

No. 4

SCENE AND OVERHEARD



CAMBRIDGE LOCAL ROCK RAG

RUMOUR HAS IT

KILDAIRES

GLASS ASYLUM

cVg

FOLK FESTIVAL

PLUS MORE

40p.

EDITORIAL

The last few weeks have certainly seen some major developments in the local music scene. The most exciting being the news that Boo Hewerdine's band, The Bible!, have signed a deal with Chrysalis and there is a mouth-watering prospect of a new album from the band very soon. This is a deserved reward for the band after their excellent 'Walking The Ghost Back Home' album released earlier this year.

On a sadder note we saw the last of the Exploding Hamsters and, to my great disappointment, Perfect Vision. All seemed encouraging for Perfect Vision a few months ago with the release of their excellent mini-album 'Tongues Out' but unfortunately the band did not 'push' the record or themselves to be able to reap the fruits of their labour. Nevertheless Steve Xerri will be concentrating on a solo project and you can't keep Jon Lewin quiet for long (I know some people have tried!)

Finally the Scene & Heard editorial trio will soon be 'slimming' down to two. Steve Hartwell will no longer be editing the magazine due to other long term commitments. If anyone would like to help out please give us a ring. Hopefully we shall be out in one form or another later this year (probably October).

All I can say now is thanks to Rumour Has It for playing the 'launch' gig for the mag and you, the reader, for buying it.

PAUL ATTWOOD

The people who might be responsible for another issue (and who can't claim to be innocent bystanders for the last four) are:

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All opinions expressed in this magazine are presumably those of the writer and most certainly are not necessarily those of the editors.

We know we've got the Killdares name incorrectly spelt on the front, the person responsible is Paul Christoforou, so send your complaints to him!



GOSSIP, RUMOURS, & LIES!

Double Yellow Line, currently completing their promotional video and with a Stiff record release looming large on the horizon have suffered another change in personnel. Bass player Adrian Stanley, who only joined the band last September, will be taking up a place at Kings College, London this coming autumn. Anyone who wishes to replace 'Stan' as he is known, should contact their manager Tim Cole on Cottenham 50405. The band are hoping for a 'fluid changeover' when 'Stan' leaves in October.

The PRIC record, 'From This To That', should be out on August 12th if there are no more problems with the pressing. The band have moved and can now be contacted on 01 569 7213. By the time you're reading this PRIC may be famous as they should have supported Talk Talk and The Fall at Duxford. Congratulations to the council for putting on the gig - lets have some more!

The first release by The Bible! on Chrysalis will be a new version of 'Gracelands'. The b-side is 'Sweetness' and on the 12" you get three new songs.

The fourth Cambridge compilation from Peeved Records is entitled 'If You Can't Stand The Beat' and features The Detective, Perfect Vision, Snap! Cabinet, Exploding Hamsters, The Accelerators, The Principle amongst others. £2 from Peeved Records c/o 46 Kimberley Road, Cambridge, CB4 1HH.

president reagan
is clever

hyena records haha 001
distributed by backs/canvel

from this to that

5-track mini-L.P. out august 12th

Local punk-metal guitar hero Graham Butt returned from the USA in ecstasies. ENGLISH DOGS had just completed a tour of the first dozen or so American cities you could name off the top of your head, playing to audiences of a couple of thousand upwards. Except for one gig with Wendy O'Williams, they headlined above four or five American bands each time.

His other band, THE DESECRATORS, have just signed to major punk label Children Of The Revolution and expect to record an album for release in the autumn.

The PLEASURE HEADS' single 'Falling Man'/'(Don't) Fake It' is selling fast. On Hereward Radio's Hitline competition it was pitted against the Blow Monkeys platter, and won by an amazing 106 telephone votes to 8. In the end-of-week final they were overtaken during the last minute by UB40 who just scraped over 200 and beat them by half a dozen votes. Robert Palmer and Nick Heyward were left way behind though.

At the Lazy Sunday Afternoon in Cumbergate, Hereward DJ Robert Jones was so enthusiastic about The Pleasure Heads that a Beggars Banquet rep. assumed he was their manager and asked him about them afterwards. To his embarrassment Mr Jones had to admit he knew no more than he had seen and heard that day.

One of The Pleasure Heads' two drummer/comedian/vocalists, Dean Nicholls, is also singer for the JILTED BRIDES. Their demo cassette 'In The Wild' has reputedly sold over 300 copies. There is a good chance they will soon be recording an EP for Karbon Records.

Generally speaking, performing with the neo-gothic Brides allows Dean to express the more serious and dramatic side of his singing. Previously when I have seen The Jilted Brides (and Desire Is Dead before them) they have been all doom and gloom. Yet recently a touch of humour has made them a much more rounded and better band, with Dean dancing beside new backing vocalist Laura and doing dying fly impressions with guitarist Steve Crosby.

It's good to see the Tropicana putting on gigs such as the recent Three Johns one. Last year some of the city's top promoters organised rock concerts only for their customers to be turned away by staff applying the venue's ludicrously narrow dress restrictions. Successful gigs by top US soul artistes (not just PA's), promoted by Steve Jason, and local covers bands, seem to have opened the venue up somewhat of late. The Gene Loves Jezebel and Three Johns performances are planned to be the first of a series of 'Wednesday nights are Alternative Nights'.

In Peterborough Alternative night has of course been Monday night for some time, with the Sanctuary Club at the Crown. Some of the most interesting new local bands can be seen there. One such I recently heard was HA HA MR WOLF. Unfortunately their set is unbalanced towards slower, introverted material; there isn't enough to immediately excite the neutral observer. Former Ourselves Alone guitarist Ian Holden has gathered about his drum machine some unusually capable musicians for such a young band, including an excellent keyboard player and a Brian Wilson lookalike bass player. Any group that plays 'Jilted Brides' when Steve Crosby is on the dancefloor in front of them knows which side their bread is buttered on. Well worth a second look in a few months time, I'd say.

The local press seems to be gradually cottoning on to the fact that there is a burgeoning live music scene in the area. July opened with two new columns. Hereward DJ Graham John has a column in the Peterborough Evening Telegraph on Thursdays dealing with city nightlife including a gig guide and band news. Steve Buttercase (guitarist in the Principle) has a Lewin-style column called Rockspeak in the Hunts Post. Steve's first article was quite astute, wide-ranging, fair and helpful. If he keeps up that standard he could have quite a beneficial effect on the area's rock scene.

St. Ives seems to have produced a disproportionately large number of rock musicians, the Hunts Post making us all aware of the latest success with a front page headline article about Steve McGuire of Dr. And The MEDICS even before 'Spirit In The Sky' reached No. 1. His brother Andy is attempting to follow in his footsteps with his band GRAHAM AND THE MUSHROOMS who are just beginning to gig.

Of course, newspapers cover the seamier side too. Battle of the Bands competitions often seem a fun idea but in my experience they always end up in bitterness. Even though Rutland Show's competition was in aid of charity it ended in accusations of vote rigging, the organisers dishing out voting slips to whoever wanted them so it was possible for band supporters to repeat votes and persuade others to join them. CARE FOR A WALTZ? won and therefore came in for criticism by both local press and radio. Anybody could have 'cheated' and some other bands did, less successfully; it is the vote system that is faulty and the organisers should have learnt their lesson from the 1985 event when they were criticised for the very same method.

Market Deeping band WATT THE FOX are gradually succeeding with the policy of bussing down their supporters' club to every London gig they can grab. Initially they fell for about every big city rip-off going, but they have persevered and deserve the success that Melody Maker predicts. Mind you, their review of Watt's Clarendon Hotel headliner called them 'the most rancid young band I've seen in months', 'arrogant' and 'wholly derivative', then predicted that they would be massive. Wham! have just broken up, lads.

Other than the appearance of Peel and Kershaw's favourite country boy Dwight Yoakam at this year's Peterborough Country & Western Festival, the big event of the summer should be the Anti-Apartheid Benefit at the Wirrina on Sept. 13. Benjamin Zephaniah will be there along with three other yet to be confirmed major names. Local support will include Studio Rockers, His Wife Refused and The Pleasure Heads. The event will be open air and free from noon till six and then move indoors until midnight (£4 at door, £3.50 in advance, £3 unwaged).

ANDREW CLIFTON

Well it has to be said, the response to our Scene-word can hardly be described as prolific. No-one managed to answer all the questions. However we are generous souls at Scene & Heard so we are awarding prizes for two nearly complete entries. In first place comes Ben Cawdry who will receive a S&H T-Shirt and a £5 record token. In second place is Sophie Younge who receive a T-Shirt plus a packet of 5 blank cassette tapes. Well done to the winners and wake up the rest of you!

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Winner of the session at the Lodge Studios is Tim Fanning.

The answers were:

- 1) Any three of; Jon Lewin, Steve Xerri, James Daniel, Giles Thomas.
- 2) President Reagan Is Clever
- 3) The Herbs and Strange Brew

The Territorial in Huntingdon is shutting its doors to live music, at least for a couple of months, whilst the lounge is being re-decorated.

Nick (landlord of the Alma) is now booking bands for the Snake and Gooseberry in Bishops Stortford.

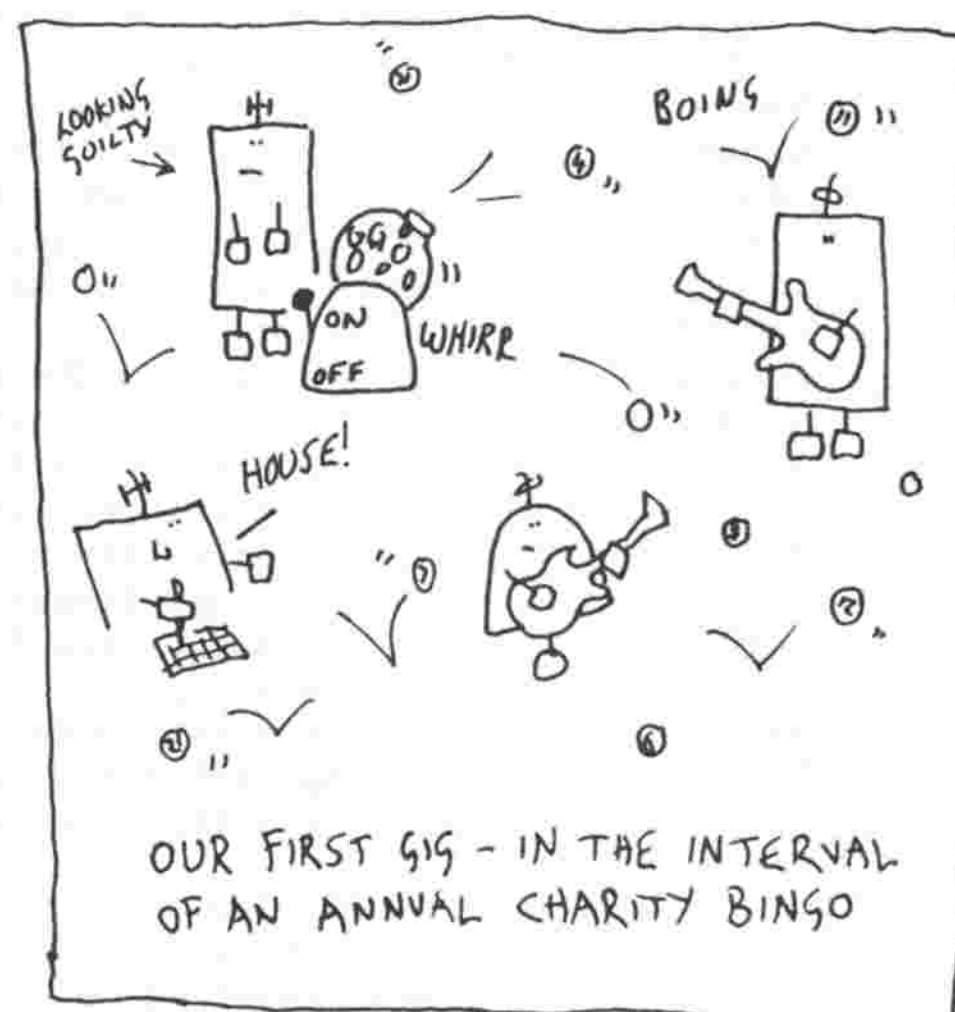
After much hassle (and a £900 fee for the venue) the MAGPAS benefit at the Grad Pad raised about £375. It's a pity the Grad Pad didn't enter into the spirit of the thing, as well as taking their fee they supplied over-zealous security guards who almost refused admission to some of the bands!

The Children Of Some Children are looking for an additional guitarist, who can also play bass. Enquiries to Jeremy Day (0480) 58440. The band should have a single out in the next couple of months, it may even be part financed by the Arts Council!

The Cambridge Venue Group are looking for bands to play their forthcoming benefit gigs. Any demo tapes sent to CVG will be added to the recently constituted CVG/CUSU demo library, as have all Strawberry Fair tapes. Contact Dave Mantripp, 101 Glebe Road, Cambridge.

A Dose Of The Heavies No. 3 is out now (available for 30p + A5 SAE from Lyn Guy, 11 Baldock Way, Cambridge, CB1 4UU). Featured in this issue are Grim Reaper, Mourblade and local band Next. Lyn is also organising a Fun Run to co-incide with the Melbourn charity gig on August 24th - more details from the above address.

Katrina and the Waves have a new single out. It's called 'Sunstreet' and the B-side is a previously unreleased track called 'A Man Only Needs One Woman'. HARRIET VEGAN AND THE COURGETTES - ex Hamsters John Lowrie (drums) and Jane Reck (vocals), plus ex Hamsters' manager, Janie Armour (bass) - are looking for a guitarist. Interested persons should contact the band on Cambridge 63172.



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Perfect Vision, one of the most innovative and original bands Cambridge has produced, was at first a rather dodgy pop band. The group formed in Jan '81 as a 7 piece: Jon Lewin (vox/gtr), James Daniel (bass), Giles Thomas (gtr), Steve Xerri (keys/vox), Jon Bowyers (keys), Richard Kitchen (sax) and Dai Davies (drums). Jon and James had been in The Students, Giles was a friend of Richard's and Steve was Jon's English tutor. The other members were found via an ad in a local paper. After six months Dai was replaced by Dave Larcombe (now a Roaring Boy). By the end of 1981 the band were down to the familiar four piece of Jon, Giles, James and Steve. Members had left at various times throughout the year and the final split came during a gig on 13th Dec. There was an argument between Dave and James over whether they should do 'S-s-sideways' which resulted in the drummer being replaced by a drum machine. The use of a drum machine was not to simply to replace a live drummer but to add a new dimension to the very important rhythmic element of their music. It also allowed the use of sequencers which opened up another musical avenue which PV were to thoroughly explore in the next four years.

After a year and a half of developing their sound and playing in and around Cambridge they released their first recordings on a tape called 'Demonstration'. This sold about 200 copies, mostly at gigs. Indeed for a band so technologically orientated they did a lot of live work. Despite the use of a backing tape every gig was different as only drums and sequences were on the tape, allowing plenty of room for mistakes!

Towards the end of '83 they recorded a video, for about £100, of two songs, 'Great Figure' and 'This Hook'. Originally it was intended that 'Great Figure' would be the A-side of a single but in the event it was 'This Hook'. The video was shown on Whistle Test as part of their feature on Cambridge.

The first single was released on their own Leave It Art Records and featured 'This Hook' (recorded at Spaceward amidst New Year revelries), 'Swim To Me', 'Laugh At Breakage' and 'Drive Me' (which appeared on Demonstration). The record was played a lot on the John Peel programme and through it PV got to do a session. They also appeared at the ICA as part of the 'John Peel is putting the fun back into being pretentious' rock week. Part of the gig was subsequently broadcast by Peel although the BBC engineers had made a bit of mess of the mixing. The press reviews were very favourable, leading John Waters to spend ten minutes on the Janice Long programme telling us how bad they were. Despite all the press and radio coverage no record companies showed any real interest.

The second single came out about a year after the first, this time featuring 3 songs all recorded at Spaceward. Once again the studio had blunted the edge the band had live. Nevertheless the single sold well and attracted a certain amount of attention.

After a little persuading Backs (who had financed the 2nd single) came up with the money to record a mini-LP which was duly released in April this year. This was the record they had always been trying to make but within 3 months they had split up. Their last gig was at Fisher Hall in Huntingdon on June 14th. The split is mutual and amicable. Now we can look forward to solo/group projects from various members of the band.

Janie Armour, ex manager of the now defunct EXPLODING HAMSTERS, looks back on their 4 year career:

The Exploding Hamsters were formed in 1982 by Simon Armour, Paul Dias and John Lowrie as a student 'party' band based in Clare College, playing poppy dance numbers mainly at college events. From the beginning the band featured a horn section and were originally fronted by a female singer, Louise Fryer. This line-up lasted for a year, when 'musical differences' led to the departure of Louise and the sax player, who were replaced by Mark Sendell, previously vocalist with Little by Little, and John Telfer on saxophone.

By this time the Hamsters were veering away from the poppy style, and doing more and more calypso/Latin influenced songs, all written by the guitarist, Simon. In November 1984, Fish, the bassist, left to play in the band of the West End musical 'Secret Diary of Adrian Mole', and the arrival of Chris Morris on bass brought a much funkier feel to the music. Also joining in November on backing vocals was Jane Reck, previously of the infamous Gigglegick and the Love Truncheons.

With this line-up the Hamsters made their first proper demo tape (later to reach the semi-finals of the NNE/Sony tape competition) and entered the 1985 Cambridge Rock Competition where we took third place, and were subsequently on The Whistle Test (for 30 seconds!).

Just after the Rock Competition, John Lowrie's brother Geoff joined the band on percussion/backing vocals/guitar. We gigged very regularly in this period throughout Cambridgeshire, and developed a much larger following in Cambridge town. By June 1985 the Hamsters were selected to appear on Anglia TV's 'City Sounds' and had been told of our NNE/Sony tape success. However, the band were completely shocked three days after the Anglia TV appearance: John and Geoff were involved in a car-crash, in which Geoff was killed, and John was seriously injured. The band were contracted to play 3 May Balls that week, and despite being in a complete state of shock, had to play them, with Tony Shepherd of The Bible! sitting in on drums. This must have been the lowest point of the Hamsters' career.

By the end of July, John was just about well enough to play again, and with Rob 'if it moves, hit it' Watson on percussion, the Hamsters gigged at the Rock Garden, London, which went down very well, and did a lot to boost the confidence of the band. Rob left in September (musical differences again!), and so Jane took over on percussion.

