

Blue Suede

CAMBRIDGE'S

ROCK RAG

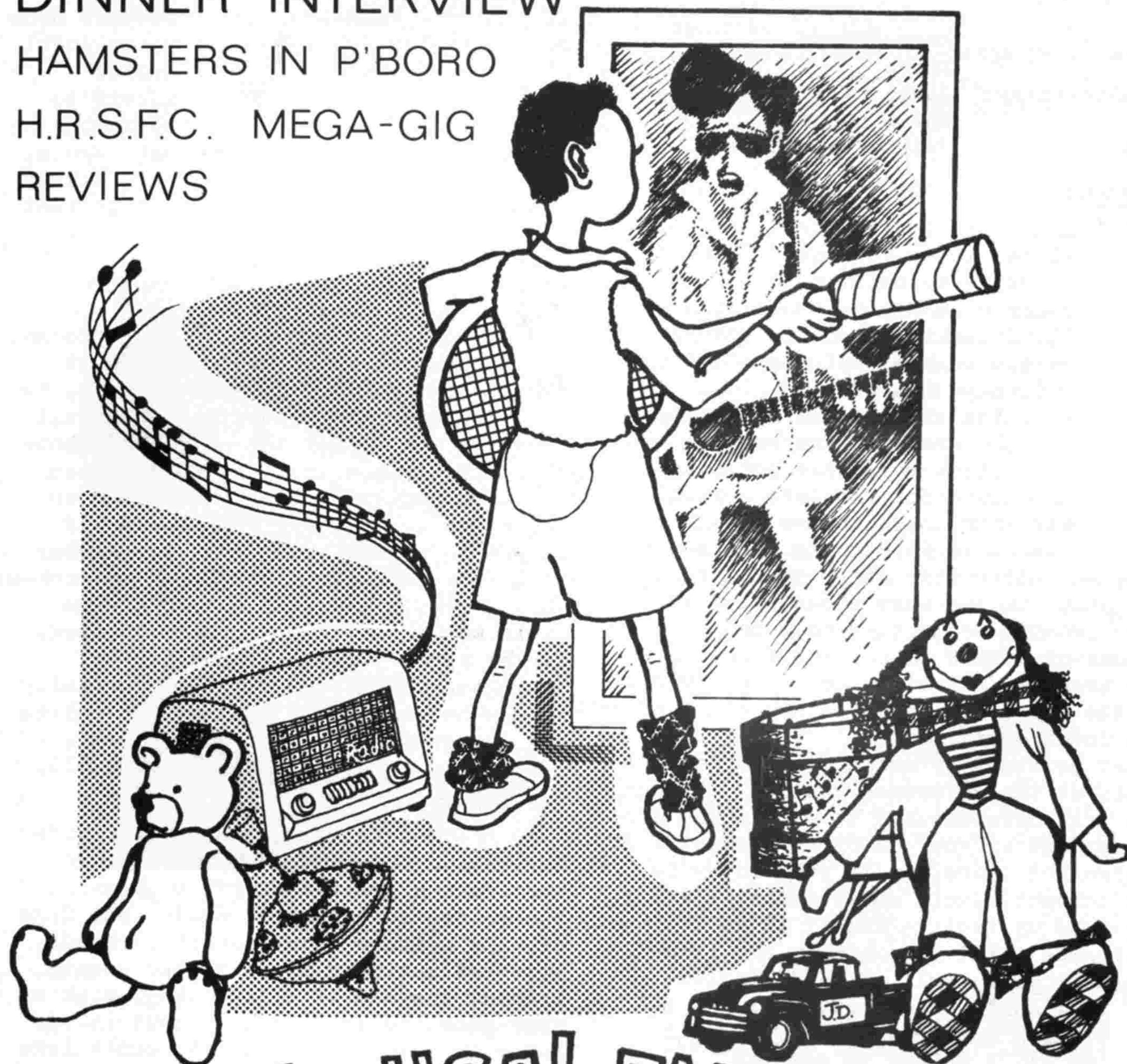
News

YOUR LOCAL
ROCK MAGAZINE

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DINNER INTERVIEW
HAMSTERS IN P'BORO
H.R.S.F.C. MEGA-GIG
REVIEWS

No.18

50p



PLUS:

JERUSALEM BROWN

♪ **A GUIDED TOUR OF THE MUSIC-JUNGLE** ♪

Blue Suede News

CAMBRIDGE'S ROCK RAG

64, Humberstone Road,
Cambridge.
CB4 1JF
Tel: 355101

Editor: Graeme Mackenzie
P'boro Correspondent: Andrew Clifton
Contributors: Dave Bragg
Lyn Guy
Paul Christoforou
Simon Armour
Amos Breeze
Snake
Photography: James Hall
Chris Hogge
Cartoon: Julian Dawson

THE ONLY BAND IN THE WORLD?

The expansion of Blue Suede News out of Cambridge alone, and into the rest of the county - especially into Peterborough - is already working out very well. The main immediate effect is a gigantic rush of information that, as you will see, has resulted in the doubling of the size of the reference section, and a dramatic increase in the size of the whole mag. This not only serves an excuse for its late arrival - along with many wasted hours trying to arrange the Rain Parade gig that never was; an interesting story you'll hear all about in the next issue - but it also prompts me to pass on some important advice to all you bands in the area who expect to get some coverage in the mag, or indeed in any other of the local media.

Let me start by asking you to look again at the reference section. Obviously you will have checked to see if you are there, and if your entry is correct - if you're not there, or if your entry is not correct...well whose fault is it. It might be my fault - and if it is I apologise - but the chances are it's actually your fault. I can't include you if I don't know about you; and I can't put a number down if you don't tell me it. I do try to make it complete, but the onus is on you to promote your band - to send the fullest possible information to every possible outlet.

Still looking at that reference section, count the number of bands there - they're your competition. Now even if I wanted to do a feature on all of you, I couldn't really could I - well not for a few years

anyway; by which time most of you will be defunct, or famous. As it happens, in theory, I would like to do a feature on each and every one of you; this magazine does aim to try and promote all local bands irrespective of your type or my taste; but again there's a limit to what can get into any one issue. So if you're a band who want a feature done on you you've got to send copious info about yourselves - with a photo if possible - and a tape, and tickets to your gigs. AND if nothing happens the first time, do it all again, and again, until it does; because, the most likely reason that it has not happened is that I haven't found the time to see you, hear your tape or write about you - because you're not the only band in the world, or even in Cambridge; and you all want the same thing. So, please, I know you all think you're the best band in the world - and you have to, to have the incentive to go on - but just remember you're not the only one. Above all, don't start turning nasty if you don't get written about, or played on the radio or whatever - or indeed if we get something wrong - just remember that it's far more likely to be a cock-up than a conspiracy against you. If you could see the pile of info on my desk, or the number of tapes sent to The Rockshow, you'd realise just how easily it can happen. So be patient, be polite and persevere - if you're not; well, you're not the only band in the world, are you.

As a footnote to the above, the wider coverage of BSN not only means bands must make a greater effort to present themselves as worthy of space, but fans of, and writers about neglected bands, types of music or areas of the county should, instead of bellyaching, pick up your pens and tell us all about it. As I say in every issue; if you don't like what's written here, don't just slag off the mag, improve it by writing for it. My thanks go to Snake in Peterborough for doing just that - in fact Andrew has written about some of the bands you mention before, in issues of BSN that weren't on sale in Peterborough; but alternative views are always welcome, on anything in the mag, and from anybody.

NEWS



SNAP ! CABINET

SNAP ! CABINET are, as the poster, says "Built from the bones of Fish Turned Human" - the band that our own Dave Bragg once played with under the stage name of Jimmy Olsen. The Snaps' (or should that be Snappies') line-up consists of Philip on vocals, Hank on sax, bass and keyboards and Lionel on guitar and bass, with a little help from their friend the tape recorder. See them at The Burleigh on May 15 and supporting Your Dinner at The Old White Horse, Brixton on May 18.

WIGSVILLE SPLIFFS have written to me - thanks alot; letters are always most welcome - to tell me something about themselves and about the music scene in their home town, Newmarket. In a nutshell - it hasn't got one. Consequently the band are forced to look far afield for their gigs - indeed further afield than Cambridge, which they don't think has enough rockin' people to appreciate them properly. They have played in Norwich, Watford, Peterborough and Boston, and, in July, they are playing lunchtime at Dingwalls and the evening at Hammersmith's Clarendon Hotel - the London 'garage'; both on July 6th. They have two tracks out on a compilation album called "Dance To It" on the Lost Moment label - and there are plans to release something on Northwood Records in the future. The Spliffs are obviously on the move, but are they really all that there is in Newmarket?

MARY HANNIGAN of Real to Real has also written to point out that they have been playing Peterborough, and other towns outside Cambridge, even if most Cambridge bands don't bother. I quite take your point Mary; whilst in Peterborough I saw your name quite often and it's obvious you have been busy there. Also I shall take note of the line-up information for future family tree use. I should be glad to hear from other bands who make a habit of playing out of their immediate locality - and from all bands about their present, and past, line-ups.

FAST FRIENDS - a band half based in Cambridge and half in Bury St. Edmunds - came second in the East Anglian Rock Competition organised by the Suffolk County Youth Service over the last couple of months. The final, on Saturday 4th May, was held in the Corn Exchange, Ipswich, and Fast Friends also won a best soloist and two songwriting prizes.

RADIO TOESTEL in Ghent, Belgium would like to hear from indie bands with cassettes worth broadcasting. Send a cassette or record to GERT STADEUS, ZANDAKKERLAAN 8, B-9210 HEUSDEN, BELGIUM. Don't forget to enclose info about yourselves as well (even pix says Geert, since he exchanges info with continental fanzines as well). Thanks to The Detective for passing it on.



KATRINA AND THE WAVES: Well you don't really need me to tell you the latest anymore, since you can read it all in the national music press. By the time you read this they'll be in America starting their grand tour - headlining their own shows to start with, and later touring the big venues with Don Henley. They'll be in the American Top Twenty and the British Top Forty too, and really the only other thing I can say is - I TOLD YOU SO. There ain't nobody more pleased at their well earned success than the editor of this humble little mag that devoted most of its very first proper issue to the telling of it.

ROBYN HITCHCOCK AND THE EGYPTIANS follow K And The Waves across the atlantic next month; meantime will "Heaven" be a hit? Nick Stewart of Island Records thinks it ought to be - and may even be about to put his money where his mouth is. I hope so - but you can bet your life I'm not making any predictions about the future of Mr. Hitchcock, save that it'll be an interesting one.

