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UPDATE

Let's start by listening to two of the most lasting voices to come out of punk.

“Sandinista! would have been better as a double album ... or a single album ... or an EP.”

— Joe Strummer

“Most benefit albums are crappy, tossed-together, artistic botch-jobs that guilt you into coughing up for causes no one could really disagree with anyway – a feel-good rush of righteous concern that quickly fades to complacency and amnesia.”

— Jon Langford



There you have it, from two people who, in different ways, are heroes of this record: Strummer for leading the band whose original work made this modest tribute possible, Langford for going overboard (recording two tracks, suggesting other performers, painting the cover) in supporting the package in your hands. These two geniuses are warning against this project. Yet here we are.

On December 12, 1980, The Clash released *Sandinista!*, one of the most ambitious records in the history of rock'n'roll. It wasn't their best record, their best-selling record, or even their most enjoyable record, but it is an exciting, sprawling mess that I return to constantly. I rarely go more than a month or two without listening to a good chunk of it, even the Evil Side Six.

December 12, 2005, was the 25th anniversary of the release of *Sandinista!* In early 2003, trying to avoid doing what I was supposed to be doing for a living, I spent way too much time thinking about doing something to celebrate the anniversary. A party didn't seem like the right thing. Someone suggested I write a book about it. Only a few thousand words in, it was clear that I shouldn't inflict that on anyone. What to do?




I'm not a fan of tribute records. Nearly every one I've heard is a hit-or-miss set, usually with way more misses than hits. But the more I thought about it, the more I convinced myself that a *Sandinista!* tribute collection could be a sprawling mess in the tradition of *Sandinista!* itself, especially if I populated it with people you wouldn't expect on such a collection. The original was stuffed with surprises; any tribute had to be as well.

In mid-2003, I asked some performers if they'd contribute, and nearly all of them agreed. Armed with their promises, I spoke to executives at large multinational record companies and small independent record companies, and they all told me, with varying levels of politeness, to get lost. Since there was no deal to be had, and since I didn't expect performers to work for free, I dropped the idea.

Or so I thought. The performers, smarter than I, didn't let go. They kept telling me I should do this, that the lack of money shouldn't be a dealbreaker. I kept asking more performers to join us. Their initial reaction was usually, "That's the craziest idea I've ever heard." Their second reaction, after a brief pause, tended to be, "I want in." Almost four years later, here we are.

I started this project both loving this record and thinking it was The Clash's weakest. (Before you invoke *Cut the Crap*, may I remind you that a Clash album that doesn't

feature both Strummer and Mick Jones is not, in fact, a true Clash album.) Indeed, I joked that this could be the beginning of a series of tributes to the worst albums by the best artists. The series would include *The Undercover of the Night Project*, *The Self-Portrait Project*, and, of course, *The Having Fun on Stage With Elvis: A Talking Album Only Project*. I was wrong. While compiling this collection and working with the performers on their approaches to the songs, which range from nearly



note-for-note covers to ones that render the original unrecognizable, I developed more and more respect and affection for *Sandinista!* It is not a great short record hiding in a pretty-good overlong one. Even the tossed-off songs and mixes on Side Six (it's hard to hide how much I wish we could release this on vinyl) are necessary to shaping the glorious contradictions at the heart of this impossible-to-get-to-the-bottom-of record. Mick Jones has said, "I think of *Sandinista!* as a record for people on oil rigs or Arctic stations." It was a record that was supposed to last.

On *Sandinista!*, the greatest punk band ever gave us the most expansive collection ever from a punk band. It was a record in which the band, having conquered North American rock'n'roll on *London Calling*, set out to take on whatever other forms it could. Both Eddy Grant (“Police on My Back”) and Mose Allison (“Look Here”) fit in a world that included ageless New Orleans R&B recast as reggae (“Junco Partner”), up-to-the-moment hip-hop (“The Magnificent Seven”), and a goofy children’s-chorus rendition of a punk classic (“Career Opportunities”).

