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DO NOT BEND no.2  
Oct.  
'78



**EUROPEANS**  
**Overkill Issue**

23p

# Social Security sign on.

Social Security have now split up. They finally decided to call it a day after their Rock Against Racism gig at the University. They lost their original impetus after the departure of Simon Blackmore earlier this year. Their EP on Heartbeat was completely sold out with copies reaching Europe and even Canada!

## DIARY

<u>DATE</u>	<u>ARTIST</u>	<u>VENUE</u>	<u>PROMOTER</u>
3	Paul Burnett	Locarno	Avon Entertainments.
5	Whirlwind	Poly.	Poly
6	Rose Royce	Colston Hall	Straight Music
8	Rockpile	Locarno	M.Pritchard
8	Johnny Mathis	Colston Hall	MAM
9	Tom Paxton	Colston Hall	Evolution
10	B.J.H.	Colston Hall	Kennedy Street
10	Stiffs	University	?
11	Wire	Brunel Tech.	?
12	Leo Sayer	Colston Hall	MAM
13	999	Bath Univ.	?
13	Weather Report	Colston Hall	Alec Leslie
14	Headlines	Stonehouse	?
17	Siouxsie	Locarno	Avon Entertainments
18	Motorhead	Tiffany's	?
20	Hawkwind	Colston Hall	Kennedy Street
22	Matumbi	Locarno	Paradise Promotions
22	Dr. Feelgood	Colston Hall	Straight Music
23	Barbera Dixon	Colston Hall	MAM and A.Biolk
26	Smirks	University	University(?)
27	Wishbone Ash	Colston Hall	P.Bowyer
29	Steel Pulse	Locarno	K.G.D.
29	Giltrap	Colston Hall	Kennedy Street
30	Buzzcocks	Colston Hall	Straight Music
AND DON'T FORGET, ON THE:			
31	"Woman's Weekly"		
	Cookery Demonstration	Colston Hall	
	and on 19th November-	Rezillos	Locarno K.G.D

~~AUGUST 1944~~ X

October 1978

Moskow are:

- Dave Cook-lead(20)
- Dave Luckhurst-vocals(18)
- Trevor Tanner-bass(15)
- Jan Kalicki-drums(16)
- Laurie Garbey-rhythm(18)

Moskow is a name which conjures up no musical expectations, because of its bleakness one can't identify any particular type of music with it. It's the ideal name for this band. Moskow can't be classified, their music is too varied. They have been compared, in places, to The Stranglers, Captain Beefheart, Pink Floyd and The Who. But it just can't be pinpointed any more than saying, 'this bit sounds like x, and this bit like y.

They mix the 'commercial' with the 'weird', drawing on a wide range of musical styles and experiences; "if we play varied music, we're going to get a varied audience." Influences range from Capt. Beefheart and Stanley Clarke, through Led. Zep., Van der Graaf Generator, Hendrix and Cream to Kate Bush. (!)

When Moskow formed, because the prospect of going on stage excited them, they all had a mutual desire to do something different, and this goes further than just the music- they dress weirdly on stage, and their stage act can only be described as 'eccentric'.

"The idea of playing, is



DAVE, RINGO, DAVE.

to give people a good show. We don't like coming on dressed normal; people come to see something different- they come to be excited, and that's the way we like to do it."

The beginning of the set is heralded with lead guitarist, Dave Cook, standing alone silhouetted to the audience on a darkened stage, playing feed-back-"preferably while the disco's still going", after about a minute, the others enter, and crash into the first number.

Some numbers have very sudden endings; "we like to see people dancing around to a song, then suddenly, it stops." Some are fast; some are slow; some short, and some long.

Moskow's song-writing axis is guitarist Dave Cook, and singer Dave Luckhurst. When these two first met, they hated each other, but gradually "the music brought it all together", they found they could write songs together which people seemed to like- and now they're the best of friends. (Awww, don't you just love happy endings?!-ed.)

They're a very hardworking songwriting partnership too- it's nothing for them to churn out 15 songs in a fortnight! Songs are completed musically, with the tune of the vocal line, then taken to Andy Luckhurst, Dave's brother, who is informed of the desired emotion of the number, and then writes the lyrics.

