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# COMMANDMENTS

## ALTERED IMAGES

what your young

## THE CLASH

extreme anarchy

## PROBE

finding a flat

## PURPLE HEARTS

millions like them

## RADIO GHOSTS

poetry in motion

## SUSPECTS

catch us if you can

## RESTRICTED CODE

second city sounds

## POPGUNS

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cartoon continued

## FUTURISM

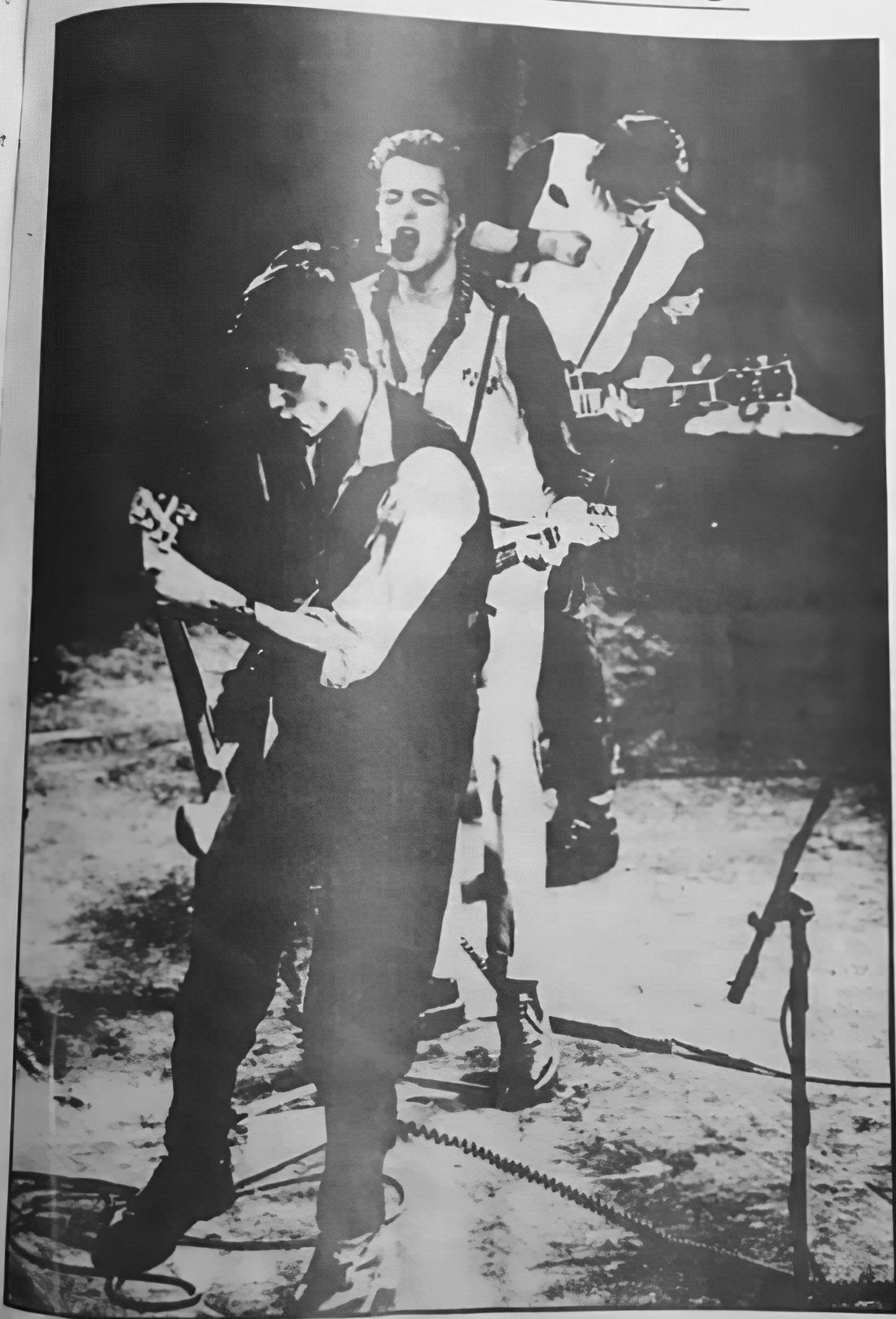
revolt against style

and lots more....



COMMANDMENT TWO; GLASGOW JAN-FEB 1980

# FLASH CITY ROCKERS



SNAP



" I know, it's only rock'n'roll  
but I like it....."