The album’s original 36 tracks contain enough ideas for 100 songs. There is a druggy haze that hangs like smoke above *Sandinista!* – it might have more accurately been titled *Sinsemilla!* – yet whatever fueled its creation, this is a record that hangs

together brilliantly. When the album first came out, the band's American label, Epic, released a 12-track sampler called *Sandinista Now* that was intended to highlight the record's most radio-ready cuts. Taken out of context, the 12 amazing performances on that sampler lost some of their power. With *Sandinista!*, it's all or nothing. As Joe Strummer said shortly after his joke about reducing the 36 tracks of the original to an EP: "It's a magnificent thing. I wouldn't change it if I could." And now, to show how foolish one can be, here's *The Sandinista Project*, in which we change everything on it.

1

“THE MAGNIFICENT SEVEN,” JOE GRUSHECKY AND THE HOUSEROCKERS

It's fitting that this set starts with Joe's contribution, since he was the first performer to sign on and I've been a fan of his since even before *Sandinista!* was recorded. Recorded in 2004 (note the timely lyrical references), my favorite part is the guitar/harmonica duel. Joe's no stranger to The Clash, having performed and recorded their take on “Brand New Cadillac.”

Joe Grushecky,
vocal, guitar
(solo), drum
programming

Bill Toms, guitar

Marc Reisman,
harmonica

Joe Pelesky,
keyboard

Jeff Garrison,
bass

produced, mixed,
and recorded by
Rick Witkowski
at Studio L in
Weirton, West
Virginia

2

“HITSVILLE U.K.,” KATRINA LESKANICH

I thought I was being clever when I asked Katrina to contribute this song.

It features the same “You Can't Hurry Love” bass line as her great hit “Walking on Sunshine,” so I figured she'd know the part already. Reminding me how limited my imagination is compared to hers, Katrina came back with an arrangement that owes more to Tom Petty's “American Girl” than to any Supremes hit.

recorded in London; produced by **Katrina Leskanich** and **Darren Loveday**

3

“JUNCO PARTNER,” JON LANGFORD AND SALLY TIMMS WITH SHIP & PILOT

The Clash dragged this New Orleans classic, which they probably knew in the James Booker version, to Reggae Town; Langford and Co. bring it back stateside, as only expatriate British punks can.

Jon Langford,
guitar, vocal

Sally Timms,
vocal

Dan Massey,
drums

Tony Maimone,
bass, vocal

Jan Cook,
violin, vocal

recorded in the
Deauville Hotel,
Miami

4 "IVAN MEETS G.I. JOE," JASON RINGENBERG AND KRISTI ROSE

In some ways, this is the most locked-in-its-time song on *Sandinista!* It's a straight disco track with lyrics moving U.S.-Soviet competition to an atomic dance floor. You might think straight disco would be a bit off-genre for Jason, too, and he agreed. His "Ivan Meets G.I. Joe," performed as a tough Ernest-and-Loretta-style duet with *Pulp Country* siren Kristi Rose, is as hard as hard country gets.

Kristi Rose,
vocal

Jason
Ringenberg,
vocal

Fats Kaplin,
fiddle, steel guitar

Steve Ebe, drums

George Bradfute,
guitars, bass,
fiddle

produced,
engineered, and
mixed by George
Bradfute at The
Tone Chaparral II

5 "THE LEADER," AMY RIGBY

Amy Rigby is one of the great rock'n'roll songwriters of our generation. She's writ-

ten a handful of the funniest songs I've ever heard – and a handful of the most heartbreaking. Often forgotten when listeners marvel over Rigby's songs is what a mind-blowing performer she is. She's a brilliant interpreter, and she knocks this topical rockabilly out of the park.

Chris Butler,
drums

Hazel Rigby,
bass, vocal

Amy Rigby,
guitar, vocal

recorded by
Kevin Coral at
Endless Summer
Institute of
Sound, Kent,
Ohio

mixed by
Wreckless Eric

6 "SOMETHING ABOUT ENGLAND," THE COAL PORTERS

April 1986. I had just moved to Boston for what turned out to be an illusory job with the *Phoenix*. A few days into my new town, I attended a double bill at the Orpheum of the Alarm and the Long Ryders, the bands were in town for a free night, so the next night I invited Mike Peters of the Alarm and Sid Griffin

of the Long Ryders to a Red Sox game. Afterward we went to my crappy little apartment to listen to records. Sid and I tried to get Mike to pay attention to Robert Johnson and Woody Guthrie LPs but he was more interested in watching MTV. Before they left, the pair recorded a demented message on my answering machine that people calling me recommended I erase quickly. Sid has long since moved to England, and one of his projects is the Coal Porters, who prove here that “Something About England,” a *Sandinista!* ballad about British deterioration, wanted to be an uptempo bluegrass stomp all this time. Who knew?