THE HAPPY HOUR. The who? The lot pictured above. Recognise that man at the back - he recently went through the Great Division. And The Face at the front? And is the bass player second from the back on The Brink of greater things? All this and more will be revealed in future issues, especially through the photographic lenses of the one in the middle, who may not have been in a band before, but whose pictorial contributions to this mag have made him a vital part of Blue Suede News and the Cambridge music scene.

THE KILDARES might be flattered to know that Kimberley Rew (of the aforesaid K And The Waves) was bopping anonymously in the corner when they played the Man On The Moon the other day, and we both agreed that the future of Cambridge rock'n'roll is in safe hands with the emergence of young bands of their ilk.

BSN BENEFIT BASH: Sea Cadets Hall, June 1st - Strange Brew, Kildares, New Swift, Stormed. £1.50 on door. Organised by Colin Hazel - thanks Col.

PEEVED RECORDS are trying to put together a Cambridge Compilation Cassette. Any band interested in getting on it should send two tracks on a chrome/metal dolbyfied cassette to them at 46, Kimberley Road, Cambridge, CB4 1HH. Telephone enquiries on 352612.

New Peeved releases include:

Martin & Greaves - "First Flight" - said to be synth & guitar duo (pop).

Casablanca Style - "Into Legend" - said to be quirky pop.

The Faraway - "Whalesong" - described as wierd and wonderful.

WIMP RECORDS are on the move again following problems with the demise of Pinnacle. Distribution for their product will now be through Backs/The Cartel. New product from them in the next few months will include, they hope, a single from The Face; an album of previously unreleased material from The Great Divide and singles from their two new acts: KARMAN JIVE are a duo, Dean and Leah, who will gig with session band when the occasion arises. They came together through Radio Cambridgeshire, and came to Wimp through the Cambridge Evening News, and naturally Wimp are very excited about them - but the rest of us have yet to have a chance to hear or see them to make up our own minds.

THE MOOD ASSASSINS are David Gowar's own new band. In addition to himself on guitar, keys and vocals, it also features ex-Action Man Phil Darke on bass, and ex-colleagues of Phil from On The Edge in the shape of Carlos Needham on guitar and Simon Lindsay on drums. See them at The Alma on Saturday May 11th.

MUSCLEMEN PROMOTIONS are also a Wimp enterprise, doing record promotion, organising tours overseas, and providing a musicians' register with a 24 hour service for helping musicians contact each other and advising on the best studio deals etc. Tel. Comberton 3875.

ACE LANE is an eight track studio in Northamptonshire greatly praised by Wimp supremo David Gowar. It's in Bugbrooke and its telephone number is 0604 831800.

ANDY WHITE, who pleyed in Cambridge as Andy Talking and The Ghost Of Electricity has been signed to Virgin Records and will be on The Whistle Test on June 11th. Locally you can see him at The Alma on June 8th, backed by Perfect Vision (they get in on everything don't they?), taking part in a Fringe Poetry evening that also features that jew's harp-playing TV star landlord Nick Winnington.

WOMEN MUSICIANS please note this note I have been sent by Maddy from Huntingdon: "Woman (38) with good voice, no experience, needs women musicians similar willing to have a go at forming fun band - Rock, Jazz, Blues, Harmony, Soul: Cambridge/Huntingdon area. Phone Maddy on 0353 777487 - evenings."

TRANZISTA continue to be in a state of tranzition. Tony Shepard has moved on to join Boo Hewardine's new project, and Chris Maitland has started to work with Gary, Andy and Gerry - plus Jason their new bass player. Though they hope to fit in another local gig before then, they are booked to play Robinson College May Ball on June 5th and the Fulham Greyhound on June 10 - supported there by The Wartburgs.

THE WARTBURGS, though London based, have strong Cambridge connections. They are: Jim Melton, vocals and harp(ex-Soft Boys); Martin Scott, drums (The Lonely); Adrian Chilvers, bass (ex-Duncan And The Darts and Animal Magnet); Ian Francis, guitar; and Gary Alves, guitar.

THE FRONT ROOM SESSIONS are rhythm and blues at The Man On The Moon on Thursdays from now on. Organised by Lauchlin Murray they will feature all the local r'n'b artists, and hopefully a few famous names from further afield. Booked so far: May 16, The Light Blues; May 28, Lauchlin's Birthday Band; June 6, 909s.



EVERY FRIDAY NIGHT - 8pm

AT 'THE MAN ON THE MOON'
NORFOLK STREET (OFF EAST ROAD)

Friday 17 May: FINGERS.
Bruce Turner, alto; Lol Coxhill, soprano; Michael Garrick, piano; Alan Jackson, drums; Dave Green, bass.

Friday 24 May: FIRST HOUSE.
Django Bates, piano; Martin France, drums; Ken Stubbs, saxes; Mick Hutton, bass.

Friday 31 May: TREVOR KAYE.
With Nigel Clark, guitar; and The Errol Clarke Trio - farewell gig.

Fridays through June:
THE KEVIN FLANAGAN QUARTET



CITY SOUNDS is an Anglia TV Talent Contest featuring 3 Cambridge bands: The Exploding Hamsters, Charlotte's Party(above) and President Reagan Is Clever(below). The programme will be broadcast on Mondays at 6.30pm from June 3rd. The three local bands will be recording their programmes on the following dates (broadcast dates in

brackets): C.P.- May 30 (June 17); P.R.I.C. - June 5 (July 1); Ex. Hams - June 7 (July 8). Tickets for the heats can be had for free from **Sarah Baker**, P.R. Dept., Anglia TV. Five acts in each of six heats (selected from 700 audition tapes!) and a whole half hour TV show of their own to be won as the prize in the final.



HAMSTERS EXPLODE IN PETERBOROUGH

Simon Armour

Getting out of your local area and playing a few gigs has got to be a good thing. It's not just a musical investment - spreading your name and your sound - it's actually good fun (unless you hate the rest of your band) and brings you in touch with a different music crowd.

Cambridge audiences are still very much either town gigs or student gigs. Peterborough has no such divisions, and yet the venues we played with the Exploding Hamsters earlier this month were more diverse than anything here.

First came Tuesday and Wednesday at the nightclub Rinaldo's, on Bridge Street - a sort of Ronelles-meets-Top Shop, with all the mod cons of the 80's disco, from lasers to underfloor lighting. Disco music, exquisitely produced on exquisitely expensive machinery, is piped everywhere (dressing room included) - and so you don't sound like a tranzistor radio in comparison, a large PA is a must; we were lucky enough to get Roger Chatterton (who also mixed) before he disappears abroad to greater things (i.e. Katrina And The Waves).

From the breathtaking lights show to the plush dressing rooms, it's a glimpse of the club circuit that polished erstwhile chart-faves play regularly (Modern Romance, Odyssey, Liquid Gold). If anything, playing Rinaldo's polishes your style - your patter, your ends and beginnings - and we brushed with a couple of agents, who took our numbers and our drinks, but not, unfortunately, our services.

What is good is that the manager (a former rock drummer) is willing to book live acts on the strength of a demo, and chance their exposure to an audience in the throes of terminal discofever (I think only a personal appearance by Stephen 'Tin-Can' Duffy, or the not-so-holy Madonna would have got some of them to their feet).

The following Sunday, undeterred, we set up in The Glasshouse (the foyer of the Key Theatre, with windows running down one side). It was a wet Sunday lunchtime, yet 120 plus turned up to see a (relatively) unknown entity. Now that's a music scene! Everyone sits around and chats, much as you do any Sunday lunchtime - but live music is there too, popular and thriving. Ann Johnson, who books the band (and also manages a young band, The Six, who are looking for gigs in this area) is confident there should be an 'East Anglian' music scene - she has put on The Six from York to Norwich - and hopes Cambridge bands will be more a part of it.

There's not a great deal to do in Peterborough on a Sunday, unless you're in to gothic cathedrals.

At the Gladstone Arms, Sunday evening, Luigi (the landlord) puts on live bands almost every night in a built-up area (a feat only equalled here by Reg at the Burleigh). He tells us Billy Bragg used to play here, before the days of Neil Kinnock and Bose Rucksacks. The 'stage' is a corner; a dart board and a moose head provide on-stage visuals, while games of pool continue behind the band (it's vital income). This is where the juke box bows out to real people playing; music is no longer pub wallpaper. The audience are appreciative - they actually put down their beer glasses to applaud. A very friendly place.

We pack up. Luigi puts our poster on the wall - more savoury trophies than the monument to big-game hunting. Trux are there; Dolly Mixture too - and now we're going back a bit.

I'd encourage bands to get gigs at all these places; write with demos to:

Ann Johnson(Sunday Ents), The Glasshouse, Key Theatre, Peterborough.

Eddie Kavanagh(Manager), Rinaldo's, Bridge Street, Peterborough.

Luigi(Landlord), Gladstone Arms, Gladstone Street, Peterborough.

Norwich, Leicester and Nottingham are possibilities for another short tour - and if anyone is interested, please write to me, c/o Cambridge Students Union, Round Church Street, for the contacts. All you need is a good demo, three stamps, a willingness to make small calculated losses in return for good PR and a desire to make an East Anglian music scene more of a reality.

YOUR DINNER

Three dogs, six Dinners, one soul-mama and me gathered one night at The Alma to do 'the interview'. Having just rushed my dinner - my Sunday dinner no less - to be there on time, imagine my delight (and, yes, surprise) when this notoriously out-to-lunch bunch all turned up on time...well only five or ten minutes after the appointed time. It was perhaps appropriate that the one bang on time was Johnny, the man whose late arrival in Cambridge rejuvenated a band that at the time seemed to have run its pretty chaotic course.

That first serving of Your Dinner, back in '81, included three of the present line-up: Neil Harris on guitar and keyboards; Chris Hopkins on bass; and Demmy on demented dancing and vocals. Chris (an ex-Rapier, Zed and Cynic) and Neil were both playing with Hondo at the time, as was the then Dinners' drummer Richard Dixon. The remaining member of that first line-up was Loz on trumpet. In 1982 Mark Russell joined on extra percussion, before replacing Richard on drums in both the Dinners and local reggae stars, Hondo. With so much commitment to another band, the Dinners just began to "peter out" in the course of '82.

My only taste of that early concoction was (inevitably) at Strawberry Fair, where they certainly stood out - but more for chaotic cacophony than quality. But they were different, and they still are - only now they're brilliant too. The only legacy left of that early era is their track ("Worthwhile Work In A Pleasant Atmosphere") on the Wimp compilation album "Honey For Tea". It's a track they would now prefer to forget, but even the greatest of stars have tracks like that lying around - and in this case we can regard it as one of those slightly unpalatable tasters that precede the main course in the best of dinners.

