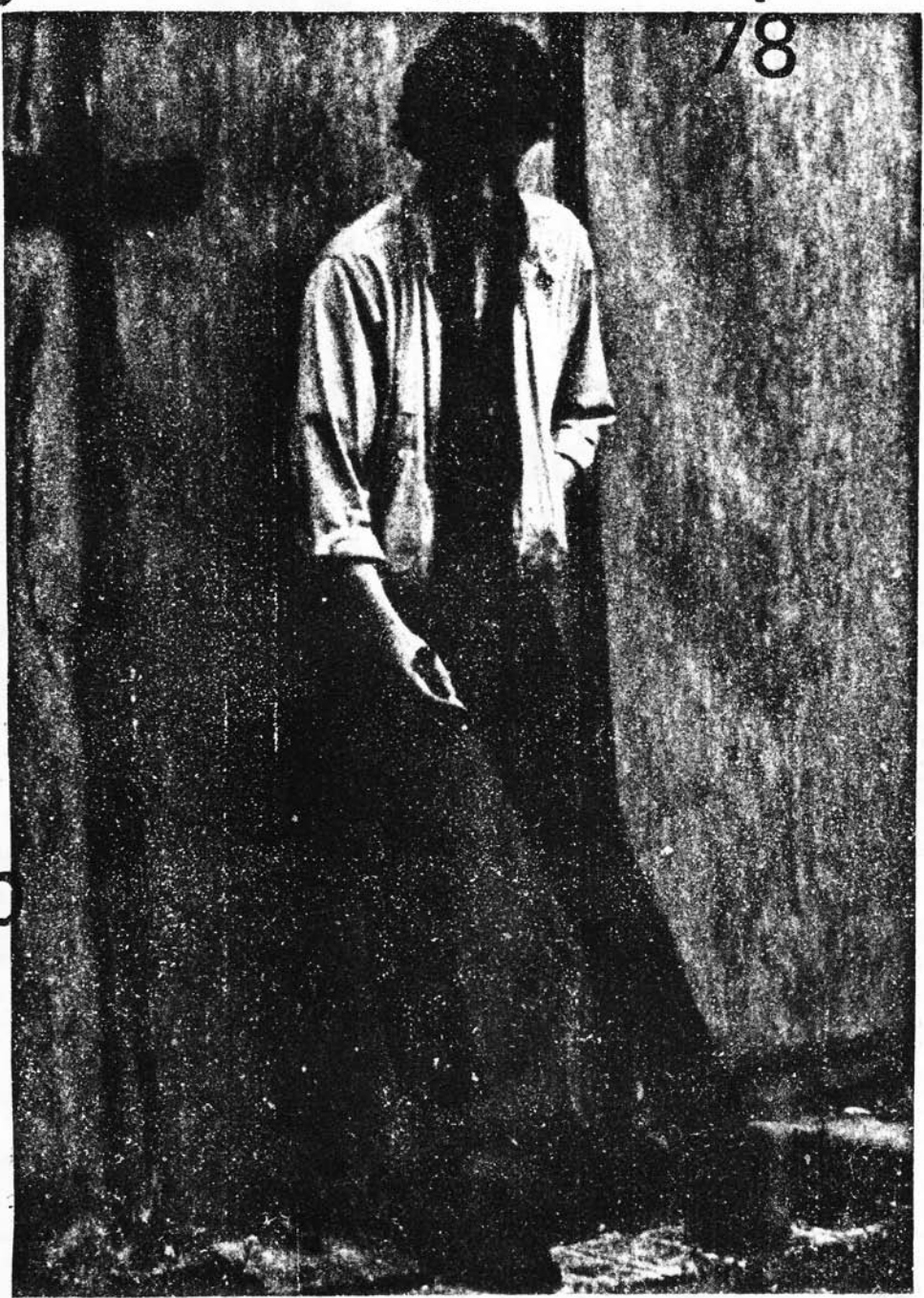


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DO NOT BEND no.1
Sept.

78



20p

New Band : New Label.

Trowbridge band Moskow have signed with the new Bristol label Rival records.

A debut E.P. with Rival, including 'Man From U.N.C.L.E.', 'Where's Daddy?', and 'options', which was originally scheduled for September release, has been pushed back to December, or later.

Cortinas Split!

Dexter and Jeremy Valentine have left The Cortinas. The other three, understandably feel put out by their departure, as they felt they were progressing well. Mike Fewins believes that if the already recorded CBS album came out, it would be too late. But it

seems details are still unclear. There are no future plans as yet.