Sid Griffin,
mandolin, vocal

Neil Robert Herd,
guitar, vocal

Pat McGarvey,
banjo, vocal

Paul Sandy,
double bass

Gemma White,
fiddle, vocal

produced and
engineered by
Pat McGarvey at
Harlesden Sound
Recorders,
London, England
mixed by Esther
Mae Griffin, The
Power House,
London, England

The Coal Porters
appear courtesy
of Prima Records
Ltd.; [www.
sidgriffin.com](http://www.sidgriffin.com)

7 “REBEL WALTZ,” RUBY ON THE VINE

One of the great pleasures of constructing this set is that it has given me a good excuse to reconnect with longtime favorite performers. Those of you who remember Human Switchboard know that Myrna Marcarian is an outstanding singer; those who listen to her latest record with her band Ruby on the Vine know she keeps getting better.

Matt Kloss,
standup bass

Geoff Feinberg,
electric guitar

John Ehlis,
mandolin

**Myrna
Marcarian**,
guitar, vocal

produced and
engineered by
Tony Maimone

recorded at
Studio G,
Brooklyn

8 “LOOK HERE,” JIM DUFFY

Jazz pianist Mose Allison may have seemed an unusual source for a Clash cover; this sparkling version takes the

song back to its swinging roots. Would someone please give these guys the late-night talk show they deserve?

Jim Duffy , piano	Paul Page , bass	recorded and mixed by Greg Duffin at Cowboy Technical Services, Brooklyn
Dennis Diken , drums	Lance Doss , guitar	

9 "THE CROOKED BEAT," WRECKLESS ERIC

You either love Wreckless Eric or you haven't heard of him. Stiff stalwart, brave autobiographer, he's both as punk a performer and as nice a person as you could imagine.

As for personnel: "Nobody else played on it, just me."

10 "SOMEBODY GOT MURDERED," MATTHEW RYAN

This version, which appears on Ryan's 2001 album *Concussion*, is the only entry here recorded prior to this set getting off the ground. Thanks to label head Abe Bradshaw for alerting me to this.

Matthew Ryan , guitars, vocal	Craig Krampf , drums	mixed by Richard McLaurin , Craig Krampf , and Matthew Ryan
Clay Steakley , bass	produced and engineered by Richard McLaurin	

11/ 12 "ONE MORE TIME"/ "ONE MORE DUB," HAALE

In October 2004, at a conference in Maine, I was introduced to the music of Haale. She turned an opera hall full of wise-ass dot-com hipsters silent and attentive – at 10 am! – with her trans-continental spin through traditional

Sufi music, psychedelia, and more folk traditions that I can list. Clash historians may be pleased to note that one of her accompanists here is Ivan Julian, who played on the original *Sandinista!*

Haale, vocal,
new and
additional lyrics

Dougie Bowne,
drums

Ivan Julian,
bass, guitar
produced by
Dougie Bowne

engineered and
mixed by Ivan
Julian

13 "ONE MORE TIME (ONE MORE TIME)," TED HARRIS

No one can argue that the Clash's music isn't soulful; this version by the Chicago singer and performer reveals that it can be treated as classic soul music, too.

performed by Ted Harris (thanks to Phillip Hall, the Chicago El)

14 "LIGHTNING STRIKES (NOT ONCE BUT TWICE)," LONDON CALLING OF CHICAGO

The Sandinista Project is a Clash tribute record, so it makes sense to enlist a Clash tribute band in the cause. London Calling of Chicago gives the lie to all the clichés about tribute bands. It's no photocopy. It's a sharp, spirited cover by a sharp, spirited band. This ain't Beatlemania, folks, and we're very lucky to have them here.