This line-up made the Hamsters' second demo in April this year, again at Treetop Studios, in Ipswich. Through this tape, we got an Edinburgh tour together for the summer. In June, however, Simon (guitarist and songwriter) was offered a two year teaching post in Spain. It was a big decision whether to carry on with a new guitarist, or call it a day; but finally, the band decided that the many other commitments, and the fact that the horn section were now both living in London, meant it would be better to finish. The Hamsters exploded for the last time at Emma College Bar on June 15th.

Both HAMSTER tapes are still available, and can be obtained from Janie (tel. Cambridge 63172), price £1.50



The Hamsters at Emma

LETTERS

I'm writing to you about your recent article in Scene & Heard which was called Public Health Warning about people who do 'Chicken Dancing' (not Elbow Dance). I think you need to go to the toilet, 'cos the shit is coming out of your mouth instead of your arse.

I happen to be one of the 25% of the audience you were writing about. I go up The Burleigh Arms quite a lot and enjoy dancing to Strange Brew, who my brother drums for. Me and my mates don't dance like this to cause trouble, we do this because we like the group we are dancing to.

I'm afraid you will have difficulty stopping this, as it is not a 'recent trend' but has been going on for ages but you and people like you are slow on realising this.

Also I don't think the bands would stop people dancing to them as it gives them a bit of support, and they enjoy us dancing to them.

We're not going to stop dancing and enjoying ourselves just because people like you are trying to stop us. Also you're not going to have the 'pleasure of our absence'. We've got just as much right to be at gigs as anyone else!

JASON NORDEN

PS If you can't handle gigs like that, don't bother going yourself.

I am writing on this toilet paper because I think you need to wipe your mouth with it, cause you're talking shit.

I am talking about your article entitled Public Health Warning in Scene & Heard No. 3.

You have no bloody idea what you are talking about and you are well out of order. You call us 'prancing idiots' and 'morons', when you have obviously not researched your article at all.

You seem to think that this so called 'elbow dance' is something new. You can't even be bothered to find out what it's proper name is. It's called 'chicken dancing' and its been going on all over the country much longer than you have been writing shitty music articles.

When you say that the solution to stop 'elbow dancing', lies with the bands themselves, you don't know how big a contradiction that is. Many of the band members join in when they are not playing or even when they are.

If you think that we are gonna stand around, tapping our and nodding our heads like boring farts, then you've another think coming. We are just enjoying ourselves and we don't wanna cause anyone any harm. If you or anyone else want to call us 'pigs' then I suggest that you and all the other boring shits who share your views, do so onstage at the next gig. Don't slag us off in a magazine, come to the Burleigh and we'll gladly talk to you.

I also suggest that you might try 'elbow dancing', you might even enjoy it.

Yours in disgust,

NICK WELSH (Youth Worker)

PS I've given you some extra bog roll in case you decide to write anymore crap!!

PPS I suggest you may even print this letter. Your magazine sales may shoot up!!!

PAUL CHRISTOFOROU replies:

You've got a nerve accusing me of writing 'shit', your letters are both full of it!

It does not matter whether you want to call it the 'chicken dance' or the Foxtrot, what is important is that people that go to gigs get a fair chance to see the bands performance, without the fear of having somebody's burly arms knocking them sideways or worse.

Dear Cambridge,

Gross stupidity and four pints of Guinness have prompted me to take up my pen and probably alienate half of the county. To regular readers of this magazine I must apologise for this article, it isn't trendy, full of obscure references and I don't intend to offend any working band.

Who is this aging hippy upstart? Well, I play with THE MADCAP LAUGHS who have recently reformed as an eight (yes 8) piece blues based band and I also run the New England Blues Club in Peterborough. As the sharper reader might deduce I am, as they say 'into the blues'. However I am also someone who appreciates live music of many varieties and my criticisms are meant to be constructive.

Perhaps therefore I should come straight to the point and say that I feel the Cambridge music scene, as portrayed in certain magazines, to be introspective and self-indulgent. For us out here on the boundaries of the county we have the impression that Cambridge consists of young 'poincnering' bands such as The Herbs, This Beeno and Red Army Choir with the occasional folk or heavy metal band thrown in to keep the minorities happy. Where do they play? The Burleigh every two weeks? When are you going to come out of your safe little havens and try to entertain people that you don't go to school or college with?

Having played Cambridge on several occasions I am also wondering when the audiences and pub owners are going to widen their view of the world and not just go out to give their favourite bands a chance. Any audience fed entirely on a very limited diet soon loses its desire to experiment with different tastes! If one were to believe everything one reads in the music press it would also appear that bands such as The Herbs are the greatest and most innovative thing since the wheel. However this is not the case! I have seen The Herbs and appreciate them as a young, enthusiastic, talented, competent and entertaining band. I had been misled into believing that they were original and this they simply are not, much of their set is like a rehash of the Beatles' 'Revolver' album: and if that is a criticism it is one that many bands would be pleased with.

Likewise I have never seen much in the way of reviews of such bands as Spike who I happened to see recently. Brilliant they may not be but certainly they are very competent and there is a lot of work for a band such as that in the Peterborough area.

However don't think I am here singing the praises of the Peterborough music scene. Most of the audiences are so reactionary and conservative I'm surprised Glenn Miller isn't still doing gigs here! Peterborough is a very difficult place to play if you are trying anything outside the standard pop/rock scene. Like the Cambridge audiences I think they have been fed on a monotonous diet for too long.

Anyway as I said at the start of this epistle, I am trying to be constructive and so to the solution! Is there anyone down there who is willing to promote more bands from outside the area instead of relying on the same old favourites week after week? And, boys and girls, if you have the courage to face audiences you don't know, contact me. I will do my best to suggest gigs that are suitable for your band and try to get you gigs up here. For the cynics amongst you, I don't take any money either! I feel this will do both the bands and audiences, in both cities, some good.

I'd like to apologise to The Herbs at this point. I enjoyed their set very much and I merely used them as an example of the situation facing bands and audiences in Cambridge and Peterborough.

Before I go out now for another four pints of Guinness I would just like to mention the blues club. If there is anyone out there who is into the blues we have managed to put some excellent artists on in the last few months including Jo Ann Kelly, Colin Hodgkinson and Tony McPhee. It's always cheap to get in and its open to midnight on every second and fourth Wednesday of the month except for August when you are all away on your hols! Future events will include Dave Kelly, Colin Hodgkinson and the Groundhogs in the not too distant future. Thanks for listening and hope to see the more innovative Cambridge bands up here in the next few months.

KEVIN KEBER
22 Magnolia Ave,
Longthorpe,
Peterborough
PE3 6QT
Tel. 265800

ERASURE
'Wonderland' (Mute)

"Erasure? What a dull name for a band!" I said. Andy Bell was non-committal. "Why Erasure?" He wouldn't say, but it was going to be the name on everybody's lips. Well some months have passed, and it's still "Erasure? Who?"

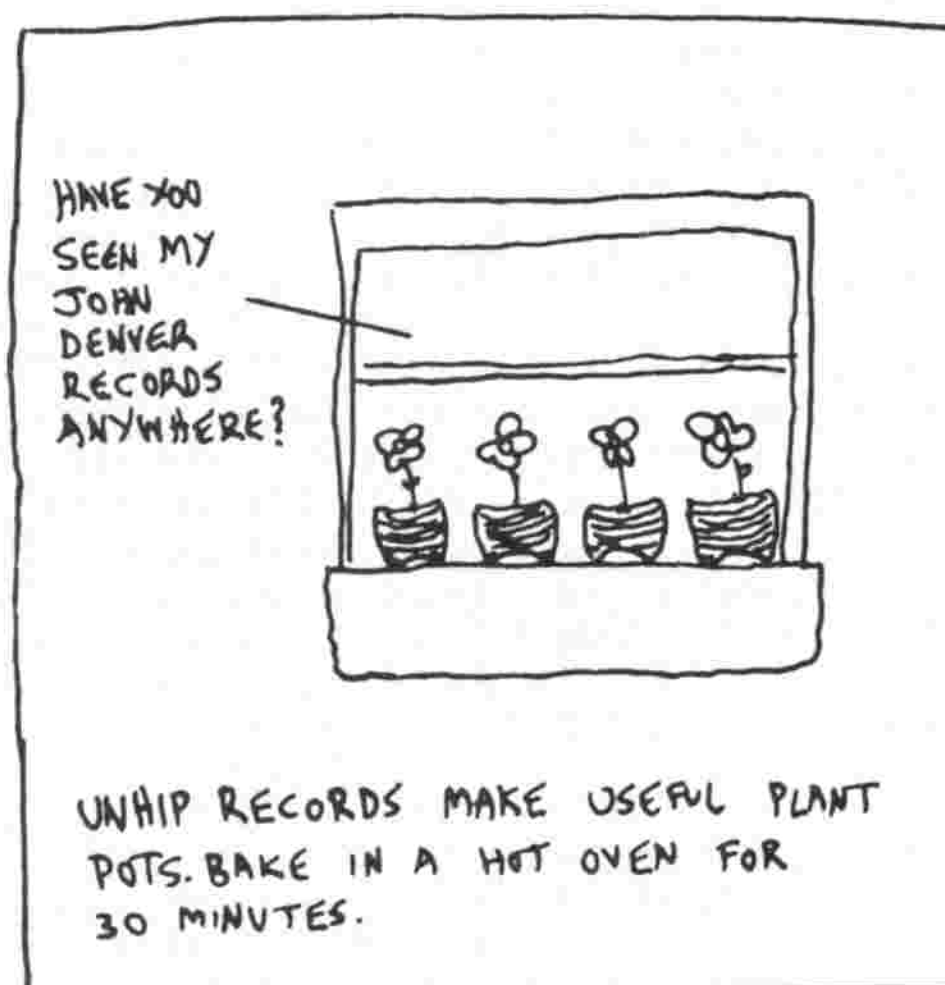
Vince Clarke certainly seemed to be erasing his past (Depeche Mode, Yazoo, Assembly) when he teamed up with unknown P'boro vocalist Andy and started writing and playing markedly simpler material. Even though some said Bell still sounded like Alison Moyet, the hits dried up.

The duo see Erasure as a long term project. Andy has overcome his initial disappointment whilst Vince seems to have a perverse pleasure in his new found obscurity. I have seen them play live three times now and they have improved in leaps and bounds, quite literally in Andy's case. He was scared stiff the first time but Andy always was known locally for his often amusing, over-the-top camp image and this is now very much to the fore again.

Three singles that only just scraped into the Hot Hundred, and now - the first album. I've got to say I think it's excellent. Despite Andy's sexual preferences making many of the lyrics ambiguous - or, perhaps because of that - this seems to me to be a female record. I find it difficult to explain but I've played 'Wonderland' to friends quite a bit - girls like it but, on the whole, guys loathe it.

I find Andy's voice quite appealing, especially on the sad 'Cry So Easy' and 'My Heart'. His vocals seem more convincing because they sound a little fragile, unlike Alison Moyet's practised, bluesy voice. You get the feeling that Andy is trying for the first time several of the styles he adopts, and you can spot his higher register technique improving through the singles, the A-sides of which are included on this LP. The retreat from hi-tech, multi-synth productions to back-to-basics three minute songs works exceedingly well. History will prove Vince Clarke has taken the right step.

BRENDA BARBER



THE PLEASURE HEADS
'Falling Man'
Molesworth Records

This is an impressive debut single release from the punky Peterborough band The Pleasure Heads. Having seen the band perform twice in Cambridge last year the possibility of a vinyl release was a mouth-watering prospect and with this record the band have certainly realised their full potential. Apparently The Pleasure Heads claim to be influenced by bands such as the Hoodoo Gurus and The Housemartins although their sound is more evocative of late Seventies new wave/punk outfits such as the Birthday Party.

'Falling Man' - the 'A' side is slightly the more commercial of the two tracks and is very effective in its aims. The vocals are strong (it's not clear whether Dean Nicholls or Pete Elderton is the vocalist on this track as they tend to rotate during gigs). The distinctive jangly-guitars add the extra spice that makes 'Falling Man' a very catchy and exciting song.

If 'Falling Man' could be described as commercially orientated then the 'B' side 'Fake It' is most unpromising. The guitars are turned up to full volume and the song has an air of tension. Whether either track has anything to interest major record companies is debatable but this record should encourage The Pleasure Heads into releasing further material. At a time when good young local bands are becoming harder and harder to find I recommend you lend an ear to The Pleasure Heads.

PAUL ATTWOOD



Pleasure Heads

Firstly many thanks to those bands that have sent me their tapes, and very enjoyable listening they have been too. Pride of place must go to THE EXPLODING HAMSTERS who, due to the imminent departure of guitarist and songwriter Simon Armour to Spain (no, he's not going to play for Barcelona) called it a day at the end of June. They have left us with a tape of superior quality. Three superb songs, first off is 'Boys World' which is introduced with the thud of solid bass lines, before the whole thing 'explodes' with vibrant brass and terrific harmonies from Mark Sendell and Jane Reck, followed by more brass and a great chorus. Jane gets to do her 'Sade' on the slower melodic track 'Red Letter Day', this time John Telfer adds colour with his saxophone, and the song is kept chugging along by John Lawrie on drums. All the best elements of that familiar salsa style have been utilised to maximum effect here and the bands swansong 'Spirit Of Adventure', is an exhilarating dance number, and an old stage favourite. As a live unit the Hamsters were never as consistent as one may have hoped. Nevertheless they have finished on a high note with the tape and will be missed for their musical ability by many.

Huntingdon band THE FLOWERSHOP recorded their first demo tape during April, just three and a half months after they formed in January. The band play an interesting blend of new wave(ish) rock with many tempo changes, particularly on the first couple of tunes, 'I C Grey' and 'Calm Lady'. The latter features the young Katie Campbell, a moody looking girl on stage, although she raises a smile on the tape with her light quintessential voice. The two songs on side two are less distinguished than those on side one. All four songs lack the real punch and lead guitarist Dave Jordan's efforts sound a bit laboured. Perhaps then FLOWERSHOP have jumped the gun, and need a few more rehearsals before they attempt to emulate the success of those other youngsters of some tradition from down Huntingdon way. My guess is they will.

THE BOUNTY HUNTERS are a new name to everybody, a duo comprising Charlie Clarke on guitar, piano and vocals and Ben Miles who plays bass but was away pursuing his acting career at recording time so Charlie's lumbered with bass duties too. Lucky for him he's talented as the four songs on this tape entitled optimistically 'Success' illustrate. Charlie's into mainstream pop with a good beat, laid down incidentally by Mark from Makka Studios. Charlie's lyrics concentrate largely on relationships, and the pursuit of satisfaction from same. Words from 'In Your Hands' run, "You're my weakness/ my temptation and desire/ my one ambition is to melt inside your fire". If Charlie and Ben can get some kind of stage act together then their quirky pop tunes will get the attention they deserve.

FRAGILE SKIES are a four piece synthesizer rock unit, whose debut three track tape was recorded at Makka Studios during March. Most of the credit for this effort must (unfortunately for the band) go to Mark at Makka for engineering and helping to produce an excellent well balanced recording. The let down is the bands material, all too dreary and uninspired. Only on 'Song For The Fragile Skies' do they show any imagination, and only a small dose at that. Everybody plays everything OK but vocalist Simon Kingsley strains to hit the right notes were necessary. What's needed here is an injection of energy and enthusiasm.

Lastly we have 'New World Fun With Jack and Jim'. Jack is a disillusioned local musician still sulking over his bands lack of success at this years Cambridge Rock Competition. So upset is poor Jack he's singing the blues, with just his guitar and a tumbler of whisky and rye for company. Jack's style and standard of musicianship is so high he actually sounds like early Ry Cooder or any one of a dozen or so old American blues players the like of which descend on the folk festival to lower the spirits of the depressed still further. Jack wishes to remain anonymous, but can be seen on most Saturday nights propping up the bar at The Alma, usually with Jim. If you see him say hello.

PAUL CHRISTOFOROU

Exploding Hamsters - tape available for £1.50 from Janie Armour, 4 Gresham Road, Cambridge. Tel. 63172

Flowershop - tape available for £1.50 from Peter Hoskins, 12 Kings Gardens, Huntingdon. Tel. (0430) 50124

The Bounty Hunters - c/o Charlie Clark, 41 Mawson Road, Cambridge.

Fragile Skies - c/o Dave Mantrapp, 101 Glebe Road, Cambridge. Tel. 211639

RED OVER WHITE

Live At The WPC, Warboys 3-4-86

Red Over White are now down to a three piece and this tape is presumably meant to remind people that they still exist (they've had the same name for over 6 months - which is a record for them!). The recording is rather rosey, featuring lots of audience noise and virtually no guitar. Still it does give an accurate impression of the bands abilities (or lack of them). Despite the line-up change the band still tread the punk path, although they deny this vigorously. Politically right on but rather awkward sounding lyrics with a tendency towards simple sloganising roar over a thrashy musical backdrop. The lyrics are obviously the most important part of what ROW do, but the usually rather unsympathetic music rather detracts from them. In sharp contrast to their own songs the cover versions (which get by far the best audience response) are 60's hippy anthems like 'Hippy Hippy Shake'. Quite this is meant to mean I'm not sure but I'd rather not listen to drippy cover versions when the band have actually got something to say (unlike some others I could mention).

The tape and its packaging have some wonderfully incongruous moments like a minute or so of the disco after the band finish and the track listing on the sleeve bearing little resemblance to what's on the tape.

STEVE

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CVG

CAMBRIDGE VENUE GROUP

Many readers may well have heard of the Venue Group, but will be wondering what has happened to it; many more readers will remember the events at Thakes and the Rob Roy, and the City Council's promise to do something about the need for a venue. What has happened since?

In December 1985, Chris Howard, the leader of the Labour group on the Council said, at a public meeting on the matter, "tell us what you want". The CVG started meeting in January regularly, and the early days were taken up with long discussions on what was wanted, how the group should work, and how to view the Council. Although it was slow, some progress was made.

In February, Councillor Howard suggested that the Council could put up an industrial unit, soundproofed, for an estimated cost of £200,000 - £250,000, on the old cattle market, Clifton Road, and asked for a detailed description of what was wanted; the CVG came up with an outline proposal for a venue (based on our knowledge of venues elsewhere) which would aim to be not just a hall for loud music, but a centre of creative activity as well as entertainment, and which would cater for a wide range of styles and tastes. We proposed a venue with a decent-sized hall (450 capacity); bar, cafe, rehearsal rooms, workshops (for e.g. prop-making for theatre), recording studio, and a community radio studio; there was also interest in making the hall or other areas available during the day for the Open House drop-in centre. The CVG also felt that Clifton Road was too far out to the south for many people in Cambridge, and a more central location was needed: we suggested the centre of the Elizabeth Way roundabout. We also asked for money to conduct a detailed feasibility study of both sites, and of the idea of a complex venue.

