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Radio Clash is a real turn-on

Review: The Clash, **Radio Clash** (CBS 12EXP 02662)

by Gisele Marie Baxter

Some years ago, when The Clash was still a rough-and-ready young band scraping up a living on the sometimes violent streets of London, Joe Strummer spoke with passion about the power of radio. He felt it could play a vital role, but was failing and sticking to safe and predictable music. He envisioned being able to walk around with a transistor radio at his ear, flicking between stations and finding great tunes. So here we are in 1982, when The Clash are considerably more successful but still feel they should be able to get their music to a large number of people without making them pay through the teeth. Hence, **Radio Clash**, a relatively low-priced selection of music from the upcoming film "Clash on Broadway."


I hope that the film has other songs on its soundtrack and that the next Clash album is a definite departure or a return to better things, because **Radio Clash** is a disappointment, in a

number of ways. Essentially, it's four variations on one song, a sort of amalgamation of jazz, funk, dub, reggae and **Sandinista**-esque politics. The musicianship is excellent, with Paul Simonon's bass-playing incredibly counter-rhythmic and Topper Headon's drumming tight, electrifying, and imaginative, but there is too much use of synthesizer effects. Without them, this music could have been a lot cleaner, but would have been much duller and impossible to sustain over the length of the EP.


The lyrics can't really be considered apart from the music, for they mesh into all the rhythmic impulses, but basically, they're a continuation of the more overt political statements of **Sandinista**, though sometimes they can achieve powerful effects. They range from the trials of the English underclass to Viet Nam to Latin America to threats of a nuclear apocalypse, and the function seems to be bringing the violence of the world close to home, seeking communication, maybe even finding hope.



CKDU Station Manager Neil Erskine is shown in a moment of extreme jubilation after the CKDU referendum landslide victory.
 MacDonald/Dal Photo




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Camping and music all on Sesame Street

by Kevin Charles Little

"Have you ever hugged a tree?"; "Have you ever kissed a flower?"; These are just some of the phrases used to describe the great outdoors of Canada by Big Bird and Oscar, and the rest of the Canadian cast. The album includes some very distinguished Canadian musicians such as Nancy White (CBC improvisationist song writer), Mendelson Joe, and even American pop star Ray Parker.

The concept of this adult-child record begins in a plane where Big Bird is thinking about his trip to Canada to take part in a campout. Here the highlight of the record takes place, a song written by Mendelson Joe called "Aerodynamic", used to explain the science of flight to Big Bird. The album is for the most part soft-pop mixed with a few reggaeish, raunchy songs.

However, there are a few things that remain suspect in my mind, such as the sending of one's wimpy child to Canada. Is

this supposed to mean something? Surely this is not meant to parallel the migration of Americans to Canada fleeing the draft.

But the music is not left to the musicians alone; indeed, Big Bird also gets into the act with his scat version of "The Three Bears". "Be bop a re bear" says Big Bird. Big Bird learns French and falls instantly into love with nature in Canada.

This album is a lot of fun and deals mostly with the naivete of childhood and the enjoyment and beauty of love before it's perverted by those who control and twist our minds in a competitive-cut-throat world, until it's too late and the world is too ugly to live in.

Maybe this record is mediocre and meant for a child audience, but there's something here which we can all learn from. After all, music controls our moods - it can make us happy, sad or angry. This record makes you laugh.