JAM/CLASH INTER-NEW WAVE FEUDING





Friendly faces from the New Wave . . . Right: Strummer of The Clash; and left, Paul Weller of The Jam

THE CLASH and The Jam on the same tour looked great on paper, especially with the front-runners being joined on the road with those great white hopes the all-girl band Slits, The Subway Sect and, the toast of the north, the very fine Buzzcocks.

If it had succeeded then the internal feuding on the initial part of the Anarchy tour — that led to The Damned quitting the tour — could have possibly been remembered as merely growing pains in a movement that had yet to learn one simple fact — if the bureaucrats in Remote Control divide the New Wave then they sure as hell will crush (or at the very least *tame*) the same movement.

Every day local councils ban young bands from playing in their towns without valid reason.

But The Jam left the tour after the Rainbow gig with eight dates still to play, and I couldn't help wondering if maybe we were doing the job for them . . .

So — why didn't The Jam stay on the road with The Clash? Both sides see it very differently.

Clash manager Bernard Rhodes says that the fundamental idea behind the tour was that The Jam and The Clash were the only two bands signed with a record company, and that they had a responsibility to financially help the other bands on the bill.

"Chris Parry of Polydor and The Jam are only concerned about themselves," Bernie claims. "The Clash believe that the bigger bands have a duty to help out the bands that aren't signed to a record company — help them with money, use of lights and PA, anything you can. The Jam didn't want to know, and as for them saying that they had to pay to get on the tour, that's definitely not true. We haven't got a penny from them, and as a matter of fact *they* were getting one hundred quid each night to play a gig. They didn't give us a penny and they had use of our lights, PA, backdrop, the lot.

"Chris Parry has claimed we demanded a four-figure sum from The Jam but we haven't got a penny out of them and we've lost 17,000 quid on this tour subsidising the smaller bands. But all Chris Parry and The Jam care about is themselves . . ."

The friction with The Jam is certainly not the only aggravation that the tour has encountered. Subway Sect's drummer has left to replace John Towes in Generation X, and after the gig in St. Albans the bands on the coach were all taken down the local police station by The Law.

"We were all stripped bollock-naked," Bernie says. "Fingers up the anus, the works."

What about The Jam's and Polydor's argument that friction was caused by you managing The Subway Sect as well as The Clash?

"I don't manage The Subway Sect!" he explodes. "I am not the manager of The Subway Sect! Look, we just *care* about bands other than ourselves and we're *concerned* about putting on a great show for the kids."

So you're out on the road keeping things together?

"Yeah," Bernie says. "And while I'm out here CBS release 'Remote Control' as a single. That's very ironic."

Anything to add on the split between The Clash and The Jam?

"I don't give a shit about Chris Parry or The Jam," he concludes.

When I spoke to the members of The Jam last week they said that the split had occured because the PA that they had been promised the use of was unavailable for a soundcheck before both the Rainbow and Edinburgh gigs.

"We were promised the use of the PA and we didn't always get it," said Paul Weller.

"On stage at the Rainbow the sound was so bad that I couldn't even hear myself, and it ruined the set," claimed bass player Bruce Foxton.

Of the actual financial details the band said they'd been asked to pay some money for appearing on the tour, and said they'd been willing to help the other bands to a certain degree — but they claim that the amount of money they were eventually being asked to contribute was more than they thought was worthwhile.

"Being asked to put our hands in our pockets all the time, was how it became," John Weller, Paul's Dad and manager of The Jam, told me.

"It was the same old story," said Polydor press officer Jeff Dene. "Our A&R men have informed me that the money we were being asked to pay for appearing on the tour became too much."

How much?

"I believe somewhere in the region of a thousand pounds."

Bernie Rhodes said they haven't received a penny from Polydor or The Jam.

"In fact no money has actually changed hands," Jeff agreed.

He expressed the same sentiments as The Jam about being promised full use of lights and PA and then not being given them. As well as pointing out that The Jam had already been the victims of narrow-minded local council bureaucracy on their own headlining tour.

"The City Council in Leeds have already banned The Jam from appearing at the Leeds Town Hall," said Jeff. And the list gets longer everyday . . . see page 3.

And while we fight amongst ourselves, can you hear the *real* enemy laughing?