The CVG has been accused of delaying the building of a venue, both by Councillors and by some people on the Cambridge music scene; we recognise that there has been delay, but would make these points: consultation - which is what the Council wanted - actually takes time and effort; people have to think through the issues and discuss them before offering their view; if they're also asked to give detailed proposals, and then have to justify them, it will take still longer; this would be understood by anyone who is serious about consultation. Further, we must ask: "do we want what we're offered now, or do we want something really worthwhile if it takes an extra six months?" The CVG can certainly see the attraction of taking what's on offer now, but considers that the issue is important enough to take time over it, and try to get it right - hopefully, to get a venue which will become self-financing, will make a real contribution to life in Cambridge, and will still be around in twenty-odd years.

The feasibility study took two-and-a-half months to research and write up: it contains detailed proposals for facilities, the architect's report (half the £5,000 cost went on this bit), financial projections, and the results of a properly organised survey of Cambridge people on their needs and tastes in live music and related activities. This survey is particularly important, since it provides information about all those who never go to meetings or get involved in campaigns, as well as those who do. As it turned out, the survey results went a long way to supporting the basic points the CVG was making - that Clifton Road was not very accessible, and that a complex venue would be attractive to many people.

What has happened since? The report was handed in to the Council on 6 June, for the Amenities & Recreation Committee meeting on the 26th. Meanwhile, the County Council had been asked by the City Council to consider the traffic implications of the Elizabeth Way scheme, and on 10 June, the County's Transportation Committee said "no" to it, on the grounds that they needed to retain flexibility in the junction for the future (you don't need to be a cynic to see that this means the East Road motorway scheme again!). Together with strong objections from the local residents, this meant that the CVG had to give up the idea of the Magic Roundabout - but the point that a more central location is needed still remains valid.

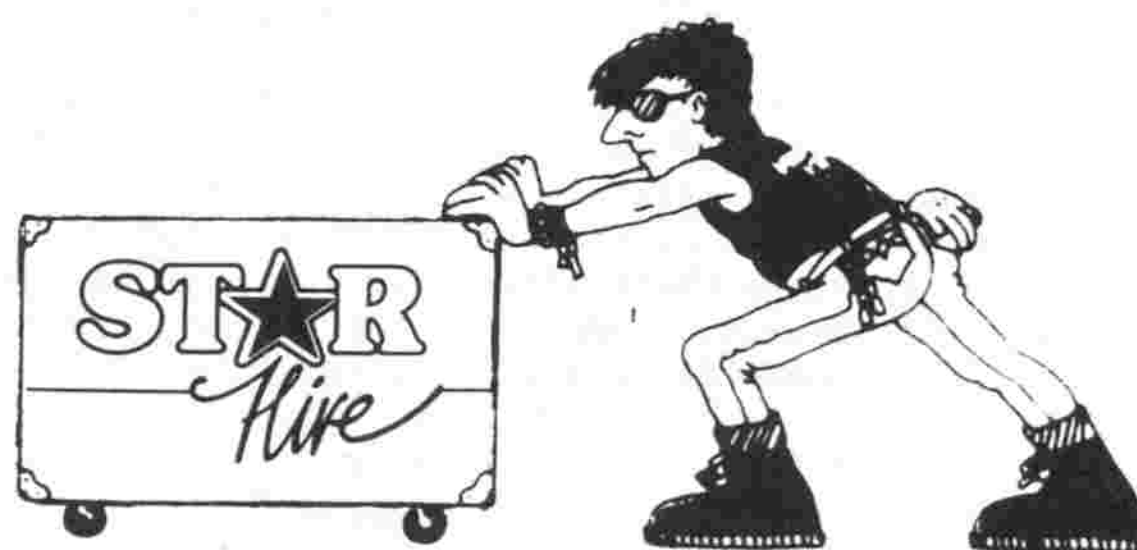
On 26 June, the A & R Committee of the City Council considered a short report on the CVG report from the officers (Councillors on the Committee had only received the CVG report a couple of days before the meeting - all 180 pages of it), and decided to reaffirm the Council's original commitment to a simple hall on the cattle market site, just for live music. So much for consultation, one might think. However, final decisions have not yet been made: the CVG intends to continue making the case for a complex venue, and for a more central site, with a view to getting a decent final decision in September.

Meanwhile, the CVG is holding an open meeting to discuss the work done so far, and ways forward, on Wednesday, 30 July, at 7.30pm, in the old St. Philip's School, Ross St. All welcome.

Finally, in view of the range of opinions on the matter, I should say that, while every effort has been made to get the facts right, the opinions expressed, and the choice of emphasis, are those of the author.

PETE HANNAN

Contact CVG c/o Cambridge Co-op Development Agency, 71a Lensfield Road, Cambridge tel. Camb. 60977



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FOLK FESTIVAL PREVIEW

One of Cambridge's claims to fame in the world at large, is its annual folk festival. Now in its 22nd year and still going strong, it is considered by many to be the foremost event of its type in Britain.

Many readers will have visited it before, and will have their own opinion of the event. If you are planning to go for the first time this year, my number one piece of advice is make sure you get a program, because with two stages, and the rival attractions of market and beer tents, it's easy to miss performers altogether or find yourself always at the back of the audience unless you put a little forethought into your movements. Eating can also be a problem, with lots of queuing and so on, so it's not a bad idea to have a snack about your person, although I should say that catering has improved a lot in recent years. Even so, I doubt whether the always inadequate toilets will have been increased, so perhaps we should all take Elsans and kitchen sinks as well.

Having taken these precautions, and said a prayer for good weather (in the hope of another outbreak of nudism), you should be able to relax and enjoy Cambridge's number one weekend of music and alcoholism. The line-up this year is not the most instantly exciting ever, but on closer examination, it's good enough to justify the entrance fee.

Top of my list of artists to see this year is Bo Diddley. There's no way I could miss a living legend of R&B, even if he is knocking on a bit. It requires a stretch of the imagination to tag Bo Diddley as a folk musician, but I suspect his inclusion will sell as many tickets as most of the rest combined. Bo Diddley's style and sass have inspired so many monster hits over the years, from the Rolling Stones on down, maybe he'll have a riff I can rip off too. He'll be playing on Saturday and Sunday.

Another big attraction will be De Dannan, who are renowned for their hair-raising musicianship. To my mind Irish folk music is never dull, and at its best can beat the living daylights out of almost anything. Not to be missed.

Also headlining are Kate and Anna McGarrigle. They are from Canada, and are known by the public at large as much for Kate's ex-marriage to Loudon Wainwright as for their own music. They are at their best with their traditional material, which apparently makes up most of their live set. They sing quite a lot of French-Canadian songs utilising beautiful and unusual vocal harmony. They are also both songwriters in a brainy but rather MOR way. Probably their best known song is 'Heart Like A Wheel', which was a hit for Linda Ronstadt. You can see them on Friday and Saturday.

For some reason, old folk rock fogeys Lindisfarne are also on the bill. This seems rather a waste of space to me, since they were never very interesting even in their heyday. They have always had a large and loyal following however, so I'm sure it's good news for some of you out there.

On the brighter side there's Neil Innes (ex-Bonzo Dog, Rattle and TV Whimsyist). What will he boggle our brains with this time? Could be a rare treat this.

On the slightly less well known but well worth investigating front come Flaco Jimenez and his San Antonio Tex Mex Band, who are excellent. Tex Mex is a style that pop musos have not yet figured a way to exploit, fun music freely ornamented with Flaco's intricate accordion. There's Martin Carthy, leading exponent of traditional English song, one of the long-standing stars of English Folk music. Then there's a rare appearance by the Home Service, an interesting outfit whose music is best described as a fusion of classical, traditional and rock. This doesn't look promising on paper perhaps, putting one in mind of the delicious hot, disgusting cold syndrome. My tip is that if they're hot they could well steal the show. Then there's cajun music from the Balham Alligators. Cajun is a sort of insane swing from the Franco-American swamps, and the Alligators are Britain's leading exponents of this style.

If you are interested in virtuoso acoustic guitar, then be sure to see Issac Guillory. Mike Whellans plays Chicago based blues with the aid of electronic effects. Mike Silver is a singer-songwriter, considered by many to be the best in the country. There's celtic rock from Eavesdropper, more gaelic music from Capercaille, even an Australian group by the name of Redgum. Plus, as they say, much more.

The usual club tent, a mini-festival in itself, which is being jointly run by Cambridge and St. Neots folk clubs, is always a good place to toddle off to if you lose interest in the main stage, or just prefer a more grass-roots ambience. Of course if you have any money to spend, the numerous stalls provide plenty of opportunity for doing so.

On the subject of money, a weekend ticket costs £17.00, which covers Friday the 1st to Sunday 3rd inclusive, and if you have friends visiting, a camping ticket is £1.00 extra. You may, if you're unemployed, be able to get a half price ticket by writing to:

The Amenities and Recreation Department
Cambridge City Council
Kett House
Station Road
Cambridge
CB1 2JX

This offer is only open to the first 300 applicants, and may be fully subscribed by the time this article appears.

You can also buy one day ticket for Saturday or Sunday at £10, Saturday being the main day when most of the listed artists are appearing. Once again there will be a bus service from the town centre to the site (in Cherry Hinton Rd.), so you can leave the car at home, drink as much as you like and avoid having your car towed away by the law.

By the way, buying your ticket in advance from the box office in Lion Yard is a good idea because queues at the gate can be lengthy at peak times, and having your ticket in advance means you get in a lot quicker.

Meantime, the local scene has been very lively of late with singer's nights at the Geldart and Golden Hind getting more interesting all the time, though perhaps slightly overstocked with guitarists. August looks like being a slack month, with the Cambridge folk club closed between the Folk Festival and Sept. 12th when it re-opens with Steve Turner who plays songs and tunes on concertina and mandolin and Duck Baker the following week and their next singer's night is not until Friday Sept. 26th, by which time everyone should have learned a whole new batch of tunes. Their remaining night before the festival is 26th July, when they have Sarah Grey and Ellie Ellis, about whom I can tell you nothing, you'll have to go and find out for yourselves.

The Geldart has lately had bigger attendances for its singers' nights than for guest artists, which should speak for itself. On Tuesday 29th July they have local favourites Gaynor and David Griffiths and Greg and Hazel Smith. A double bill no less. Though this club will remain open through August, no dates were finalised at the time of writing, so the best thing is to pop down Sleaford Street some Tuesday and see for yourself.

Must go now as it's time to feed the cruphorns (?-ed). Hope to see you at Cherry Hinton Hall August 1, 2, or 3, bye.

MARTIN BAXTER

Late news: Redgum have pulled out and been replaced by John Martyn and Danny Thompson.

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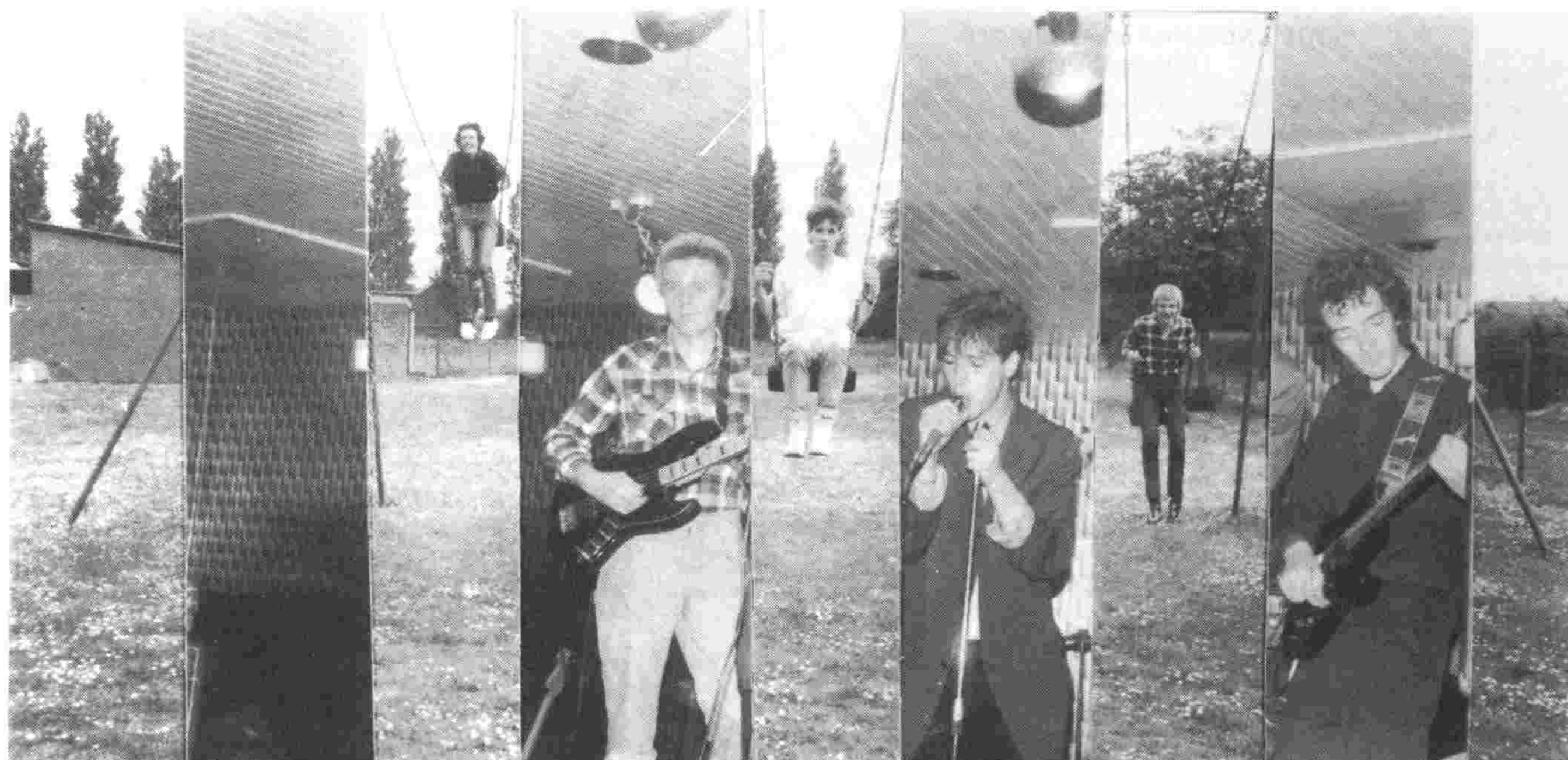
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ORIGINS

ANDY GRAVES (Guitar): I always wanted to be a pop star when I was little. Me and lots of my friends, we all bought guitars, but I was the only one who kept at it. (First band) I was in a band in 1982, with Julia (his sister), and with Robbie Daylis (The Detective). (Fridge Freezers - second band) We were influenced by very obscure things like The Residents, and Wire, and Ivor Cutler, even. But it didn't work very well. It wasn't the criticism that bothered us so much, but we heard a bootleg of one of our concerts, and we thought "Oh, my God!" We were very inexperienced and we did a lot of things the wrong way - we learnt a lot, though. (Americans On Heat - third band) The trouble was that Chris Heath (ex-Clare College student, now Reviews Editor of Smash Hits) was trying to run two bands and do his finals all at the same time, and he didn't have time, really. We didn't even rehearse for the last gig. The last gig was very chaotic: Julia drank a bottle of red wine before the gig. We sort of went underground a little bit then. When the first Cambridge Rock Competition came along, Julia persuaded me to work with her, against my better judgment, and then we sort of decided we'd better get a vocalist, and that's when we got Tim.

TIM BRYCE (vox/keyboards): I come from Edinburgh - I've been down here for two years. I'd played in a lot of bands in Edinburgh: in a band called The Freeze - they were a big band in Edinburgh - I was a keyboards player. The lead singer, he's now in a band called Cindytalk, which is on 4 AD Records. I also played keyboards once or twice with a band called Scars, which was a real punk band: they were good - I liked playing with them. Then I joined the legendary Happy Despatch, which were sort of like Perfect Vision in Edinburgh - that sort of status: they were a very good band, but they fell to pieces, and I thought that if I'm going to make it as a musician, I'd best come nearer to London. I came to Cambridge, did a lot more music by myself, and then I saw this advert in the paper for a singer. I auditioned and duly signed up for Glass Asylum.

SIMON CANE (Bass): I was in a local band called Shock Of The New - we never actually played live. There was also one (band) with a friend called David, but that band never played! Then I saw in the paper an advert for a bass player, and so I had an audition, and I got in.

ANDY: As soon as we started talking to him, we thought "this bloke's for us!"

TIM: We've always said that we were lucky getting Simon.

THEIR MUSIC

TIM: We started off with a commercial dance electro-beat sound: it was Julia who said that this was what we're going to do. So Andy and I wrote these electro-beat sounds, and we did a few sets with that. Then towards last Summer, suddenly from nowhere, we got this backing singer, and we got a drummer and guitarist!

ANDY: The thing was, they weren't part of the group as such, they were more like session musicians, rather than having any creative input. In the end, what we wanted to do wasn't what they wanted to do - they wanted a jazz-funk sound, and it just wasn't working. Things went from bad to worse.

TIM: When we got rid of the obsession boys, we began to progress immediately. We're just beginning to feel our way; we're getting a sound we like, mebbe, but that'll change - that's not what we'll be playing in six months' time. We get bored very easily!

THEIR SOUND

TIM: (on his echoey vocals) Too much reverb? This is what everybody says. I don't know if it's the way I sing, or what, but definitely with the backing tapes it could have been funny. I used to use almost full reverb all the time when I first started singing, just because I was a bit nervous about it all, but it's gradually got turned down and turned down. I used to find that I was competing with the backing tapes, which was not much fun! (On the Glass Asylum sound) There was no definition in our music - what sounded great in practice wasn't happening live.

ANDY: That's the problem with using backing tapes: we never got a nice clear sound. Perfect Vision manage it somehow, but I've never worked out how they do it!

TIM: Now we've stopped using backing tapes on stage, I think it gives us a clearer sound.