Johnny Nolan arrived from Edinburgh in 1983. That's where they all came from originally - but when they were there it was not the trendy musical scene it now is. It was, in the words of Mark, permanently shut. Postcard Records had just started out, but as yet if life did not start south of

Watford, it certainly didn't reach much further north than Manchester. "We came to Cambridge because it needed us" says Chris, the first to arrive (although he followed his old friend Chris Mann, who though never a Dinner has played in many a combo with Chris - notably the early S.I.T.F.O.). Unusually for incomers the Dinners didn't settle here after being at college here; they just liked the place - and it was handy for London; and for the same reasons they have no intentions of leaving now. Johnny's arrival sparked off the transformation of the band from local ska/white reggae appetisers to a marvellous main course mixture of musical ingredients essential to any East Anglian rock banquet.

All bands like to say that they're different, and that you can't label or categorise their music; but that's usually a conceit on their part, instantly disproved when you hear them trotting out the same old or trendy cliches - and in any case a potential audience want to know what they are being asked to pay for. In this case though, it's true; I really can't pigeonhole their music - at least not easily. While the ska/reggae influence is still strong, there are flavours in there from the likes of as diverse a collection as Talking Heads, Can, The Cramps, The Who, and almost anyone else you care to name who has played dirty, hard, meaningful dance music over the last two decades.

I tried asking the band themselves to describe what they do; it didn't help much - but it did reveal a terrific talent for the witty one-liners so beloved of us rock journalists. "Short haired music for loud guitarists" said Chris on behalf of a temporarily speechless Johnny. Chris reckons his father was once Editor of Melody Maker - and I have no idea whether to believe him or not; but he certainly has inherited the use of words from somewhere. "Mostly in 4/4" said Neil - thanks a bundle. "Whatever we feel like doing" said Mark, thus prompting Neil to try again: "Titbits for the brain, beats for the feet." Chris too went one better with "Athinking man's Jesus and Mary Chain" - now there is a thought; a thought to bring a smile to any record company PR man. Perhaps Chris is in the wrong business; so I made the mistake of asking him, and them all, why are you musicians? "Anyone who can answer that is not a musician" came back the instant response, before Chris went on to answer it: "Because I can't afford a record player".

Mark thought it was because he was a masochist - the others couldn't, or wouldn't answer; and I was left wondering exactly who was the masochist here. It felt distinctly like me.

Let it not be thought, however, that interviewing these boys is really painful - quite the contrary. Once you've got over the sort of stupid questions that rock journalists feel obliged to ask (first record you ever bought? Mark - "Lulu's Greatest Hits"; Chris - "Who Live At Leeds"; Demmy - "Electric Warrior"; Johnny - Pteradactyl And The Dinosaurs' "Seaside Shuffle" ??; and Neil - John Mayall's "Blues Alone"), and then stirred them up a bit with questions about rumoured splits, and the state of the music industry today, and they're off - and frankly it's difficult to keep up, let alone get it all down. So what follows is but the sketchiest report of conversation at Your Dinner -table.

Rumours of the band splitting up, or losing members are entirely the wrong way round. The band say they are always changing, but changes in personnel are more likely to see new members coming in, than old one's leaving - as happened last year with the arrival of the sixth Dinner Segar Ngom. Unlike the others he doesn't come from Edinburgh - he comes from Dakar. No, not Dakar, Scotland; Dakar, Senegal - that's Africa actually.

When I first met Segar last year he hardly spoke a word of English - now, though he leaves the talking to the natives in the band, he can get by, and speaks quietly but enthusiastically about his love of music and his desire to play the best of it wherever it is in the world. Senegal was a French colony in the past, and naturally its musical links with Europe centre on France. Just as Nigerian musicians and bands come to Britain and become stars, so apparently in France right now the Senegalese band TUORE KUNDA are all the rage - and you can find their record in Andy's Records on the Emma label.

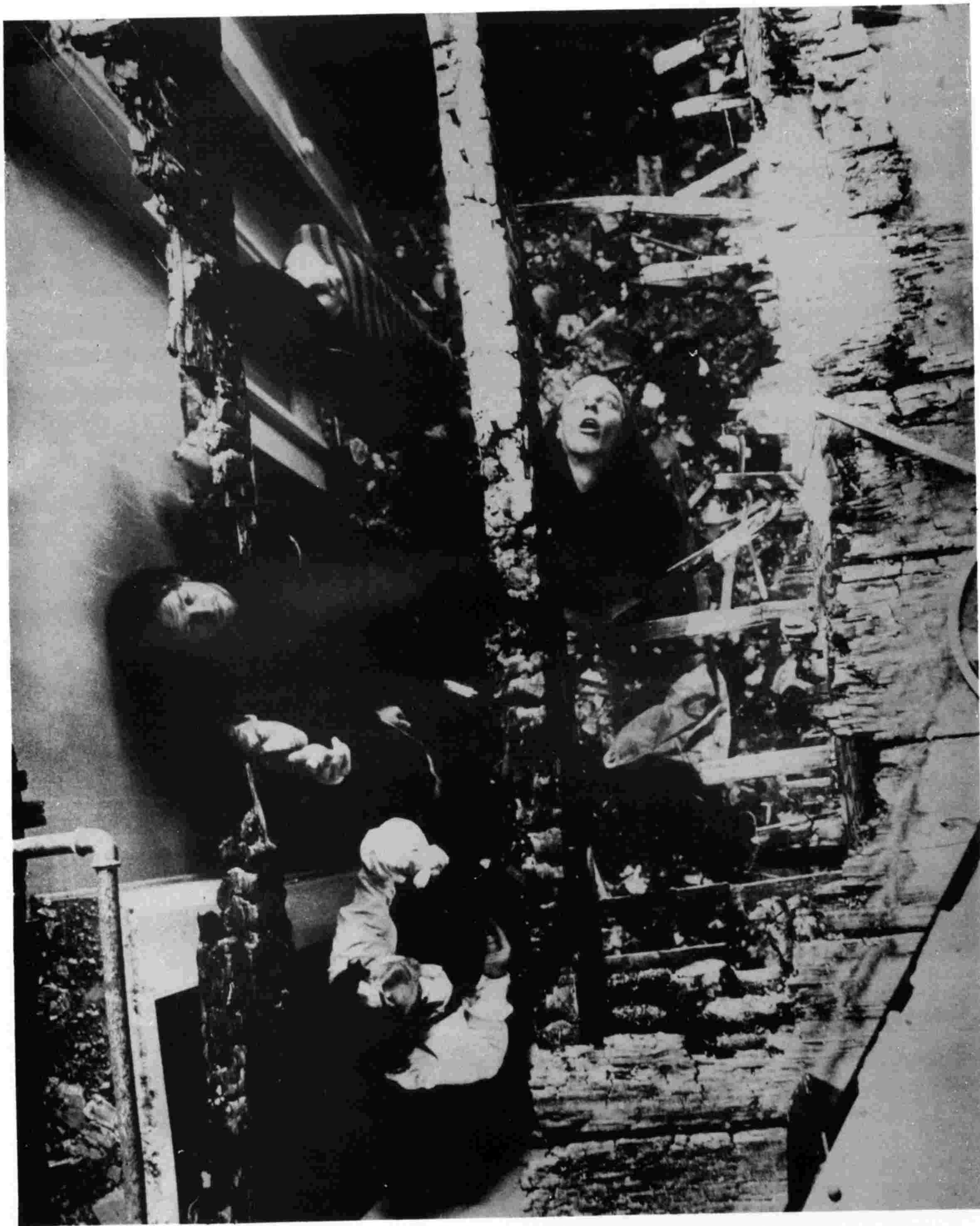
Segar himself didn't bother with France; he came straight to England as an experiment, to see how our music is going and how he can improve his own - and the Dinners are delighted with the new point of view, the new rhythms and approach that he has brought with him. If you live in Peterborough you may have seen Segar giving a workshop on African music at the Tech recently, where no doubt he demonstrated, amongst other things, the African vylophone; an

instrument hitherto unknown - at least by name - to me. Clearly if the Dinners continue to pick up interesting new recruits like Segar their music will never become stagnant.

Record sales are not exactly stagnant either. They have sold about half the discs they got manufactured of their debut 12" single "Compulsion/Power Over You". It's obviously not proved easy to translate the unique power and atmosphere of this very live band on to vinyl - and I was surprised, and delighted, at how well the record came out. Why "Power Over You" though, and not what to many fans was the obvious single, "Borstal Boy"? There was considerable disagreement over this round the table. Some members of the band obviously believed it should have been the single, while the majority were worried that they would have been accused of glamorising crime and punishment - which is the last thing they intend to do, since they've all known boys at borstal and know what it's really all about. As one of them said, "it would appeal to the wallys" and in the most simplistic and wrongheaded way.

As for "Power Over You", it just happened to be the song they were excited about at the time they went into the studio to make a record. It was written by Mark, they thought, with lyrics from Neil - though Demmy demurred and thought Mark simply invented the rhythm. Generally though the writing chores seem to be shared between Johnny, Demmy and Neil, and one can imagine how a little idea germinates in this hothouse of jam sessions and arguments, and flowers into a fully flown piece of the set - if not exactly a number. For the best idea of what the Dinners are really all about, try to get hold of their live cassette "In The Belly Of An Alien" - then you'll see what I mean about lots of pieces, rather than numbers; but all adding up to a rivetting and totally transfixing whole.

The suggestion that the whole was, on the whole, reggae - and surely, long after Two Tone and The Police, white boys playing it was way out of date - led to a storm of protest. They aren't playing reggae anymore (true, as I said earlier), and anyway "fashion is one of the biggest sources of hypocrisy in the business", always leading to bands having to tell lies about what they are, or are not, doing. Fashion doesn't concern the Dinners - if it did they'd be sunk, they reckon, because the state of



YOUR DINNER?

fashionable music today is so abysmal. Rock'n'roll they thought was going in ever decreasing circles. Demmy thought it had reached an all time low, while Neil speculated that if psychedelia was in now, then we were faced with the prospect of T. Rex resurgent next year - a prospect that filled him, if not Boy George, with predictable horror.

Johnny on the other hand thought all was not yet lost. He found much to applaud in the activities of the likes of The Pogues and, particularly, The Men They Couldn't Hang; they he thought were different from anything that had gone before. Neil thought not - what about Fairport and friends in the late '60s? Not so, said Johnny; that was wet, this is roots-folk, for dancing - and wet only from the sweat it generates. At this point Chris came in with another of those one-liners: "Folk is for the people; classical is for the nobs"; while Demmy went off on a completely different tangent, trying to convince us all that the only 'new' music was acoustic 'electro'!!

Still trying to work that one out, I dimly heard amidst the rising hubbub a general agreement that while Captain Beefheart commanded all their allegiances in the past, amongst contemporary artists they all admired Holgar Czukay, Lee Perry and Billy Bragg - though they were quick to say there was one thing about Bragg that they didn't like, and that was Andy 'Video-vote' Kershaw.

