

Review – Public Image Limited

John Lydon's return to Edinburgh is apt with his recent admission that the band's name was inspired by local author Muriel Spark.

He told me prior to the show that the band's name came from her novel *The Public Image*.

He said: "I had an early copy of *The Public Image* novel in 1968 and I loved that book, I loved the writing, it was about the corruption of wanting to be famous. It was from the point of view of the husband who watched the dilapidation of the relationship through the wife's need to be famous. Everything has to be used or put aside for her alone and it led to the ultimate destruction of everything, it was a very early lesson from literature about what the traps are, without people, family and friends you ain't nothing!"

Public Image Limited open with Penge with Lydon appearing arms outstretched in red over-sized trousers and an overcoat. The PiL front-man is stationary in red hush puppies while making a range of rubber faced expressions while Lu Edmonds's Celtic drone rings out across the venue creating a potent atmosphere.

The lion's share of the set is from PiL's eleventh studio album *End Of The World* that, among other subjects, brings other areas of Johnny Rotten's early history to life.

Car Chase features a hooky guitar riff and pounding dance groove that concerns Lydon's friend who would "break out a care home and steal cars". The set is interspersed with PiL classics including *This Is Not A Love Song* and the grand finale of *Rise*.

The audience appear to love every moment, a good mix of ageing punks and a new generation of fans who realise the value of a musician and icon such as Lydon.



John Lydon PHOTO Richard Purden