Owen Cooper,
guitars, mojo

Nick

Stavropoulos,
vocal, bass,
percussion

Tom Shover,
vocal, drums,
keyboard

produced by
Dave Budrys
and Nick
Stavropoulos at

Early Recording,
Evanston, Illinois

londoncallingband.com

15 "UP IN HEAVEN (NOT ONLY HERE)," THE SMITHEREENS

It's simple. If you love rock'n'roll, you love the Smithereens. It turns out that

the great New Jersey quartet has a soft spot in its collective heart for the original *Sandinista!* I urge you to pay attention to Dennis Diken's drum breaks, which bring Keith Moon back to life.

Pat DiNizio,
vocal, guitar

Jim Babjak,
guitar

Mike Mesaros,
bass

Dennis Diken,
drums

16 "CORNER SOUL," ETHAN LIPTON

I first heard Lipton, the Bard of Brooklyn, at the same conference at which Haale performed. His clear, sly contribution takes its sweet, bluesy time, and lets loose a neat "London Calling" joke at the end.

Ethan Lipton,
vocal

Eben Levy, guitar

Ian M. Riggs,
standup bass

recorded at
Studio G,
Brooklyn; Tony
Maimone,
engineer

Vito Dieterle, sax

17 "LET'S GO CRAZY," STORYBOX

STORYBOX
and AMY RIGBY
are IRON HORSE
tuesday, october 4 at 7pm



I liked Storybox even before I heard them. In October 2005, I saw them opening up for Amy Rigby and they had stapled signs all over

downtown Northampton making it look as though Amy was opening up for them. Their set that evening was loose-limbed, adventurous, and most of all fun, all of that captured in their very south-of-the-border entry here. Carnival!

Scott Brodeur,
vocal, guitar

Kevin Richards,
percussion

produced by
Scott Brodeur
and **Mark**
Manganaro

Mark
Manganaro,
drums

Rick Murnane,
lead guitar

engineered by
Frank Padellaro
at Brown
Bag Studios,
Greenfield,
Massachusetts

Ron Saloio, bass

Gabriel Brodeur,
spoken word

Robert Kuhn,
trumpet

Kid chorus:
Alicia Saloio,
Timothy Saloio,
Jennifer Saloio,
Josh Saloio, and
Gabriel Brodeur

Hannah Stogner,
background
vocal

18

"IF MUSIC COULD TALK," STEVE WYNN

I have been following Steve Wynn forever, in a wide variety of contexts: fronting The Dream Syndicate, briefly sharing Danny and Dusty with Dan Stuart, and of course on his own and now leading the Miracle 3. During a brief break between tours, Steve found a new groove for this song. And since Steve himself has been the subject of a double-disc charity tribute record, he knows what we're trying to do here.

produced, recorded, and performed by Steve Wynn at Up There Studios, NYC

19

"THE SOUND OF THE SINNERS," BILL LLOYD

The Nashville renaissance man is equally comfortable being an indie-rock genius, co-fronting a hit country duo, writing songs for Cheap Trick, and leading the Long Players, a set of overtalented guys who cover entire

albums in their free time. Covering an entire album in one's free time? Hmm...

Bill Lloyd, drums,
bass, guitars,
tambourine,
handclaps,
vocals

Ernest Chapman,
electric piano,
background
vocal, handclaps

Jessica Friedman,
background
vocal, shaker

recorded by
Ernest Chapman
at Fun Company
Studios and The
Paradise Room,
Nashville

1

"POLICE ON MY BACK," WILLIE NILE

The Clash took the Equals' "Police on My Back" and rocked it out. Willie Nile and his band deliver a paint-scraping version. Although recorded for this collection, you can also hear this on Willie's *Streets of New York*, which is on 00:02:59. (Thanks to Willie for introducing me to this label.)

Willie Nile, vocal,
guitar

Andy York,
guitar, vocal

Brad Albetta,
bass

Rich Pagano,
drums, vocal

engineered by
Rich Pagano and
Rich Lamb

produced by
Willie Nile,
Andy York, **Brad**
Albetta, **Rich**
Pagano

recorded and
mixed by **Rich**
Pagano at
New Calcutta
Recordings, NYC

www.willienile.com

2 "MIDNIGHT LOG," SOUL FOOD WITH MICK GALLAGHER

One of the great things about a project like this is that it gets you in touch with likeminded crazies. Soul Food had broken up, and drummer Jeff Sanchez became aware of this set while researching his own *Sandinista!* project, a book called *Sandinista Revisited*. Jeff writes: "I asked the band to reunite for one last song. In keeping with the spirit of the original I decided to ask Mick Gallagher of the Blockheads – who'd played on the original – to add a piano track. He agreed to participate, via a transatlantic overdub."

