



## FROM REPRESSION TO EXPRESSION

I'VE BEEN haunted for the last few weeks by 'Pale Shelter', the second single by Bath's TEARS FOR FEARS released on Phonogram. It's an emotive-charged yet greatly uplifting song, very much rooted in the personalities and approaches of Roland Orzabel and Curt Smith who form the creative nucleus of the group.

Phonogram were interested in the duo via their publishers MM Music and have been keen to promote Tears for Fears with a distinctive theme. Roland and Curt readily admit that their music centres around feelings, yet in this respect are wary that their advocacy of Primal Therapy will distort their intentions and be just another marketing ploy. So they hope that the end result of their current work on their debut L.P., which they intend to be a 'concept album' of sorts based on "influences from our past", will clarify their position.

Roland, "I've read the interviews we've done and I think we sound like cranks. It's horrible because it's something that's supposed to be sympathetic and yet it makes you sound like idiots, and what you say doesn't make sense."

Tears for Fears played their first live date at Moles last month with the group expanded to a five-piece with the addition of ex-interview drummer, Manny, ex-Korgis member Andy Davis and another keyboard player Ian. Roland was ecstatic with the performance, and in a characteristic gesture was moved to tears. The gig was reviewed in Sounds and in the same issue there was a somewhat incoherent article by Johnny Walker. Tears for Fears will be receiving plenty of other press exposure in the coming weeks and they regard that as a preferable situation to the number of what they see as 'political' groups getting the same treatment. Roland confessed himself to be bewildered at that position and was emphatic in his belief that it was vital that groups should talk about the individual, rather than the Masses.

Curt: "By singing about unemployment and the Bomb it's just a way of avoiding talking about yourself because you can't cope with your own life. You see, a lot of people use Society as a dumping ground for their feelings whereas I believe you can only forget about all those other people until you've sorted yourself out."

We could have talked for hours about internal and external repression, psychological and political factors and some of the alternative 'cures' on offer. But I still return to that yearning vocal, sweeping synthesisers and potent hook of the single. In that music is the replacement of tears for fears.

**Dave Massey**

*Tears for Fears will be appearing at Bath Tiffany's on June 6th.*

## WOMEN LIVE?

*The much heralded Androids of Mu/Gymslips gig at the Green Romm, Bristol last Saturday didn't happen. PHYLL CHANDLER finds out why.*

THE CANCELLATION of the Women Live gig last Saturday caused a great deal of confusion, anger and disappointment. The organisers want the record put straight -

The Green Rooms appears to be a really difficult venue to stage a gig: getting in being the most insurmountable problem. Apparently there are only two keys; one held by the chairman of the committee, (Tom Kirk) and the spare key being available for the person opening up for the group.

The Androids of Mu and the Gymslips arrived in Bristol at 5.30 and naturally assumed they could unload their equipment and set up in readiness for the gig. On arrival they were confronted by an irate member of staff, who was in fact in the process of locking up. The groups had been advised to arrive between 4 and 5.30pm, at extremely short notice (a phone call from Bristol at 2 pm).

Eventually they were allowed to unload their gear, but the member of staff reported to the chairman that they had behaved "badly". It was alleged that they had broken the club's alarm, ripped out phone wires and assaulted the staff member: non of the these accusations have been in anyway substantiated.

The following notice was pinned to the door by the management: "Due to the keyholder being assaulted this afternoon, she is medically unfit to open up the Green Room this evening. My sincere apologies to all our regular customers".

Even if the management's claim were true, does the functioning of the Green Room depend on the presence of one member of the bar staff? Both the bar and the club were closed all evening. The outcome of it all was that everyone lost out: the audience, the groups, Women Live and the Green Room.

It seems pretty obvious that a reasonable degree of co-operation on the part of the management and staff could easily have avoided the whole fiasco. Before returning to London, Korina of the Androids commented that they had never before encountered such hostility and unreasonable behaviour from club staff.

The whole issue raises several questions: why is it so difficult to organise a benefit gig in the Green Romm? Is there a viable alternative to the Green Room as a venue in Bristol? There is a terrible dearth of well situated venues for gigs in Bristol and now that improvements are being planned for fringe theatre performing spaces, surely a decent home can be found for musical talent.

By the way, there will be a return visit (hopefully no problems next time) by the Androids and the Gymslips on Saturday 15th May, at Trinity Hall. Tour de Force will also be on the bill.

## THE ELECTRIC GUITARS

TRINITY HALL, BRISTOL

IT'S DIFFICULT to avoid a feeling of provincial pride when a local band makes good in the precarious cut-throat music industry. How many music fans in Bristol (or Cheltenham) cannot have felt at least a small amount of smug satisfaction at seeing Pig Bag zooming up the BBC chart recently? We saw them first ... we bought "Pap's Gotta Brand New Pig Bag" before they were on Top of the Pops, etc., etc.

A bit illogical, maybe, but understandable, given Bristol's long-standing lack of commercial musical credibility. The Electric Guitars have been my favourite band ever since their early ventures back in 1980. If they're ever going to make it, then 1982 is the crucial year.

They've got a tour in the pipeline, a contract signed with Stiff (who, incidentally, have a very impressive track record at breaking minor bands into the big league), and a lucrative deal set up with a Japanese drinks company (loss of Yen for a few seconds of music on an advert). The band are at last in a position to put money worries to the back of their minds (for a while at least).

This seemed to be reflected in their latest showpiece local gig at Trinity. The Guitars were relaxed and confident. Not that their live set has lost any of its cutting edge - the intensity and raw danceability of "Work" (their last single) and "Heath" hit the audience hard where it matters - in the heart and feet. This was the band's first gig for a couple of months (they've been busy in the studio and in writing new material) - the tightness they displayed during the set was a sign of true professionalism.



Neil of the Electric Guitars (Pic - Phil Hill)

There was plenty of new material, all given meaty and soulful depth by Wendy and Sarah Partridge's fine backing vocals. The Guitars apparently plan to drop all their old material for future dates - which gave the Trinity bash an added tinge of nostalgia. It's the logical and progressive move. I suppose, but still a shame for those of us who were into their quirky, manic, pop-rock right from the beginning.

But I digress. The E.G.'s are sharp, smart, and very talented. "Language Problems" - their first single on Stiff - will be out in a couple of weeks. It's colourful, catchy and destined to rise and rise. So place your order now and your local band before they become unfashionably famous. It'll do your street credibility a world of good!

**Dave Higgit.**