Andy, it appears, was with ex-Whistle Test colleague John Wooller when the latter went to see the band perform on behalf of his new employers, Virgin Records. No deal emerged; only a few derogatory comments about Demmy's singing - and the band were not, and are not, best pleased with this curt and unhelpful dismissal; and, incidentally, with what they feel is an abrupt cooling of Trevor Dann's declared admiration for the band after this incident. I hope they don't let their natural disappointment read too much into all this, however. Let's face it; gone are the days when Branson's label was prepared to lead the way and sign interesting and different bands - today the pressures of the market place (including, no doubt, the airline market place too) dictate a totally commercial approach. If you're not pretty, if you don't dress up, and if you don't play pop - and do what you're told - forget it; the big boys don't want to know. And, as we all know, the

Dinners aren't exactly pretty; they don't really dress up (oh, they dress all right - but down, not up); they hardly play pop (thank god) and they certainly don't do what they're told.

The Dinners sometimes don't even do what they tell themselves they must do - which is where 'soul mama' Gail comes in. She doesn't like being called a manager; she reckons she's an "attempted assistant co-ordinator", doing the phoning, sending out the bump and finding the money. The last named task may well be the hardest - as she said, the band can't split now, they owe too much; but right now they're in the awkward state of being more than a local band (with a large Scottish following - they're on tour there as I write) but not yet a national band. In the business today financial viability, they say, is only really possible on the smallest, or on the largest scales - in between is no-man's land.

So the Dinners really do crave success; they really do want the money, the women and the houses - since the only alternative they can visualise right now is being permanently skint. Stars they must be then - but the real reason for hunting the holy grail is that it would provide the money, time and facilities to make music properly, which is what they're really in to.

In the meantime Your Dinners' personal ambitions remain as varied and humdrum as anyone else's (!): Mark would like to have a whole drum kit of his own; Chris would like to play with a drummer who had a whole drum kit (apart from following in his father's footsteps at MM); Neil would like to see the world while fucking (and that's a year's subscription please Chris) while Demmy would like...another pint. As for Johnny, well he was speechless again; but no doubt he would - as they all would - endorse Segar's ambition, which is to play music to make people happy. Oh yes, I nearly forgot; Chris had, inevitably, a last word, a last ambition: "To live down the reputation this band's got for being silly"; now wherever would anyone have got that sort of idea from?

See Your Dinner at:

Cambridge - Strawberry Fair - May 25

P'boro - Key Theatre - May 26

GRAEME MACKENZIE



JERUSALEM BROWN...KICKING AROUND,
DRIFTED FROM THE COUNTRY
TRYING TO MAKE IT IN THE TOWN,
ALWAYS LOOKING UP-TO KEEP
FROM GOING DOWN,
POOR JERUSALEM BROWN !!!

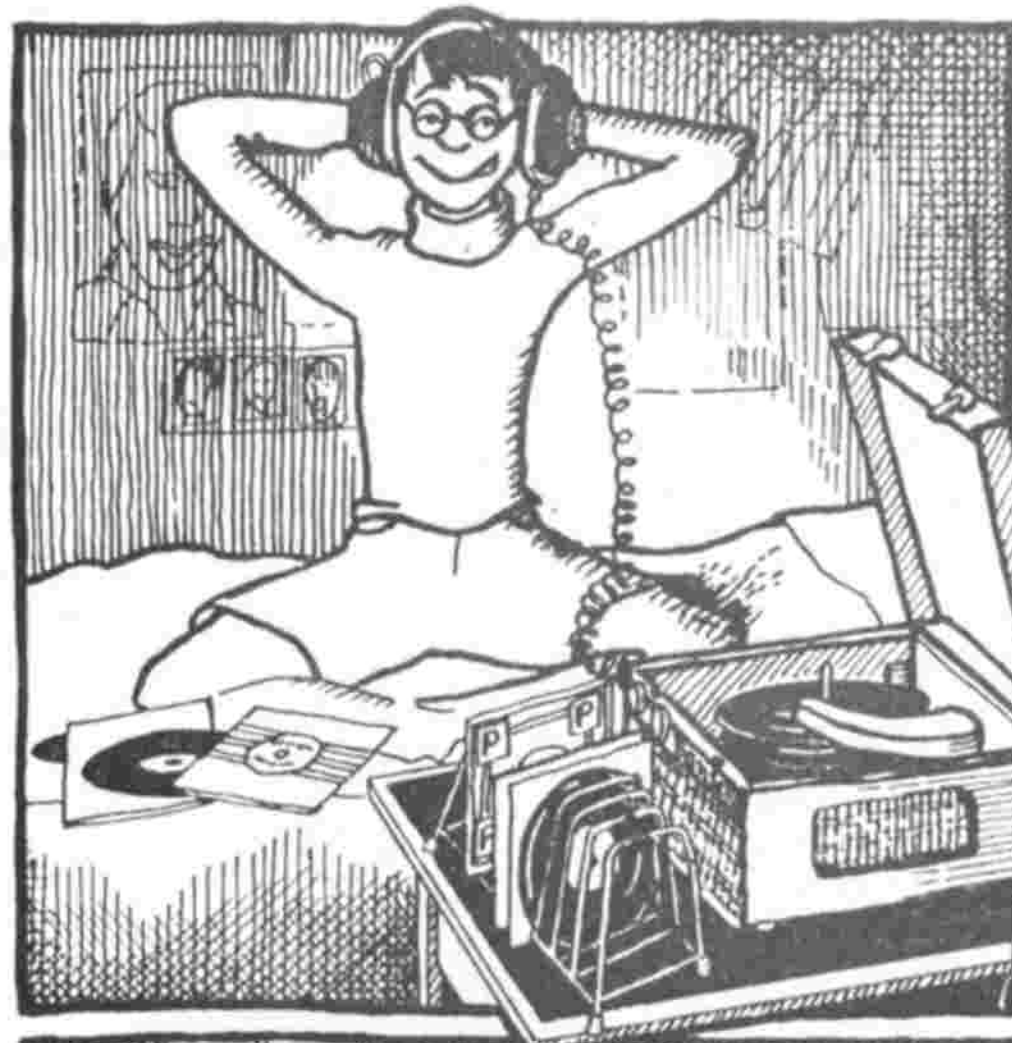




EDWARD "TED" BIGGE-
(THE UNSCRUPULOUS AND
GREEDY MANAGER).



"THE BROWN NOSES."
(THE BAND).



NORBERT "NOSE" BETTER-
(THE BETTER HALF OF THE
FIRM "BIGGE AND BETTER").



WAIT WITH BATED
BREATH FOR THE NEXT
DRAB FAN INSTALMENT...



BRIAN BRICKHEAD.
(THE FAITHFUL ROADIE).

POPPING IN PETERBOROUGH

ANDREW CLIFTON

Peterborough has been in three different counties in as many decades. In the '80s many aspects of its development as a 'new town' have come to fruition. Facilities ranging from the Queensgate shopping centre to the ice rink now give Peterborough a much stronger influence over substantial tracts of Cambs, Northants, Leics, Lincs and Norfolk. Unfortunately it still lacks a top-line rock venue, but its large variety of pub, club and smaller hall venues has regularly attracted groups from a wide area. Indeed, acts from other less well-served towns seem to be much more appreciative of the venues on offer than city musicians.

Over the last two years THIRD PARTY, from Boston, have appeared several times in the gig guides - but much less often in the actual venues! Three times I travelled to see them only to find they had withdrawn and been replaced. I was becoming quite intrigued, but when I did eventually see them recently I was rather disappointed. Their music is keyboard and guitar dominated, contemporary but lacklustre and generally slow. One's mind wanders from this to the lyrics, which are the group's strength. They cover the same concerns as the Newtown Neurotics - the mistreatment of women, unemployment, social conditioning - but in a more reflective and figurative way. In fact, Third Party are very well named; if the SDP/Liberal Alliance start promoting rock concerts like Labour has done recently, Third Party ought to be high on their list. In the meantime they need to liven up their performances and write more distinctive tunes and arrangements to suit the lyrics, as already hinted at in their excellent "Rifle Range".

Another Lincolnshire band, actually from Lincoln I think, PULSE 8, have played a few times locally just recently, and went down extremely well at The Glasshouse despite being very much a dance band (playing at Sunday lunchtime). Their energetic rhythms derive from the fast slap lines of Frank their bass player, and they have an unusually full sound for a bass/synth/drums line-up - their vocalist was extremely reluctant even to touch his guitar. If you get a chance to see Pulse 8 at any danceable venue, go.

Other Glasshouse visitors I thoroughly recommend are DOCTOR AND THE MEDICS, a London-based band who have been labelled 'psychedelic'. That is simplistic; the lyrics are that way inclined, and the gangling Doctor wanders the stage like a dropout from the college basketball team high on acid, but the musicians - although garage-influenced - seem to owe more to the Stooges later in their careers. Other influences are lifted from elsewhere in the sixties, especially by the two spectoressque girl singers. They aren't just backing vocalists; whilst reinforcing most of the Doctor's singing they run through the gamut of those ridiculous - and ridiculously named - dances of that decade. Even if they stood stock still the eye would be drawn to them; made-up in black and white they look like vampire cousins of the Addams Family. The whole show is performed with affection, but very much tongue-in-cheek. Their song title "Love, Peace and Bananas" sums them up nicely.

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When ROY HARPER played the auditorium of The Key recently, the Theatre management had to dock him £200 for playing beyond the agreed time. I had not been to Harper concert for over a decade, having found him then a conceited ill-tempered, vulgar and verbose performer. I was really at the Key to see support group the Minor Arcana. I was, however, enjoying Harper much more than I thought I would; his use of effects make him seem much like I recall John Martyn sounding those ten years ago.

Some while into his set he walked off complaining of faulty effects pedals, so there was an intermission whilst repairs were made. When he returned he told us he had been threatened with the above penalty and had decided to call their bluff and play beyond 10.30pm. The delay for repairs was the management's fault, he claimed, as they had allowed him and The Minor Arcana only an hour to set up. Ironically he then had to waste time between numbers to ensure over-running and became rather embarrassing.

Harper was a regular performer before any member of THE MINOR ARCANA was born. I have written their praises in BSN and elsewhere before, but this performance had its disappointments. Peter O'Donnell's guitar was too prominent in the mix. To make matters worse his fuzz pedal battery was running down, causing ugly distortions and highlighting just how much he overuses it. It strengthened my conclusions about their demo tape on which I thought his playing rather coarse compared to his superb rhythm section; Keith Bilsen's percussion is so imaginative he even makes shaking a tambourine interesting, and Adrian Lawrence on bass drives them forcefully along without getting in a rut. Their set consists entirely of originals which remind me - through their lyrics and mid-song changes of tempo and style - of "Man Of The World"/"Green Manalishi" period Fleetwood Mac. The Hendrix influence is still prevalent in Peter's playing and in their encoring with "Purple Haze", but he needs to reinvestigate some of the master's subtler performances.