Lyricaly, the songs are about people's feelings; insecurities etc. They are very

poetic (in the true sense of the word), with dramatic use of simile and metaphor, which conjure up visual images. For example: the poetic 'Into the Valley of Hinnon': "Images confused, my train of thought derailed; contused. This place is full of regressive hostile minds, I feel like Jesus in the presence of the scribes."

Also 'Options': "I can drown in shallow water, can't see water for the sea/ I can drown in tepid laughter, I'll veneer the ochre beach / See me fall through open window, see me walk in front of car / Let me wallow in barbed wire, let me set myself on fire." And the wiresque 'White/Black': "white light burns, but darkness heals, and barbed wire suture, stitch me up....up...up....up...up."

The E.P. out shortly on Rival, will reflect their varied approach, with four very different numbers. Although they seem fairly eager to have the EP done, they are, perhaps surprisingly, prepared to wait until they are ready, before they approach a larger record company. "We're happy with Rival at the moment- we want to find our own style, before we actually approach anybody."- They think it best to wait until they have about 100 compositions (they have 60 already) before they seek a long-term contract; their ambition is "to earn enough money, so we don't have to work...we hate work!"

By the end of September, they will only have knocked up a grand total of 9 gigs.

# BICKNEE



## THE SECRET BEHIND MOSKOW'S DISTINCTIVE SOUND

They rehearse hard, and have been in recording studios as many times.

In January, they start to lay down prospective album tracks. When they make an album, they want it to be half an hour a side. The sound quality should be interesting.

Although they've generally had good audience reactions at the gigs ("the first two were quite bad, but we get much better every time") all in the garden is not rosey! (What is this-ed)-they've had their power cut off, been threatened (by a certain nat-

-ionwide entertainment concern's heavies, who shall remain nameless) with broken limos, and had their P.A. sabotaged on several occasions.

Some people in Trowbridge (which is "about 10 years behind") have 'hassled' them for being 'different'; but Moskow "don't really care what people think, we just like to do what we want to do." Ah, admirable sentiments, indeed! In fact, you may be forgiven for thinking it incredibly hard for any band, no matter how good, to make it in a place as reputedly 'laid-back' as Trowbridge (population 20,000). But Moskows feel that coming from Trowbridge is an advantage, because of rehearsal facilities, the price of these facilities and, chiefly, the time and pressure elements—"we had all the time we wanted to practise."

"If you look around, there's a hell of a lot of good guitarists and drummers, that want to get into it, but are so far away from it that they can't.... It's only once in a while, when someone's got the guts and confidence to want to try to break out that they can do it".

Moskow certainly have the necessary guts and confidence, coupled with the added ingredients of panache, flair, originality, style... and downright musical ability (what's that got to do with it? -ed) to be the group to lead Trowbridge's breakthrough.

"We don't really like to fall into anybody's categories, we just want to be different. That's Moskow folks!



# GIGS

T.R.B./STIFF LITTLE FINGERS  
Sept. 22  
Colston Hall

Staff Little Fingers fought problems of bad sound throughout their set, and yet still managed to create an extremely raw and ballsy sound, which makes you feel like throwing yourself around in gay abandon. The opener; '78 Revolutions a Minute', established their gutsy style - the bad sound, giving Jake Burns' voice an even rougher edge than usual, making the lyrics mostly inaudible.

Stronger numbers were: The superb 'Wasted Life', featuring a very fluent rhythm section, in the shape of Ali McMoradie and Brian Faloon; a Marley cover; 'Law and Order' (Dedicated to the boys in blue who hassled them because they were Irish); 'Barbed Wire Love' and the new single 'Alternative Ulster'.

'Suspect Device' was a little disappointing - not so strong as the single, and was spoilt by using echo on "Sus".

The Fingers are at their best when immersed in the intensity of hard, fast, rock'n'roll, where the lyrical content matters not. (So much for their critics, who wonder how long they can sing about Ulster to English audiences.).

