

The Armagideon **TIMES**



CLASH



BRAND NEW CADILLAC:

✦ Written by Vince Taylor
and used to warm up before starting the
album. Someone turned the tape on and
Guy said, "Itsh a take". The first British
ROCKNROLL SOO
TOPPER. }

JIMMY JAZZ:

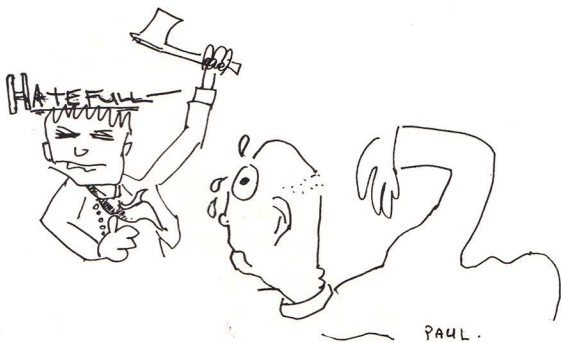


BAKER (Real name BARRY AUGUSTE) WHISTLES THIS ONE IN.

ALL CROSS ~~THE~~ TOWN - ELEVATOR BROKEN DOWN - NO LIGHTS
AT THE EDGE OF THE BUILDING SIGHT - SUSPICIOUS ENTRY &
RETREATS - WIND BLOWS TOO HARD - THE BAD CORNER TURNED
FOUR FIGURES IN A CAR - MAROON COLOUR - NO ANSWER... AGAIN!



JOE.



RUDI CAN'T FAIL:

WELL WE GOT UP LATE AND IT WAS ABOUT 11. THERE WAS NOTHING
IN THE FLAT EXCEPT SOME SPECIAL BREW LEFT OVER.
THE SUN GAVE A WEAK SHOW AND ^{OUT THE WINDOW} PEOPLE HURRIED UP AND
DOWN CARRYING THINGS - SO WE HAD ^{SOME} BREW FOR BREAKFAST.

JOE.



SPANISH BOMBS:

THIS SONG WAS WRITTEN IN SEAT 18B OF A BRANNIFF AIRLINES
 DC-10 - THE SPANISH IS CLASH SPANNISH AND IT MEANS
 - "I LOVE YOU AND GOODBYE! I WANT YOU BUT - OH MY ACHING HEART!"
 INDUKED BY THOSE GRAPES OF WRATH.

303.

RIGHT PROFILE:

To be taken as Biographical
 Check Monty's films over - He was great!

MICK.



LOST IN SUPERMARKET:

NO DISCO INSTRUMENTS ON THIS CUT
 a whimpering ballad
 an ode to a few friends
 WHO HAVE NOT BEEN MET - YET.

MICK.

CLAMPDOWN.



GUNS OF BRIXTON



PAUL.

WRONG LEM BOYO:

A LIVING LESSON OF WHERE NOT TO PUT YOUR FEET-BOYO! THIS IS A GENUINE EXAMPLE OF THREE DIMENSIONAL JAMAICAN REELING & THINKING BY C. ALFONSO. DIG THE IMPORTED BLUES FROM FLORIDA! MUSK BUFS!. ALFONSO IS DEAD FROM A CAR CRASH BUT HIS NEXT OF KIN WILL COP SOME ROYALTY.

305

**DEATH OR GLORY:**

THIS IS CONSIDERING THE BEAT OF TIME, WHICH MUST COME TO EVERYONE. YOUTH - JUICE - MISUSE - THE TRUTH

MEANS ONE DAY YOUR ACCOUNT WILL BE OPENED.....

SOME PEOPLE DIE YOUNG - BECAUSE THAT WAY YOU NEVER SEE THE DEBT SHEET.

TOPPER & 306

KOLA KOLA:

NOW ALL THE WHITE HOUSE STAFF ARE SNIFFING AWAY @ THE GIANT KORPORATION STEPS IN AND BUYS UP ALL THE SPACE ALONG BROADWAY - "SURE A PACKET IS EXPENSIVE, MAC." BUT YOU CAN USE A KREDITS KARD."