Moskow demonstrate solidarity with Rival records.

Two of Bristol's premier 'new wave' bands are to play the Marquee club, London, in September.

Gardez Darkx are to play on the 1st of September, whilst The Media will play on September 16. Both bands are playing the venue, in the hope of enticing record companies to sign them in the near future.

Have the Pigs split up, or are they asleep? Rumour has it that they no longer exist. But an informed source has told us that they are "resting", because two members have gone to Oxford to further their education!

GARDEZ DARKX: into the light...

Probably the most striking thing about Latif Gardez, is that he is an individual. He is not part of any current trend, or fashion (not even anti-fashion !); nor does he seem to be manipulated by the desire to maintain any set image. He strikes me as being absolutely sincere about himself, and about the group: There is no pretence about Latif Gardez, rather a kind of honesty and directness, which one has to admire, and yet there is something about him, which makes me feel a little insecure.

At the Big Youth gig in Bristol, last year, Latif Gardez met Geoff Shellard; as Latif was interested in starting another band (having been in several all

around the U.K.), he asked him if he played bass, "No, but I know this guy, Paul, who does, and who can put you in touch with some musicians."

Latif met Paul Summers (now Paul Darkx), who was posing as a bass guitarist, until it was found his real talents lay with a trumpet; which has now become an integral part of their sound.

Latif and Paul constitute the nucleus of Gardez Darkx. Latif Gardez is very much the leader: "It's got to be my band... I create the impetus and the direction; I write all the songs... This is the only band I've had control over; if this does not work, then there's something wrong with my ideas."



Paul, Charlie, Latif

Paul is my right hand man. So much self-confidence has he, in both himself and in his ideas, that he feels sure they will land a major recording contract before Xmas. (Possibly with Bronze, Virgin or Island).

This nucleus was augmented by Julian Halibut, on bass; and Danny Pepworth (now with color-tapes.), on drums. Soon after 'Freeze (in the U.L. zone)' was recorded, Danny was replaced by Charlie Llewellyn, which brings us to the single: They recorded a demo at Island records, which was used to make the pressing with New Bristol, around last Xmas.

'Freeze' was designed to make an impact; although it's impossible to gauge just how successful it has been, in terms of copies sold, due to an appalling lack of communication between the group and New Bristol.

In fact, Gardez Darkx are less than pleased with New Bristol Records:—"They just ripped us off; money-wise, and in pushing 'Freeze' and everything else." Latif thinks even less of Miles Copeland, who possibly owes him \$400-500 in royalties from the single, for which he is considering suing.

Soon after the single was released, Latif decided to add a keyboards player, Dave, because "I thought the sound was too sparse live." Dave, in fact, is extremely versatile, also playing guitar and trumpet.

Ever since he was 15, when he picked up his first guitar, (and was greatly influenced by Rory Gallagher) Latif has wanted to be in a band. He has always seen music as his only hope

es himself best in. Even so, he does have other expressive releases: He writes a little (in fact, the name Gardez Darkx, comes from a book he is writing—Gardez is a French word, meaning, 'beware of the darkness—and in this book, a sort of future - shock science-fiction thriller set in Bristol, there are characters called 'Gardez Darkx'.) usually poetry, and also paints.

His book, and his poetry, are closely connected to his songs. (Although they are principally for relaxation: "I feel no need to succeed with them, whereas I feel I have to succeed in music.") His songs (and his book and poetry) are based around individuals, who have two sides to their characters—almost schizophrenic, for example:—"Freeze" is about a man trying to escape from the law enforcement agencies, in an unlicensed (U.L.) zone, like the 'no-go' areas in Belfast, but at the same time, he is experiencing various strange feelings; and 'The Night Air', which is about a bloke from Avonmouth, who has less chance than everyone else, because of his environment, and whose situation becomes enlarged; "as he finds he's lost in a wilderness of gas and pollution..... I write something, and then put fiction into it—science fiction, if you want—20 or 30 years on; this is what I think it's going to be like: These complexes are going to get larger and larger." These songs are connected—almost like a story. In a way, his songs could well be about him—



self, as he is a particularly strong individual, and he writes by planting himself in situations which stimulate his imagination. His songs are also observations. Latif spends a lot of time wandering around the city in the early hours of the morning, with his ever-present note - book, in which he writes down the 'bright images' which he observes (These 'bright images' then get changed into lyrical patterns, then to lyrical stories, then fitted to a chord sequence.) He feels that this is the time that one can really see how the city is structured, in sociological, rather than physical way.