ANDY: I've never been happy using them ever since Fridge Freezers, but it's often been a case of not being able to find anyone to play the instruments. But now we'll have Tim singing and playing keyboards on some of the songs; I don't think we'll go back to using tapes again.

TIM: Arrangements of our songs is a thing we're definitely going to have to work on: I think that's where we fall down an awful lot still. We have a start and finish to our songs, but we don't have a well defined arrangement.

CAMBRIDGE BANDS

ANDY: We're not part of the Cambridge scene/cliqye.

TIM: The thing is, there's a number of cliques in Cambridge - there's the young bands: The Herbs, The Kill-dares, The Hen From UNCLE; and then you've got the established bands' cliqye. The only band we really quite like is This Beeno. We saw them at the Rock Contest: everybody said they were terrible, but I thought they were quite good. There was also a band called Deviance who had one song that I liked. This Beeno and The Deviance have a sort of Lloyd Cole and the Commotions kind of feel to their songs - I quite like that kind of music, but it's not what we want to do!

ANDY: I would hesitate to compare ourselves to Perfect Vision - at least, musically - but I think that we have similarities to them in many ways, because I don't think they're quite part of the Cambridge scene - they don't fit in with most Cambridge bands.

TIM: I know the drummer of Rumour Has It quite well: I don't like their music - I'm not a fan of jazz-funk - but I think what they do is quite good. We're also quite friendly with La Voix!

ANDY: I think the main reason we got on with them so well was because Jeremy from La Voix works for a company which markets a computer I use, so I used to talk to him a lot.

TIM: I feel quite sorry for La Voix, because they're not that bad a band that folk make out they are. I thought they were a quite together band at the Rock Contest - their songs weren't totally devoid of melody, they weren't terrible songs; just badly presented and badly put together.

ANDY: The thing that worries me sometimes about a lot of Cambridge bands is you see them and they're almost Showbands! They call themselves 'new' and 'different' and 'pop' and all sorts of things, but they turn out to be very similar to Showbands - they come on stage and say "this is our reggae song" and "this is our rocky song" and "this is our heavy metal song": there's quite a few bands like that, but I won't mention any names!

THEIR SONGS

TIM: We see ourselves not so much as musicians, as writers. Songwriting happens in so many different ways: we don't have a set formula. Sometimes Andy will have a chord sequence, and I'll put a melody on it, or Andy'll write some words...

ANDY: I write him reams and reams of great lyrics, and he says "no, I can't make that fit!"

TIM: Sometimes Andy'll write a complete song, sometimes I'll write a complete song. I think that being a non-musician helps in a way, because you are not governed by the rules of music. I've got a belief in my own ability to write - I've a belief in what Andy writes, and I think that's quite good. Now and again you think, well mebbe I'm not a good songwriter, mebbe we're no good at all, but then you soon bounce back.

ANDY: What's happening now is that Simon's coming in because we wanted to get him into writing: we've just written one, and Simon's....

SIMON: contributed an A and a C!

ANDY: Two wonderful chords!

TIM: But they were wonderful chords, because we'd got this good verse and said "right Simon, what's next?" Simon's definitely the musician of the band - he's quite a good keyboard player, he teaches guitar, and he's not a bad bass player! He tells us chords we don't know the name of!

ANDY: We like to have it so that everybody's putting ideas in.

TIM: I think everybody's much happier that way.

A. F. S. (home made film, accompanied by contemporary pop music, now shown at Glass Asylum gigs)

TIM: Our new splinter band - this is the thing we're most excited about! This is a thing we're quite interested in - it's a cheap support band! What we plan to do is to make lots of different films, and do the music ourselves: it wouldn't be vocalised music well it might be, but it would be mebbe a wee bit more different than Glass Asylum music - music that we're more committed to, in a way - just a bit different, things that we like to do when we jam.

ANDY: What I originally wanted to do was to have a film showing at the same time the group was playing at the Rock Group Competition two years ago, but it didn't work out in the end.

THEIR NAME

TIM: It's very obvious where the name comes from: we thought it too obvious. We could say it came from an obscure Polish novel, but it didn't!

ANDY: It's about greenhouses.

TIM: It's from a well known song.

ANDY: It's very credible to like the person who did the song, so we won't say who he is!

TIM: If you know where the name 'Simple Minds' came from, you know where 'The Glass Asylum' comes from.

THE FUTURE

ANDY: I wouldn't mind having a drummer, but the problem is finding someone who fits in with the band - the one we had last time unfortunately didn't.

TIM: If we found a good percussionist, we would use him, but he would have to be a jack-of-all-trades, maybe play the keyboards: a straight drummer we don't really need.

TIM: We're a few gigs away from being ready to play outside Cambridge - we've been scared to go away because we've never been happy about what we're sounding like 'live', but now we're a lot happier. We definitely want to play in London if we can get the opportunity. We hope to make a single, which will help with the publicity.

ANDY: You've got to go and publicise a gig in advance, and if you're playing a long way away, it's quite difficult to do this.

TIM: We're not that kind of band who would ever be megabig: I don't think we've got the temperament to be that sort of band.

ANDY: We're not pretty enough either.

TIM: You speak for yourself!

ANDY: The sort of musician mentality we don't go for is where everything has to be good and perfect, but not necessarily creative; whereas we try to be more creative, and worry less about being perfect.

TIM: We don't want to sound like other bands do. I think music's got to progress - if it doesn't, you're going to get 1973 hits being no. 1 again. The thing about this band is the commitment - we don't do it for a hobby or a bit of fun, or anything like that. Really, underneath all the mucking about, we're deadly serious.

Words by The Glass Asylum
Arrangements by Phil Johnson

GLASS ASYLUM

LOUIE

LOUIE

ARE NO MORE...MEET

THE MULLAHS

You hear this tape, by a young group whose name has, in the last few months, been bandied around a lot: you like the music, you set up an interview, and what happens? They split up! So it was when I arranged to talk to Shaun Murphy & Stephen Hewitt, voice and guitar respectively, with Louie Louie. The band has received a fair amount of acclaim, done numerous gigs, played a May Ball and produced a three-song demo tape which showed considerable punch and authority, combining soulful vocals and pop/funk riffing on horns and guitar in sensitive songs about the less than perfect aspects of living and working in smalltown style.

Why then did Stephen & Shaun (who met while playing in Glass Asylum) feel they had to break up the band? Careful to stress that there is no animosity towards other ex-Louies, Stephen explains: "It's all very amicable, but my musical influences are very diverse, and some people in the band wanted to play more specifically jazz-orientated stuff, and they're good musicians...but I wanted something more melodic".

The two of them, with very different musical backgrounds & tastes, were the songwriting core of Louie Louie, and are in the process of putting together another outfit, to be called THE MULLAHS (Stephen: "I've got a Turkish friend and his great-grandfather was a Mullah...they're priests who go to the top of minarets and sing at six in the morning."). Stephen, who played in bands from the age of 14 in his native Wolverhampton, is inspired by the guitar of Johnny Marr, and writes most of the material, both melodies and lyrics. Shaun has begun to write recently, too: his early training was doing solo spots in working men's clubs in Newcastle - a real baptism of fire ("You just sing along to the club band and there's an audience of 500-plus"). While Stephen hopes to bring guitar melody to the fore (rather than the chop-&-scrub of funk rhythm he played in LL), Shaun believes in the importance of the voice, basing his own listening preferences on the qualities of the vocal performance and the strength of the individual songs (eg. Aretha Franklin).

The Mullahs will be a smaller unit (there were 7 in LL), so that the ideas will be less watered down by diverse interests, and therefore less likely to frustrate other players not involved at the creative stage of writing. They expressed excitement at the idea of starting over again from the ashes of their last band - they are aiming to rework some of Stephen's songs along lines closer to their own original intentions, sticking to simpler arrangements, involving fewer other players (Stephen: "The nucleus of the band wasn't together enough: brass is a great sound but we relied on it too much, so that in the end we weren't getting the sound we wanted"). In other words, this is to be a more tightly-knit - perhaps a more committed? - band, where contributions will be sought from all the participants, at all stages. This sounds to be a very serious project, then (emphatic agreement from our interviewees). How far will they take it - are they looking for fame fortune and all that stuff? (Stephen: "I don't trust it: once you start to make a lot of money you start to be manipulated by people who make their living by manipulating products").

So what will be the guiding principles of The Mullahs? (Shaun: "We want to keep the textures of the music really quite solid...get the songs across well,

and I want it to be quite classy.") Class is a notion to which the pair constantly return, talking of melody, well-crafted songs, soulfulness - and I asked them whether that meant that they sought a return to pre-punk values. Explains Stephen: "I get caught between wanting something fairly rough-edged...I like the Style Council but the danger of that kind of stuff is that you lose that vitality and get too involved in smooth sound: I like both, but this Sade business is too nostalgic, and sooner or later it's going to go...".

What are they most hoping for from the band then? (We'll just take it one step at a time...it'd be lovely to make a living from it but...we'll just have to see how it turns out.") These Mullahs enjoy playing, and rather than burning ambition, it's the idea of giving pleasure, both to their audiences and themselves, that is their mainspring. They have found Cambridge a good place to play, unlike many others who live here - perhaps because they come from other towns where the situation is worse ("in Wolverhampton there's nothing going on..."/"there's a lot of venues in Newcastle... but there's a lot of anti-black and anti-gay feeling"). They straddle the town/gown divide easily - Stephen has just finished at the University, Shaun is a trainee psychiatric nurse - and have found listeners in a cross-section of students and townspeople. ("Cambridge is a good place to get your songs & ideas together, in a fairly relaxed and tolerant atmosphere...it encourages you to carry on.")

If The Mullahs succeed in keeping hold of the haunting qualities and delicacy of the Louie Louie songs, and can manage their wished-for blend of raucous energy and sweet-soul, they may well produce an intriguing new music. They are under no illusion about the difficulties ("You can have great ideas about what you'd like to sound like, then when you write the songs they don't turn out anything like it!"). They plan to be playing again by the end of August, so we'll all be able to check for ourselves whether they achieve their worthy goal: if their confidence and enthusiasm are anything to go by, past promise will become future thrill.

STEVE XERRI

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When a band with a name like RUMOUR HAS IT starts packing 'em in at the Burleigh Arms with great regularity, further investigation is a must. However, when I arrived to talk to the band just an hour before they were due to hit stage, and with the Burleigh already half-full, there was not a member of the band in sight. "They've gone for a photo session" said one of the road crew, and so, as it transpired, they had - in a car park, with the ubiquitous Viv Raynor (Dr Skull to you). As I waited patiently, resident celebrity barman Gary Brown inadvertently topped up my pint of lager with guinness - obviously Gary's idea of a Strange Brew! At last, the band (or at least five of them) arrive (the sixth member, saxophonist Mike Clifford had fled with great haste to the Alma, to give support to Julian Dawson: comparisons with Phil Collins' escapade at last year's Live Aid Concert are drawn - if only momentarily!).

RHI's drummer Paul Foulsham's list of previous bands is extensive: Paul's played in Device, 7.54, Sindy and the Action Men, and last year's Cambridge Rock Competition runners-up, Camera Shy. As for the rest of his present crew, vocalist Nella had been in several bands around American Air Bases before joining the now defunct Excess Tempo. Steve (bass), Tim (guitar) and keyboard player Mike Watts all have some musical pedigree between them.

How do the band account for their popularity in such a short space of time?

TIM: It's the fly posters

PAUL: We put the word about as much as we could, and got the tape played on the radio, but probably no more than most bands, so we're a bit mystified!

NELLA: Could it be they come because they actually like us?

Despite the pressures involved in playing in a band, all the members of RHI have full-time jobs: 'It's bloody hard work; we don't have any choice - we need the money to buy the gear to run the band'. They all agree on this point. Do RHI make any money playing gigs, then? 'Very little, we just plough that back into recording'. 'We've made money on the door here' says Nella. 'Once you take off the P.A. and lighting costs, there's not a lot left' retort the others. Paul adds 'We've only got about £110 in the kitty, and that's after 9 or 10 gigs! We would have a lot more money if we were still playing American bases, but it's not as satisfying'.

RHI are in the process of trying to record a 3 track 12 inch single. Paul: 'We recorded the A side, 'Web of lies', at Easy Studios, in London; we're going to remix it at Spaceward, and then we're going to do two other numbers, still to be selected from four or five songs. We'll do them at Philip Darke's (ex Mood Assassins) home studio, set up in Linton'.

the truth behind THE RUMOUR



As a working band RHI have only been going for about six months, haven't they?

PAUL: 'Web of Lies' was written in 1982, and although I was in other bands, RHI have been together for two years.

NELLA: We were building up material; that's what took so long. We just started off with two people working together and then over a period of a year or so, we started to get other musicians in, to bring the numbers together quicker, so that we could start gigging.

What about the songs?

PAUL: We do about eleven songs on stage, of which ten are originals.

How would you describe the sound?

PAUL: It's a fusion - it's got reggae and Motown influences - it's not just jazz-funk.

At this point, ex-saxophonist Malcolm Watts walks in, and the band seemed delighted to see him. I enquired as to whether anybody had anything (nice) to say about current blower, Mike Clifford, in his absence: 'Mike is a shit hot sax player' 'excellent fun' - seems they quite like him, then!

Who writes the songs? 'Mainly Paul - Mike co-writes some of the material'.

PAUL: Lyrically, it's me, but musically, we all thrash it out between us.

MIKE: Paul comes up with a theme and then some lyrics and a very basic melody.

PAUL: Then they all tell me how wrong it is, and we straighten it out from there. I even used to do lead vocals on a couple of numbers, but that was a lot of hassle.

Why didn't we see RHI in the Cambridge Rock Competition? Do you think the Competition is important?

PAUL: I was a bit disillusioned by the first competition, when I came second with Camera Shy - not because I came second, but with the organisation... well certain aspects of it - and because The Detective won! I don't think they should have changed the judges after the heats, in order to accommodate some celebrities for the final. One thing we might be doing is scratching a reggae band together for next year's contest. In a way, I regret we didn't go in for it this year: if you don't make it near the top, then it's not worth it. I think we'd rather make our name by playing gigs and push it that way, rather than through the rock competition; also, I don't like the set up of band against band.

You mean you don't like competition, Paul?

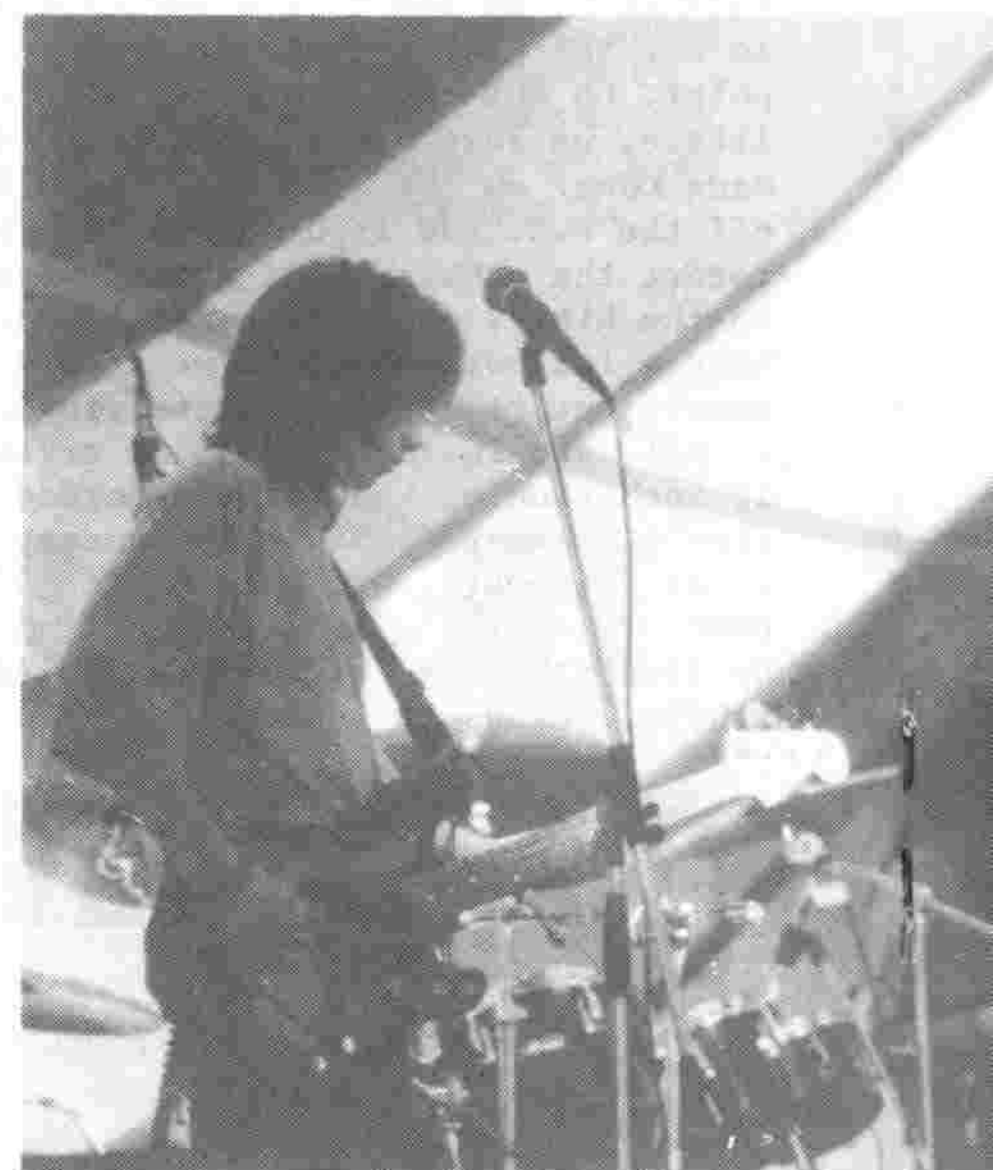
PAUL: No, you're taking it the wrong way. I think musicians should work together - if another band in town wanted to borrow my services, I'd go and sit in for them, but there are some bands who are anti- every other band. I just prefer playing say a charity gig where several bands are showcased, than play a competition'.

One industrious character who did play in this year's competition is Mike Clifford (he appeared with Russia). Mike joins the rest of RHI, following his crosstown trip from the Alma: he is just in time for a quick change, and then it's up on stage again. Up the workers!