For an encore they played a 'medley' (?) of C'n'W favourites and 'Alternative Ulster' again.

On to T.R.B....What can I

say? A few months ago, when TRB's partners in crime, The Clash, came to Bristol, I expected too much of them, and went away a little disappointed (unjustly). Probably, I expected too much from TRB - But they more than fulfilled expectation. Seeing TRB is an emotional experience...

Dolphin drumming perfectly; Danny Kustow staggering around, playing excellent guitar; new member, Ian Parker, amply replacing Mark Ambler (using Mark's style almost to the note for the older songs, but bringing in his own, more floaty style on the newer numbers) and Tom - great all-round entertainer. One minute delivering venomous sloganised lyrics to a pumping bass line - the next, stopping 'Martin' (twice) because we sang in the wrong place. (" Haven't you lot heard the bloody record...I'll sulk.")

They started with Tom's paen to his involvement with Ray Davies' Konk label, 'Don't Take No For An Answer', and from then on, he didn't look back: - 'Long, Hot Summer', 'Too Good To Be True'; 'Glad To Be Gay'; 'Winter of '79'; 'Power in The Darkness'; 'Grey Curtina'; 'Motorway'; 'Up Against The Wall' - They were all there and they were all great.

The new numbers he gave an airing were enjoyable too: each different.

The two main things which came across were that Ian

Parker will carve out his own little niche in TRB; and that TRB are an excellent musical unit (something which is often neglected)-proving that Tom is a politicised musician not a musical politician.

BRAND X/PETER HAMILL(guest)  
Sept.22  
Hippodrome

Line up: Percy Jones (bass); John Miller (guitar); Morris Pert (Percussion, Fender Piano) Peter Robinson (Keyboards); Chuck Bergi (drums).

I found 'Livestock' (the live album) somewhat disappointing, after the highly polished 'Morrocan Roll', so I didn't quite know what to expect from their live show.

However, this introverted, modest band played a crisp and flowing set; comprising all the new album ('Masques') and some earlier material.

Chuck Bergi, the new drummer, (since Phil Collins' departure) played consistently throughout the evening. Morris Pert was always the centre of attraction, leaping around his percussion set, like a puppet.

However, lacking vocals, the show needed some kind of climax-and although they played a competent and brisk set, this climax was missing.

I think 'guest' is a more apt word than 'supporter' to describe someone of Hamill's experience and talent.

The lanky lead singer from Van Der Graaf Generator, and later Van Der Graaf, took the stage accompanied by two

other members of this band: a saxophonist and a violinist. Both providing a good background for Hamill's gruff vocals, and his accomplished guitar and piano playing.

But, as Hamill admitted himself, some numbers were extremely difficult to put over in concert, with such limited instrumentation. This meant that the subtleties and technicalities, present on albums, were absent on stage-and the overall performance, although unusual and stunning lacked a certain amount of polish.

A CONTRIBUTION FROM  
NIGEL PEPWORTH.

THE CORTINAS/EUROPEANS/MEDIA  
Sept.24  
Locarno.

The Media played a powerful, energetic and, in places, exhilarating set. However, the band are best heard in produced form; their sound being a little too raw on stage. Rachel looked pretty (nervous).

Musically, The Media revolve around the energy generated by Thos (resplendent in red-lipsticked kiss-marks) and his drum kit, complemented by John and Nick's guitars.

Although the set started with a strong song (the anti NF 'Wild On The Sidewalk'), it sagged dangerously at the beginning, before picking up with the splendid 'I Wasn't There'

From then on, the set went from strength to strength-'I Wanna Be A Number', 'New Blood'

'After Oblivion' and 'Playland' Europeans played too loud - but they are an excellent band. After all, this was only their third gig.

The single 'Europeans', featuring an extended introduction, was both the first and best number. The mix was pretty (non-existent), Jonathan's synthesiser constantly being drowned.

In the form of Jon Klein, (facial expressions, leaps, poses, runs etc.) Europeans have one excellent guitarist.

'Voices', 'Future Visions' and 'The Only One' were the other memorable songs.