His songs are 'political', in so far as "every view point is political, but it's individual politics, as opposed to group politics, which I don't believe in: - I never vote, and I never intend to vote - it's about peoples' own politics, the way they run their own lives."

The band is "not just fun to be in". Latif takes it very seriously, and is fairly ambitious for the band. The band play what he feels is best termed 'Industrial Jazz'. He wants to secure a good contract, with a good company, and to make albums, where it is easier to hear lyrics, and to comprehend the musical idea behind them.

It would be very easy for Gardez Darkx to jump onto the bandwagon of singing about how awful the d o l e is (Latif, Charlie and Dave are all on the dole - Julian is a computer programmer, and has a B.S.C. in physics, and Paul is a research Chemist!), but Latif thinks that for a musician, the dole is great, as it lets you do more or less what you want - it does not restrict you.

Influences include: - "Vocally; Scott Walker; Rory Gallagher; Miles Davis, mood - wise; Zappa - because of his ideas, and Hendrix, because he's a guitarist", and traditional jazz.

Latif has very firm ideas about how the band is. The band is based around music, and it's not based around a book, or a theory, or a political idea or anything: It is a musical unit, and it's like a cell; - it progresses, it starts off in a cer-

-tain way, then it multiplies;
when it stops progressing-then
we'll split up.

"Music is music-and in it-
self, it's enough communication
through that. IT has a great
influence, but you don't need
to involve; 'Oh I support the
communists, or the fascists, or
anything like that.....I don't
feel this need to be so fuck-
-ing reactionary against the

other side all the time-it's
just like football hooliganism
-the Blues against the Reds."
So much for the political ban-
-dwagon!

Everything Latif Gardez
does, seems to reflect the rea-
-lity he knows. He appears not
to be at all escapist, although
he says, "I wander into fantasy
occasionally, but my financial
situation always reminds me."

F **F**
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Memory Of A FREE FESTIVAL

(ASHTON COURT 1978)

In this age of constantly directed, whereas the two rising record and ticket prices this Free Festival was like a breath of fresh air in a smoke-ridden building. A number of recorded bands and the best of the local talent for absolutely nothing is worth making the effort to go and see. As well as the bands, there were a number of stalls selling all sorts of things; from The Anti-Nazi League to Indian food. You could even book your seat on the overland bus to India. Let us begin. It rained nearly all Saturday morning, so making it very difficult to set up the stages to the necessary requirements.

Two and a half hours after the advertised start, the meagre number of people on the site were at last able to hear some music. The main stage was still leaking water, so the smaller second stage was used. Vodi, a five-piece local band (3 boys, 2 girls) played a fairly bright set of songs you might be able to hum second or third time of hearing.

There was little visual impact, with only minimal movement from the band. The sound came over in one dense block, leaving you to pick out any tune. But the vocals were extremely clear and well

guitarists seemed to be fighting, instead of complementing each other.

Vodi don't like to classify their music and feel they have no contemporaries. They also say they are not influenced by the New Wave, yet their music is certainly deeply rooted there. It seems strange that they play New Wave music, when they only listen to reggae and jazz.

This was only their 5th gig and they complained bitterly that they found gigs extremely hard to find. This seems to be a major problem in Bristol. Many bands want to play outside Bristol but without a manager, this is extremely difficult.

On after Vodi were The Glaxo Babies. I found them actually unpleasant at times. Their jagged sound made very uneasy listening, sometimes merely degenerating into a noise. This band just don't fit together - certainly a mixture of personalities - the drummer could play for The Who, the bassist looked, acted, and played like Paul Simonon, the vocalist had an awful voice, made worse by his stage mannerisms and the guitarist was forgettable.

First impressions were that they are more angry

young men singing about the Dole Queue, thinking it's still early '77 (in a morose and morbid way).

However, having slept on it, I am now convinced that they have strived to obtain this sound/noise effect. A quick look at some of the song titles adds to this belief: 'Lost Causes', 'Who Killed Bruce Lee', 'Flesh' and the worst version of 'These Boots Were Made For Walking' ever heard.

The Glaxo Babies may strive for this sound which either roots you to the spot or repels you -if so, that's fine.

Any atmosphere had completely dissipated, by the time The Europeans appeared (as "Eristol's answer to the Common market"?). Any band who play an open-air festival as their 2nd ever gig, must know what they are doing. The Europeans certainly did. My first comparison was with Advertising. They look trendy (like Advertising), but aren't. They have the same format as Advertising, but are rock based and only verge on pop songs.