PAUL CHRISTOFOROU

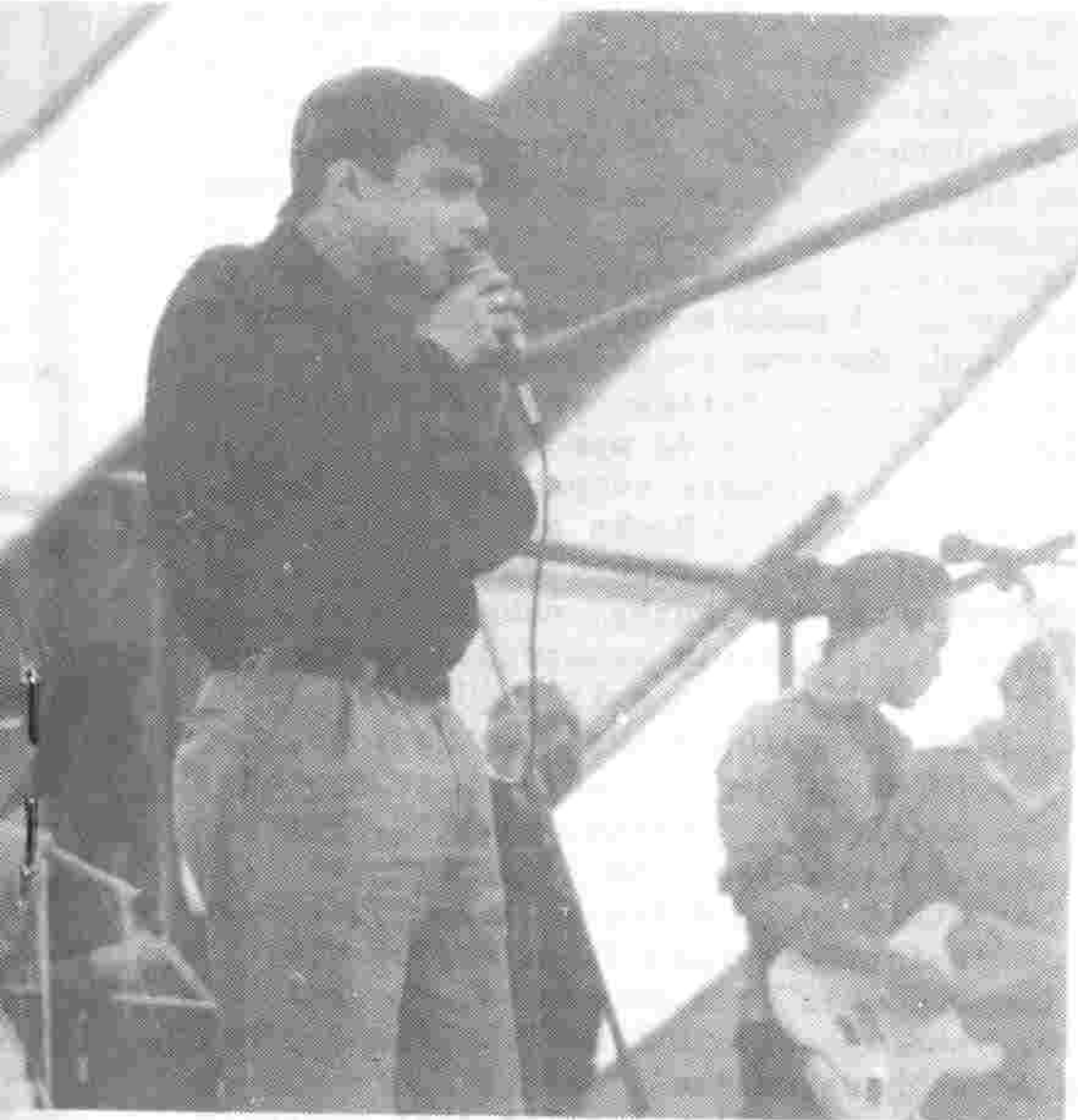
16 Strawberry Fair

photos by peter davis



photos by peter davis





18 the killdares

Late '84 Robin, Martin and Nigel met down the local abattoir - carving up a sound. Neils (Palmer and Richardson) had already met in a local bookshop, formed a band - "sorta Simon and Garfunkel surf". Through mutual acquaintances the 5 were introduced, found they had something in common (apart from two nostrils, two legs, two testicles each) and before the moon cast its shadow the Killdares were born.

They rehearsed in Vanishing Point's garage for 3 months before their debut at the Burleigh, although Neil P. joined only a month before the gig. Prime exponents of 60's garage thrash in Cambridge, early gigs were shambolic affairs, more like rehearsals. Martin "We had plenty of ideas but couldn't play them." Robin "Garage isn't really a relevant description now. We've moved out of the garage." Neil R. "more beat punk nowadays." Nigel "with little psychedelic touches" Martin "and a dash of raw sexuality."

A menacing act on stage, they've managed to retain that essential raw edge whilst improving their playing, though Martin is quick to point out that musicians they are not.

Neil R. "It's great to get up on stage and go a bit daft." On stage they look, talk and play dirty. Never mind biting heads off bats, these guys would eat a leper.

"Best gigs have been at The Man On The Moon and Dingwall's where the audiences have been far less inhibited." They want the punters to have a good time though they are concerned that "the morons (absolute shitheads) waving their arms around like turkeys at the front, pushing girls over, thinking they're real men, ruins the whole atmosphere."

The band's progress has been in fits and starts. Neil P "spurts really, like most good things." Martin "we understand what we're doing now, realise our limitations and are no longer trying to do songs which aren't suitable. Some 60 different songs already played live, many more in rehearsal. A 20 song live set may contain no more than 3 covers. Nigel "there's no point covering other peoples stupid songs when you can write your own stupid songs!" The Neils share most of the songwriting duties, with most of the material having been written during the past 6 months. "We now steal other peoples ideas, rearrange chords, rewrite lyrics and adopt them as our own" - plagiarists. Are they pretentious? "pretty pretentious - great pretenders of the Cambridge Rock Scene!"

The Killdares have interests in other local bands. Nigel plays in the Fuzznicks. He's more of the clean cut pop image. Neil R and Martin are in Hell Sucks. Martin "the great thing with Hell Sucks is that you can be a complete animal on stage and not give a toss what people think. We played at the Sea Cadet Hall and everyone hated us. It was brilliant!" They are quick to point out that neither venture is a threat to the future of the Killdares. What about records/deals? Robin "if the right opportunity came" Nigel "If a lot of



money was to be made, but I wouldn't be content spending 10 years in the back of a smelly van living from hand to mouth."

Robin "We've only been in the back of a van twice in the past year." Nigel "I'm just not interested in that type of lifestyle." Robin "I think this displays the apathy within the band."

Thoughts are diverted to Nigel's haversack and a magazine therein. Ah, porno mags!! Nigel "No it's not." Neil R. "I like a bit of dirt and sleaze. Low budget porn stuff." Would they use it in their stage act? Neil P "Erotic go-go dancers as a support act - great. Trouble is the punters would come to see them, not us."

The Killdares really need a manager. Robin "You are he and I claim my £5" I mean a real manager. Robin "We need a guiding hand. Someone to help out. We know we're not going to walk into the Merton Arms and find Malcolm McLaren sitting there. But we do need someone to kick us about a bit. Approach record companies."

They've already approached Backs and Big Beat but have heard Sweet Felicity Arkwright. Perhaps their approach has been wrong, not pushy enough. "A manager could do all that." Their newly recorded demo features 3 band compositions - 'Eve is 4 evil', 'Head' and 'Haunted', and finally captures the atmosphere of the Killdares. It would be at home on any garage/psych. compilation, and would make a great debut EP. But it needs promoting. It may surface on their own label. The decision has still to be made. Neil R "I'd like to write a hit single for Terry and June, or Roy North (he of Basil Brush fame)." Mrs Breeze used to think he was a stud (when she was 12). Neil R "Imagine Roy North doing 'Swords of a thousand men'."

Robin "I'd like to say at this point that recently in the magazine 'A Means to an End' it was said that I eat Cornflakes. I don't. They were Crunchy Nut Cornflakes and were for Donna, I would therefore like a retraction in the next edition."

Donna who was present at the interview reveals that Robin eats Sultanna Bran.

Martin feels that the band would stand a better chance of success if they were Australian. So is a change of nationality on the cards?

Neil R "Do you remember that guy who went to a Beatles Concert in Sydney when he was 15? He was screaming louder than the girls." Must have been Ed Harbud (do what? - Ed).

Inspirations? 'Charles Perkovsky', 'George MacDonald', 'H. P. Lovecraft', 'Buckmaster Fuller', 'Childhood nightmares', 'tacky low budget films', 'get the girl, that's my main influence. I have a great deal of trouble with women!'

Neil P has returned from the gents. 'It's great in there. There's a full length mirror and you can watch yourself while you're having a piss!'

Nigel 'We are musical luddites of the local scene.'

Amos Breeze May '86

My thanks to Donna Killdare whose contribution at the interview proved invaluable.



I last saw Dave Gilmour at an after-concert party held in London by the international super group Foreigner. We had both been invited by mutual friend and Foreigner bass player Rick Wills. It was a very nostalgic occasion for me, as some twenty years ago Dave, Rick, myself and drummer 'Willie' Wilson, also present, had been involved in the rise and fall of a quite historic local band called Jokers Wild.

I'm not sure that Dave was even sixteen when I first saw him play guitar. I had known Dave at school and as a novice drummer myself I had popped in to see him practise with a few young friends at the Scout Hall on Perne Rd. I can remember him fumbling his way hesitantly through 'Apache', the first big hit for The Shadows. Now that he has become one of the most respected of innovative guitarists, this early memory seems almost unreal, as does the fact that for three years of my life he and I should chase the same heady dreams as we played together in a band which itself looked poised for acclaim, only to crumble in sight of that elusive winning line.

Jokers Wild was formed in 1963. Five keen young musicians determined to produce a capable and successful band. And success was soon forthcoming. A residency was secured, within the first year at a club called 'Les Jeux Interdits', held at the then-existent Victoria ballroom in Cambridge every Wednesday night. These were times of youthful affluence and I remember well those cosmopolitan young audiences drawn together by a love of dancing to live music in a time of carefree optimism.

By 1965 the band was making significant inroads into more prestigious market places. During this period of Beatlemania and flourishing pop awareness, The Jokers were regularly steering their grey 15 cwt Ford Transit van towards London, Gilmour often at the wheel. Socialite bookings such as a forty minute spot at the Dorchester for the Admiralty League, were sandwiched between a shared billing with The Animals, a May Ball in Cambridge with Zoot Money and his Big Roll Band and The Paramounts (soon to become Procul Harum), a large party in Shelford with the newly named Pink Floyd Sounds (previously The Tea Set) where Paul Simon appeared as the cabaret artiste, and eventually an approach by the odd but influential Jonathan King to record for Decca. Disappointingly the recording, a cover version of Sam and Dave's 'You Don't Know What I Know' was never released after the American artists put out their version on the British market, where it suffered too much exposure from the many pirate pop radio stations in business at that time. As lead guitarist and principal vocalist, Dave Gilmour had played a valuable part in the good fortunes of Jokers Wild, driving the band along energetically with the aid of his excellent little Jofner Club 60.

1965-66 had been a very busy time. Too busy for me in fact. The only member of the band also in full-time employment I hesitated too long about relinquishing my daytime job. I paid heavily for my foolishness as too fatigued to make rational judgements about my own state of nervous exhaustion I plugged on until I suffered a catastrophic breakdown. It was the beginning of a deeply personal and painful experience for me that dragged on and destroyed any aspirations that I held to make the bigtime. I was not to grace the boards again for over four years. My role as drummer was taken by a good friend John 'Willie' Wilson, who went on to greater things in the Seventies with Sutherland Brothers and Quiver along with perhaps the most skilful professional rock guitarist that Cambridge has produced in the shape of Tim Renwick. Rick Wills, now with Foreigner also joined as bass player in the late summer of 1966, just prior to a reshuffled band going abroad.

I saw Dave Gilmour only a handful of times before he was asked to join Pink Floyd, originally drafted in as an additional member to support the ailing Roger 'Syd' Barrett, whose mental state was causing much concern. It appears that Syd, a gifted innovator, had become too involved with the dubious charms of hallucinogenic drugs. Whatever the causes, whether stress, drug abuse or a combination of both, he fell away into a bizarre schizophrenic-type mental breakdown and Dave had to step into his shoes as Syd left the band for good. Too much has been written about the loss to psychedelic music by Syd's tragic demise. Syd was a very popular member of the Cambridge scene in the early Sixties. An art student and a talented painter, he was a lovely guy, totally without malice, an easy nature with a pleasing

off-beat sense of humour. Frankly he was still a novice guitarist when turning pro, and it was his imaginative ideas that were his real talent. It still seems to me to be grossly unjust that anyone should suffer such a wretched fate, least of all such a special person as Syd Barrett.

Another three to four years went by until I met Dave again. Pink Floyd, despite an earlier bleak spell, had by then established themselves firmly on the global music scene. Before long 'Dark Side Of The Moon' was to catapult them into the superstar category. The rest is well documented pop history as the Garboesque foursome became living rock legends. Whilst Roger Waters' excellent lyrics had played an essential part in their climb to fame, I feel that Dave, the most accomplished musician in the band, played an equally vital role as his influence began to shape Floyd's music into a more structured melodic form. I disliked the early Floyd albums and at times felt their music was little more than pretentious experimentation aimed almost cynically at intelligent but gullible devotees. 'Dark Side Of The Moon', a very complete package, transformed my views. Subsequent albums particularly 'Wish You Were Here' and 'The Wall' bear testament to Dave's ability, previously not allowed to emerge as effectively, to tastefully embellish numbers with thoughtful guitar passages. From those early formative years with Jokers Wild, his greatest asset had been his strength of creative interpretation, skilfully filling space intuitively with whatever any specific number emotionally demanded.

Dave has experienced top-line success since his early twenties. His single-mindedness has always ensured him a better chance than most to survive and fare well in the peculiarly precarious world of rock music. Do I ever feel envious of Dave's and Rick's achievements? Of course I do, but I try hard not to begrudge them their success. I only wish I could have been part of it.

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14-6-86

Fisher Hall, Hinchingsbrooke School, Huntingdon

The very fact that this gig ever took place is exciting enough for anyone unfortunate enough to live in Huntingdon, where, until recently, the music has largely taken a minor role to more 'cultured' activities. Since JAMES appeared last year, there has been an upsurge in both motivation and interest, which produced this Luke Kelly/Vagabond extravaganza. Promises of THE DREAM ACADEMY fell through, so PRIC, PV and The Vanishing Point argued amongst themselves as to who would top the bill, while The Flowershop were just happy to clock up gig no.5.

Anyone who knows of Flowershop will appreciate that living in the shadow of The Children of Some Tradition tends to fire them up, and I expected more than I saw of that spirit: scratchy guitar struggled to climb over some quite competent bass playing, with little success, whilst a pocket-sized audience frantically tried to encourage the best from them. No luck. The set had one or two moments of promise, like the band's cassette, but a change of pace, and more attention to realistic development is the Flowershop's major requirement. Encouragingly, even Star Hire's idea of the ideal volume for gigs being the same at Wembley or Werrington didn't conceal the fact that Flowershop have two good singers - I'd like to see them in a year's time.

I freely admit to enjoying PRIC, having seen them several times turning in a good set. Since the Rock Competition came to its foretold conclusion, robbing this lot at the last moment of victory, PRIC have furthered their reputation by proving that there are still bands with an ear for something innovative around. They sound at times like Depeche Mode riffs being played by Blanemange, but filled



Steve Xerri (Perfect Vision)



David Hildick-Smith (PRIC)

out with live bass and drums - the guitar riffs give the music an identity which the vocals complete. What with a mention on the Steve Wright Show, PRIC fully appreciate their market, and don't shy away from actively trying to be commercial. This year's tip for a bit more perhaps?

The Vanishing Point have some good demos around, and turned in a captivating performance of largely uninspiring material. A credit to them because they came across as an uncompromising band, whose main objective is communication, rather than straightforward entertainment - somewhere between PRIC and PV, appropriately enough. I'd go and see them again on the strength of their performance, if not their songs, and wish them luck.

On to the headliners, now sadly no more, Perfect Vision. Having chatted to Jon Lewin about 'Tongues Out' and the band's intentions, I got the impression that this local cynic was bathed in optimism. After this gig, I wouldn't have cared if PV split or not, but having heard the album, I do. Steve Xerri's solo opening in a way announces the band's live act, and their use of very impressive backing tapes definitely gives the music a good dimensional quality. Once the rest of the band took the stage, I noticed a touch of complacency in the performance, and Jon Lewin seemed less convincing than I'd expected. He seemed half-hearted, perhaps affected by the age of his audience, or perhaps by the knowledge that this Cambridge institution was disintegrating.

His guitar ideas are inventive and appropriate, although not to my taste, and all PV's songs have a ring of authenticity. Steve remembered Soweto before launching into 'Scratch and Howl', which I found more enjoyable on the album. The sentiments of 'Hole in the Soul' tends to go over the heads of those not previously familiar with the band. Generally, they are/were tight (no room for anything else with backing tapes), but not the force I thought they'd have been by now. To end on the wit of a Huntingdon celebrity, I overheard Jon of the Children of Some Tradition talking to Phil Johnson: "Perfect Vision have split up" - "Why? Have they lost the backing tape?"

STEVE BUTTERCASE

HIS WIFE REFUSED

MFI

Burleigh 5/6/86

Another dreadfully disappointing turn-out at the Burleigh failed to dampen the enthusiasm of these two Peterborough-based bands. Even taking into account the obvious distraction of the World Cup and another gig taking place in town (almost unique in these parts) the lack of an audience certainly won't encourage many more Peterborough bands to make the short journey down the A1 to Cambridge.

First band on were MFI a young folk-rock duo. Despite their dreadful name I thoroughly enjoyed their short set. The songs were brief but poignant and at times very amusing. The duo were equally at home with either poetry-based songs or folk-rock songs and at times their lyrics were too close to reality for comfort. Their best song was the whimsical 'Bring Me Back Home'. The raw-edged guitars combined effortlessly with the vocalists Otway-style delivery in a highly effective and interesting way.

Although still relatively inexperienced MFI could well have a promising future. My only qualm was that at times their sound was quite thin. Perhaps if they could use backing-tapes in an imaginative way then this problem could be remedied?

His Wife Refused are a slightly more experienced and apparently one of Peterborough's more popular live acts. They must therefore have felt strange playing to just half a dozen people. Their vocalist highlighted their predicament by exclaiming: "there is a whole city out there - somewhere!" Even after the first number I could understand why His Wife Refused are so popular in Peterborough. They played very competent funky-disco type pop with excellent lead vocals. Most of the songs had a hookline that bounded about inside your head and the set was powered on by some intelligent drumming.