Jeff Sanchez,
drums

Stacey McCann,
bass

Sanjay Subramanian,
guitar

Geoff Waumans,
harp, vocal

Mick Gallagher,
piano

produced by
Jeff Sanchez

arranged by
Soul Food and
Mick Gallagher

basic track
recorded, engi-
neered, mixed,
and remixed by
Mike Moebius
at Moonlight
Mile Studios,
Hoboken

piano recorded
by **Paul Church**
at Faraday Studio,
Woolwich,
London

final remix by
Mike Moebius
and **Jeff Sanchez**

3 "THE EQUALISER," SUNSET HEROES

Even those of us who love *Sandinista!* wish there were more rock'n'roll in its second half. The good news is that this is what the loping original might have sounded like if The Clash had recorded it for *Give 'em Enough Rope*.

Eric Hellweg,
guitar, vocal

Ed Murray, bass

Neal Cadogan,
drums

recorded at
Bluetone,
produced by
Dave Cummings

4 "THE CALL UP," THE LOTHARS

Theremins? Theremins, you say? You want to know what The Clash would have sounded like if they used theremins instead of guitars? Your wish is granted. I should also mention that Gwennie (Gwendolyn, listed below) is a dachshund.

Jon Bernhardt,
theremin,
sampled
theremin, looped
theremin,
vocoded
theremin,
synthesizer,
vocal

**Ramona
Herboldsheimer,**
log drum,
hammered
dulcimer

Dean Stiglitz,
synthesizer,
electroflute

Kris Thompson,
theremins

**Gwendolyn
Fredrica
Thunderfoot
Herboldsheimer
Stiglitz,** backing
vocal

recorded and
mixed at the
Charnwood
Conservatory
of Music,
Somerville, by
**Jon Bernhardt,
Dean Stiglitz,
and the Lothars**

all sounds,
samples and
loops were
created by the
Lothars

5 "WASHINGTON BULLETS," PHIL ROCKROHR AND THE LIFTERS

Rockrohr describes it the best: "The Lifters' take on The Clash classic plays up the calypso vibe with the feel of a cruise ship band playing hip-hop."

Owen Cooper,
lead guitar

Jeff Givens,
drums, backing
vocals

Phil Rockrohr,
vocal

Tony Wisniewski,
bass, guitar,
keyboards

engineered,
produced, and
mixed by **Tony
Wisniewski**

recorded at
Electric Wizland,
Chicago

6 "BROADWAY," STEW

I first heard Stew when he was in The Negro Problem. He has since gone on to many diverse successes, ranging from being named among the 25 New Faces of Independent Cinema by *FilmMaker* to singing on an episode of *SpongeBob SquarePants*. Taking a break from world

domination, Stew has delivered a surprising, propulsive, truly six-o'clock-in-the-morning vision of "Broadway."

Stew, vocal,
banjo, synth

Heidi Rosedale,
vocal, bass

Marc Doten,
synth, sounds

recorded by
Marc Doten at
Trend Coma
Studios

7 "LOSE THIS SKIN," JIM ALLEN

New York singer and songwriter Jim Allen found me after having visited the project blog. His taut, yearning version stays true to the Clash spirit while bearing no resemblance to anything the Clash ever did – unless The Clash cut some Merle Haggard sessions without telling anyone.

Jim Allen,
voice, banjo,
guitar, piano,
synthesizer

Paul Parreira,
loops, electronics

recorded and
produced by
Paul Parreira
at his house,
Brooklyn

myspace.com/lazylions

8 "CHARLIE DON'T SURF," THE CRUNCHIES

Unlike the smooth, leisurely groove of the Clash original, this souped-up version reminds me of nothing so much as The Angels' "My Boyfriend's Back."