The opener, 'Europeans' (which is going to be the single), established their musical style and their competent musicianship -at times, sounding like the best parts of The Zones (particularly ex-Colortapes' Jonathn's vocals) -which was also the most memorable song of the set. The keyboard orientated songs are the better ones, adding a greater

variety to the music.

By the time Gardez Darkx came on, the weather had brightened up, and there were now a few hundred people sitting in front of the main stage. With the line-up of

guitar, trumpet and keyboards, there was the possibility of great musical variation within the band. It may have been the mix they had, but it seemed that the keyboards and trumpet (especially the trumpet) were not brought to the fore enough.

There was absolutely no atmosphere and any applause was only polite. Even after a subtle plee from Latif Gardez, nobody stirred. As with most Bristol audiences it's either all up - or everybody stays down. It was a shame everybody stayed seated, because the set was excellent.

Latif Gardez has some good ideas, and some very strong songs. Both sides of the single were played with Dave (the newest member, on keyboards) doubling as guitarist. With two guitars, this gave the songs more strength making them the two strongest in the set.

But Gardez Darkx are a thinking man's band, and their songs need further listening to be fully appreciated, particularly songs like 'And It's Called' and 'Nobody Rules OK?'. The newest song was 'Steel Wind' which seems to be pointing

Gardez Darkx in a more jazz-based direction which, I presume, is what Latif Gardez wants.

The most interesting song in the set was the only non-original; Scott Walker's 'Girl From The Street'.

Latif swapped his guitar for a beer can and staggered around the stage, occasionally returning to the microphone for a verse or two. But the song didn't quite work due to its length and the fact that it seemed to lack a particular plan. But if groups don't experiment, they will not be able to find out what works and what doesn't.

Any visuals were left to Latif. In one number he also played his guitar with his teeth, perhaps showing his Hendrix influences. "It's all part of the act!" he remarked. Paul Darkx blew his trumpet skillfully and made extremely silly jokes now and again. The rhythm section was rock steady. Charlie Llewellyn banged away gleefully on his drums while Julian Halibut was just efficient without excelling himself. Dave had versatility on his side.

All that's needed now is a record.

Bath band Interview, have now dropped their R&B basis, and progressed to a more 'new wave' style. They provided a pleasant and slightly varied, though not exciting, set; which became mere background to the other festivities (and the ceaseless chattering in front of the stage).

Jeff Stars' vocals sound too much like Elvis Costello, and Phil Couger plays too much like Bruce Thomas for the band to be really original at the moment.

However, these criticisms aside, they are an interesting band, with intriguing songs:- 'Howard Craine In New Mexico', about an American poet's suicide, 'Feet Start Walking' by Gerald Walker Jr.; 'New Hearts In Action' and 'Love Fallout' (about a bloke stuck in a lift-shaft), and 'The Saint Jean Wires' are particular examples.

But the two most memorable songs were the single 'Birmingham' and 'Here Come The Cavalry'.

As it became darker, the only piece of really bad organisation occurred. Patrik Fitzgerald had to play at exactly the same time as The Only Ones, which meant wandering between both stages grabbing as much of each act as possible.

Patrik Fitzgerald was on for about the same length of time as The Only Ones: 45 minutes.

I saw his first and last numbers. And from what I saw, he seemed to have played all his songs and said all his poems and was starting again. A diminutive figure, his music puts across a great deal

of bitterness about life and people. He started

with a poem about how he was disenchanted with the punk 'change the world' attitude. His songs are very much about everyday things - 'Backstreet Boys', 'Little Dippers', 'Sounds Of My Street'. His lyrics are simple yet effective. They implant an image in your mind.

The Only Ones played to the most enthusiastic audience of the day; and rightly so! They had all just returned from holidays and so preparation for the gig had been small and hurried - hence no stroboscope.

The Only Ones have been together for two years, forming in the most unlikely circumstances. Peter Perrett met John Perry and decided to form a band. They found a drummer but ex-Spooky Tooth drummer, Mike Kelle came into a rehearsal room and pronounced himself the man for the job (sounds like Keith Moon - archives Ed) even though the other drummer was good. Alan Mair joined in even more extreme circumstances. He happened to be passing a rehearsal room The Only Ones were using and noticed "two chicks" he rather liked. He walked in, noticed a bass, played around for a bit and left. Everybody admired him. Kellie happened to know him and so he got the job.

Now on to the gig:- The set is still firmly based around the album (most of which was recorded over a year ago, before their record contract with CBS).