The Minor Arcana play so rarely (as a matter of policy) that Keith Billson has had time to rehearse with former Mithrandir colleagues Paul Chester and Graham Gargiulo, plus Bobby Peck - ex-lead guitarist of Butterfly Stew.

Unfortunately the experiment has not worked. Paul and Graham are now putting together a more contemporary sounding group than Mithrandir was, whilst Keith and Bob are forming a "diversely influenced acoustic band". They are seeking a female vocalist with folk influences and possibly an ability to play an instrument. (If you fit the bill ring Ramsey 831344.)

In fact they need someone just like Emily Jones of FORBIDDEN FRUIT. This group from Rutland Sixth Form College won through to the national finals of the TSB Rock School Competition from the regional round held at Peterborough Tech, with the unusual line-up of Emily on vocals, Julian Rogers (12 string guitar), Michael Walton (guitar) and Richard Perry (piano). They weren't placed in the top three and Richard left. The local press announced their disbandment, but the remaining three members turned up with a rhythm section to support The Six at the Glasshouse. They were excellent. Imagine what British folk-rock might have sounded like if it had taken off in '79 rather than '69, and you will have a fair idea how they sounded. They were a real revelation; quite a surprise after four false starts promised half an hour of cringeing embarrassment. I hope this band can stay together and develop.

THE SIX hail from Grantham, and together with Watt The Fox - who supported them, then took over their short residency at Stamford's Danish Invader - have been the up-and-coming band regularly performing in Peterborough over the past few months. They won Central TV's "Popwatch Band For The '80s"

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competition last summer, not long after which Ann Johnson of The Glasshouse became their manager, and East Midland Promotions of Huntingdon (who organised the popular Heavy Rock Bonanzas in that town over the winter) have signed them onto their books.

I saw The Six twice last year, admittedly in unfavourable conditions, and was unimpressed. They were unsure of themselves, and their material was so thinly stretched accross the set that they had to repeat their best songs, such as "Falling Down". Only keyboard player Stuart Wood showed any live performance skills. I felt they were being hyped on the basis of winning one local TV competition, and was sorry for the youngsters being thrown in at the deep end. I was not looking forward to reviewing them.

So it is a pleasure to report what a difference a few months of regular gigging has made. All five (yes, their name is about as appropriate as Five Go Mad In Europe's) have benefited. Whilst drummer Reuben Bellamy and rhythm guitarist George Clifton keep the engine running smoothly, the interplay between Bridget Chapple's bass and Stuart's

THE SIX

keyboards gives the group its distinctive sound.

Singer Diana Chapple has improved most though. An ordinary and rather withdrawn performer last time I saw her, she has now developed a characteristic sound and performing style. The Six have several dramatically angry or bitter sounding songs. In these her sharp-featured face swoops down, the words shooting out like machine gun rounds; then she swings back and the end of the line soars.

In contrast they also have several lively, poppy and danceable numbers. After they had performed a few of these I was racking my brains trying to think when I had heard a similar sound. Of course, I was running through a mental list of girl-led groups. Suddenly Mark Simlo, my photographer, turned to me and said, "They're just like Sparks, aren't they?" Spot on, Mark!. Diana's intonation and Stuart's keyboards sounded just like the Mael brothers' in their early days on Island. At the rate The Six are developing it might not be long before they have a cahnce to emulate the brothers' string of hits.

PETERBOROUGH

Another view

Although bands like Energy, Lloyd Watson, Davidson-Woods etc. have a large crowd and are Peterborough's big pub bands, they are not very motivating unless you go for covers with 3 hour long guitar solos. Here's some information on other bands your contributor either forgot or badly described.

THE STUDIO ROCKERS are a reggae band who mainly play out of town these days. They have a large reggae following. All material is original and well constructed.

FIVE GO MAD IN EUROPE were actually in Switzerland last time I heard - at a punk festival. The band is very popular out there resulting from previous tours of Denmark as The Destructors V. They have had 2 singles, and have a forthcoming album.

THE CIRCLE: One of Peterborough's newest bands, who rapidly gathered a substantial following. They play pop/rock and have played the Town Hall consecutively, opening it as a venue. They also create original music in their own style.

PERPETUAL EMOTION: A Stamford band; very Cure-like. They played at Dingwalls last year, as well as The Glasshouse on several occasions, and are well worth seeing.

CARE FOR A WALTZ: They have a single out at last. Used to be an excellent band, but have had problems since their guitarist left.

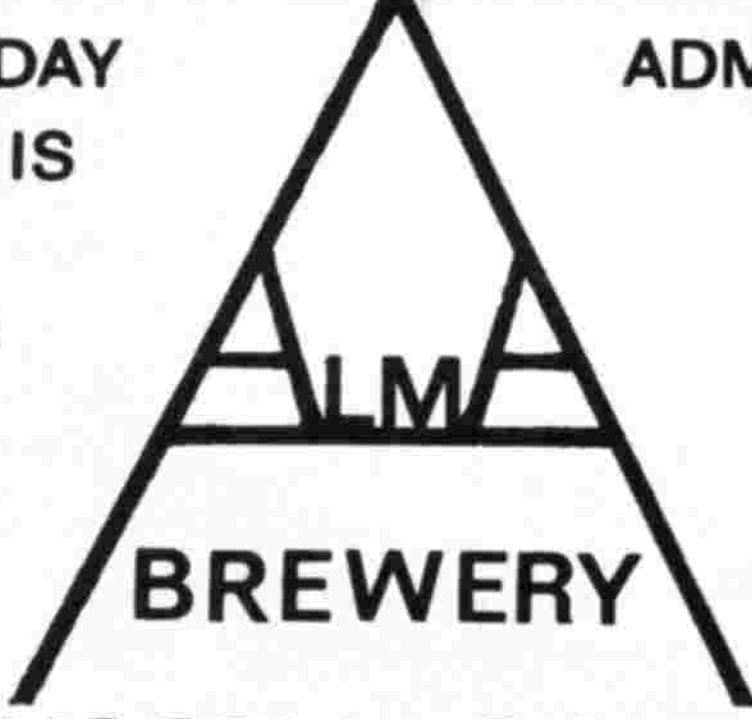
Other bands include: The Frantics, MFI, The Pleasure Heads (a sort of thrash rock 'n' roll), Big J and Mr. Lockup (a couple of ranting poets), Desire Is Dead (who used to be The Burning - Peterborough's goth band).

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Having caught the tail-end of their last college bash, and having seen their contribution to the Cambridge Rock Competition (as chronicled by Paul Christoforou in Issue 16) I knew that a visit to the latest of the Hill Road Sixth Form College mega-gigs would not be wasted time. Nevertheless, three and a half hours is a long period to have the ears assaulted, even by the best of bands with the best of sound in the best of venues - and it's a credit to all the bands involved, as well as to the excellence of the sound and lighting (congratulations Fuzzy) in a very nice hall, that though my enthusiasm flagged occasionally, my interest was always engaged. It's a pity that the same could not always be said of the school's own rock fans; the turnout was not bad, but could have been better - and the partisanship shown in the Rock Comp clearly extends to the school itself, with active support rotating with the bands. It was surely not a good idea to have the most popular and accomplished band on halfway through the show, leaving their fans either to drift away or lose interest in the rest of it. Of course there were a number of gigs on elsewhere that night in the city - though one less than there should have been had not the cat crept back into the club basket after finding it difficult to book a support act for John Cooper Clarke; an all too rare night when the Guildhall was available for rock was wasted, and I think that's a shame.

Back to school, however, and four subjects were on the timetable: new wave with New Swift; funky progressive heavy rock with Double Yellow Line; bluesy psychedelic pop with Backlash; and heavy metal with Montreal. Headmaster for the night was none other than the ubiquitous Mr. Christoforou (the real principal being safely ensconced in Oxford) and the whole evening was discreetly orchestrated by the head of the music department, Rosemary Lant.

First on were NEW SWIFT. They're not in fact a college band - though the drummer used to be a pupil there - and they play what they describe as new wave/r'n'b. There was very little r'n'b to be heard in the set, but with a singer who had a powerful voice and a guitarist who eschewed solos in favour of driving chords, it was a tight and fairly competent performance thoroughly in the mould of late '70s new wave - but there's the rub; what's new about it these days?

AT THE HOP

Unless you have a songwriter of the stature of Costello or Weller (which unfortunately the band don't appear to have) it is one of the most rigid and - with its harshly declaimed vocals and inexorable medium-fast tempo - ultimately boring of the many formulas available for bands today. Nevertheless New Swift play well enough to promise the possibility of better things if perhaps they vary the pace a bit more (some of the missing r'n'b dispersed through the set would help a lot) and if they can write a few more tuneful (perhaps even slower) songs. I hope they stick at it; having got to the point where they play together well, it would be a shame not to build on those foundations if they possibly can.

DOUBLE YELLOW LINE impress me more each time I see them. Two terms ago I thought them remarkably competent for their age, but pretty soul-less and lacking in songs. Their performances in the Rock Competition showed a distinct improvement particularly in the final where I started to notice a couple of good songs. What really struck me at this gig was how much more verve, passion and attack was going into their playing - making not only for an attention-grabbing performance, but bringing out the songs much better. The material is getting less heavy and more funky, and another change is the acquisition of a keyboard player proper (in the past either the bassist or the guitarist played keyboards occasionally). This, as they intend, certainly fills out the sound and constitutes another definite plus. All in all they are obviously benefitting from the guidance of their manager, Tim Cole, and from the decision to carry on after exams. They are going to take a year off and "have a go at making it" as a band - to that end they have an impressive list of gigs booked all over East Anglia in the next few months. Hopefully their next demo-tape will capture the improvement in their performance and material, and that change towards a more commercial approach to their music which bodes so well for the future. Young stars in the making? They just could be - go and see for yourself.



If the improvement in Double Yellow Line was marked, that of BACKLASH was almost unbelievable. At the Rock Comp, admittedly their first gig, they had bombed pretty badly - so much so that it was brave indeed to try again, making this only their second public outing.