David Bowling,
drums

Lou Carlozo,
bass, guitars

Mary Dixon
and **Mark Caro**,
vocals

everyone,
hand claps
produced by
Mark Caro and
Lou Carlozo

engineered,
recorded and
mixed by **Lou** at
Carma Studios,
Chicago
assistant
engineer:
David Bowling

9 "MENSFORTH HILL," BEE MAIDENS

Here's an explanatory note from King Bee Kevin Turbitt: "Since 'Mensforth Hill' is essentially 'Something About England' played backwards with overdubs, I thought it would be fun to sing the lyrics to 'Something About England' backwards

— in reverse order, that is, not backwards sounding à la *Twin Peaks* (that's a challenge for someone else). So I recorded a stripped-down version of 'Something About England,' reversed it, added more sounds, and then tried to fit the reversed lyrics into something like a song. Words in reverse don't flow as easily as words going forward, so they barely fit. I ended up pulling a mini 'If Music Could Talk' in the middle."

Kiyoshi Turbitt,
screams

Kevin Turbitt,
remainder

beemaidens.com

10 "JUNKIE SLIP," MARK CUTLER

Mark Cutler, who you may know from his wonderful band the late Raindogs, recorded two very different versions of "Junkie Slip" for us. The version on this set is what Mark calls a "Doc Watson/zydeco treatment." Check sandinista.guterman.com for information on how to hear the other version, which Mark

identifies as "sort of Velvet Underground meets The Beach Boys."

Mark Cutler,
vocal, guitar

Kate Conway,
fiddle

recorded and
engineered by
Mark Cutler in
the dining room
of his apartment

Dickie Reed,
accordion

Kristen Lund,
backing vocal

11

"KINGSTON ADVICE," CAMPER VAN BEETHOVEN

These guys have dipped into the tribute waters before, having recorded a track-by-track re-do of Fleetwood Mac's *Tusk*, so they get the spirit of this thing.

David Lowery,
vocal, guitar

Jonathan Segal,
violin, computer,
recording
engineer

recorded at a
sound check
in some North
American city
and mixed in a
hotel room

Greg Lisher, lead
guitar

Victor
Krummenacher,
bass

Frank Funaro,
drums

12

"THE STREET PARADE," DOLLAR STORE

You may know Dean Schlabowske for his rock'n'roll with The Waco Brothers and Dollar Store. (You haven't lived until you've heard the latter slice through the Soft Boys' "I Wanna Destroy You.") It's in his Dollar Store incarnation that Dean gives us a homemade, overheard "The Street Parade." It feels like we're inside his heart, eavesdropping.

Dean Schlabowske,
vocal, guitar
Alan Doughty,
bass, vocal

Tex Schmidt,
lead guitar
Joe Camarillo,
drums, vocals

recorded at
Crinkles Studio,
Chicago

13

"VERSION CITY," TIM KREKEL

Even those of us who cherish *San-dinista!* acknowledge that "Version City" isn't one of the brightest bulbs on it. Thanks to Tim Krekel, that's not the case here. You might know Krekel as a bandleader (remember the Sluggers!), as a songwriter (he composed two of Jason and the Scorchers' key songs), as a documentary subject, as a ... well, you get the idea. The guy is a true rock'n'roll polymath, and he turned "Version City" inside out, with plenty of guitar and horns. It sounds like the Stax rhythm section recorded in some Louisiana swamp.

Tim Krekel,
guitar, vocal

Mike Williams,
bass

Howie Gano,
engineer

John Mann,
guitar, vocal

Mike Alger,
drums

Mike Murphy,
tenor sax

Donn Adams,
trombone

14

“LIVING IN FAME,” LOU CARLOZO

Chicago producer and writer Lou Carlozo took on one of the most difficult tracks on *Sandinista!* with pulse-quicken-
ing results. Imagine the song done as straight rock’n’roll by a band that sounds somewhere between R.E.M. and the dBs.

Chuck Harling,
drums

Stuart Shea,
guitar solo

Lou Carlozo,
bass, guitars,
vocal

special thanks to
Ted Harris

produced,
engineered, and
recorded by
Lou at Carma
Studios, Chicago

mixed by **Mike
Hagler** and **Lou**
at Kingsize
Sound Labs,
Chicago

fanatics because they were able to find the ideal collaborator: dub giant Mikey Dread. Dread, of course, was an essential contributor to the original *Sandinista!*, producing some tracks, helping write some more, toasting over even more, influencing almost everything.