Peter Perrett, in glittered daps, stood on the extreme right of the stage near his amps so he could hear his vocals. He used to stand in the middle of the stage, and even with monitors as powerful as the PA, he could not hear his vocals.

There were three new songs which will, I expect, be on the new album which they are in the process of recording. There was confusion over the release date of it - either November or January. 'She Says' was the opener. John Perry decorating the song with some splendid guitar. Perry is like an artist, intent on painting every detail. He'd continue adding pieces if the songs didn't end. A

slower number, 'Flowers Die' was very reminiscent of Lou Reed's 'Walk On The Wild Side' especially the bass line. The third new number was titled 'You've Got To PAY'. It was only the second time they had played it. After one false start, the superb jerky riff evolved. It was the best of their new songs.

Both sides of the first single were played and about half the album. 'The Whole Of The Law' sounded slightly bare without the sax, and 'Another Girl, Another Planet' featured particularly strong rhythm playing (it is soon to be re-released. CBS felt

they didn't push it hard enough first time). 'Language Problem' with its superb lyrics and 'The Beast' which sounded particularly strong with some excellent guitar from Perry. Koulla came on stage to sing on 'City Of Fun' and the encore 'The Immortal Story'.

Finally, at the end of the day, some kind of atmosphere prevailed, due to a superb set. In September, The Only Ones embark on a seven week tour of England.

So endeth Saturday on a high note.

Sunday, in comparison was a great disappointment. It rained hard and intermittently during the morning and the music didn't exactly help matters. But as with Saturday, as the day wore on, the sun came out and things became a little more pleasant. The music was a great deal more varied as well, with everything from the Musicians Co-op playing balloons and Spivs from Outer Space attacking the main stage, to Indian Classical Music. In fact, there was little inspired music till late in the evening.

The more traditional forms of rock music seemed to be the order of the day (or most of it), with a specially strong representation from Jazz-Rock. Unfortunately I know little or nothing about these forms, therefore constructive criticism is impossible. But bands worthy of mention are : Nix -heavy/

Handover-fist, who displayed the fact that they are an extremely competent musical unit, who enjoy what they do. They sounded a little like Steely Dan in places; Huggett who played 3rd rate cover versions of Rock 'n' Roll greats; Lizard who were probably excellent, but repelled me.

Social Security did nothing to impress. Right from their stage announcement-"Right, this is a bit of Punk RRRRRock" they were utterly predictable, ever supplying the obligatory 1234 before every number. Social Security are a group

who think a lot of themselves, which in the end, is what will stop them from breaking out of this Bristol backwater stardom in which they find themselves.

'Students At Grunwick'- 1234 -rammalamma. As for the lyrical content, I could not say. 'Cider', in which the only audible word was cider, followed. The musicianship was fairly average, but the drummer seemed to be struggling at times, at best merely supplying a steady beat.

The guitarists each place themselves in carefully practised poses. However, they showed a modicum of wit on a song about Blue Peter badges.

Social Security try to look professional, which is the main reason why they don't. However, if they

didn't try quite so hard, tidied up the drumming and varied the vocals a bit, they may last until next year's festival.

Here And Now played in the late afternoon on the main stage. They had been billed to play on the Saturday. I just heard the last two songs in their set, one of them being the excellent 'Opium For The People'. The large audience seemed extremely appreciative but

time was running short and so they had to make way for Gunnercade who played mediocre jazz rock.

The first thing the event organisers ever knew of The Accelerators was an announcement in the NME that they were playing the Ashton Court Free Festival. The Festival organisers did not approach them; nor did The Accelerators approach the organisers -they just turned up, expecting to play.

With this knowledge, you might have expected The Accelerators to be an obnoxious, rash, loud 3-chord wasteland punk band, who

jumped on the bandwagon in '77 and haven't progressed since, hardly worthy of a mention -you'd be right.

As the evening wore on, it became a great deal colder and it wasn't until Steve Hillage came on that things started to get better. He played a two hour set incorporating most of his

better songs and a number of his original cover versions (a what? -literary Ed). I saw just over half his set and by the time I left everybody was on their feet. Sporting his 'Festival bonnet', he supplied us with the 'inner heat' we all needed. Now that Christian Boule has returned, he can afford to experiment more and expand his ideas. It also lets Miquette fill the whole sound out more, now that she needn't play glissando. John McKenzie, now redundant after Man split up, played flawless bass and added welcome back-up vocals but in too small amounts. Steve Hillage seems to be returning to playing longer songs, after his dabbling with short hit-sized ones. Even Lennon/McCartney's 'Getting Better' was given the space treatment. But Hillage is always best when he gets going and the rhythm is stepped up. There are too few of these songs in his set. Even 'Salmon Song' with its potentially powerful riff is somehow played at half-pace. Some songs get going for just a

few seconds and then suddenly revert to a more natural, swishing sort of sound, eg. 'Searching For The Spark'.