15 or so years from now, when we're in the wake of another punk/new wave/mod revival period, people will look back on bands like the Clash, and remember them in all their raw, angry, proud beginnings: much the same as contemporaries of the Rolling Stones, the Who, the Beatles and even Cliff Richard might do nowadays. And in the future, when the Clash are tax exiles in L.A. ( no longer so bored with the U.S.A. ) with a string of hit video discs behind them, and Paul Simonon has starred in the remake of 'Rebel without a Cause', they can sit back and remind us all that they were in there at the start, along with bands like the Sex Pistols (remember them) and countless others who will have long since fallen by the wayside.

Outrage is as much a matter of media hysteria as anything else- even a couple of years back, the Boomtown Rats, the Stranglers, Eddie and the Hot Rods were all hyped up to be 'outrageous punks' (and look at them now); in fact the very word 'punk' was enough to cause gasps of horror. The papers loved it and so did the record industry- good for sales ,

you see. So to expect the Clash to be the same as they were when sentiments like those expressed in songs like 'Hate and War' 'White Riot' etc. were first recorded, is not only naive, it would also be virtually impossible. I mean too many all night sessions in the garage can prove to be enough for any mere mortal. The number of bands that don't seek fame and fortune are few and far between, and the Clash have no doubt decided that a few comforts would be very nice thank you. All those hard-core Clash devotees with their heads still buried in '77 had better realise that if they don't shake themselves out of the past, then they'll be left to wallow in nostalgia: for their heroes have long since dragged themselves out of the gutter. The last gang in town move off the streets. Actually, I'm sure most people that saw the Clash at the Apollo recently will have realised this. It could be called a transition period, I suppose. The 16 ton tour weighed into Glasgow, bringing an impressive (expensive) light show, a rather pointless industrial-type backdrop and the boys themselves, all sporting clean new outfits. Besides the old favourites, some of the new material from 'London's Calling' was given an airing. So the Clash want to play

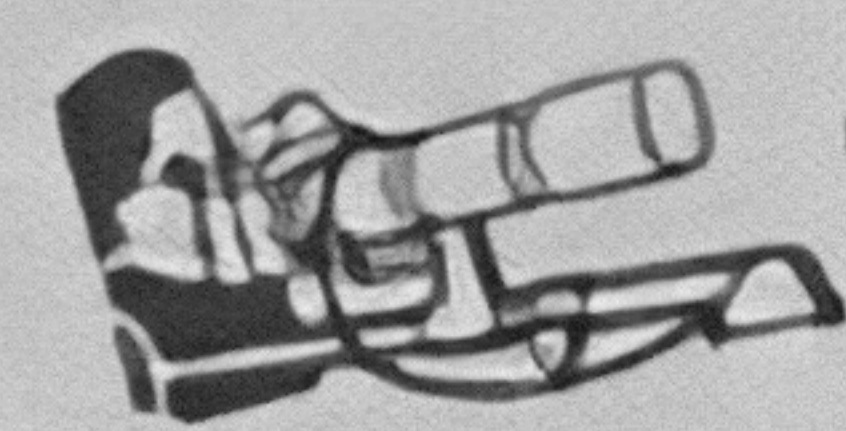
rock'n'roll- well who's to criticise them for that; progress or regress, it really depends where your own musical taste lies. At least we were spared an encore of 'Bye Bye Johnny', or 'Jailhouse Rock' or other such rock 'n'roll standards, which this band will probably eventually perpetuate. But where was the excitement that you would expect from a concert of this ilk - the band seemed content to fall back on the fact that the sound and lights were good, and the set well-rehearsed (to the point where there was little room for spontaneity). The same old rock star poses- Mick Jones especially guilty of this; and is that Pennie Smith clicking away at the side of the stage, well better make sure you turn your good side to the camera- might make the N.M.E. again this week. There were moments during the set that were almost rousing- a really good 'Janie Jones' for example, with Joe Strummer abandoning guitar and getting into the whole performance, and actually looking like he enjoyed it. Most of the time this wasn't the case.

They can sing 'White Riot' till they're blue in the face, but if the feelings they are generating are of boredom and disinterest, then you could expect a wilder audience reaction from a recital of Bach cantatas.

In a recent 'Roundtable' session on Radio One, Joe Strummer explained that the basic sentiment behind their new hit single was of communication; but here tonight, that was the one thing that there seemed to be a pronounced lack of.

London Calling?

Sorry, bad line, think we've been cut off.....



ROBERT SHAW

