



This is from the 'London Calling' video shoot. The band were always very close, even when they were arguing. Having been with them in their pockets for almost seven years, I can honestly say that I didn't see that many drugs around and I also didn't see many arguments. It was just all about making music. In fact, the longest arguments I can remember were about music."

NME

The Clash LONDON CALLING 25th Anniversary



This was backstage somewhere. I can't remember where. Paul's next words to me were, 'Can you pull my trousers up please. - Penny, they're stuck' (laughs). He looks like a film star, doesn't he? Do I think he was one of the best-looking pop stars ever? When you're around someone all the time and working with them, you don't think about things like that."



This was from the video shoot for 'London Calling' too. It was a nightmare day: soaking wet and everything took forever. It got to the point where it was night time and pouring with rain but it was one of those extreme situations where everyone's totally enjoying themselves. You can tell from their eyes. It shows that they weren't really a punk band, too: look at those costumes. I never shot them as punks, I shot them as bandits or cowboys or whatever. You had to be aware of what they would morph into next. But they enjoyed dressing up and changing their image."

Punk up your walls with these iconic posters of Joe Strummer, Mick Jones, Paul Simonon and Topper Headon in their glory days, introduced here by the woman who took the pictures, the legendary NME photographer Pennie Smith



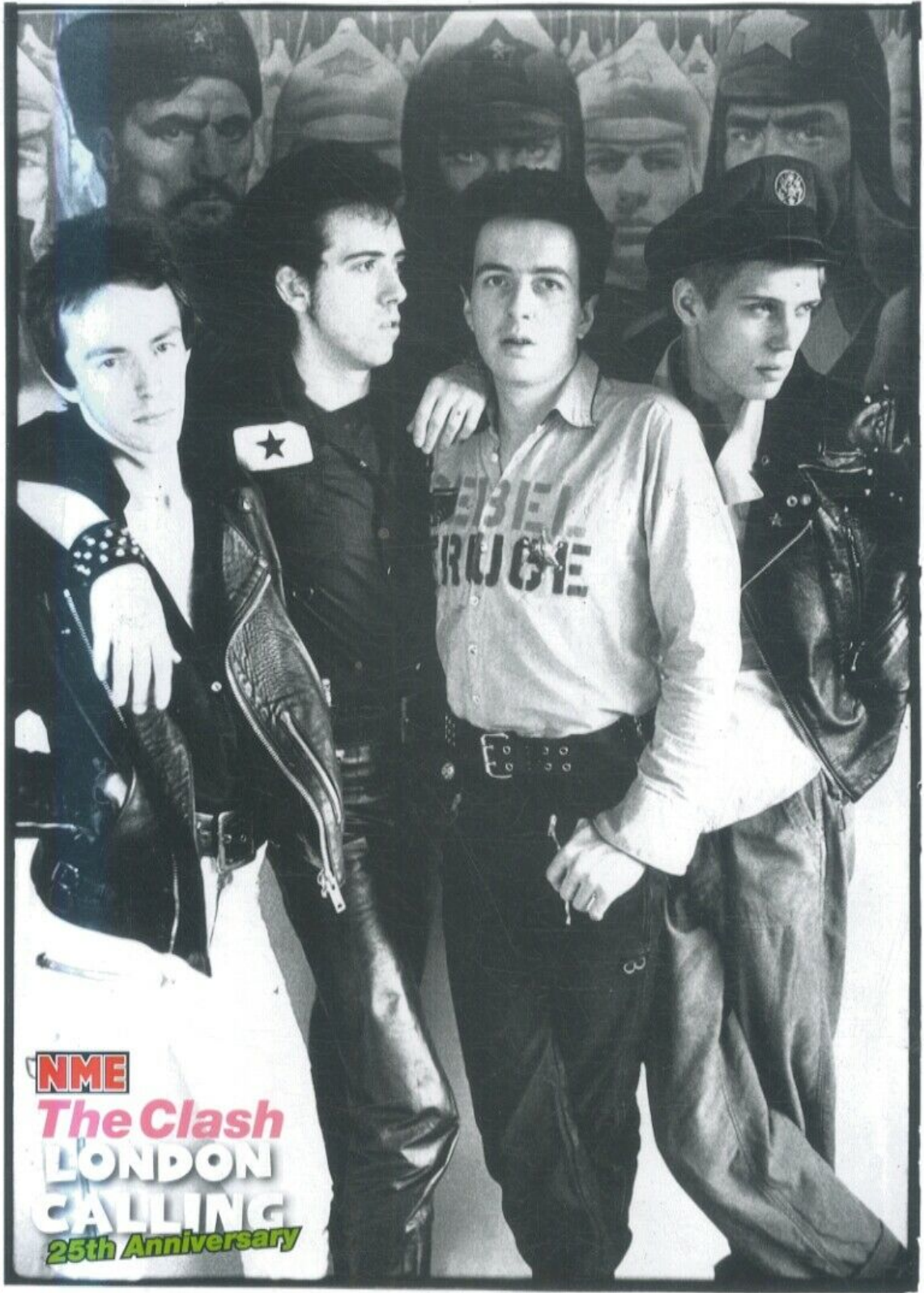
Clash studios always had dark corners with someone in, listening or hammering away on a guitar. But I was given free rein to shoot them at absolutely any time. Joe's only words to me were, 'If I get electrocuted, take the photo first, then unplug me.' But I'm not a paparazzi by any means and the band knew that. If I was shooting they wouldn't stop me because they knew that I had a good visual brain, and they'd asked me to be there, so they let me shoot whatever I wanted. My job was just to document what they did."



This one is just a snapshot really. To me The Clash were a band that always had a brown paper bag of some kind under their arms. They were always shopping, always out scouting around. They used to go out and buy sandwiches and take them back to whichever hotel they were staying in. Like proper campers in a way. But Mick didn't look particularly happy at this point, I don't know what was going through his head, but it sums up The Clash and my relationship with them. They didn't mind what I shot and this picture's symbolic of that. They gave me *carte blanche*."



This was shot in Caroline Coon's flat, she was Paul's girlfriend at the time. This is an incredibly early one. It was the first shoot I ever did with them for NME, they were fledglings at the time. I think that they'd seen my stuff in the paper before and liked it and I'd sort of been circling them for a while and we got together and it was just a match that worked. It was incendiary when we got together. I think I have a radar instinct for rogues and vagabonds. I liked the shapes that they made. I didn't know much about music - I'm tone deaf, but visually objective. And they were naturals. They'd immediately see what I was seeing in my brain. They were filmicly literate."



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