306

CARD CHEAT:

"FOR THOSE IN PERIL - ON THE SEA,"

THE WAVES WERE A GIANTIC 25 FOOT THE NIGHT

◆ THIS TUNE WAS CUT. ◆

306 & MICK

**LOVERS ROCK:**

THIS SONG IS A BOOK THAT WE TRIED TO CONCENTRATE INTO TWO VERSES - THE BOOK IS CALLED "THE TAO OF LOVE & SEX" BY "....." ITS A THIN BOOK AND A GOOD ONE TO GET IF YOU ARE A BOY TRYING TO BE A MAN.

306




FOUR HORSEMEN:

The Plane Makes this tune
not to be taken as Biographical
we reach the parts ect.

mick.

I'M NOT DOWN:

I'm not, really I'm not.

More of the same
Shirley Bassey bit in middle
Second verse strange streets - flying down to Rio.
at De Jenero 

mick.

REVOLUTION ROCK:

We've been playing
this one for a year.

To Short - cargo food - charnal fruit i thought
Are you Listening Mobsters!

COM NAW MON!

WHERE'S ME HAT AN COAT. NA.

All my own work



signed
Topper-SEA
DRUMMERS HOME.

TRAIN IN VAIN:

Oh the misery of it all! ect Blah whimper.
I CAN UNDERSTANDING the train thing (obviously
you idiot).

same as above



mick.

STORY OF THE CLASH

Joe Strummer vocals Mick Jones guitar Paul Simonon bass Topper Headon drums.

If you want some information then this is where you'll get it.

In May 1976 a drummerless group began rehearsing in a small squat near Shepherd's Bush Green in London. Paul Simonon was the bass player and he'd been playing for only six weeks. He was from the wilds of Britton, his parents had split up and he'd lived mostly with his father before landing a free scholarship to a posh art school. Then a friend said "Why don't you join my group?" The guy who said this was Mick Jones, the lead guitarist, also from Britton. Mick's dad was a cab driver, and Mick lived with his parents until they divorced when he was 8. His mum went to America and his dad left home so Mick went to live with his gran. When the Clash formed he was occasionally showing up at Hammermith Art School. These two guys asked Joe Strummer to be the singer. At the time Joe was singing with a London pub band which he had formed in order to pass the time and pay the rent. Upon being asked, he quit his group immediately and joined the prototype Clash. Keith Levine, guitarist was also a founder member but he left the group early on saying he had some urgent business to take care of in North London.

In August 76 this group was refurbishing an abandoned warehouse in Camden Town. When it was finished the rock began. Terry Chimes, a drummer, was enlisted and everyday the warehouse shook with the sound of hard practice. At this time there was nowhere to play. For example, the famous Marquee Club, supposed to be the home of rock & roll told the Clash: "Sorry, mate. No punk rock in here." So gigs were created by Bernie Rhodes then manager. One day during a particularly nasty gig when the bottles and cans were coming down like rain Terry Chimes quit after watching a wine bottle come flying over and smash into a million pieces on his high hat. As well, a drummerless group of 4 or 5 members were playing in the club were held every afternoon in Camden Town. 206 rifle, and 205 failed. Nicky "Topper" Headon outrammed all covers and won the hot seat. By this time, although the group had not noticed, they had caused a sizeable reaction in the outside world.

For example CBS coughed up a £-4 of money and signed them. They got to use CBS number 3 Studios in London, and they made an LP "The Clash" in three weekend sessions using their soundman as producer.

They went out as bottom of the bill opening act on the ill fated "Anarchy" tour of December 76.

They put together and headlined their own "White Riot" tour in early 77 taking along the Buzzcocks, the Slits, and the Subway Sect. No one had seen anything like it as the tour has rolled further away from London. Journalists from "The Sunday Times" wrote detailed accounts as Robert the road manager carved his arm up with Coke cans and cigarette ends.

The LP showed the group by entering the chart at No. 12. But luckily their singles, with a guaranteed lack of airplay, could not get past No. 28.

So thus they were saved from Bay City Rollerdon on any scale, and just to make sure, they refused to accept "Top of the Pops" which they considered an old pop TV show left over from the 1960's, which requires performers to mime along as their record is played at a low volume somewhere in the distance.

For a long time now the new "dub" and "Reggae" from Kingston, Jamaica had been making itself felt to those prepared to listen in London. "Police & Thieves" was a summer reggae hit in the clubs but not on the radio. The Clash recorded a six minute punk rock translation of this song and stuck it on their LP, although at the time most white musicians believed that attempting to play such music showed a lack of respect and an attitude of condescension. But luckily when they heard this they KNEW it was a good idea.