Although musically speaking His Wife Refused aren't quite my cup of tea I enjoyed tracks like the atmospheric 'Stuck In Glasgow' and the ironic 'Is There Life After Work?'. However to my disappointment some of their more commercially orientated songs were very bland and derivative. The bands use of a keyboard to create a very lush sound did them more harm than good in the final analysis. If it had been played with more thought and imagination instead of just complementing the guitar and drums then it would have added that extra ingredient in their music which I had found lacking on the night. Nevertheless they get a pat on the back from me for playing with great enthusiasm in front of such a pathetically small crowd.

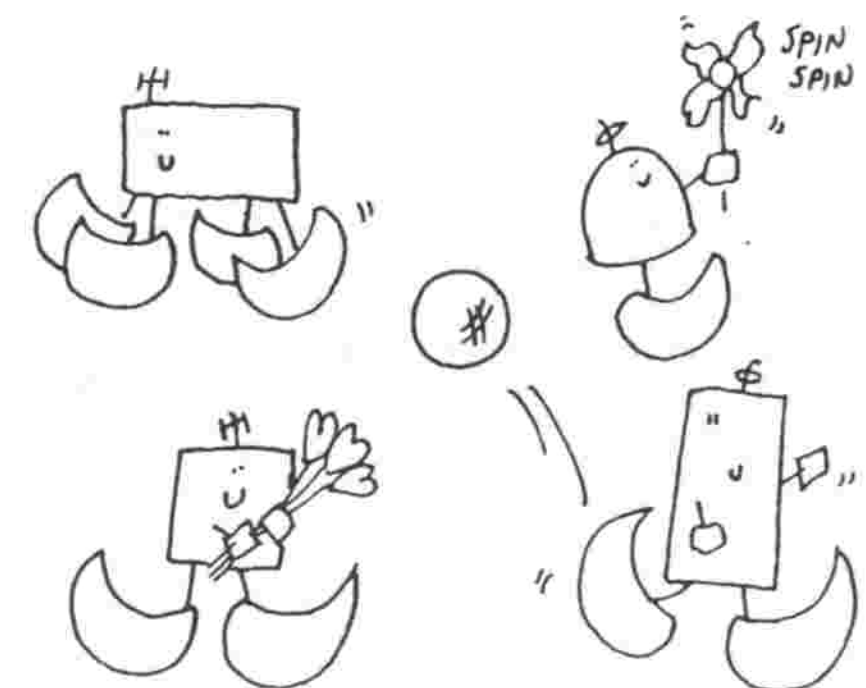
This gig should act as a warning to Peterborough bands planning to play in Cambridge. Either support a 'name' local band or don't bother!

PAUL ATTWOOD

ON THE ROAD

TOUR ~~ITINERY~~ ~~ITINAREY~~ DATES

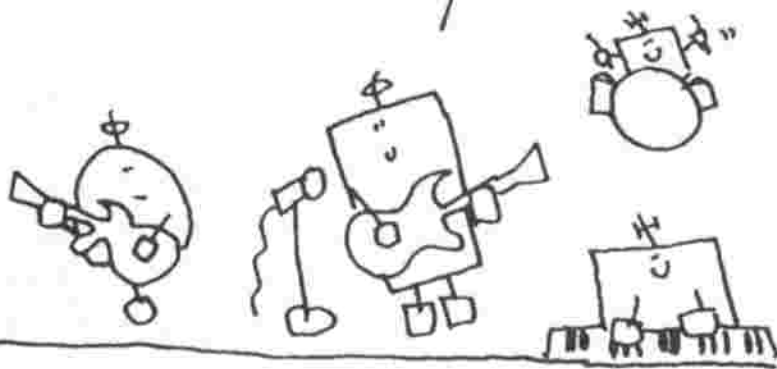
Mon 4 Tesco car Park, Rochdale
Tues 6 Boot sale, Pontefract
Weds 7 Ilford unemployment benefit office
Thurs 9 Lands End pebble society lunch
Fri 12 Glasgow Meanies Club
Sat 13 Lowestoft Co-op tearoom
Sun 10 Breadhead's dad's garden shed



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GIGS IN THE NETHERLANDS

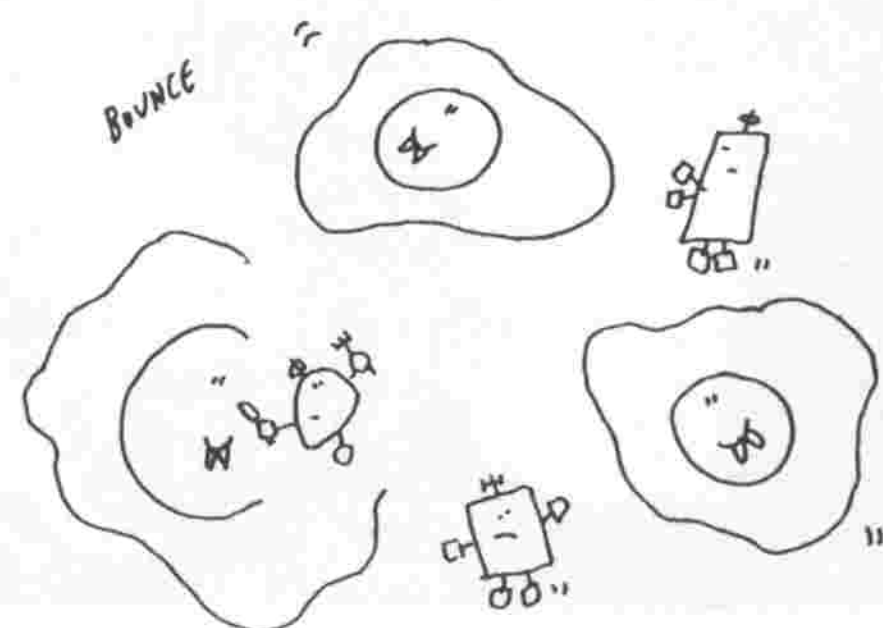
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EGGS FROM A TRANSPORT CAFE

GENE LOVES JEZEBEL
THE FIELDS OF NEPHILIM
THE HEROES
Peterborough Tropicana 18-6-86

The only let down of the night was the first support band The Heroes. Although they are not exactly total musical dyslexics, the music they played, which was in fact quite good, would have been more at home at a Simple Minds or U2 concert and this blend was not totally appreciated by the black clad crowd.

The second band of the evening was The Fields Of Nephilim, who were in fact Jezebel's tour support. The Fields came across as the type of band which would be more at home amongst billows of dry ice and a shroud of atmospheric back lighting. From the start the guitars screeched, the bass throbbed, the drums pounded and never ceased to do so until the end of the set. Musically this band are apparently in debt for inspiration to the Sisters Of Mercy. The voice was deep, the songs dark, the tempo quick and even the vocalists presence was reminiscent of Andrew Eldritch's.

Finally Gene Loves Jezebel took the stage. Jay, clad in the usual beads and silk looked as colourful as ever, whereas brother Mike looked uncannily like a 'Worzel' in his large floppy hat. The rest of the band, even heart-throb 'drummer boy' Marcus, go virtually unnoticed, overwhelmed by the Aston's flamboyant stage appearance. Kicking off with 'Flame' the Jezebel's rocketed through their set of singles and LP tracks including 'Desire', 'Heartache', 'Worth Waiting For'. Neither Jay nor Mike seemed conscious of the frenzy going on immediately in front of them and they continued oblivious, singing and chatting in between songs.

The only new song of the night 'Roof Tops' came as a preview to their new LP 'Discover'. The crowd was only settled briefly for an excellent rendition of the wonderful 'Stephen'. This is a slow atmospheric song which captivated the audience, bringing a touch of mystery to the evening.

The Jezebel's are a curious mix of strange arty songs over a dark yet often blatant pop wash of effected guitars and drums. It was as if the Jezebel's were trying to shrug off the noose-like 'gothic' image that the critics had penned for them. Often there is a hint of melancholy melody but this is totally disguised by their image and overall sound, and this only adds to the fact that pop music and the so-called 'alternative' music can interlink and fuse into an impressive medium.

The Jezebel's made a lot of friends that night and their storming performance (possibly their best to date) did their careers no harm whatsoever. Lets hope promoters around Peterborough take notice of this success and bring more live bands to the city.

IAN HOLDEN & JON LEE

DOUBLE YELLOW LINE
SERIOUS BUSINESS
Burleigh Arms 16-5-86

If you weren't contributing personally to the human sauna at the Burleigh, then you may well have simply been unable to stand the heat and settled for a (slightly) cooler atmosphere in the lounge, for Cambridge turned out honourably to support their competition winners who, keeping it in the family, played host to Ben Ashby's brother Zak in Serious Business.

It seemed that owing to the much rumoured successful premier gig at the Burleigh some weeks before, the audience didn't save its enthusiasm solely for the headliners, but gave Serious Business a well deserved, energetic reception. Producing a set of ten respectably tight and vigorous numbers, they made no secret of Level 42 influence: an extended version of 'Love Games' with a generous helping of solos all round as their exit meant that their slick and confident performance was hindered only by an unfortunate bass string breakage: furious Mark King style slapping overtly demonstrated by Davy Pollitt seemed to be the cause.

Serious Business' weak point was clearly poor vocals but, recognising their handicap, they wisely pursued instrumentals and concentrated on the excellent musicianship on the part of all four members.

It seemed slightly unfair, therefore, when DYL took to the stage with two of the best vocalists around due to the recent recruitment of Jo Tinker as backing singer.

They suitably greeted the perspiring masses with a frantic performance consisting of the winning set, a handful of new material and the older 'Being There'.

Previously casual stagewear has now been decisively ditched in favour of a smart blue suit and a selection of more impressionable haircuts to match - perhaps in an attempt to entitle DYL to tick off another category in the winning formula - image?

In any case they produced predictably, and what is these days to be expected of them, an excellent performance - doubtlessly striking those already acquainted with this year's line up for Strawberry Fair, that DYL were to be conspicuous by their absence.

While DYL stand so vulnerably in the firing line of various bitter (and twisted?) band members and dare I say? - pen pushers on the surrounding music scene, they need gigs like this evenings. The reams of present backlash ready and aimed to fire when any member of DYL so much as totters down to his local, is perhaps inevitable, although it means that they are in position to sit back and reap their recent rewards: on the contrary. To guarantee the furtherance of these 'careers' the onus is clearly on them to deliver the goods, and to do so now, for in the eyes of Cambridge gig-goers and bands alike DYL have been handed the tools of the trade on a plate, in the form of their highly influential competition prize. It's now purely a matter of waiting to see whether the investment pays off, because it will only be given once.

Tonight's performance can only serve to help DYL: by reassuring those perhaps doubting DYL's talents, and making the whinging handful obliged to eat their words for once.

DYL appear to have mastered a consistency in strong songwriting although the organisation of the set seemed such that after the initial blast of better known ditties, they seemed in severe danger of tailing off with a run on newer material. However, a double helping of the saucy 'Sex Mission' to close meant that no-one was leaving the Burleigh before eleven - at least, not without a smile on his face.

WENDY LLOYD



Double Yellow Line

LAZY SUNDAY AFTERNOON

Peterborough Pedestrian Precinct 29-6-86

A lazy Sunday afternoon, it was billed; and for the most part, it was certainly that! If it hadn't been for just one band, I think I would still be comatose now.

A pleasant Irish-sounding folk group, featuring Rob Green (who? - Ed.), was just closing its set when I arrived. A pop quiz between Peterborough United F.C. and the Rugby Club followed: the purpose of the afternoon was to raise money for Franco Antonelli, a local lad who has been left paralysed, following a freak rugby accident. Whilst admiring the imaginative and unselfish manner in which the rugby players have fund-raised, it was a pity that some of them started exhibiting the worst traits associated with the words 'rugby club' - puerile homosexuality, obscene 'singing' and plain drunken stupidity. Sadly, comrades Steve Jason and Rob Jones did little to maintain the family atmosphere.

Hot from the London Anti-Apartheid Concert, Corby band BANDITS AT 7 O'CLOCK were a welcome relief. A sax/guitar/bass/drums quartet, they are a sort of stripped-down, souped-up Latin quarter - literate left-wing lyrics set to strong, pleasant rhythms. They were very tight, much improved over the two occasions I saw them in Peterborough last year.

THE HEROES were deadly dull. Perhaps it was the heat, perhaps it was because so much was expected, but they were really soporific. Their music encapsulated the sound of Simple Minds at their worst, except Tash, who tried to emulate Bono in both voice and actions. He was reasonably successful in the former, but a disaster in the latter. In the first song, he detached the microphone from its stand which he pushed behind him. Unfortunately, it caught up in his belt, and trailed behind him on the stage: it seemed ages before a roadie released it, by which time, Tash's hand was bleeding profusely. This became the centre of attention for the next few songs, as towels and a plaster were applied. When he went on a walkabout in the audience, they just lay there and ignored him, and when he climbed onto a speaker - a full three feet high - he looked ridiculous, as two roadies tried to stop it wobbling. What struck me was how old they all looked: last year, you could have called them a 'young band' without hesitation - on Sunday, they looked positively middle-aged. I can only surmise (none of them were very communicative after the performance) that this is a deliberate change of image, that they are now aiming for an A.O.R. audience. Perhaps we should admire them for recognising the passing of the years, but it also made me feel rather sad. Each song blurred dully into the next, until eventually the band left the stage, to a smattering of applause. 'The best live band in Peterborough' enthused Steve Jason (their manager). They were, once.

Tempers had gradually frayed backstage. THE PLEASURE HEADS were ready to go on. From what I could make out, they had agreed to mime to their new record, but they had thought that everybody else would be miming too. When they found out that they were the only ones miming, they objected. All the bands were using the same equipment, so why couldn't they perform live? The organisers kept up the excuses, including there not being time; so they made time, and set up quickly behind Rob Jones during his stint of auctioneering. The Pleasure Heads were wonderful: within 30 seconds the crowd was on its feet and dancing. It was like a scene from some corny old 'youth club band save the day' movie: they were loud, energetic and joyful. I suppose you could say that they are a cross between trash and trash. Their stage presence was amusing - jumping about in their cartoon-faced T-Shirts, and cracking the silliest 'knock-knock' jokes with the audience between tunes. They played three songs: in the first, they kept repeating a line 'she picked the roses one by one' as if this was the most wonderful thing anybody could do! They followed this with a great version of 'Heartbreak Hotel', and their single 'Falling Man', which they could be spotted selling the rest of the afternoon.

All through this I was standing next to Steve Jason, who was absolutely dumbstruck! To drive it in (a little unfairly) when the Heads left the stage, Rob Jones came on with 'who do you want back on? Steve Jason? (boos) or The Pleasure Heads?' (ecstatic cheering). Jones milked the situation for all it was worth - he saw The Pleasure Heads as the answer to 'all this disco shit' that pervades Peterborough nightlife. He promised to play their single on his local radio show every day of the following week, and plugged The Three Johns' in the town, hoping to attract the Heads' following - before the Heads returned for their encore: as Graham John said on his

'In Session' local radio show, "the crowd went mad for them".

Well, it was a bit of an anti-climax after that. CURIOSITY KILLED THE CAT, a London-based band who are signed to Mercury, and have vague connections with Peterborough's Italian community, wound down the show at its 6 o'clock finish, with some mellow blue-eyed soul. They were distinctly lacking in personality, but were very competent musicians. I thought it ironic that the one track so far released by Mercury is called 'Ordinary Day'.

BRENDA BARBER

THE LANDLORD DOESN'T KNOW YET

Melbourn Rock Club Sunday 25th May

The congregation are in their Sunday best suits as that veritable supergroup, The Landlord, takes the stage. Lead by that omnipresent hip-priest, Jon Lewin, smiling lecherously at the audience (oh drama!). Following closely behind is the venerable disc jockey and Whistle Test producer 'uncle' Trevor Dann. Clad in a baseball cap and sideburns, this is the man who made the Radio Cambridgeshire Rockshow a national institution - until it was axed and replaced by a country music show!

Next in line is Dave Bragg, ex-musician and ex-A+R man, he conveys the personality of a wet kipper. No doubt still smarting from his ill-fated brush with the 'sharks' of the music biz in London, Bragg is taking temporary refuge playing bass behind Julian Dawson, the landlord's front man.

This leaves us with Martin Scott, the drummer. However tonight Martin was churning out crass mass music for public consumption at the Boat Race with his old pal Ted Koehorst and the boys. Stepping in at the last moment was a slightly bemused Mitch Devine of Colonel Gomez. Apparently Mitch and the band had rehearsed together for the first time in the car park only minutes earlier.

The music was incidental - we'd come to play spot the celebrity. Even for the less religiously committed this was literally a moving experience. It was all for charity as well.

CLEVER TREVOR

STEELEYE SPAN

Ipswich Gaumont 19/5/86

Steeleye Span are one of those musical institutions that will probably last forever. Although they've recently lost their folk/rock crossover crown to the Pogues and Billy Bragg they are still a force to be reckoned with.

Steeleye Span's recording career has been erratic to say the least, only 'Please To See The King' and 'Below The Salt' have shown them producing anything other than rather average LP's. Studio flirtations with David Bowie (the most overrated artist in rock history), actor Peter Sellers and Mike 'Wombles' Batt (ferchrisakes!) were ill considered and managed to lose them a lot of fans.

But it's on stage where Steeleye Span really excel, with the mesmeric presence of vocalist Maddy Prior and the rhythmic genius of Nigel Pegum driving the band through songs old and new; 'Gaudette', 'All Around My Hat' and lesser known moments of past greatness were mixed with tracks from their new LP 'Back In Line' to great effect.

At the end of the show, in true Steeleye tradition, Maddy Prior leapt into the stalls in an attempt to get the crowd dancing. But sadly, these days, a large section of their audience comprises of Yuppies, Young Marrieds and Spinners Clones rooted to their seats by the weight of their credit cards!

Steeleye Span provide one of the truly great live shows, if you get the chance to see them, go with an open mind, English Folk may not be as 'hip' as, say African Hi-Life, but it can be just as exciting.

JOHN HOWARTH

LOTS OF PEOPLE

Melbourn Rock Club 25-5-86

On the same day that Bob Geldof was encouraging everybody to run the world, Maurice who runs the Melbourn Rock Club organised a ten band benefit bash in aid of a childrens home. Scene & Heard's editorial trio, none of whom are noted for their athleticism got their running shoes on, jumped into Steve's car and joined Morris and his crew just as the soundchecks were getting underway.

