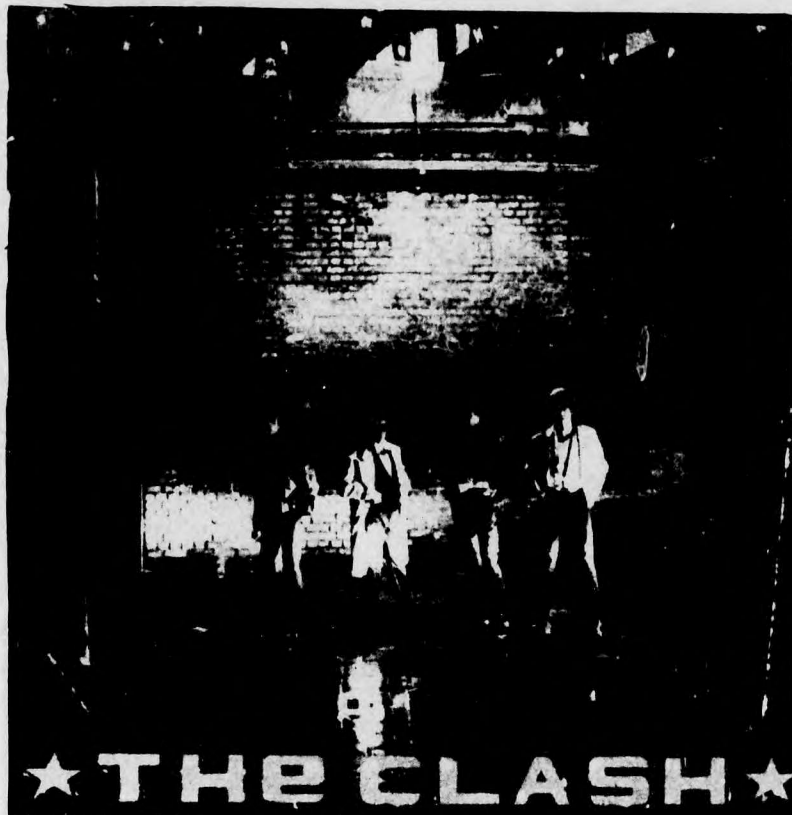


The Clash fuses album



THE CLASH-SANDINISTA!
EPIC E3X 37037

By J.F. BUTLAND
Brunswickan Staff

A lot of people will find fault with the Clash's *Sandinista* album. It is an incredibly ambitious project that spans six sides of vinyl and last over two and one-half hours.

There are some "purists" who claim still that the 45 is the definitive rock 'n' roll statement and that if you can't say what you want in three minutes then it's not worth saying. Their objections to *Sandinista* are obvious, but then what can you expect from someone with a three minute attention span.

Others, meanwhile claimed that *London Calling* was too American in content and style. They'll have a field day with this album. It is truly global in scope.

Sandinista is not, in the true sense, a Clash album. It is more a Clash project. On more than one cut they relinquish lead vocals to others. Mickey Dread had a large part in the final mixes and Timon Dogg contributes a song and a stunning vocal.

On the *Black Market Clash* EP the band first started to work with the Jamaican dub styles. It is used extensively throughout *Sandinista*. This is a direct outgrowth of their earlier forays into Reggae. In fact, Reggae has become to the Clash what

the Chicago blues were to the early Stones or Stax/Motown was to the Who. They don't try to recreate or mimic it but take it and build on it. There are very few songs with the snarling guitar blitz of earlier Clash work. The prevailing instruments on *Sandinista* are Paul Simonon's snaking bass lines and Topper Headon's syncopated snare and high hat work. Blockhead Mickey Gallagher and Mick Jones weave in and out with fills or occasionally sheets of sound that slice through everything. The Clash also throw bits of gospel, calypso, and cajun music in to blend with the rock and the reggae.

With this album the Clash have become more political than ever, which is

ones that never knock." Already you're thinking that Pink Floyd have pulled that one out of the hat, but that was just a tripe tracked chorus reading words off a sheet of paper. This is the real world sung by those who have to live in it.

The songs all mesh perfectly. They're either joined by noises and effects or they

ferent places. Here they use the studio to their advantage. They play it as if it were another instrument. The

record is far from slick or polished. Removing the rough spots would be like telling Picasso not to put both eyes on the same side of the head; it just would not work.

'Trying to grasp the full impact is akin to nailing jello to the wall - you're only left with bits and pieces.'

blend into the other. The album flows from beginning to end --which is not saying it's laid back by any means. *London Calling* had the feel that the band gathered a bunch of their best songs,

went into the studio and

I can't remember an album this far ranging and complex. It continues to amaze and delight. There are subtleties that pop up and disappear only to rise later. Trying to grasp the full impact is akin to nailing Jello to the wall - you're only left with bits and pieces.

'With this album the Clash have become more political than ever...something many thought impossible.'

something many thought impossible. The songs range from the Bay of Pigs and Samora's toppled regime ("Washington Bullets") to Vietnam ("Charlie Don't Surf") to war crime ("Somebody Got Murdered"). In "Ivan Meets GI Joe" the cold war is reduced to a disco dance contest that no one wins.

"Career Opportunities" is the same song that was on their first LP. Instead of the Clash singing it we have children telling us that "career opportunities are the

played those songs for all they are worth. It has a first take immediacy. For *Sandinista* they took some ideas into the studio, looked around and played with some of the strange instruments and then made music. The other albums were merely groups of songs (albeit very good ones) but *Sandinista* is a piece of music.

The growth of this band in four short years is mind-bending. They have come to realize that the studio and the stage are two very dif-

There are better albums concerned with personal things ("Darkness on the Edge of Town" or "The Who by Numbers") but none combines them with political currents so that they become one and the same.

This is the first true album of the 80s and hopefully the shape of things to come.

Oh yes, it is also the best album to dance to in many a cold winter. Especially so since there is something to do with your brain while you dance. LISTEN!

Joplin's reality in Rose

By LEE MACKENZIE
Brunswickan Staff

Bette Midler is *The Rose*, a fictionalized character based on the rock icon Janis Joplin. She plays the role with all the intensity, eccentric charm and obscenity that characterized Joplin's comet-like stay on earth. Miss Joplin always worked at the absolute limits of her talent and in 1979 died of pills, alcohol and heavy drugs but not before leaving behind a rock star legacy. Midler captures the legacy in a sensational movie debut as the booze-guzzling, foul-mouthed, fun-seeking, pill-popping lonely-at-the-top star. At the core of her performance is the hedonistic, come-to-me-baby excitement of what rock is all about.

The Rose aspires to the tradition of *Funny Girl* and *Lady Sings The Blues* in the brilliant portrayal of legendary female

singers. The heroine battles with booze and men and show biz tycoons, but somehow always manages to get out on stage and give a hell of a show. Driven by a relentless manager and a clear-eyed lover, the Rose declines rapidly, with the help of alcohol and drugs, from physical exhaustion to emotional disorientation to sudden death before the adoring eyes of thousands. It is a falling star theme that is likely to strike many viewers with new insight into the rigours of show business. Midler is an unshibited and refreshingly pugnacious victim.

As Midler is received on stage with a sustained roar of joy, lights begin to spin and the electronic band beats out a deafening background to

(continued on p. 16)

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