Lee Perry, or "Scratch the Uppster", was the co-author and producer of the original Junior Marvin tune, but when he heard their version added a picture of the Clash to his "Small of Fume" at the Black Ark Studios in Jamaica. There are only white faces on this wall.

Scratch visited London in mid 77 and found himself producing a new Clash song "Complete Control". Mid way through the session the Uppster was moved to tell Mick Jones that he played guitar "with an iron fist." The song also dogged the number 28 spot, but even this was not enough to stop the Clash from playing in every major town and city where the group were not banned (with Richard Hell from America and the Lous from France comprising the bill). After the smoke cleared there was nothing but a big pile of bills all addressed to the same time the group have found it a financial necessity to play un-seated venues, the replacement rate pegging around £20 a seat. This was also the heyday of splitting "pobbing" and I would like to thank Richard Hell and Voltaire on behalf of the Clash for driving more than his share of the fire.

The Clash rode aeroplanes all round Europe. Ceaselessly for more than a month they struggled with police and hoteliers in Munich, irate TV producers in Bremen, bomb threats at a show from Kager in Sweden, beer and short change from the Rhineiland bar keepers, threats on the Regarbahn. And when they got back home they found that everything was different. Many of their contemporaries had splintered, their daily movements had become a subject of interest, some of the clubs were shut and generally a great depression had settled on the town.

Withstanding scathing and sneering attacks in the press the Clash learned that you got to take the rough with the smooth and decided not to break up.

During this time various members of the group were continually being arrested and fined for petty theft and vandalism culminating in an incident that took place on the top of the group's warehouse in Camden Town. A helicopter and armed police arrested two members of the group and they were charged with various gun offences and the shooting of some valuable racing pigeons. While the case was on remand the Clash released "White Man in Hammermith Palais" b/w "I Don't Wanna Be the Prisoner" and took out on a "Clash Out on Parole Tour" with Suicide from New York and the Specials from Coventry.

To get back to music, it was time to make a second LP. In order to prevent arguments producer Sandy Pearlman was hired for the job. He seemed keen to do it. The schedule was interrupted by the usual disasters. However no one quits easily around here and the recording proceeded.

The new LP was recorded in London before going out on tour. The tour was the best ever with Clash taking and handling a violent assault from the rougher British Clash audience. After the tour the guitar solos were added at the Automan in San Francisco and final mixing was done at the Record Plant NYC.

Give The Rough Rope was completed and released in November '78 and shot straight to number 2 in the British charts the week of release. It also gave the Clash their first headline hit with "Tommy Gun".

The Clash embarked on another British tour, the "Sort it Out Jour" during which time they parted company with their former manager, Bernie Rhodes.

They did their first US tour in February, the "Pearl Harbour Tour" taking along the legendary Bo Diddley as support. The Clash played in Vancouver, Toronto, San Francisco, Los Angeles, Boston, Cleveland and New York, sold out everywhere and devastated both critics and fans alike.

Along with my own cold thoughts.....The update is long overdue, it is something that should be done!

My memory does not serve me well - Brief flashing images pass before me - things that had to be done, past achievements, places visited. They are all there in my memory, fragmented, timeless within me. I must extricate the facts from the mist around me. I must file them chronologically (up here and on paper) so that some sense is made of the story. How this is done or the actual circumstances of the task is far less important than who is chosen to do it. Certainly I was there and I have witnessed almost every breath The Clash have taken.