Pared down to a basic five piece, they had dispensed with the services of the girl singers, and guitarist Lui Dimartino took lead vocals - ably supported by rhythm guitarist Mathew Findlay. Lui may not be a brilliant singer, but he did remarkably well in the circumstances; and what he lacks in vocal expertise he more than makes up for in his guitar playing. Only in this band was there the slightest hint of the spirit of Syd Barrett (the college used to be the County High School - Syd and Roger Waters attended it as such) with the first number opening very much in the style of the Floyd or Hawkwind, and Lui's solos bearing all the tortured hallmarks of late '60s psychedelia. But their music is in fact a varied blend of '60s influences that defies any simple tag. They covered the Yardbirds' "For Your Love" (where the keyboards were particularly effective); "Backlash Blues" featured guitar riffs straight off "Disraeli Gears", while their outstanding slow number was an atmospheric piece reminiscent of Roxy Music - especially during a beautiful sax solo from guest player Julia.

DOUBLE YELLOW LINE

There's still lots of room for improvement by Backlash - I would particularly like to see Mathew loosening up a bit and really attacking those rhythm parts. However he and the rest of the band (Lui apart) are very young, and clearly they were very nervous on this important occasion for them; I thought they came through it with flying colours.

MONTREAL provided a loud and suitably exciting climax to the evening. They are, in effect, a heavy metal band - their only cover of the evening was UFO's "Only You Can Rock Me" - many of their songs manage to avoid the style's worst excesses, if not always the clichés that inevitably affect the work of young writers more than most (songwriting critics should reflect on their early efforts before hurling the first stone on this score). One of Montreal's new numbers, "Little Miss Pease" is a classic of the genre and must be the first choice for a single if they ever get that far - though they'll have to sort out the ending first.

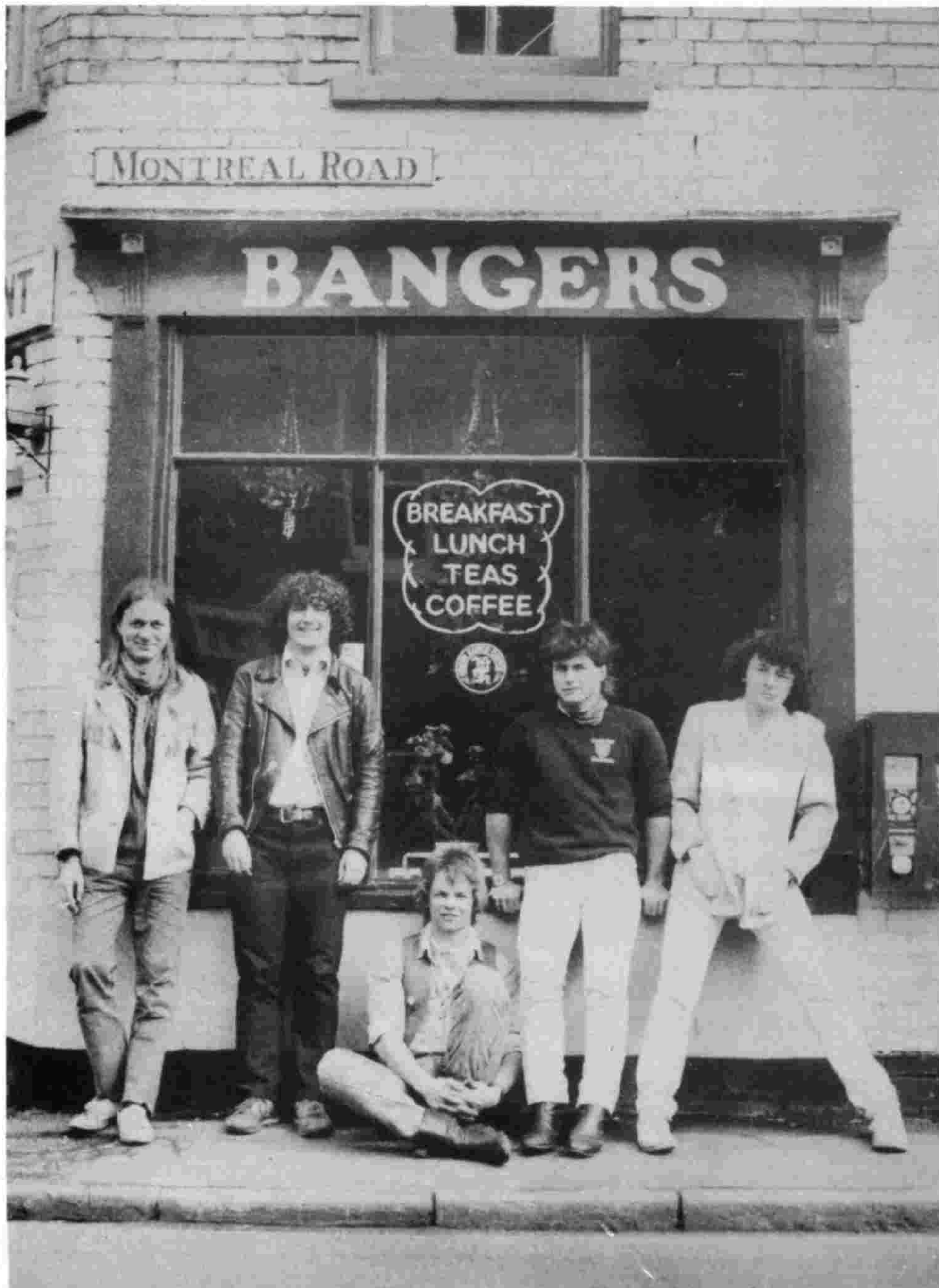
The strongest point in the band is their excellent singer, Ian Docherty; and the rhythm section is very solid. Chris Beament's keyboard playing was, I felt a little limited at times, particularly as so much hangs on it - given that the guitarist is spending all his time

playing on his looks rather than his axe. Presumably his fans love him for it as much as he obviously does, but the band needs a greater musical contribution from him if it is to make the most of its potential. One of their problems is that, although they do have a couple of slower numbers to provide the necessary contrast in the set, they have yet to learn to play them not only slowly, but quietly. Having said all that, there's no doubt that Montreal have quite a bit going for them, and even if the present band has to split in the autumn when its members take off for various universities, it's good to know that the essential partnership of Chris and Ian will continue to work together - it would be a shame to waste all that hard work.

MONTREAL

With the approach of exams all the bands at Hills Road (and let's not forget the Incredible Bexleys who, much to my disappointment, weren't on the bill this time) turn to academic work for a few weeks. Nevertheless all these bands will be gigging around during the summer and keeping the amazing record of musical productivity from the college growing apace. As you will see from the family tree Chris Beament has prepared 15 bands have emerged in the last 3 years, and many of the musicians are now involved in new projects both in Cambridge and elsewhere. Given the dedication of Rosie Lant to the promotion of rock music in the school, I expect in 12 months time they'll be a new generation of groups to go and see - and if they're only half as good as the likes of Double Yellow Line this year, it'll be a pleasure again.

G.M.



BRAGG'S BAG

The man who led

Looks like I've been let loose again, so here goes. Since last month I've actually located the Plan 9 album, thanks to Bob at Our Price in the Grafton Centre; and if you can work your way past the psychedelic Bridget Riley type cover, inside you'll find plenty of guitars and frankly...it's great. 'Twould appear the band are American and the album was recorded at the semi-legendary Trod Nossel studios, which somebody out there might well remember for its connections with Mitch Easter, Chris Starney and their band Sneakers.

Several other nuggets turned up on a BSN/Rockshow recce mission to Peterborough. Tucked away in the racks at the Virgin Records Store I found The Primevals mini-LP "Eternal Fire" on New Rose. Turns out they come from Glasgow not the USA as I first thought - the vocals do sound a little James King-ish, but the Primevals have more balls, much more balls than the Lone Wolves. Also get the Del Lords album "Frontier Days" (EMI America), another rock band somewhat akin to the Georgia Satellites I mentioned last issue. Some might remember the Del Lords guitarist Scott Kemprier when he was known as TopTen and was within The Dictators. Finally there's the Beat Farmers' "Tales Of The New West" now released here on Demon. Same comments as the Del Lords and Georgia Satellites, but the album includes a really different version of the Velvets' "There She Goes Again"; so different you'd only recognise it from the words.

Down the road apiece at Andys, the Blood On The Saddle LP turns up; very punkabilly or whatever it's called. Forget the Boothill Footappers et al; this band make them all eat cowpats. They also include an ex-Bangle on vocals.

Many of these names might be familiar if you've started to read the Melody Maker "State Of The Union" articles about the new American bands. Well I've no need to remind you where you heard of, and heard, them first - BSN and the Radio Cambs Saturday Rockshow. And anyway their list is not as complete as they reckon since it misses out on bands like Clay Allison, Plan 9, The Prime Movers, Pontiac Brothers, Lone Justice, Slickee Boys, Shoes, Real Kids, Kingsnakes, Cub Koda, Three O'Clock, The Unclaimed (Sid Griffin's old band), United States Of Existence, The Fuzztones, Wednesday Week ...to name but a few; so there.


us all to The Long Ryders, Los Lobos & The Rain Parade is back with more to watch.

And whilst I'm being so elitist might as well keep one jump ahead by getting The Lime Spiders' mini-LP "Slave Girl" on Hybrid. Another rock band with guitars only this time from Australia; now ain't that a change.

Enough of records - on to live gigs. If you get as far as the review pages, and if the Editor's printed them all, you'll realise I've been out again; not so far afield, but I'd recommend The Red Army Choir and Mac And White in Cambridge right now - and where the hell was everybody when This Parade played the Burleigh on the 22nd? The place was so empty Reg had complaints about the noise escaping. Well, that's your loss, not mine, 'cos they were good - in a Cure/Bunnymen mould, with a very fine drummer; at least go and make amends by getting their single on Rumpo Records.

And finally, one book: "Rare Records" by Tony Rees (Blandford £6.95). Covers many limited issue picture discs, coloured vinyl, digi remix, unexpected appearances, and so on, of most major and several minor artists as well. Anybody with a decent collection could probably find a few holes in it, but it goes a long way. Very useful for the SFX, Flexipop and NME tapes listings as well as the odd tracks that have cropped up on compilations.

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CAMETAL MATTERS

By LYN GUY

Dumpy's Rusty Nuts attract punters like no other club band I know, so obviously Melbourn Rock Club was full for their second visit to its weekly bash. Preceded as usual by strains of Vivaldi, the band took to the stage about 9.45pm and immediately began to create a storm. I've given up trying to get down the front at Dumpy gigs - due to the manic tendencies of the audiences, it just isn't safe! Also, standing back leaves room for bopping and jigging (to "Crosskeys" - served up, as ever, after a dose of Dumpy's hippy ribbing). The set never changes much; a few of the old numbers have been dropped in favour of newer songs such as "Geezer Blues" (in honour of ZZ Top) and "Rock The Nation" (released as a single), but the formula remains the same. Despite being the victim of a flu bug, Dumpy played, sang and swore his way through a set which all but satisfied his fans. During a lightning repair to the snare drum he kept us occupied with the ever present "wanker's sandwich story", a quick dose of the "Yeehaa" chorus to a guitar duet, and a mooning contest. "Route 66" closed the set, and two encores followed - "I'm A Hog For You" plus "Tush" and finally "Whole Lotta Blues" - but we had to work hard to get them, and certain members of the audience had to go without the much touted "Just For Kicks". Better luck next time lads; Dumpy did his best under the circumstances.