The Cortinas played a quite amazing set; incorporating the bulk of their new album 'True Romances'. They received three encores: all thoroughly deserved.

After an introduction from Miles Copeland, they broke into Smokey Robinson's 'First I Look At The Purse'.

The rhythm section was

excellent. Danny Swan (natty hat) having a seemingly lazy style, full of bounce but always supplying the correct beat. Dexter pumped the bass lines out constantly, and Nick Sheppard leapt around a lot, but still managed to play perfect rhythm. Mike Fewins hid himself in the corner, not moving until forced to. His guitar solos were original, and flowed excellently within the songs. Jeremy Valentine had an extremely fine night vocally, being particularly powerful on 'Radio Rape'.

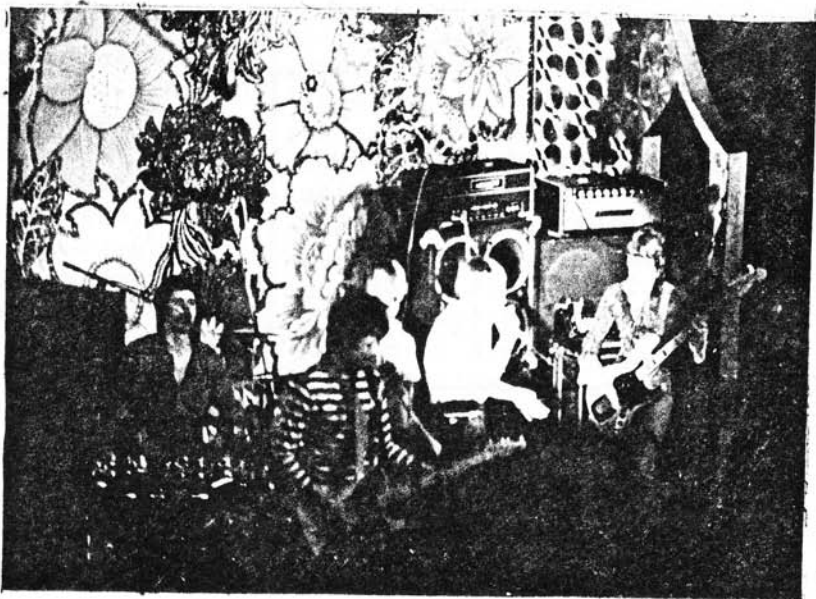
Every song was a carbon copy of the album version; which don't really need adding to. - 'Tribe Of The City', 'Further Education' (no sax), 'Heartache', an extremely powerful 'Have it With You' and 'Ask Mr. Waverly'.

They encored with 'Gloria' the favourite 'Television Families' and 'Mr. Waverly' again. A rather brilliant gig.





THIS PAGE:  
MEDIA  
OPPOSITE:  
CORTINAS



### THE STRANGLERS/SKIDS

Sept.27

Bath Pavillion

For over a year now, the Stranglers have been slagged off for their supposed sexist stance. It seems strange then, that people were willing to pay over asking-price for tickets to see them.

The excellent Skids supported, and were enjoyable, and I look forward to the album.

The Stranglers came on Nice 'n' Early, and played for an hour. Their set was split into 2 halves: First, a mixture

of the best of the first two albums; great versions of 'Hanging Around' and 'London Lady'.

"To me this os fudge city because all the buildings are made out of fudge, and you all go around eating sweeties.": Cue sweeties; cue chugging clothes line bass and 'Burn- ing Up Time'. 'No More Heroes'

ended part one, and it was on to part two, with the best of 'Black and White'. They started with 'Curfew' although the introduction seemed closer to the intro to 'Threatened'. 'Do You Wanna' was sung by Dave Greenfield with a surprisingly Strangleresque voice. Throughout the set, his keyboards were mixed too low. Hugh Cornwall hardly got away from playing chords, but no - body seemed to care, it's on the records, and new wave gigs are all about atmosphere and dancing.

Jean Jaques played quality bass throughout and Jet Black was almost invisible behind his kit, but kept up the beat. The set finally came to a halt with what should be an opener - 'Tank'.