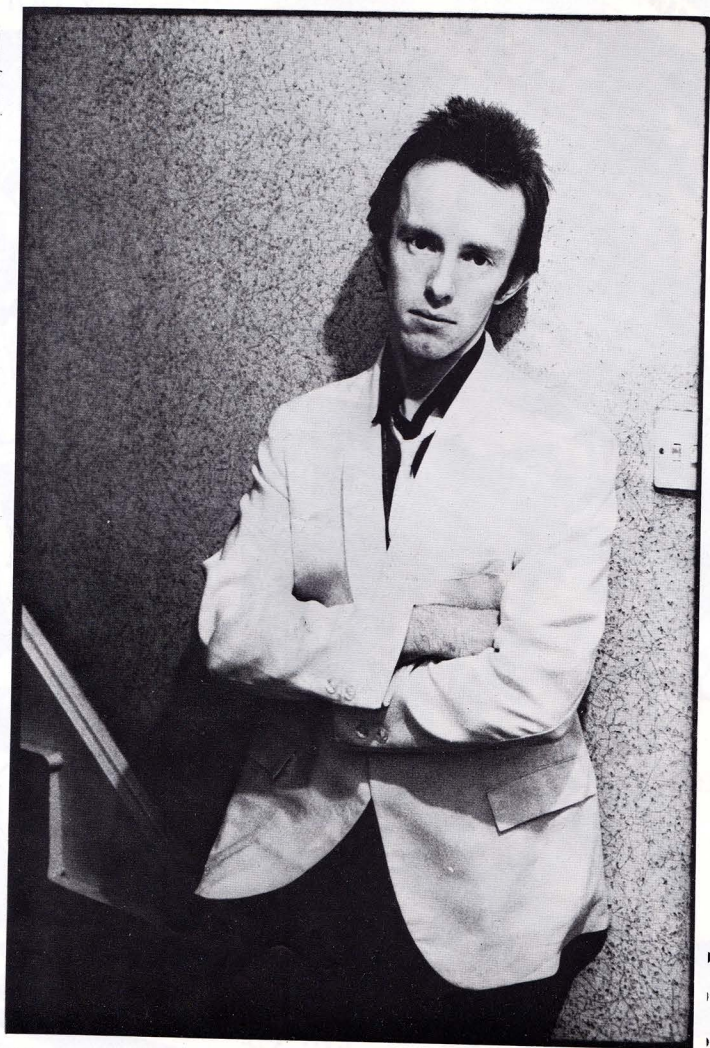
Joe Strummer wrote this (although I doubt if he wrote the last three paragraphs attributed to him) and now only a year later it has been handed to me to contribute (albeit a small piece of the whole) to the tradition of stories passed by hand or word of mouth with continual revisions and additions made ad-infinitum. Lots of great books were conceived and formed this way - many modern day scholars believe the Bible to be amongst them.

This of course is not the Bible and believe me I'm not trying to make any comparisons. It is simply just another story..... "Here's what all this stuff about the Bible then" says a flake white apparition of Topper Headon - the Clash's oldest strummer. "He's having delusions of Grand Liquors" a second like - spirit interjects. The lean angled frame of bassman Paul Simonon - a playful presence hard to ignore (not that any would want to ignore him) "Oh we've got religion now have we" screamed the mass en masse.

"No really - all it is a fanciful thought, nothing more there is after all no telling what or whose writing will survive the next thousand years or so". Here was Strummer walking into my walk in the front always in my estimation a fair man, I've said it before a real "salt of the earth" type. From a Joe to King Solomon through to L.L. Lawrence. Here's a noble turn that from the Jim. Stopping "ea boy" - back to the story, back to the facts -

On their return to England from their first U.S. tour the Clash released a new material, worked on an as yet untitled film and recorded an extended-play record entitled "The Clash of Living EP" which was released on election day. We all know what happened on that day and it was no surprise when one critic exclaimed that the record sounded like "like the sound of a fair man". The Clash should relax and enjoy the ride like the rest of us". The Clash, who claim no allegiance to either the left or the right, did not blindly "claim" but certainly observed the so called "ride" itself more carefully than ever.





Sporting Life

Christmas comes

drugs

'I don't want to look like my Dad, do I?'

