

Some come sooner, others later

IN WHICH 'Beat Instrumental' (incidentally reaching part 11 of 'The Story Of Lennon & McCartney') goes blind and the 'Daily Mirror' goes ape. Further embellishment seems a little unnecessary at this very magical moment.

M DAILY MIRROR

MIRROR COMMENT

Punk future

IT'S not much fun to be young today. If you think otherwise take a look at yesterday's jobless figures.

In a single month 104,000 school leavers have gone straight from their classrooms to an idle and purposeless life on the dole.

That's equal to the entire population of a city the size of York — and the year's main exodus from school is still a month away.

Is it any wonder if youngsters feel disillusioned and betrayed?

Is it any wonder if they turn to anarchistic heroes like Johnny Rotten, the punk rock singer slashed in the face with a razor the other day?

Punk rock is tailor-made for youngsters who feel they have only a punk future.

Some gain places on Government

"work experience" schemes where they are paid to watch others working. It's better than nothing. But demoralising just the same.

Others plan to stay at school to better their qualifications and job prospects. But hard-up parents cannot keep them and they drift onto the dole to help meet inflated family grocery bills.

Bitter

Those who work hard and pass their exams, those who train to be teachers, are just as likely to be denied work as those who do not.

In the plight of the young, Britain is now beginning to reap the bitter harvest of inflation.

A brave new generation of talent and purpose is turning sour before our very eyes.

BEAT INSTRUMENTAL

Songwriting & Recording

Editorial

You would have had to go blind, as the perfect lady once said, to have missed the mountain of column inches devoted to 'punk rock' which have filled the pages of many respectable music papers. Outlandish names, questionable behaviour, ability to kotch on carpets and mindless sound have been given more space than perhaps they warrant, although it is not Beat's place to pass judgement on the editorial decisions of other publications.

In our own case, though albums and interview offers have been flooding in, we cannot reconcile the musical content of 'punk' with Beat's longstanding stance as a 'serious' music paper. As a magazine ostensibly written by musicians for musicians, we will be unable to allocate editorial space to punk unless in our opinion a band comes up with some worthwhile musical ideas.

The essence of punk lies in areas outside Beat's jurisdiction, in its vibrant aggression onstage, in its occasional sincere efforts to stir up the establishments, but no (so far) in the music itself.

We find it unfortunate that the term 'punk' has been superseded by 'New Wave' whose umbrella casts a longer shadow and definitely includes many sincere and capable new bands — Tom Petty for example, to whom Beat will be talking in our July issue.



Perhaps the last word should be left to the manager of the Clash when approached by Beat in an attempt to set up an interview about music: "We know nothing about music. If you want to know about music, ask Miles Davis or somebody like that. We're all trying to find out what it is . . . it's something to do with seven notes, isn't it?"

THE CLASH
CBS 82000
Sorry boys, this is a music magazine. Teach Yourself Infantile Brain Damage is ten floors down — out the window.

EUROPE'S No 1 DISCO SINGLE

"NON STOP DANCE"

2058 890

from the **Gibson Brothers**