They came back for two encores: 'Toiler On The Sea', '5 Minutes'.

Oh yeah - we had the stripper (yawn).

## CORTINAS

Marquee Club

Oct.1

On arrival at the Marquee we were met by "half of Bristol", who'd come up to see the penultimate gig by our own Cortinas. It was the first time I'd been there, and it was like going back 18 months

After a long wait they were introduced by Alfie Noakes, then it was straight into 'Tribe of the City'. The occasional beer mug rained down on the band as they continued through material from the album. 'Radio Rape', 'Mr. Waverly', 'Have it' and 'Broken Not Twisted' getting the best response from a stagnant crowd. They worked hard, particularly Nick who used every inch of the stage and a lot of air to try and get some reaction. Those London 'punks' were hard to please! and it was only when they returned



with 'Gloria' for the encore that life was seen in the Marquee, they almost loved it and called for more and were given 'television Families' and 'Waverly'.

So, just one more and that's it-it'll be a great loss-though not totally, as all are involved in new bands and that's got to be good! Buy the L.P.

A CONTRIBUTION FROM SIMON  
EDWARDS.

POP GROUP/GARDEZ DARKX  
Ansom Rooms  
October 2

The 'prisoners of conscience' gig got off to an interesting start with a band whose name escapes me (if indeed they had one!). Anyway, they consisted of two Cortinas and a tall, fair-haired chap-Free form for the parts that move.

Next on stage were Gardez Darkx; who played what I considered to be their best ever gig! The band really played well and my reaction was that the Pop Group would have a job following such a fine set. Latif really came over well and played really fine guitar with Paul blowing well at his side. Charlie's drums drove the band along, and he showed just how good he can be-in fact, the whole band complimented each other throughout. I just hope a major label can give them a break-they deserve a good deal.

Linton Johnson read some poems and though I didn't share the crowd's enthusiasm, he certainly held their attention, which must be to his credit.

Pop Group: It's hard to say anything about this group that hasn't already been said - I love them; and others hate them. At Cardiff earlier on this month, they were storming

and tonight they were equally good, though lacking a little 'togetherness'. 'Kiss The Book' was great, whereas 'Colour Blind' (my favourite) didn't quite make it. There's no other band quite like them, and hurry up Radar, we want them on vinyl.

A CONTRIBUTION FROM SIMON EDWARDS

# Belfast gives you THE FINGERS

Jake Burns has two personalities: That of his stage persona of a diminutive figure, with a message to get across. (via razor-sharp voice) His attitude is hard, blunt, yet exuding some sort of warmth. Off stage, on a more personal level (with his glasses on), he becomes less a leader of a band with a message - yet his message is obvious when you talk to him.

At Stiff Little Fingers' birth, their songs were not 'political', with no real relevance to N. Ireland. They did not really want to write those sort of songs. But after a little gentle persuasion, they did, one of which was 'Suspect Device', which received a good reaction, and helped convince them that there was some value in writing about their homeland.

They do not follow party politics, Jake believes that

politics is two people talking, which must be the best form of politics to believe in in Ulster.