screws

BUSINESS

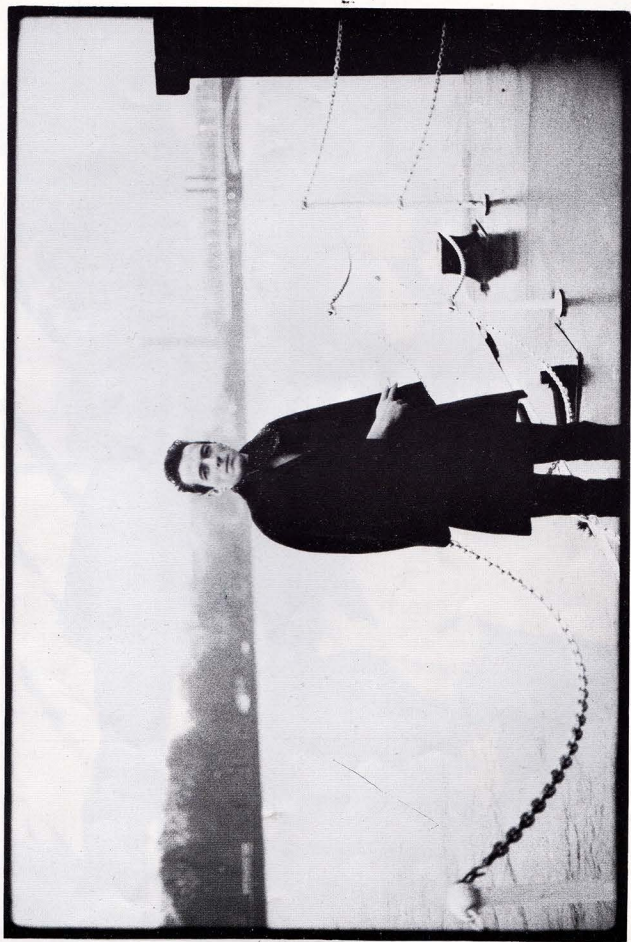
TORY
BLITZ

Thatcher

su Ks

NORMAN SCOTT





FREE PAGE





PHOTOS

PENNIE SMITH

APT

JULES AND EDDIE

SET UP AND DESIGN

TERRY RAZOR AND ROBBIN' PANKS

QUEST

KOSMO VINYL

CLASH

ROAD FOLKS

JOHNNIE GREEN

PAKER

MALCOLM

BRIGHTON'S NO 1 B.J.

BIRRY MYERS

CLASH INFO

TEE SHIRTS POSTERS

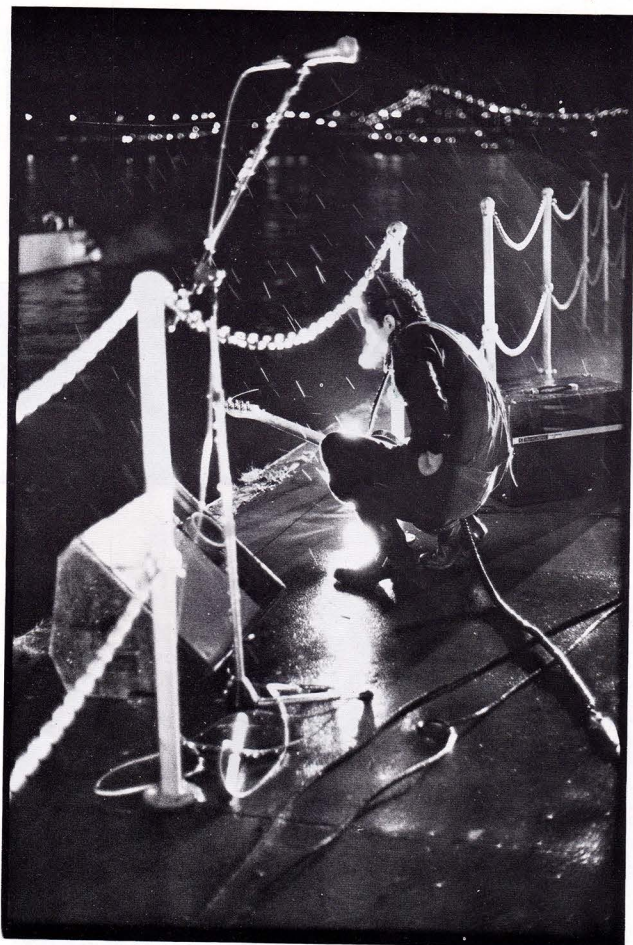
BADGES FANZINE

SEND STAMPED ADDRESSED ENVELOPE TO CLASH

32 ALEXANDER STREET

LONDON

W.2.



oo late

Never
heard of
him, says
Blunt

Time Minister
— so long as it's
not as late as it is
I'll take any
time

POLICE Commissioner, Sir David McVie (below) celebrating the 150th anniversary of the Metropolitan Police with WPC Margaret Hopkinson at the Guildhall yesterday. He was guest of honour at the City Corporation's Police Committee annual lunch