With the help of my music-wise Pater I have discovered three very talented young musicians. Havana came into existence about seven months ago, and are: Richard Newson on drums, Michael Merrfield on bass/vocals, and David Wisbey on guitar/backing vocals. The tape I have listened to is the recording of a practice session and, as such, it is really quite impressive. I must admit I was quite surprised to find they cite punk-rock as being their major influence, since some of the music on the tape is very heavy. Also, on one track an early Led Zep riff sprang out with a vengeance. Admittedly by the end of the ten numbers a definite Ramones influence was rearing its head, but these days 'Da Brudders' are classed as HM anyway. The bass player needs to tighten up as he is a bit hesitant, but experience will cure that.

Their music is interesting, catchy and appealing to even my HR conditioned ears; but the musical dividing line between HM and punk is diminishing anyway. Once they add the vocals, Havana will be worth checking out.

The only time my favourite band appeared in Cambridge was in 1980, supporting Def Leppard at the Corn Exchange. The band was Magnum and about a month ago they released a single, their first recording in two years. I waited an extra week for the release of the three track 12", which proved to be a very wise move. The extra track, a rehash of "The Word" featuring the Royal Philharmonic Orchestra, is the best. Also on show are "Just Like An Arrow" and "Two Hearts", both of which I have heard and enjoyed many times live. On the first spin of the disc I was...surprised! The two new songs sounded so different on vinyl; unfortunately to their detriment. The production is very bare and sometimes the sound is muffled, especially at the beginning of "Two Hearts", where the use of echo renders the vocals almost inaudible. Having waited patiently for this single, it was devastating to find my expectations weren't realised. But undeterred, I am off to about seven of the dates on Magnum's next tour. They are back on the road during May to promote their forthcoming album, which I hope will be closer to the quality of their previous recordings. So, in the June issue, look out for a report on travelling the road with a wonderful band.

Finally, the Caroline Rockshow was back in town a few weeks ago. It is the genuine article that is touring the south of England - featuring two DJ's from the ship. Included in the package is a 'resident' band, which changes every so often. Sohho were the band on the night I went along to the Sea Cadets Hall, and they went down very well. The Rockshow didn't liven up until about 30 minutes before the end, but hopefully things will improve as time goes on. What was really great was to see the hall packed out - a rare sight these days. I wonder if it'll be the same at the Sea Cadets on June 15th, the date of the next one. Also - look out for Laughing Sam's Dice on May 17th, Solstice on May 31st and Tredegar on June 7th - all at Melbourn Rock Club.

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LIVE IN THE CITY?

WATCHING 'THE DETECTIVE' - Cambridge

It's going to be an interesting year for the duo that have just won the first Cambridge Rock Competition. Far from being loved and proud, The Detective - alias Rob Baylis and Chris Maitland - now have to set about the task of justifying their position as Cambridge's premier rock act.

Needless to say, the heckling hordes that showered the pair with audible abuse at the Guildhall were not present at The Burleigh Arms to witness their first post-rock contest gig; neither was hardly anyone else though. Only thirty five or so punters were in attendance - a staggering statistic just two days after TV coverage of the local rock scene, courtesy of 'The Whistle Test'.

Still it's the music that counts; so what of same? Well firstly, there was an apology for the hissing of the backing tapes! No such problem with drummer Chris Maitland, whose powerful rhythmic style makes him the undisputed king of the backdrop. The Detective's other main asset lies in the strength of their songs, although the depth of some numbers makes for a bitter pill to swallow. Even the more accessible pieces, "Quango Tango" and "Daily Wreck" only drew scant applause from an audience whose appreciation seemed to be below the surface, in accordance with the delivery of the artists' material. The Detective plays thinking man's pop for sure.

At The Alma, on their next outing, we were treated to more of the same. Being a free admission gig it meant the audience could take it or leave it - and it was disturbing to see so many people choose the latter option. Notwithstanding The Detective(s) laid down their tunes once more. However, the lack of appreciation from the local public must be a cause for concern. This time round "Daily Wreck" was played twice and it proved well worth the double dosage, with some clever lyrics: "we all read The Daily Times, we all write essential lines."

Rob Baylis has got a way with words, but will he get away with not having a live band and an audience?

PAUL CHRISTOFOROU

RED ARMY CHOIR - Harvey Court, Cambridge

One of the newer University bands, barely six months old, formed from assorted previous combos, both local and not - namely Manchester and New Zealand! Their influences are heavily signposted, verging on the obvious - Velvet Underground and, despite the dislike of vocalist Noj McLeod, Talking Heads. The similarity to the Velvet Underground is more than passing due to the presence of the very Mo Tucker sounding Claire. More could be made of her vocals, particularly of the minor key version of Abba's "Dancing Queen". One song - something about sitting in a launderette - is noticeably quoting from "Lady Godiva's Operation".

Talk between songs is reduced to a minimum; what there is comes from Noj, and he has a neat line in wry humour and dry wit, as well as the inevitable University 'in' jokes. Despite their influences being so obvious they still manage some level of originality, even in their other cover version - of "Psycho Killer", which ends up retaining the lyrics and some of the rhythm, but only part of the music. They seem popular enough within the confines of Harvey Court, in front of a familiar audience. At the Burleigh a few weeks ago they were equally confident, but it is time for them to take a few more steps outside - though with the lack of venues, how they do it is beyond me.

DAVE BRAGG

THE KILDARES - Burleigh Arms, Cambridge.

The Kildares; one day we may find them in Madame Tussauds. Right now you'll begin to lose your sanity if you see them live. The Kildares are a living nightmare. Their blood-raw, deranged brand of garage/punk is played with such verve that they'd make Dracula's fangs fall out.

The Kildares, together with their friends The Herbs, are breaking all records in Cambridge for becoming popular in no time at all.

The first excitement waves permeated from this smoke-box called The Burleigh Arms when The Kildares made their debut gig here a few weeks ago. By the end of this gig, their third, the teen gang were rampant with praise for The Kildares. The ecstatic screams and applause that greet their performances fascinate them. Bassist Nigel is a little terrified of the fans. "Think of standing up at a gig before all those beautiful young women who all want a piece of your body" he says with a shudder.

Groups like The Kildares and The Herbs come along once every ten years, so we may have to wait another twenty before we see their like again. Fans blurt out a string of adjectives like tremendous, fabulous and 'far out' and eventually stare open-mouthed in front of them wondering about the amazement of it all. When you see them live I predict you will have the same reaction. The Kildares and The Herbs are not revivalists - they are very much today, and hopefully, tomorrow.

AMOS BREEZE

CHISZA - Waterloo, Huntingdon

Huntingdon has not had the greatest reputation for live rock over the last few years, so it's nice to be able to report that in The Waterloo House on the High Street the town has at last got a regular venue dedicated to putting on the widest possible range of music. Nothing could better illustrate landlord Martin Summers' determination to provide something different from the prevailing local addiction to heavy metal/r'n'b than the second visit of London band Chisza.

Fronted by three girls - singer Janet, saxophonist/clarinetist/vocalist Caroline, and percussionist/vocalist Sandra - the band play an exhilarating mixture of music encompassing elements of ska, afro-rock, jazz, salsa and who knows what else. Janet manages to sound at once like Lene Lovich and then like Pauline Black - with the band not only reminding me of The Selector, but also of Cambridge's own (recently deceased) Wobbly Jellies.

The band are all white - with Paul on guitar, Charlie on bass and fourth girl Helen on drums - but hail from as far afield as South Africa, New Zealand and Hong Kong, as well as Brixton. Whatever you want to call the music, they are a great live band - marvellous to dance to.....when there's room.

The Waterloo has a problem familiar to frequenters of The Alma in Cambridge - a pillar in the middle of the stage area; which was especially unfortunate for Chisza, a highlight of whose act is the three girls dancing stage-front - and there is also a lot of fixed seating that restricts both the numbers and the mobility of punters.

The pillar, however, is about to be drastically reduced in size, and the customers still pile in anyway. Clearly the pub is popular as a place to drop in and check out the band while having a drink - and in the case of Chisza, the band were well worth checking out. Hopefully you'll soon be able to see them in Cambridge; so remember the name, and look forward to an unforgettable night.

GRAEME MACKENZIE.

MAC AND WHITE - Burleigh Arms, Cambridge

Actually a trio of rock'n'roll accountants, proving that some of that breed have something approaching a sense of humour. Self-publicists supreme, you must have read something in the local papers about them (shame though that the CEN couldn't run it before the gig).

I'm unsure of their musical antecedents although the drummer was an Underachiever. The audience at the Burleigh however looked, how can I say..., very normal; so normal I felt somewhat overdressed and out of place - and I couldn't see any regulars in sight. In fact they looked like, well....a bunch of accountants on a night out; perhaps they don't have a sense of humour after all.

As I watched the band, for some unknown reason I drifted back to the days when I had to sit in the sixth form common room listening to Al Stewart or C.S.N.Y. when really I'd rather have been listening to The Stooges or MC5. I'm at a loss to explain this phenomenon, but it was possibly due to only eating six cakes (including one cream slice and one meringue) and nothing else on the day in question. However, don't let this put you off; musically the band were quite musical, even quite enjoyable. A little light in places, they began each set with a surfing type instrumental and only had two covers - "Come On" and "She Does It Right" - although one song was strangely reminiscent of "Guns Of Brixton". OK, I'll come clean and admit I enjoyed them, but perhaps there's only three accountants with a sense of humour.

DAVE BRAGG

P'BORO HOT ROCK 85 is a week of special gigs at the Key Theatre (auditorium) organised by the theatre, Hereward Radio and Andy Bellwood. Such names as John Otway, Eyeless In Gaza, Captains Of Industry (ex-Wreckless Eric and Ian Dury), Geno Washington, Jayne County, Inca Babies, Steve Marriot, Wild Willy Barrett and Farenji, plus lots of local bands will be on from May 19 to 26. See gig guide for details.