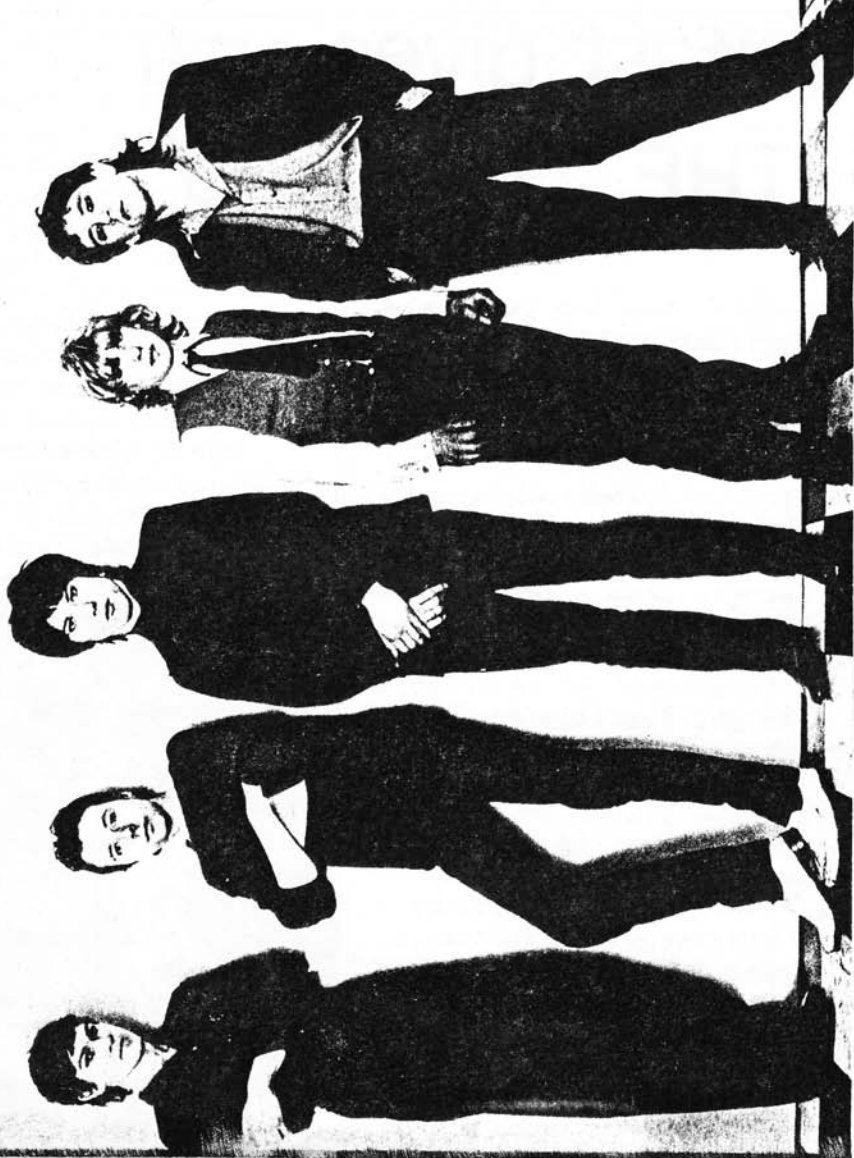
The Fingers "Want people to enjoy themselves... get people to think as well".

From what Jake told me of N. Ireland, I'd much prefer to be in England.

In Belfast, if you don't belong to any of the numerous private armies (UDA, IRA etc.) by the time you are 16, members of those organisations quietly try to force you into enlistment by taking you down dark alleys. Needless to say, our hero abhors such tactics and has been asked many times (none too politely) to join one of these armies. NO FUN IN BELFAST

No record contract is on the horizon, but 'Alternative Ulster' is now out on Rough Trade.

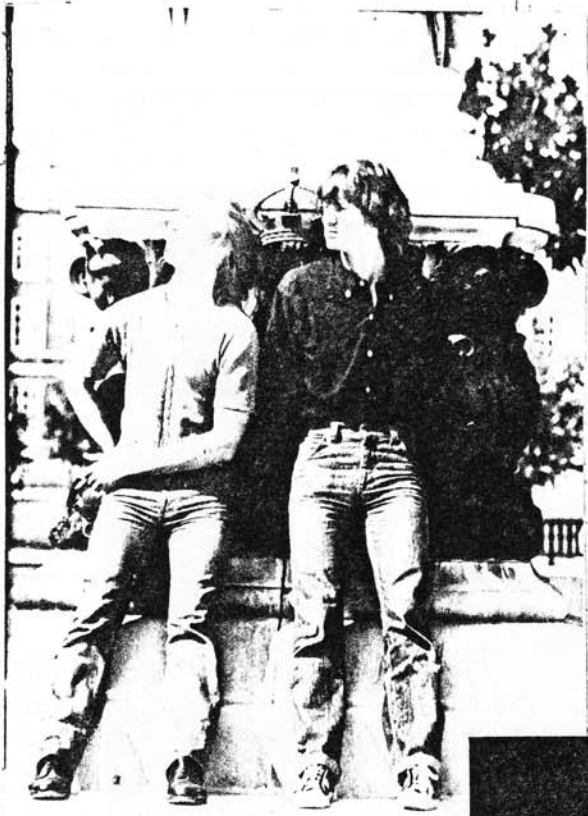
# ULTRAVOX!