police

Over here



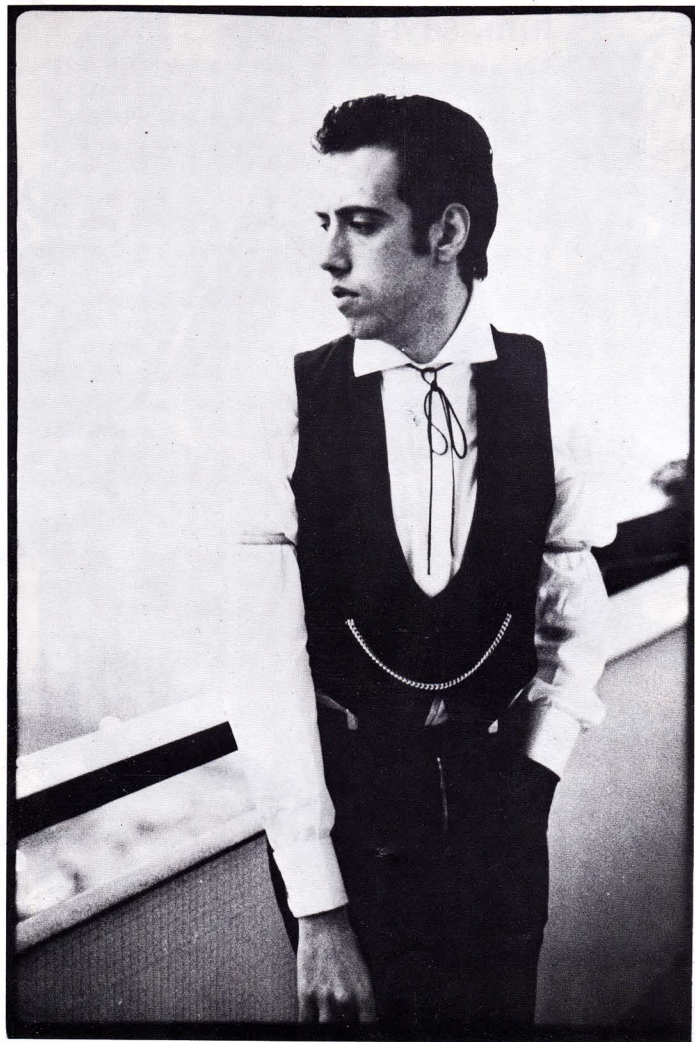
amble

000
The Cocks AND
LOZAOZAI

cuts 2%

Go-ahead
nuclear reactor
Red Brigades appeal to
attacks on prisons







"The Cost of Living EP" did well and charted in England at number 22. One song on the EP - The Clash's rendition of the classic Bobby Fuller Four/Sonny Curtis tune "I Fought The Law" was also released as The Clash's first single in the US. It received a fair amount of Radio Airplay (very unusual for The Clash, very - very important in the US) and this helped create more interest for the band's next tour there.

But at home "the ride" was getting rougher and with the constant threat of authoritarian violence and crippling inflation many people were righteously fighting the law in reality. Following the Southall anti-fascist demos a Southall defence fund was set up by Rock Against Racism and two benefit concerts at a small Rainbow theatre were presented. The first night Pete Townshend, Nitty (brutally attacked by the S.P.G. at Southall) and The Pop Group appeared. The second show saw the return of The Clash to the London stage. Sharing the bill that night were Area and The Members. Both shows were attended by capacity crowds and a good time was had by all with no trouble. All proceeds went to the before-mentioned defence fund.

After the event came more of what's commonly known by The Clash as the three "R's" - Rehearse, "Rite and Record. All the time closely observing what was going on around them they could not help but notice that despite the short-lived Tory tax cuts (specifically designed to help the already rich - not the poor) The Bee Gees did not return to these shores.

The Clash went to Finland for the day and when they returned set about recording their third LP. For their aims they recalled their first ever producer, one Guy Stevens of Forest Hill (formerly of Swiss Cottage). A somewhat legendary figure of the swinging sixties, Guy's trademark were energy, excitement, a true passion for Rock & Roll and an ability to work fast. The group and the producer were made for each other. They were in fact so productive that it became clear after only a few days that the new Clash LP was going to be a double album. This in itself caused problems, with an eye to the current economic climate. The solution was recorded - the record would retail too for the price of one!

After a month's recording in Highbury the band embarked once more for the new world on "The Clash Take The Fifth" tour. Ignoring the energy crisis the band along with busloads of family, friends and roadies scoured the land from Monterey to Minneapolis, from Texas to New York, from Toronto to Hollywood and back round again. Incidentally the group really did take the "Fifth" and the "Fifth" was the inclusion of Mickey Gallagher of Ian Dury and the Blockheads on organ. He played on all the dates from Boston onwards.