While Steve Hillage was doing his stuff, up on the other stage a number of Bristol new wave bands were playing. When I reached the stage, a seemingly pick-up

band were playing. Inspired by the
called Tesco Chainstore
Massacre, they contained
two members of The Media,
one member of Vodi and Nick
Shepherd (no doubt at a
loose end after the demise
of The Cortinas). They
played all cover versions
including the incredible
Kinks' 'All Of The Day AND
All Of The Night'. Energy
poured out of their ears
and it was well worth wait-
ing the day just for them.

On to The Media who,
through an NME review which
mentioned Buzzcocks seemed
worth watching. They were
also extremely well worth
the wait. Buzzcocks didn't
really enter into it. The
sound system was not amaz-

ing, but of what I could
hear, they seemed to have
tunes, hooks and a decent
rhythm section. Lyrics,
except for some choruses
and chants were almost
indecipherable. The Mediettes
added visual as they leapt
around in a corner of the
already crowded stage.

The festival finally came
to an end about an hour
after the first complaints
from the park officials with
a set from The Same. An
onlooker dubbed them the

'Baby Feelgoods' and giving
them a few years to mature
they could be a really good
band.

MEDIATION

In the wide open spaces of
Clifton live The Media.
Which is fairly surprising,
seeing that Clifton is full
of O.A.Ps, trendies and
intellectuals. Not the type
of area that a 'new wave'
band might revolve them-
selves around. But it holds one
of the best 'new wave' bands
in Bristol.

The Media are a five piece
band, who base their music
directly around the guitar
and strong tunes. Their
music is extremely energetic
and perfect for live perfor-
mances: in fact, the perfect
live band. The band seem to
have a great understanding
with each other in their
playing and projection of
their songs. The rhythm sec-

tion is tight and the gui-
tars intermingle beautifully.
The vocals take pride of
place: a mixture of the non-
sensical, amorous, ordinary
and serious.

And that's all pretty good
really, when you realise the
band, in its present form,
have only been together
since February of this year.
The line-up is now, Bob -(
vocals, 20), John -(guitar,
vocals, 20), Nick -(guitar,
20), Rachel -(bass, vocals,
18), and Thos -(drums, 24).
They all look extremely
normal; Rachel being a surr-
ogate Siouxsie.

Now, on to the history. In
their original format of
early last year only two
members (Bob and Nick) still
remain. The bassist left



JOHN, RACHEL, BOB, THOS, NICK

after one gig and Rachel (who was a bass novice) took his place. The other two members were Embrane on keyboards and Russell Evans on drums. "The rhythm section wasn't too tight at first. And we were just playing old stuff like 'London Lady'".

At that time, it seems, none of them had flourished in creative writing.

The story continues... Russell Evans was kicked out last September (now in a folk band) and Embrane was leant on to leave. He's now in Point Blank. Things now begin to get slightly muddled and incomprehensible.

It seems at this time, John was playing guitar for The Primates and they needed another guitarist, so John asked Nick to join from The Media. Nick was none too sure of the move but said he might if Embrane remained in

the band. Embrane left: Nick stayed (hooray for our hero). John and The Primates consequently went off to London to see what was happening. Nothing was.

John returned to Bristol in January, a little disillusioned, and with the prime intention of joining The Media. He needed an outlet for his songs. At this time, The media were using a lot of Embrane's songs and some of Nick's and were not progressing. But...

"It changed a lot when I joined really. The songs we did totally changed. There were now only about two or three songs that they were doing in the set before I joined."

Things continued to change for the better when Thos joined in February. An ex-English student at Oxford and "a cripple for life", he was one of three drummers

ditioned. He had something to say about the other drummers hadn't:

"The reason we picked him was because the 1st rehearsal he came to, he was saying, 'well, have you ever tried this and ever tried that?'"

The other drummers just wanted to play. Thos wanted to be more involved, which is very apparent. It is impossible to forget he is playing. I should think if he was playing down a coal shaft, while the others were bashing around on a slag heap above, he'd still be noticeable. He added a new (necessary?) dimension to the band on their way to fame and fortune.