MOSKOW



EUROPEANS



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## RECORD REVIEW

LOVE BITES  
BUZZCOCKS  
(United Artists)

When 'Another Music' was released, it had its finger right on the pulse; capturing the mood of the time. Now, 'Love Bites' does the same. In many ways, their original energy has given way to the subtleties of melody and harmony; like 'Real World', 'Ever Fallen In Love', and the experimental 'Love Is Lies' (written by Diggle, and played on acoustic guitar), which doesn't quite work.

There is further experimentation on both of the instrumental tracks - 'Walking Distance' and 'Late For The Train' (a dub with a superb fade-out, when it's in the tunnel); and on 'E.S.P.'

There are some fairly energetic tracks, though, which would fit easily into 'Another Music': 'Nothing Left' (a progression on 'Pulsebeat'), 'Operator's Manual' and 'Sixteen Again' (an early song recalling 'Sixteen').

Another great Buzzcocks record for the disillusioned romantic.



EUROPEANS:  
EUROPEANS  
(Heartbeat)

A hard, though catchy, number revolving around a driving rhythm section. Despite both the title and the chorus ("Here they come: Europeans"), it is not ostensibly about the group, but about.... (wait for it, wait for it)... Europeans. (as in our neighbours across the channel). You can actually dance to it. The flip is a cleverly constructed (both musically and lyrically) dream sequence.



WIRE:  
CHAIRS MISSING  
(Harvest)

Are we due for a Wire critical backlash? Nobody seems totally sure, and uncertainty is the essence of this group. Nobody knows quite what to say about them.

This album enhances Wire's reputation no end. All the songs are over a minute long; all are supremely different, but all are uniquely

Wire. Keyboards and synthesizer have been added to give the songs more variation and width.

There are three groups which the songs may be divided into: The slower, more mellow numbers - 'Marooned', 'Heartbeat', and 'Used To'; secondly, the short tuneful ones - 'French Film (Blurred)', 'Outdoor Miner' and 'I Feel Mysterious Today'; Finally, the more powerful, heavy riff songs (minus keyboards) - 'Practice Makes Perfect', 'Mercy', 'From The Nursery' and 'Too Late'.

THE CORTINAS:  
TRUE ROMANCES (C.B.S.)

The Cortinas have smartened up a lot, since the last single. Both singles didn't really have that much to get excited about, whereas this record is great.

First impressions are that each song is taken from the same mould: Twangy guitar and chugging bass. On second hearing, however, the differences become apparent.

On the cover pic, they look very 'natty', and that's exactly how they play. Everything is just right; with a good production, courtesy Martin Birch (of Deep Purple fame).

The album is easy listening, although it does drag on a little towards the end. If there were two less tracks on the album, it would be improved even more.

# EUROPEANS

Jonathan Cole, Jon Klein, Steve Street and James Cole are 'Europeans'. Before February of this year, they all had different nationalities. Jonathan was a Colortape, Jon was an Emergency Exit, and Steve a Public Enemy Number One. They formed simply because "We didn't have a band" after meeting, and jamming together in rehearsal studios.

The band is a good mixture of unusual personalities. Their musical tastes cross only occasionally and so "There's a good balance." Jon and Steve like heavy metal, whereas Jonathan, who listens to David Bowie, Iggy Pop, Roxy etc., hates it. James seems to be more a blues person: -Rolling Stones, John Mayall.

