musical history of the Spanish Civil War. The music was really good too.  
**JOE:** We were riding back from Highbury one night in a minicab when the ETA were blowing up a lot of hotels on the Costa Brava. They happened to mention on the radio newscast, you know, "Spanish bombs reported tonight..." and I thought, for no sensible reason, there's got to be a song called "Spanish Bombs". Also DC10s were crashing all over the place and I'd also been thinking about Granada in 1936 when the repression was really extremely heavy.

**ENGLISH CIVIL WAR**

**PAUL:** Basically George Orwell's "Animal Farm". We had little pigs on the sleeve. I'm not sure that it worked as a Clash sleeve. It was a bit silly really.  
**JOE:** I was looking a bit forward into the future there, looking at the repression. At the time we were really worried about the National Front gaining a foothold because 110,000 people voted for them in the local elections and, for a time, it seemed bigger news than it is now. Although there still will be an English civil war.

**POLICE AND THIEVES**

**PAUL:** Well, one thing that sticks in my mind is what the guy from The Police said. I read somewhere he thought we'd ruined it, he reckoned we'd taken the reggae feel out of it which is what we intended to do. We made it into a punk song, we gave it energy and strength which is what those times were about.  
**JOE:** My conception of it was "Great, a reggae tune, let's do it like Hawkwind!" But Mick was more intelligent. I like it a lot because we're using punk language, we're not going "Ninky dinky dinky poo" like The Police were to do a few years later. It was punk reggae, not white reggae. We were bringing some of our roots to it, not trying to mimic someone else's. I wish really we could've stayed that pure.