Due to the number of bands on show sets were on the short side. This limitation worked in favour of first band Don't Call Me Shirley as they were just eight days old and had a repertoire of just three songs. DCMS's brand of rock was a good deal lighter than most of what followed. The band must however have been encouraged by their first performance as they grew in confidence with each song, and drew generous applause from the audience. The Force on the other hand are much in the mould of a heavy rock band. Plenty of wailing guitar solo's were executed with a good deal of energy. The bands own song 'Sweet Little Girl' was sandwiched inbetween note for note covers of Free's 'Wishing Well' and ZZ Top's 'Sharp Dressed Man'. Not a band of great originality but enjoyable and competent they most certainly are. Quite who Eddie Scratch & The Crabs were or are I have no idea. If as the name suggests they were a scratch band, put together for a one off appearance then they were a very loud scratch band, weighing in with a couple of barnstorming versions of 'You Really Got Me' and 'Johnny B. Goode', the latter lasting for something in the region of ten minutes - Chuck Berry would have been proud of them! Filthy Rich paid tribute to Status Quo with 'You Spend My Money' and their own rendition of the 'Roadhouse Blues' medley as featured in Quo's end of the road concert at Milton Keynes. Once again Filthy Rich proved to be fine exponents of their art, and are probably well worth catching they play their own gigs. However their plagiaristic tendencies got the better of them here, with a marathon version of 'Gimme All Your Lovin'' that was more over the top than ZZ Top. Dr. Skull & The Crossbones are always willing to play anywhere for anyone. They were on this occasion however a bit of a disappointment, and less fun than usual. Perhaps this was due to Viv Raynor's manic vocals being lost in the sound mix, or the absence of Dr Skull devotees in the audience.

Definitely at home and hilariously clad were The Beached Walls; Melbourn's own, with members of the band comprising of Maurice and his men, plus singer Gary Brown, drafted in from Strange Brew and drummer Adam Jones, on loan from Therapy. The three versions of 'Wooly Bully' that followed, complete with alternative title and risqué lyrics were greeted with enthusiasm from their 'fans' and well deserved too - even if they were out of tune! Therapy were next, purveyors of pop/rock at the home of HM. Although they play with some



Dr Skull

power for a three piece, Therapy are always (over) keen to pay homage to their heroes ie. The Beatles for 'Taxman' and The Police 'Next To You'. The bands own material is strong too we got 'Only Thinking Of You' and 'Tomorrow Is Always There'. Top of the popularity poll came Strange Brew whose band of followers made their presence felt, gyrating with enthusiasm as always. The band played a selection of stage favourites including mine - 'The Legend Lives On', so do Strange Brew, their set was the best of the night. The Landlord Doesn't Know Yet had arrived without regular drummer Martin Scott, he was on duty at the Boat Race with The Lonely. Lucky for Trevor Dann and the crew they were able to borrow Mitch Devine from Colonel Gomez. With long tall baldy Julian Dawson fronting the band The Landlord were able to produce an entertaining set of golden oldies. They even sounded like a real band at times! The 'Let's Twist Again'/'Twistin' The Night Away' medley got everybody moving (and I don't mean towards the exits). Jon Lewin's vocal for 'My Baby Does The Hanky Panky' was ghastly in contrast though. Who better to end a long evening of rock than Colonel Gomez. For those who still had a little energy left CG played AC/DC once more before inviting all members of the previous nine bands on stage for the grand finale 'Born To Be Wild'. By this time, well past midnight, many people had gone home, leaving Maurice and his helpers to keep on working into the small hours. Another great charity gig was over. Cheers Maurice.

PAUL CHRISTOPOROU



Gary and the Colonel

**DRINA AND MAURICE OF MELBOURN
ROCK CLUB WISH TO THANK THE
KIND AND TALENTED PEOPLE WHO GAVE
THEIR TIME AND GENEROSITY TO HELP MAKE
THEIR BENEFIT NIGHT SUCH A SUCCESS;**

Colonel Gomez
Strange Brew
The Landlord Doesn't Know Yet
The Force
Dr Skull And The Crossbones
Filthy Rich
Eddie Scratch And The Crabs
Therapy
Don't Call Me Shirley

and last but not least

The Beached Wails

THANK YOU EVERYONE

THE THREE JOHNS

Peterborough Tropicana 2-7-86

Intrigued by the prospect of The Three Johns gigging at a NIGHTCLUB, two of your intrepid S & H scribes ventured up the A1 to Peterborough, gateway to the North and civilisation. The Tropicana turned out to be quite a plush nightclub (similarities with Cambridge's Ronelles), decorated, as you might expect from the name, with suitably posey tropical trimmings. However, full credit to the Management for taking the brave decision to hold 'alternative music' evenings (Wednesday nights) with none of those silly regulations on what you can or cannot wear.

Because of the apparent preponderance of middle-of-the-road R'n'B-orientated bands in Peterborough, I naturally assumed that the gig-going scene there was about as stimulating as Cambridge's, i.e. apathetic (you don't think so? Ask Reg at the Burleigh what sort of attendances he's been getting lately), but I was pleasantly surprised to find about 250 - 300 enthusiastic people attending this gig.

Local band, THE JILTED BRIDES, play a lively punk/goth/thrash support set, which drew appreciative applause: a true sex equality band, this - 2 blokes (guitar & vocals), 2 girls (bass & backing vocals) and 1 drum machine.

Headliners from Leeds, THE THREE JOHNS have been about for a lot longer than most people realise: they've had a strong cult following on the indie scene for the past 2/3 years, and if the band are looking for further success, then I think that this year is going to be make or break for them. Their recently released second LP, WORLD BY STORM (already high in the indie charts) is, in my opinion, a classic in its own right - not a bad track on it. All the songs are accessible, veering very much towards the mainstream end of contemporary rock, with a couple - 'The ship that died of shame' and 'Torches of liberty' - with top-ten potential, given the right sort of promotion, and a fair wind. But do the 3 Johns want that sort of commercial success? One thing is certain - the band haven't got the pretty boy/glam. image which appears to be a necessity if you're going to get on TOPP et al: John Langford (guitar/Welsh) bears more than a passing resemblance to the Michelin Tyre man; John Hyatt (vocals/Brummie) wouldn't look out of place with Cambridge's winos who frequent the Lion Yard Shopping Centre; and John Brennan (bass/Irish), well I'm not too sure about him, either! The 3 Johns don't have to work too hard to maintain their image of being a bunch of whimsical pseudo piss-artists out to enjoy themselves - just listen to the intensity/humour in the delivery of their 'Demon Drink' for confirmation - but no band have such a natural rapport with an audience as they have: their witticisms, anecdotes, bad-taste jokes and general prattling about on stage kept us all in a state of convulsive mirth the whole evening. They can even create humour out of monumental cock-ups, such as that brought about by Hyatt when he forgot the words of 'Torches of liberty', sat down at the back of the stage and left it to his fellow Johns to see the song through.

Ironically, the visual and aural excitement and fun of the 'live' Johns works against one of their hidden strengths - the power of Hyatt's lyrics, sometimes biting/witty/obscure, and often with a strong Socialist/Marxist message - the sort of message you expect to hear from po-faced bands like The Clash, or New Model Army.

Listening to their 1½ hour set, it was noticeable that the structure of their songs have undergone subtle changes, from the early bluesy-thrash of 'AWOL' and 'English White Boy Engineer', to the current melodic, controlled sounds of 'Atom Drum Bop' and 'Death of the European', but the basic excitement of those early songs still remains: incidentally, is there a better contemporary guitarist in the country than John Langford?

Not a perfect gig - the Johns confessed to a lack of rehearsal - but, nevertheless, you'll be hard pressed to find a band anywhere near as exhilarating as The Three Johns. Buy their LP and make them rich and famous!

PHIL JOHNSON

WHO THE HELL DOES JANE SMITH THINK SHE IS?
PERFECT VISION
London Rock Garden 12-6-86

Tonight the Rock Garden is full of refugees from an 18-30 club holiday. They had come to see that ridiculously named band 'Who the hell does Jane Smith think she is?' Poseurs too. Despite being relatively unknown Jane Smith commanded 'pop star' treatment. A sound-check that seemed to go on forever, a personal dressing-room and a corny dramatic entrance over an hour after Perfect Vision had left the stage. The band were clothed in expensive 'tailor-made' suits, designer sunglasses and loads of jewellery - all dressed up with nothing to play! The music was extremely commercial (albeit joyous) dance orientated pop music. Supposedly intelligent people pranced up and down at the front, clapping and swaying gently to the beat. Jane Smith are the naifest band I've seen this year. Is Top Of The Pops a true reflection on the state of the music biz? Let's hope not!

Hours earlier Perfect Vision played one of their best gigs in front of a receptive audience made up mostly of Cambridge ex-patriots. Names from the past and present reading like a who's who of Cambridge rock - The Face, Your Dinner, Americans On Heat, The Lonely and Red Army Choir all had representatives present. This was an important gig for the Vision - their first in London for some time and currently promoting their excellent 'Tongues Out' album.

Lewin and Xerri haunted the stage with great presence whilst Giles produced natty guitar riffs complementing the enigmatic James Daniel on bass. Some of the non-cognoscenti seemed startled as Xerri uttered a vengeful curse on Ronald Reagan during 'America', Perfect Vision's most politically slanted song to date. Veterans they might be but they know their stuff!

PAUL ATTWOOD



Jon Lewin (Perfect Vision)

ROBYN HITCHCOCK AND THE EGYPTIANS
The Alma 7-6-86

More than usual, the Alma looked like the annual reunion of Cambridge's Class of 78; not only was it the evening of Strawberry Fair, (always a good night for nostalgia buffs), but it was a rare occasion, the return to the spiritual home of Cambridge rock of the only halfway successful band (pace Roaring Boys) to come out of the city in ten years - the Soft Boys. Well nearly, because Kimberley Rew's manic guitar stylings have been replaced by Roger Jackson's well-rounded keyboards, but to all intents and purposes the Egyptians are the latest in a long line of Soft Boys, presenting Robyn Hitchcock's strange and wonderful ramblings with straight-faced weirdness. If anything, they're more Hitchcock's band than before; his limited but effective guitar technique precludes the occasional metallic tendencies that affected the Mk. 1 Soft Boys. This is a more relaxed, less abrasive sound than theirs, more authentically 'sixties' in approach, more (dare I say it) laid back. Morris Windsor is quieter and sharper on drums than he used to be, Andy Metcalfe is simply seamless, Roger Jackson fills out the sound without treading on any musical toes, and the whole purpose is very definitely to put over the songs, not to impress with stylistic fripperies.

It was also bloody hot. I don't think I've ever had to go outside the Alma for air before, which goes to show the respect that Robyn still commands in his home town, and the relatively lack-lustre nature of his local successors. What you get from Robyn Hitchcock is a sound that lies somewhere between the West Coast sound of the mid-sixties (notably the Byrds, whose 'Bells of Rhymney' got a near-immaculate rendering), the British folk-rock of Fairport Convention (notable mainly in Robyn's slightly nasal vocals, and in days of yore in Kimberley's guitar playing), and a touch of early Pink Floyd-style psychedelia. The one thing that stops the Egyptians from being the hideous mish-mash of outdated influences that this suggests is the strength of the songs; they stand on their own merits, outside the limits of the styles they're expressed in.

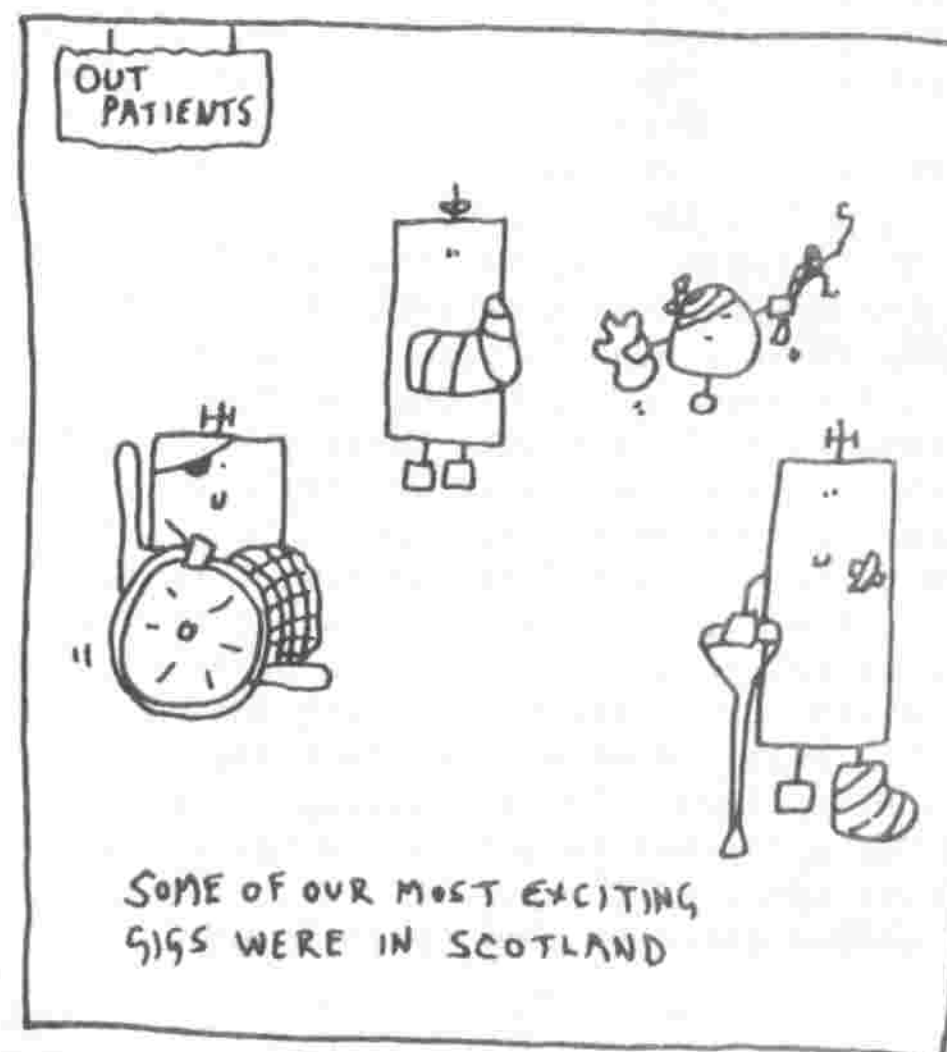
Not unexpectedly, the best-received songs were the older ones, from the days when the Soft Boys were based in Cambridge and played around town frequently. These included an unashamedly nostalgic, note-for-note 1978 'Where Are The Prawns?' and a hearty bash through 'Kingdom Of Love'. The former demonstrated that despite surface appearances, there has been significant change in Robyn's writing: 'Prawns' sounds plain silly next to the more recent songs, which sit on an edge of surrealism on a bedrock of the everyday, rather than launching lemming-like off the cliff into the ether. 'Kingdom' has always been one of his best: equal parts menace, melody and memorability, it was held up in its initial stages by some unnecessarily busy drumming, but slipped into its stride eventually. It's one of the two or three songs in the set where Kimberley really is missed; when that harshness is needed, Robyn's guitar playing is less than convincing. These are minor points, however, 'cos the songs are put across unscathed. Of the post-Soft Boys material, 'The Cars She Used To Drive' stood out for its Police-like groove, and the song about hooded figures dancing with plague-ridden ladies with Dire Straits on the CD player for its classic Hitchcock intro rap, and for me having even less of a clue than normal as to what it was all about. There were more: 'Queen Of Eyes' sounded just like the original Soft Boys version, an accapella song about the perils of Spock-like childraising advice sounded like the sort of thing that only Robyn could get away with, and a couple of recent songs which I didn't know showed Robyn nearing AOR accessibility, in the nicest possible way. All set for the US tour, I think.

Food for thought, however: Robyn sounds fundamentally the same as he did ten years ago; a little more relaxed and self-assured, and writing new songs every bit as good as his best work. So how come it's taken so long for him to attract what amounts to a cult audience in the States, and a small version of one here? And more to the point, is it going to take the same amount of time again to reach a wider public, so that he and his excellent band can make a living all year round? I think we should be told...meanwhile support your local minor genius.

MARTIN SCOTT



Robyn Hitchcock (photo by Paul Christoforou)



THE PRINCIPLE

Alma Brewery 31st May 1986

Here's a teaser for you: what do the following have in common - Blondie, The Beatles, Queen, Thin Lizzy, the Police, Jimi Hendrix Experience, Fleetwood Mac, Kim Wilde, Martha and the Vandellas, J. J. Cale? They've all been featured in Scene & Heard? Definitely not. They are Trevor Dann's favourite bands? Could be, but I doubt if he's even heard of J. J. Cale. They are all dead? Correct (literally or metaphorically), but that's not the answer I'm looking for. Give up? The answer is that THE PRINCIPLE's 21 song, 2 set gig at the Alma included cover versions of songs associated with the aforementioned. And, since most of the covers were fairly faithful to the originals, this hardly justifies THE PRINCIPLE's claim to be 'modern and different', as they so described themselves on their entry form for the Cambridge Rock Competition (mind you, compared with the run-of-the-mill local bands who normally appear at the Alma, they are modern and different!).

Along with many of those who attended this year's Rock Contest at the Guildhall, I had been quite impressed with THE PRINCIPLE's performances in both their heat and their semi-final, and thought them to have been worthy of a place in the final (sod off, Therapy): I was interested therefore, to see how the band could cope with a conventional 45 minute-plus set. Unfortunately, the liberal sprinkling of cover versions in both of tonight's sets made it well nigh impossible to make any judgement, other than to reinforce the initial impressions gained from the Rock Contest.

This band does have a lot going for it: visually interesting (but why did their bassist insist on wearing carpet slippers? Was this in deference to the fact that he was actually performing on a carpet covered floor? If so, then it's a pity that the singer from the Cannibals (the London-based garage band who played at the Alma a few weeks earlier) didn't adopt a similar attitude: he was lucky that likeable landlord Nick Winnington did not see him gobbing on the carpet!). But I digress...where were we? Oh, yes - visually interesting: vocalist Claire is the obvious focal point of the band - a pert blonde with a voice that blends in nicely with crisp guitar and synth sounds, and a body movement that is perfectly synchronised to the rhythms of the drum machine. The blokes, too, play their part: Steve, on guitar, looks like a younger version of Ted Koehorst, and displays signs of acquiring Koehorst's proficiency with that instrument; Rich, a skinhead on synths (sounds like a new drug! snorting synths!) shows his versatility by occasionally moving over onto drums; the degenerate-looking Chris (guitar) complements and occasionally expands on Steve's guitar work; which leaves the well-heeled Reece playing unobtrusive bass, and flashing the occasional manic look at his colleagues in a manner strangely reminiscent of Jack Nicholson's OTT performance in 'The Shining'!