Along the way the band had the good fortune to have such luminaries as Sam & Dave, Screaming Jay Hawkins and Bo Diddley play with them as well as never acts such as Joe Ely, David Johansen, The Cramps and The Rebels. Determined to make an impression The Clash found their sell-out shows generally well received with New York, Chicago, L.A. and the Texas performances standing out as the highlights of the excursion. After six weeks which felt like six days the tour ended almost abruptly in Vancouver. Then it was every man for himself back to Blighty.

The group drifted homebound to put the finishing touches to their new record which was to be titled "The new Testament" until someone said it had been done before and everybody else thought it too pretentious anyway. So instead the record was called "London Calling" which is the first out on the LP.

These are disappointing times even for the most optimistic. The Clash however are as optimistic as ever.

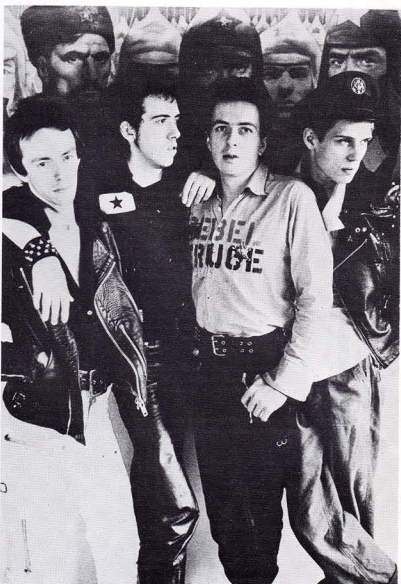
You may think this naive!?

You may think it stupid!?

But as the fourth man of the "El Clash Combo" I can positively say we are not living for the future we're living day to day.

Now, in the present - we shall have to see what happens!

Clash story written by Joe Strummer and Mick Jones.



Clashical MUSIC

Singles:

CBS 5058	WHITE RIOT/1977	18/3/77
CBS 5293	REMOTE CONTROL/LONDON'S BURNING	13/3/77
CBS 5664	COMPLETE CONTROL/THE CITY OF THE DEAD	23/9/77
CBS 5834	CLASH CITY ROCKERS/JAIL GUITAR DOORS	17/3/78
CBS 6383	(WHITE MAN) IN HANMERSMITH PALAIS/THE PRISONER	16/6/78
CBS 6788	TOMMY GUN/ONE TWO CRUSH ON YOU	24/11/79
CBS 7082	LONDON CALLING/ARMAGEDDON TIME	7/12/79

E.P.

CBS 7324	I FOUGHT THE LAW/GROOVY TIMES/GATES OF THE WEST/ CAPITAL RADIO	11/9/79
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Albums:

CBS 82000	THE CLASH	8/4/77
CBS 82431	GIVE 'EM ENOUGH ROPE	10/11/78
CLASH 3	LONDON CALLING	14/12/79







Clashified TIMES

THE 101'ERS

KEYS TO YOUR HEART

5 STAR ROCK
'N' ROLL PETROL

JOE STRUMMER

GUITAR-VOCALS

CLIVE TIMPERLEY

GUITAR-VOCALS

DAN KELLERHER

BASS-VOCALS

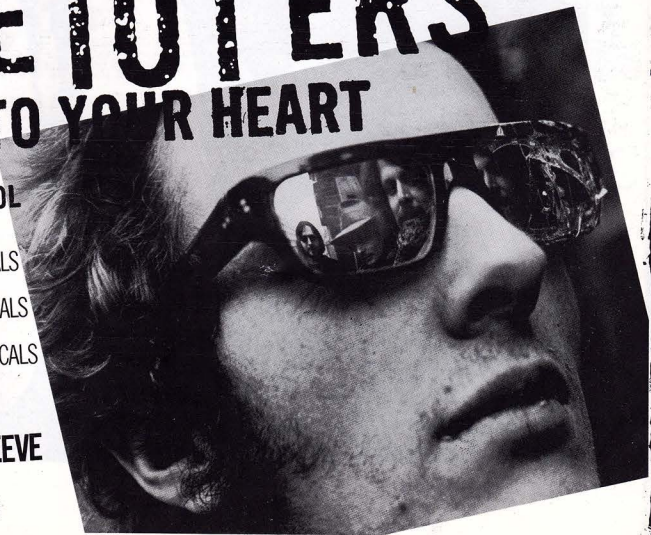
RICHARD DUDANSKI

DRUMS

BIG

PIC SLEEVE

BEAT NS 3



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 TAKE THE 5TH (UNCLE SAM SKULL) -
 KAMIKAZE - STRUMMER - BELFAST.