"He's a really solid, powerful drummer as well as being adventurous." Agreed.

With both John and Thos in the band now "you could say, this band's only been together that long really." This seems to infer that their early days are fairly disposable.

The original idea was to base their music on guitars. Mick wanted a band like MC5, The Heartbreakers.

"Our music is still based on just energy and guitar music. we try to make it a bit different... er, a bit stranger."

Their songs are as good and as strong as some of the best bands in Britain meaning they will last and people (hopefully) will not get bored listening to them time after time.

"They are usually just about our reactions to things. They're not like slo-

gans that tell people to do things. They're just points of view. In a way, That's why it's called The Media."

Actually, the name transpired in a pub in Knowle, February 1977, when a name was needed in a hurry. Back to the songs...

"We take a lot of attention to getting things right now. We don't just blam it out. We still end up with something which is fairly simple and powerful, or try to; but we take time to experiment. Some songs, we've tried with about six different beats. Sometimes they're all crap, so we don't bother to do it!"

All this is very apparent on their demo tape, which they played us. They do things extremely professionally. Their songs are quite easy listening with little that jars. The songs that stick out are the more pop-orientated ones- 'OD OD OK?' and the song with the sub-nursery rhyme beginning, 'New Blood'. In fact, these may be their weakest songs and the quicker they get a recording contract, the sooner we will know. All the songs are expertly put together with plenty of variation, good tunes, choruses etc. to keep one firmly interested.

You never know, songs like 'I Wasn't There' and 'I Wanna Be A Number' may turn out to be classics, to be played on Radio One in fifteen years time. It's about time some classic songs came out of Bristol. Parts, especially when Rachel sings, reminded

me a great deal of Penetration. This holds well for the future.

"Half the time when we play a song, we do it in a particular way, simply because we don't want it to sound like the rest of what we do or we want it to sound like the opposite of what people might think it should sound like - go against the grain." All very confusing.

But what bands do they actually like to listen to. Their likes are an amalgamation of bands. John went on and on and on about Glen Matlock's songs. Those likes nice short, simple songs. Bob likes Captain Beefheart, The Only Ones and the wonderful Buzzcocks whereas Rachel is fond of The Alex Harvey Band. Nick wasn't there to comment.

At the moment there are two writers in the band but Rachel has just written a song which the rest of the band are yet to hear.

The song writing process is a long drawn out affair, sometimes lasting a year. Fortunately worthwhile though.

And what of a recording contract? Things seem to be accelerating slightly in this particular field. Their man-

agement has sent their demo tape to Virgin, Radar and TDS records and the band are playing The Marquee in September purely for record companies to see them.

"There is some interest, but we can't really judge how much there is." The trouble is that if a London

record company are interested they want to see the band live - hence The Marquee gig. Bristol bands have a reputation - it's extremely hard to break out of Bristol.

John: "If I really want to start another band, I wouldn't do it in Bristol. I'd go to London to do it. You can get quite a lot of success in Bristol but still be meaningless outside."

But what they really want to do is get their music across to a much wider audience. Naturally a record contract fulfils this.

John: "Partly because I believe in the songs and partly because it's fun." I see absolutely no point in being in a band if, at every gig you play, you're not enjoying yourself.

The Media want to create fun and enjoyment. That's the only reason, in my opinion, for gigs. After all, it's extremely hard to be profound at gigs even if the songs are - lyrics are 90% of the time inaudible.

All the band are collecting money from the government for doing nothing at the moment. Those has a post-graduate grant. He feels everybody has accepted

the fact that he's opted out. "It's like a game of tennis and I've caught the ball and I'm still standing in the court." That's University

education for you.

They'd all (naturally) prefer to be on a wage as opposed to it being a hobby. They'd also feel a great deal happier if they were playing all the time. But they all want to play their own music and not be manipulated by record companies, management etc.

John:"If they (the management) try to water down our music and make it more poppy than it was, I'd leave. Partly because I wouldn't be able to play that sort of stuff and it's not in me to do it."

If you've never heard of The Media, that's not your fault. They've had some bad organisation concerning gigs with hardly anybody turning up, and there has been no advertising for them. Actually they are quite travelled compared to other Bristol bands. They've played in exotic places like Luton and Mountain Ash.

"...re big in sales." Nick informs us.

They are pleased with the progress in their playing. It was fairly lucky really, there was no record or publicity in their early days because many bands who brought singles out last year are either split up or messed up.

