



## STORIES

# Open for the Clash in Milan: the word to the Not Moving (pt.1)

EDITORIAL TEXT

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*The number 11 of Vinyl , on newsstands from January 15, 2020, will have covers and cover stories all dedicated to "the only band that matters". That is, the Clash. To whet your appetite, here is a special teaser - reserved only for our online readers (and therefore not present in the magazine, where you will find many other goodies and "made in Clash" content).*

On February 28, 1984 (leap year, for the record) Joe Strummer with what remains of the Clash makes a stop in Italy. It is not the first time in our country for the band, which has already held some concerts in 1980 and 1981 for Italian fans.

That Milanese date sees the presence of a guest group to open the evening: Not Moving, an emerging band that had already attracted the attention of many professionals and enthusiasts. Their sound is peculiar, it hangs up to the mood of bands like Cramps and Gun Club, with many references to punk, but also to the sound of Australian rock and to more roots-blues atmospheres.

We had the pleasure of having a chat with Antonio Baccocchi - historic drummer of Not Moving, but also tireless agitator of the Italian music scene (always active with a thousand projects) - to let us tell you what it was like playing with the Clash ...

### The interview



record the first mini LP *Land Of Nothing* . An unfortunate record because it was recorded in a super professional studio by the sound engineer of Patty Pravo and Exploited (!) Who gave us incredible sounds for the times. But the disc did not come out for bureaucratic quarrels. We consoled ourselves with opening for Clash, Johnny Thunders and Celibate Rifles in that year and with a concert at the Berlin Loft with Litfiba, Pankow and Monuments

How did your chance to open for the Clash come about?

A roadie (and graphic, his logo with the *Combat Rock* star ), Eddie King, of the band called us on the morning of the second Milanese concert to ask us if we were interested. By the way, we had planned to go and see the concert. And we found ourselves on stage instead.

Tell me how your arrival at Palalido was. How were you greeted by the Clash staff?

Let's say that for a staff of roadie, technicians and sound engineers, having to take care of a group of Italian kids instead of having an extra beer in peace was not such an exciting prospect. They were, euphemistically, a little hasty and abrupt. But nobody has ever frightened us (youthful unconsciousness, punk arrogance, taste for the challenge), so we made a bad face, a two-minute soundcheck and played without much trouble.

Did you have access to the backstage? What air was there behind the scenes?

Yes, we were backstage. All very quiet, friendly musicians - especially the three unknown "non-Clash", substitutes for Mick and Topper. But also Paul Simonon, who reassured us and chatted. Much more shy Joe. But I read later that his mother was dying and that he was in a somewhat "excessive" period.

Did you get to interact with any member of the band before or after the concert? If so, how?

As said with Paul it was all very quiet. He patted us on the shoulder with a lot of "Good luck" before going up and followed part of our live. Joe, on the other hand, saw very little.

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STORIES

Bob Marley: "The Legend" at San Siro 40 years ago







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**I know that the audience didn't react very friendly to your appearance on stage ... as far as you played? And how did it go in the end?**

We played for half an hour, greeted by the roar produced by 12,000 people who thought the Clash had arrived (we had not been announced). And in fact they immediately began to insult us and throw bottles and more (there were. at the time. searches and limitations on the entrance of the concerts). Lilith sent the



... and now on a megapiano, with the Clash watching us.

**Embarrassing question: did they pay you? Did they offer you any kind of hospitality (catering, accommodation, dressing room / changing room ...)?**

Absolute zero. But we got used to it.

**Tell me the moment when you went on stage: how does it feel to find yourself facing such a flood of people?**

The thing that surprised me, or rather excited, is that we had roadies that made their way in the dark with torches and, professionally, accompanied us on stage. What did we feel? At that moment we understood that this was our way, that on a stage, whatever it was, we felt comfortable, that it was our size, our life and that we would never have wanted to go down from there. And in fact 35 years later we are always there ...

**I know that a few years later you met Strummer on the street in London and he pretended to remember you ... do you want to tell me the anecdote?**

I met him in Camden one night. I showed up, he pretended to remember me, the group and the concert and invited me to go to a pub the next day. I introduced myself, I stayed for an hour listening to an ignoble group thinking that Joe had made fun of me, to find out later that there was a room below where, once I got off, I found Strummer, some members of Damned, Little Steven (! ) and other known faces from the punk scene. I stayed there for a while, Joe greeted me: two words, but for me it remains an indelible memory. Dome [La Muerte guitarist of Not Moving - nda] also met him, some time later, and there he said he remembered us. But Eddie, the roadie who brought us to play with them, confided to Dome: "He says the same thing to everyone, but he doesn't remember anything."

**London Calling has just turned 40. What do you think of this album? And which is your favorite - if you have one - in the Clash discography?**

*London Calling* has long been forgotten in my triad of best albums ever ( [Abbey Road](#) and *Quadrohenia* the other two), but if it plays with *Sandinista* I find more fascinating, visionary, complete. When it came out it was enlightening because it proposed a way out of punk to which I had recently landed with my Chelsea Hotels and which was already "close" to me as fans of Who, Beatles and Jam. *London Calling* said in practice that punk can also be done by playing well, cleanly, without necessarily spitting on the audience. And stay the same punk.

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