STRAWBERRY FAIR line-up this year is: In order, start 5.00pm: Exploding Hamsters, Double Yellow Line, Perfect Vision, Rhythmic Itch, The Face, Rover Boy Combo, State Of Mind, Colonel Gomez, Your Dinner. The day is Saturday May 25 and The Radio Cambridgeshire caravan will be broadcasting live coverage from midday to 6.00pm, with The Rockshow on till 2.00 and Happening Here taking over for the rest of the afternoon. Come and see the **Dynamic Dann spinning the discs in person.**

THE 21ST FOLK FESTIVAL will be held at Cherryhinton Hall on the weekend of 26/27/28 July. On the bill this year: The Pogues, The Chieftans, John Martyn, Loudon Mainwright III, Tom Rush, Doolans, Kipper Family, PieWeket, Vin Garbutt, Battlefield Band, Lonnie Donnegan & band, Bill Keith/Jim Rooney/Mark O'Connor, Diz Disley & Quartet - with Birelli Langrand, AND for old rockers: Spencer Davis with Pete York, Brian Auger and Colin Hodgekinson. Being the 21st anniversary of the festival, special guests will be The Clancy Brothers and Tommy Makem, who **headlined the very first occasion.** Following the success of last year's Children's Afternoon, it will be repeated this year - with Johnny Silver as master of ceremonies; and joining all the other guitarists at the festival for the Guitar Seminar on Saturday afternoon will be Adrian Legge.

BURLEIGH ARMS

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GIG GUIDE

MAY

- Thu 16: Cam, Burleigh - Red Cartoon
 Fri 17: Cam, Burleigh - Stange Brew
 Cam, Trolley Stop - Bill & Carl
 Huntingdon, Waterloo - Double
 Yellow Line
 Northampton, Black Lion -
 Vanishing Point
 Sat 18: Cam, Alma - Walk Don't Walk
 Cam, Burleigh - RT's Wasp Club
 P'boro, Crown - Revolver
 P'boro, Focus Club - Frantix,
 Leukemia & March To The Grave
 Huntingdon, Waterloo - The Six
 St.Ives, St.Ivo - Dr. Feelgood
 Sun 19: P'boro, Glasshouse - John Otway
 P'boro, Gladstone - Hard Road
 P'boro, Crown - Care For A Waltz
 Mon 20: P'boro, Crown - A Bit Slow
 P'boro, White Lion - Heroes
 P'boro, Key - Eyeless In Gaza +
 One O'Clock Gang +
 Swift Nick
 Tue 21: P'boro, Gladstone - Hard Times
 P'boro, Key - Geno Washington +
 The Six
 Wed 22: Cam, Burleigh - Foreign Affair
 Cam, Trolley Stop - Alan Price
 P'boro, Key - Capts Of Industry +
 Mark Riley & Creepers
 Thu 23: Cam, Burleigh - Dying Breed
 P'boro, Key - The Greatest Show
 On Legs + What The
 Fox + Blow By Blow
 Fri 24: Cam, Burleigh - One Night Stand
 Cam, Trolley Stop - The Cakes
 P'boro, Key - Steve Marriot +
 Davidson-Woods
 Hitchen, George - Dumpys R. Nuts
 Melbourn SSC - No Tricks
 Bedford, Silsoe College -
 Dr. Feelgood
 Sat 25: Cam, Buleigh - Frigidaires
 Cam, Alma - The Lonely
 P'boro, Key - Jane County + Inca
 Babies + 5 Go Mad In Eur.
 Hitchen College - Dr. Feelgood
 CAMBRIDGE - STRAWBERRY FAIR
 Sun 26: Melbourn SSC Charity/Benefit Gig
 - Colonel Gomez, Strange Brew,
 Light Blues & Rockshow Band!
 P'boro, Glasshouse - Willy Barret
 P'boro, Key - Farenji + Your
 Dinner + Studio Rockers
 P'boro, Gladstone - Lloyd Watson
 P'boro, Crown(lunch) - Mick
 Davidson
 Mon 27: P'boro, White Lion - Desire Is
 Dead
 Tue 28: P'boro, Gladstone - Double Yellow
 Line

REFERENCE

This section of the magazine is perhaps the most important - certainly in terms of its original purpose. By providing the information here we hope to put everyone in touch with each other to encourage more live music. Your entry is free, but it is up to you to let me know who you are and if your entry is correct.

SERVICES

LIGHTS HIRE

Just Lites - 0954 50851
Softspot - 244639
D.Lights Design - 834212
Paul Vincent - 0462 894732
Star Hire - 0480 411159

P.A.HIRE

Stavros - 245047
Roger Chatterton - 313250
Skysound - 358644
Cheops - 249889
Cambridge Rock - 316091
Fuzzy - 870651
Star Hire - 0480 411159

RECORDING STUDIOS

Spaceward - 9889 600
Kite Studios - 313250
Cheops - 249889
Skysound - 358644
School Hse Studios - Bury St Eds 810723
Stable Studios - Ware 871090/870520
The Lodge - Clare (0787) 27811/278035
Metronome Studios - Chateris 3949
Thatched Cottage - Bedford (0234) 771259
Ace Lane, Bugbrooke - Northampton 831800
Roger Gunkel - March 581608

VIDEO RECORDING

Neil Roberts - 210320
P.T.V. Productions - 0480 61900
Spaceward - 9889 600

BARS

Outside Bars - Stretham 607
Cam Bars - 60340
Outside Inns - 353493
Manhattan Inns - 316881/241996

PHOTOGRAPHY

Lowlife Photography - 321260
Chris Hogge - 350799

RECORD COMPANIES

Wimp - Comberton 3875
Blue Murder - Fowlmere 578
Flux - Peterborough 203802/79456

VENUES

CAMBRIDGE

The Alma - 64965
Burleigh Arms - 316881/241996
The Globe - 241220
Man On The Moon - 350610
Trolley Stop - 323434
Guildhall - 358977
Sea Cadet Hall - 353172(evenings)
CCAT Canteen, Batman, Theatre - 312518

PETERBOROUGH

Crown - 41366
Gables - 77666
Gladstone Arms - 44388
Heron - 41480
Norfolk Inn - 62950
Oxcart - 267414
Peter Pan - 41388
White Lion - 43547
The Beacon, Cresset Centre - 265705
Wirrina Stadium - 64861
Focus Youth Centre - 64894
Tropicana - 45545
Glasshouse/Key Theatre - 52439
(Glasshouse Bookings - Oakham 79683)
South China Seas Restaurant - 63736
Hickorys - 40626
Rinaldos - 312277
Peacock - 66293
Roundhead - 267340
Six Bells - 61288
Exeter Arms - 252483

ELSEWHERE

Waterloo, Huntingdon - 57199
Territorial, Huntingdon - 51238
Lord Protector, Huntingdon - 54720
Angel, Ramsey - 813226
Floods Tavern, St. Ives - 67773
Manchester Arms, St. Ives - 62391
Kings Head, St. Neots - Huntingdon 74094
Danish Invader, Stamford - 4409
Scarlet Pimpernel, Haverhill - 705888
Springfields, Oakham
Melbourn Rock Club - Royston 61725

BANDS

HUNTINGDON

Private Line - 73758
Dave King Band - 51490
Doctors And Nurses - 213438
Tytrade - 216660
Talos - 69747
Rhineheart - 58681
Jester Majestic - 69832
Crows Of Baghdad
Tablets For Felix
Radar

CAMBRIDGE

Katrina And The Waves - 314857
Julian Dawson/The Flood - 323158
Dolly Mixture - 355114
Hondo - 211371
Tranzista - 247802
Your Dinner - 210070/316211
Perfect Vision - 313564
Exploding Hamsters - 211992
Sheer Khan/One Night Stand - 314772
Between The Lines - 892736
The Lonely - 351708
Frigidaires - 355568
Rover Boy Combo - 355702
Paul Edwards/In Parallel - 212352
The Detective - 68703
Mandy Morton - 351033
Toby Jug And Washboard - 240996
Holders Heroes - 860638
Worlds End Band - 246327
Su Lyn - 313250
2 The Limit - 845026
Sahara - 68975
Dr. Skull - 322438
Stormed - 321885
RT's Wasp Club - 357495
Highway Express - 832664
Light Blues - 211424
State Of Mind - 316211
President Reagan Is Clever - 210343
The David And David Band
Ideal Dave And The Superb
The Lovely - 276118
Corsair - 247327
David Speirs - 64543
Fast Friends - 841420
Double Yellow Line - Cottenham 50405
Montreal - 246045
Incredible Bexley Onslaught Ex. - 842908
Backlash
Short Stay - 350200
Orlando - 811053
The Deviance - 60124
D Notice - 246269
Strange Brew - 242172
Hazard - 358888 x2383
Studio 33 - 811072
The Claim - 352340
The Frieze - 276408
Stax Cadillacs
909s - 243144
All The President's Men
Compared To What
Dead Architects
A Primary Industry
Spot The Dog
The Force - 832843
The Herbs - 860665
The Kildares
The Nimrods
Doctor Soul
Rhythmic Itch
Session 57
The Promise

His Wife Refused

Smooth Shoes

The Vicarage

The House

PETERBOROUGH

Heroes - 262125
US Connect - 234656
Redwood - 43749
Minor Arcana - 54473
The Blue Mist - 242320
Pleasure Heads - 68895
Rusty Steel Combo - 53080
Davison-Woods - 310746
Motivators - 44584
Cut 'n' Run - 314986
4 After 8 - 264551
5 Card Trick - 67601
The Madcap Laughs - 265800
Peppermill - 222939
Park Lane - 72646
Scampi - 240116
Force Four - 54635
Harlequin - 978 5581
Quadro - 45868
Revolver - 73069
Five Go Mad In Europe - 66049
The Circle - 62868
Frantics - 79456
Desire Is Dead - 265456
Studio Rockers
MFI
Big J and Mr. Lockup

ELSEWHERE

Just Us - 0780 62214
Aqua/The Stretch - March 581608
Care For A Waltz - Empingham 629
Gizzagig - St. Ives 301066
The Six - Oakham 79683
NUJ - Ramsey 814854
Risk - Ramsey 813415
Rio - Bedford 212294
Sweet Leaf - 0536 83072
No Tricks - Sawtry 830387
What The Fox - Mkt. Deeping 342254
Iceni - Ely 74180
Colonel Gomez - Ely 740900
The Taxx - Corby 60245
Ocean - Corby 723539
Lloyd Watson - Holbeach 23334
Trux - Crafts Hill 31550
Real To Real - Crafts Hill 50271
Gothique - Crafts Hill 80926
Wigsville Spliffs - Newmarket 730094
Sancho Panzer - Newmarket 663867
Poet Painter/The Brink - Histon 4073
Camera Shy - Histon 3816
Vanishing Point - Histon 4504
Jailbreakers - Haverhill 62286
The Moment - Haverhill ?
32/20 - Oundle 72118
Cri De Coeur - Caxton 467
Giant Mice - 7099 25757