"It would've been really nice to have rehearsed for a year and be at this stage now and come out and play. We would've got a lot more well known straight away because people wouldn't have seen us progress."

Somebody has to pick up on this band. It would be a great waste if they went unnoticed for their career. When you see bands like this you wonder how some bands have recording contracts and even have albums out. I only hope something comes out of their Marquee gig. Things can only get better..



MEDIA AND FRIENDS

SIOUXSIE AND THE BANSHEES:
HONG KONG GARDEN.
(Polydor)

The first single (at last!) from one of the best bands in England. Siouxsie warbles in her own inimitable style. Beautifully constructed lyrics, giving the expected oriental feel, which the whole song contains. The riff is squeaked out at a furious pace, and sounds just perfect.

'Voices', on the B side, takes a listen or two, but once got used to, is extremely effective. This single should be a substantial hit—pity it won't!

The Jam:
David Watts/
'A' Bomb in Wardour Street.
(Polydor)

'David Watts' is the catchiest of these two 'A' sides, thus making it the likeliest candidate for air-play. It's a 1967 Kinks song about the kid at school, who has it all, and can never put a foot wrong.

More than anything, this shows the Jam's ability to tackle the more melodic 60's style 'pop', which fits their style surprisingly well, and gives them every right to their claim to be the 70's 'mods'.

'A' Bomb in Wardour street sounds like a head-on collision between the Clash, and who, circa 'My Generation'/'I Can't Explain'; varnished with the Jam's distinctive style,

It's one of those songs whose raw energy grows on you, each time you hear it.

It seems to be some kind of protest against nuclear weapons, drawing on both personal and national experience, in a nuclear holocaust.

The music builds to a climax, over Paul Weller's vivid portrait, and then, just in case you missed it, the message is finally spelled out for you: "A-P-O-C-A-L-Y-P-S-E!"

RICH KIDS:
GHOSTS OF PRINCES IN TOWERS.
(E.M.I.)

'Rich Kids' was too sloppy, and lacked direction; 'Marching Men' was nowhere near commercial enough; but this is just right. Written by Glen Matlock, and guitarist Steve New, this has both a powerful tune and chorus. The record is smooth; all the parts fitting together like a finished jigsaw. With this record, the Rich Kids are, at last, fulfilling some of the early promises lumped upon the them by certain...er, critics.

THE MOTORS:
Forget About You
(Virgin)
Pleasant catchy, disposable pop—if you haven't forgotten the Motors already, do so now!

CLIFF RICHARD:
PLEASE REMEMBER ME.
(E.M.I.)
NO!!

THE FALL:

BINGO MASTER'S BREAKOUT E.P.

(Step Forward)

The fall are an extremely interesting band, but they have two main faults, both of which are apparent on this record. The singer (Mark Smith) uses a Mancunian; tuneful, cockney drawl, making his voice utterly disposable. The second fault is that all the instruments seem to be playing in non-aligned keys. However, if the latter were rectified, The Fall's originality would be lost, making them sound just like a number of other average bands playing average songs. The Fall's tunes aren't particularly memorable but they seem to jar inside your head. Buy this record for uneasy listening!

ULTRAVOX:

SLOW MOTION

(Island)

Unsurprising 'electro-techno-punk' from Ultravox. Vaguely interesting. "Slowohw motion": Trying to paint a nightmare/ dream scene, which the words fail to complement the music: "Hush Can you feel the trees so far away?/ Hush, can you feel

the breeze of another day?"

It fails!

T.R.B.:

Too Good To Be True.

(E.M.I.)

A strong, sustained song, taken from the album ('Power in the Darkness'); at all times, seemingly constructed around the keyboard.

Here, we see Tom Robinson the cynic. Most of his lyrics seem to be loosely connected cliches, slogans and phrases. Simply thrown together, resulting in the whole lyrical entity being obscure. But in places, this style seems calculated; two seemingly superfluous lines, followed by several more, which hit the heart: "Can't find the floor in the wardrobe/ Can't find my way in the pub/ Life in a bedsitter bedlam-/ Afraid to go home in the dark./ All day today, just excuse for tomorrow/ Tomorrow just something to do-/ Too good to be true".

But on re-examination, the 'superfluous' lines may be seen to add something to the overall picture.

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STOP PRESS!

Our informed source has been
reformed: The Pigs have
split up. Several new groups
will evolve from this split.

We wish to thank:

Tim, Rival, Deadline, Revolver,
Angus, Patsy and Philippa.

Without whom, etc...etc...

All photographs (except Moscow
photo; courtesy Rival); Mark.