Jonathan describes their

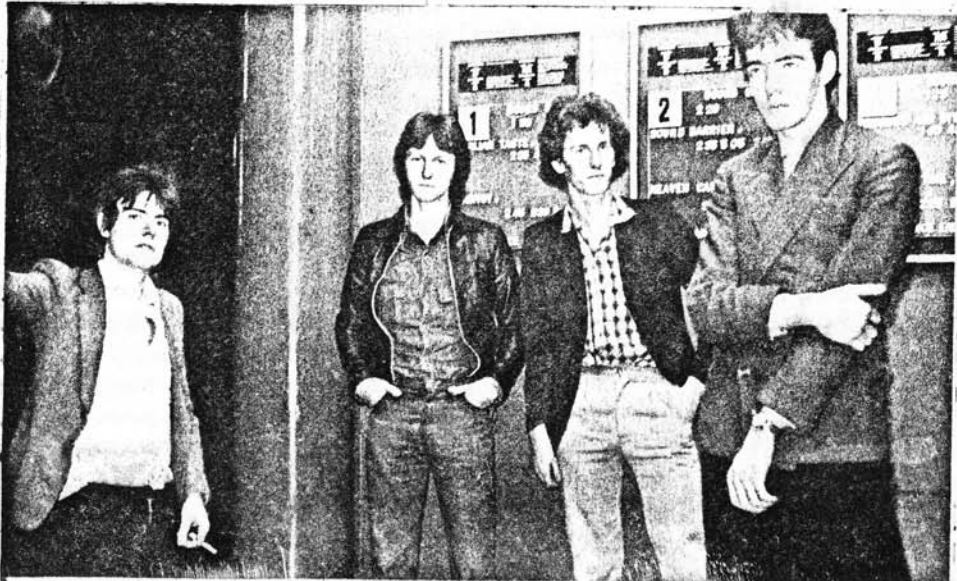
music as "new wave rock. Modern music for modern people. Clinical rock'n'roll." A very apt description of them - especially in concert. Jonathan executes his movements and his playing in a clinical way:

Even if he is deliriously happy on stage, he tries not to smile (He was caught twice at the Locarno!!). Jon is the modern person, enjoying himself, leaping around. Jonathan's synthesiser plays the modern music, and James is the new wave: rock steady.

The songs are usually about anything; Jonathan does not write under one heading eg; love, politics etc.. "a lot of them are in the first person" Fiction is mixed with autobiography.

Their ambitions are natural.

JAMES, STEVE, JON, JONATHAN. L TO R:







-though perhaps presumptuous- and Europeans are one of the most likely Bristol bands to succeed because their music both appeals to a varied audience, and is original.

"Financially we want to be absolutely rolling rich, and musically we want to be huge; so we can be rolling rich." Europeans want to appear on TOTP "because it makes you lots of money and sells records."... "We're going to be huge."

But what about Bristol and its infamous backwater? "If you're good, you can come from anywhere and still make it. You've got to work at it." It seems you're alright if you've got a good manager.

Their first single is now out on Heartbeat (which is, at the moment, a one off deal.). 2,000 have been pressed. Jonathan jovially pronounced, "It'll be huge." Simon Edwards

(Heartbeat) said more soberly "from a marketing point of view, it will be successful." By the end of September they will only have played 4 gigs. "It doesn't really matter how many gigs there were, whether there were 20 before it or none"... "We've all gigged before in other bands.... There are three parts to a band; There's the music, the presentation on stage and the management behind it. I mean, as much as you kid yourself, the music industry is exactly what it is. It's an industry. And like any other business, you've got to be good to succeed."

"We're working a lot on presentation: visits to Moss bros."

Europeans. Let's hope they don't go away. Final note from Jon, "Actually, we were going to be called 'The Noses'".

# EUROPEANS/VOICES

new single  
out this month  
on Heartbeat.



Heartbeat Records, 4 Melrose Place, Clifton, Bristol.

Thanks to Kevin Draper, Philippa, Dick, Deadline, Lynn O'Leum, and Gran.

Mark took all the photographs again.

Constructive Criticism/  
Reviews to:

'Keep Upright Do Not Bend'  
9 Carmarthen Road,  
Henleaze, BRISTOL BS9 4DU

Special thanks to Maria, Rob and Phil for our only letter. Glad you bought a copy. We didn't have enough room for your letter. Sorry.