Mikey Dread,
vocals, sound
effects

Pip, vocals,
backing vocals

Chris Cugini,
bass, rhythm
guitar,
keyboards

Nate Leavitt,
guitar,
keyboards

Paul Myers,
drums,
tambourine

Brian Syrjala,
keyboards

**Elisabeth Pip
Cugini,** la-la-la’s

Phil Wright,
spoken intro

produced by
**Chris Cugini,
Nate Leavitt, and
Larry Wallach**

recorded,
engineered,
and mixed by
Chris and Nate
at Appleman
Studio,
Stoneham,
Massachusetts

new lyrics
and additional
production by
Mikey Dread at
Dread At The
Controls Studio

www.theblizzardof78.net

15

“SILICONE ON SAPPHIRE,” THE BLIZZARD OF 78 FEATURING MIKEY DREAD

The Blizzard of 78 know covers well – they’ve performed The Replacements’ *Tim* front-to-back, and their performance will be welcomed by *Sandinista!*

16 "VERSION PARDNER," SALLY TIMMS AND JON LANGFORD WITH SHIP & PILOT

Jon sang "Junco Partner" on side one; here Sally leans over, waves across two discs at Jon, and headlines a dub.

Same cast as "Junco Partner"

17 "CAREER OPPORTUNITIES," SEX CLARK FIVE

The same people who gave listeners "The Wreck of the Ella Fitzgerald" have contributed their interpretation of the "children's" version of "Career Opportunities." It feels very DIY. It also feels as if kids are playing percussion or being used as percussion, but I have been assured that no actual children were harmed during the making of this recording. Greatest DJ of all time John Peel played this on one of his last shows.

James Butler,
electric guitar,
vocal

Rick Storey,
acoustic guitar,
vocal

Trick McKaha,
drums

Laura E. Lee,
bass, lead vocal

18 "SHEPHERDS DELIGHT," THE HYPHENS

This is a thankless task: covering the one song on *Sandinista!* that most of the people who bought the original never got around to hearing. That challenge gives a smart band a clean slate to work with and they fill it admirably. It's a great wash of noise to go out on.

David Kichen,
guitar

Doug Mayo-
Wells, bass,
percussion

John Skinner,
guitar,
percussion,
piano,
saxophone

David Troen-
Krasnow, drums,
percussion

special guest:
Andrew Zev
Troen-Krasnow,
percussion

Recorded
and mixed by
Chris Cugini
at Appleman
Studio

thehyphensrock.com

This is a charity project. Who gets the money? Not us. If we make any, it will go to several worthy causes:

One-third will go to **Amnesty International**, an essential organization that works to free prisoners of conscience, gain fair trials for political prisoners, end political and prison violence, and abolish the death penalty throughout the world. The Clash supported Amnesty International during their existence, as did the members of the band after the group's demise;

One-third will go to **The Joe Strummer Memorial Forest**, which may sound like a joke but is part of Future Forests, which is fighting global warming (no joke); and

One-third will go to **the performers on the record**. In rock'n'roll, charity begins at home, as Strummer's family and friends have noted with the birth of The Joe Strummer Foundation for New Music (aka Strummerville). For some performers anything we offer may be quite welcome; for others any check will be laughably modest. Either way, in the event that we have money to distribute, the performers have to get paid. The two charitable organizations get their cut first, but I'll leave the don't-pay-the-artists business model to the remaining major labels.

—Jimmy Guterman



Produced by
Jimmy Guterman

Mastered by
Fred Kevorkian at
Kevorkian Mastering, NYC

Designed by
Eric Mongeon

Cover painting by
Jon Langford

All songs by The Clash except:
“Junco Partner” and “Version Pardner” by Robert
Ellen; “Look Here” by Mose Allison; “If Music Could
Talk,” “Living in Fame,” and “Shepherds Delight” by
Mikey Dread and The Clash; “Police on My Back”
by Eddy Grant; “Lose This Skin” by Tymon Dogg

Original *Sandinista!* cover photograph by Pennie Smith
Original *Sandinista!* package design by Clash/Stiles

For Andrew McLennon and Jack Emerson

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