THE JAM: - SETTING SONS -
 STON RIFLES - JAM UNION JACK -
 RESTATION - ALL MOD CONS -
 SWEWER + TARGET - LIVE BAND.
OTHER - SPECIALS - MO-DETTES
 POP GROUP - BLONDIE - RAMONES
 ADAM + THE ANTS - UK SUBS - SLITS
 8-52'S - BEATLES - SID 'N' NANCY

THE WHO: - MAXIMUM R&B -
 ANYWAY, ANYHOW, ANYWHERE
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 IDENTITY - GERM FREE ADOLESCENTS

GENERATION X: - 45 - VALLEY OF THE DOLLS
 CHELSEA - ESSENTIAL LOGIC - LOU REED
 SHAM 69 - BUZZCOCKS - TALKING HEADS
SILOKSIS + THE BANSHIES: - BAND - HONG KONG
 GARDEN TARGET - WHAAM! -
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- 0394 SILENSHUS
- 0395 PIRANHAS SPACE INVADERS
- 0396 WE ARE ALL PROGRESSIVES
- 0397 EVERYONE HAS THEIR PRICE
- 0398 FLOWERS
- 0399 ON MY RADIC
- 0400 THE BRAT
- 0401 MADNESS BIG M
- 0402 ARTS WHITESOX (2)
- 0403 I'M A HYBRID KID
- 0404 POP AURAL
- 0405 THE 80s - ALL IS LOVELY
- 0406 THE 90s - ALLES IST



- 25p
- B207 MOTHER GONG
- B208 KING SOLIDUS 2
- B207 BLACK SLATE
- B208 KILLING JOKE

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- 08F 59. RICKENBACHER
- 08F 60. RICKENBACHER BASS
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- 08F 62. JET PLANE
- 08F 63. ROUNDEL

- 0407 BRYCESTO
- 0407 BRIAN SAVES
- 0408 ANIMAL LIB OTTER
- 0409 " " BADGER
- 0410 " " KANGAROO
- 0411 " " RIZ/HANT
- 0412 ONE WORLD
- 0413 UK DECAY BLACK W
- 0414 PENNY ET LES TRICHURS
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- 0416 MIKE MALLONANT
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- 0417 ENGLISH SUBRILLIS
- 0418 A CERTAIN RATIC
- 0419 JODRONS
- 0420 IGGY POP SOLDIER (2)
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- 0422 LONDON P2
- 0423 PURPLE HEARTS
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Add 10p P&P

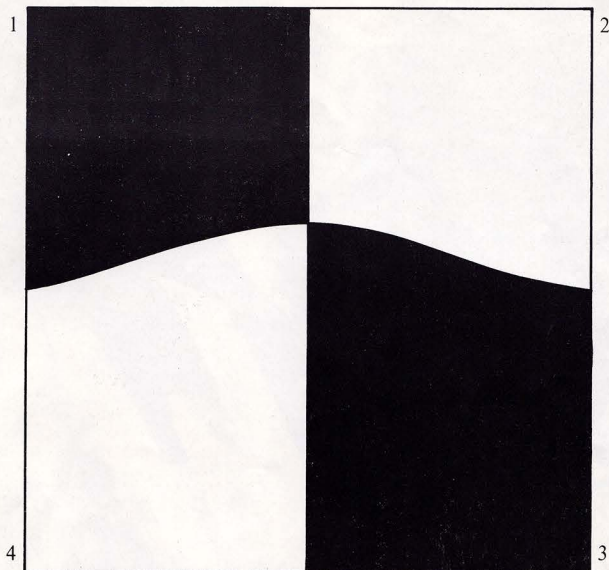
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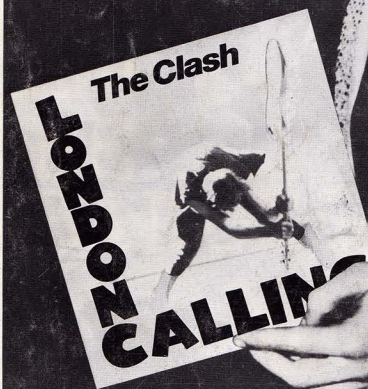


FANZINES

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