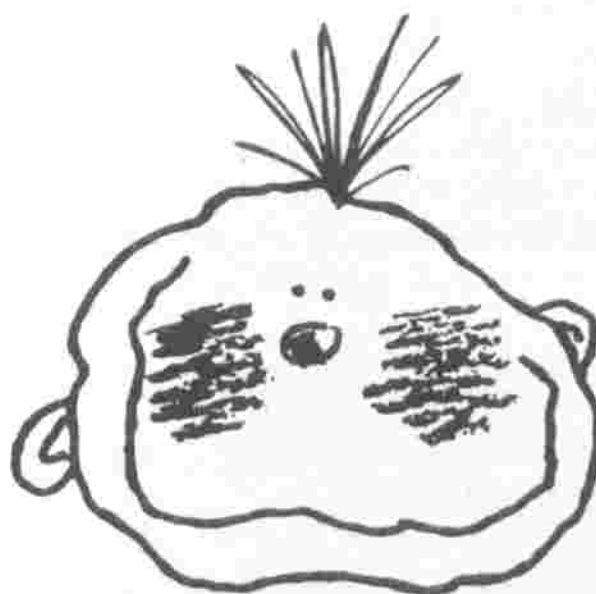
THE PRINCIPLE's overall sound is very pleasant on the ear - light, crisp, clear, boppy pop, and their own songs are quite impressive, particularly 'Circles' and their closing number, the quirkishly titled 'This is not a song by Talking Heads'. Steve explained the thinking behind the decision to include a preponderance of cover versions in tonight's set: there are no admission charges at The Alma, so people who go there on a Saturday evening are not necessarily going to pay too much attention to the band, and probably want to hear background music that is familiar to them, hence THE PRINCIPLE's cover versions of Back In The USSR; Crazy Little Thing Called Love; Call Me; Dancing In The Street, etc. This attitude of giving the punters what they want will be applauded by many but not by me: this band has sufficient talent (and original material) to alleviate the need to rely on cover versions. THE PRINCIPLE should stick by their principles.

PHIL JOHNSON



Steve Buttercase (The Principle)

P L E A S U R E
H E A D S



Don't Fake It / Falling Man

Debut 7" Single

Molesworth HUNTS2

Distributed by Backs and The Cartel



APES IN CONTROL
at Strawberry Fair

PEEVED RECORDS

37 Parkway Road, Bournemouth, Dorset, BH1 1AA
A.L. Tapes £2.00 (UK), £3.00 (Rest of the world)
All cheques/PO's/IO's payable to "PEEVED RECORDS"
in pounds in sterling, please.

GOLDFISH 001 GESTALT
The collected works of a Great electro-pop band.
C60

GOLDFISH 002 THE PRIMARY
Only available from your local record shop via Backs and the Cartel.
C60

PV003 PERFECT VISION
Early tape from band who've since released two 12" singles and a mini-LP. Modern music for the 80's.
C60

PV004 MARTIN BAXTER
An eclectic collection of music, has been likened to the Residents.
C60

PV005 THE SAME
The essential ambient album - brilliant
C60

PV006 GENERAL MOTORS
Psychedelic rock
C60

PV007 RIMARINBA
Systems music
C60

PV008 VARIOUS
A selection of tracks from the people on PV005
C60

PV009 ROBERT COX
Atonal music
C60

PV010 THE DETECTIVE
One side is pop songs, the other electronic.
C60

PV011 MARTIN & GREAVES
Pop from London based synth/guitar duo.
C60

PV012 CASABLANCA STYLE
Superb quirky pop from Manchester.
C60

PV013 PARAWAY STARS
Comes with a free miracle fish and badge. Far out!
C60

PV014 DEAD GOLDFISH ENSEMBLE
Systems music.
C60

CAMBRIDGE

PV015 VARIOUS
The first Cambridge compilation. Features:
PERFECT VISION muscular, modern music;
THE DETECTIVE crucial pop; THE DEVIANCE excellent pop band; PRESIDENT REAGAN IS CLEVER powerful pop; THE RED ARMY CHOIR Talking Heads-ish; NICK BRETT De Vinton poetry in motion; THE EXPLODING MASTERS salsa/latin; SNAP! CABINET eccentric; FEVER GARDEN velvet covered doors; FLAB RAW; COLONEL COMEZ heavy rock; CHARLOTTE'S PARTY mid-70's rock.
C60

PV016 PRESIDENT REAGAN
Is clever
C60

PV017 VARIOUS
The second Cambridge compilation. Features:
THE HERDS garage band; TABLETS FOR FELIX gothic punk; GLASS ASYLUM gentle pop; MARTIN BAXTER sound sampling a 20-80; THE BLUE HIST pop; CAMERA SHOT soul/funk; STORMED punk/reggae.
C60

PV018 THE HERBS
Excellent melodic garage band. The tracks on PV017 are featured here.
C60

PV019 THE DEVIANCE
A mixture of live and studio tracks from a superb band. The live tracks are also available on PV020 and two of the studio tracks are on PV015.
C60

PV020 VARIOUS
Comes with free booklet (1st edition of 100)
Features:
PERFECT VISION & THE DEVIANCE recorded live; CHILDREN OF SOME TRADITION & RED OVER WHITE recorded in a studio.
C60

PV021 VARIOUS
The third Cambridge compilation. Features:
SPIKE pop; THE FORCE melodic heavy rock; THE VANISHING POINT edgy rock; THE HIGH TECH PACODAS wonderful; THE LOVELY rock; STRANGE BREN punk/metal; THE WORLDS END BAND rock; THE LOVELY rock.
C60

PV022 THE DETECTIVE
12 songs to reshape your life - excellent.
C60

THINGS

ECT

C60

TICKLED PINK

C60

C60

WERE

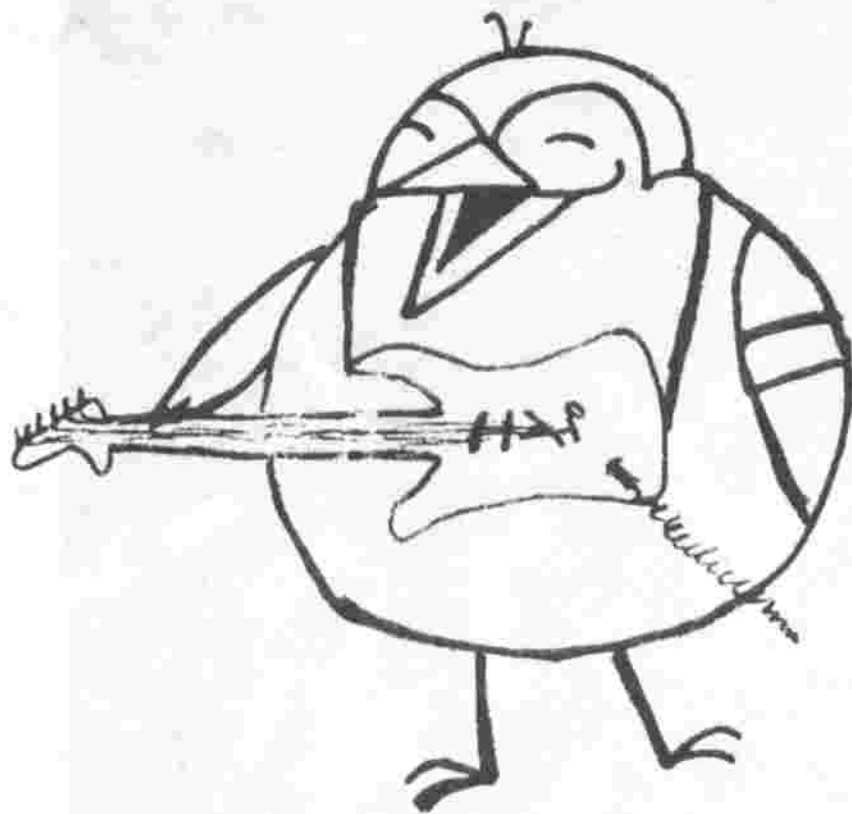
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C60

CASABLANCA

STYLE

GIG GUIDE



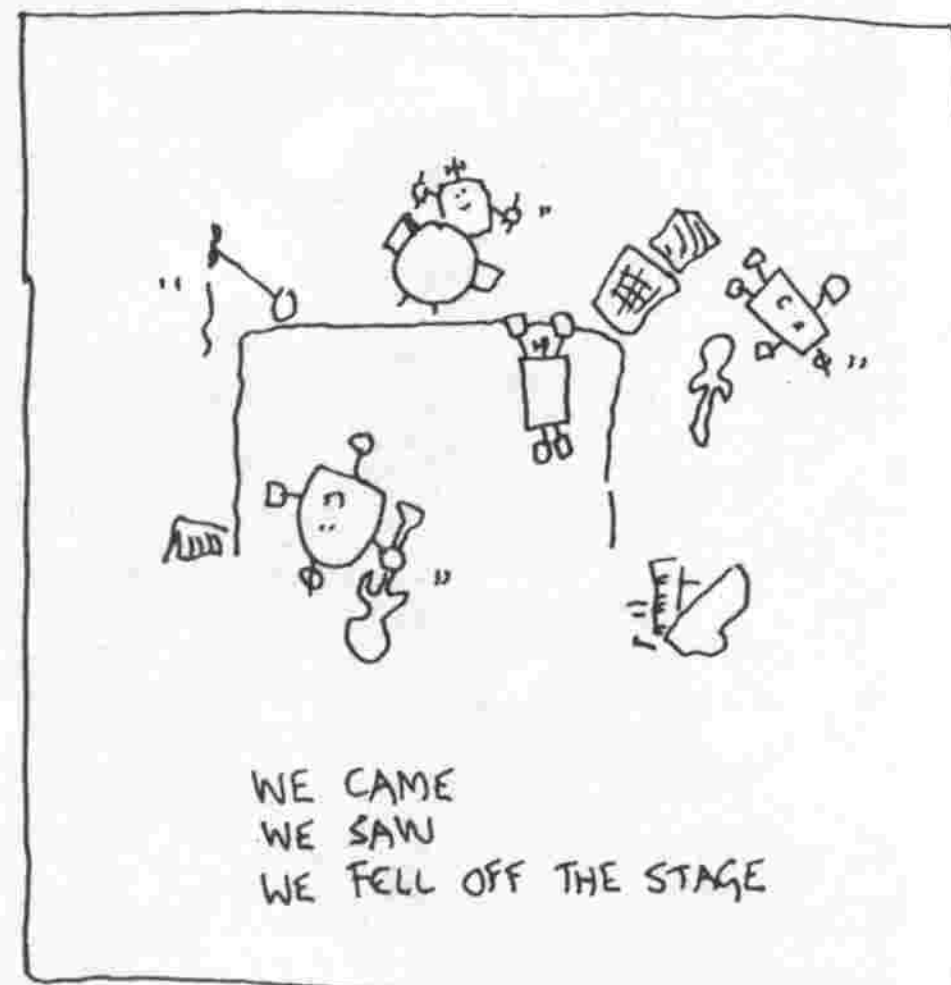
Thanks to Andrew Clifton and Paul Attwood for ferreting out the information for the gig guide. There are likely to be changes so check before travelling.

JULY

- 23rd Crown - Colin Hodgkinson
Floods Tavern - John Slaughter Blues Band
Boat Race - The Lonely
- 24th Cockney Pride - Coupe De Ville
Rinaldos - Sharmh Sharmh
Melton Mowbray Noel Arms - 32/20
Norfolk Inn - Baker St.
Boat Race - Chicane
Bishops Stortford, Snake + Gooseberry - Jack The Bear
- 25th Northampton Black Lion - Full Moon
Cockney Pride - Oasis
Burleigh - Double Yellow Line
Melbourn - Grim Reaper/Touched/Cold Turkey
- 26th Ivy Leaf - QED
St Neots Kings Head - Switch
Whittlessey 1A club - Goldrush
Alma - Sunugal
Snake & Gooseberry - Russia
- 27th Glasshouse - Next (lunchtime)
Gladstone Arms - Haze
Burleigh - Frigidaires
Boat Race - Next
- 29th Gladstone Arms - One Night Stand
Norfolk Inn - Lloyd Watson Band
- 31st Cockney Pride - Coupe De Ville
Renaldos - Sharmh, Sharmh
Gladstone Arms - Rhythm Method
Norfolk Inn - 32/20

AUGUST

- 1st Stamford Scotgate - Little Green Man
Burleigh - Camera Shy
- 2nd St Neots Kings Head - Trux
Alma - John Slaughter Blues Band
- 3rd Glasshouse - It Bites (lunchtime)
Gladstone Arms - 32/20
Stamford Danish Invader - Legend
Burleigh - Session 57
Boat Race - Frigidaires
- 5th Norfolk Inn - The Media
Scarletts P'boro - Legend
Burleigh - Sunugal
Boat Race - Graham And The Mushrooms
- 6th Boat Race - Russia
- 7th Melton Mowbray Noel Arms - Savage Eye
Norfolk Inn - Waiting Hour
Burleigh - Jack The Bear
Boat Race - Soul Intention
Cockney Pride - Coupe De Ville
Rinaldos - Sharmh Sharmh
- 8th Burleigh - Frigidaires
- 9th St Neots Kings Head - Colonel Gomez
Whittlessey 1A Club - Johnny Lawrence Sound
Waterloo - Children Of Some Tradition
- 10th Glasshouse - Pleasure Heads (lunchtime)
Gladstone Arms - Colonel Gomez
Boat Race - Feet First
- 12th Norfolk Inn - Madcap Laughs



- 13th Boat Race - One Night Stand
Alma - Vital Signs
- 14th Norfolk Inn - Odds & Sods
Boat Race - In Flight
Cockney Pride - Coupe De Ville
Rinaldos - Sharmh Sharmh
- 16th St Neots Kings Head - Future Fight
Whittlessey 1A Club - Top Gear
- 17th Gladstone Arms - In Vogue
Boat Race - The Lonely
- 19th Norfolk Inn - Uncle Eric's Backstairs Creeper
- 20th Boat Race - One Night Stand
- 21st Norfolk Inn - Slap & Tickle
Boat Race - Watt The Fox
Cockney Pride - Coupe De Ville
Rinaldos - Sharmh Sharmh
- 22nd Burleigh - Frigidaires
- 23rd P'boro Embankment C&W Festival
Afternoon: Dwight Yoakam, Chas & Dave, Crickets, Ricky Valance, Lonnie Donegan.
Evening: Billie Jo Spears, Freddy Fender, Lore & the Legends, Raymond Froggatt band
St. Neots Kings Head - Funhouse
- 24th Glasshouse - Camera Shy (lunchtime)
P'boro Embankment C&W Festival
Afternoon: Tom T Hall, Jimmy C Newman & Cajun Country.
Evening: Bill Anderson, Jim Glaser, Kitty Wells, Lynn Anderson.
Gladstone Arms - Rutland Rockets
Boat Race - Frigidaires
Melbourn - benefit night featuring: Frigidaires, AC/CG, Strange Brew, Therapy, Jack The Bear, Icenl, Next, Don't Call Me Shirley, The Landlord Doesn't Know Yet, Beached Walls.
- 25th P'boro Embankment C&W Festival
Afternoon: Musicians Union British Country Stars of Tomorrow
Evening: Pentecostal Gospel Show
- 26th Norfolk Inn - Legend
- 27th St Ives Corn Exchange - Balaam & the Angel, PRIC.
Burleigh - Don't Call Me Shirley
- 28th Gladstone Arms - Lloyd Watson Band
Norfolk Inn - Baker Street
Cockney Pride - Coupe De Ville
Rinaldos - Sharmh Sharmh
- 30th St Neots Kings Head - Tyrade
Whittlessey 1A Club - Bus Stop
- ## SEPTEMBER
- 10th Crown - Dave Kelly
12th St Neots Kings Head - Children Of Some Tradition
13th St Neots Kings Head - Bianco Noir
P'boro Wirrina - Anti Apartheid Benefit Concert
20th St Neots Kings Head - new local bands showcase
26th Melbourn - Larry Miller
- ## OCTOBER
- 11th Waterloo - Children Of Some Tradition

USEFUL NUMBERS

Accelerators - 328237
 This Beeno - Royston 60775
 Between The Lines - 892736
 The Bible - 353137
 Blind Mice - Saffron Walden 30645
 Camera Shy - Histon 3816
 Children Of Some Tradition - 0480 58440
 Colonel Gomez - Ely 741016
 Cri De Coeur - Caxton 467
 Julian Dawson - 323158
 Dr Skull - 322438
 Double Yellow Line - Cottenham 50405
 Filthy Rich - St Ives 66407
 Flowershop - 0480 50124
 The Force - 832843
 Frigidaires - 247136
 Glass Asylum - 276408
 The Herbs - 860665
 Hondo - 315909
 In Flight - 327124
 Jack The Bear - Royston 61295
 The Lonely - 246670
 Louie Louie - 242792
 The Lovely - 860618
 Montreal - 315776
 Mood Assassins - Comberton 3875
 Perfect Vision - 313564
 President Reagan Is Clever - 328823
 The Principle - 0954 80150
 Red Over White - 0480 412036
 RT's Wasp Club - 357495
 Rumour Has It - 350006

Snap! Cabinet - 323571
 Spike - 240349
 Standpoint - 871516
 Stormed - 321885
 Strange Brew - 243424
 Therapy - 843157
 Trux - Crafts Hill 31550
 Vanishing Point - Histon 4504
 Wild Party Productions - 322879
 Worlds End Band - 246327
 2 The Limit - 845026
 909's - 243144

PA Hire

Stavros - 245047
 Skysound - 358644
 Cheops - 249889
 Music Village - 316091
 Flite Audio - 316094
 Chings - 315909
 Fuzzy - 870651
 Star Hire - 0480 411159
 Melbourn Rock Club - Royston 61725

Lights Hire

Just Lites - 0954 50351
 Softspot - 244639
 D. Lights Design - 844500
 Star Hire - 0430 411159
 Fuzzy - 870651
 Melbourn Rock Club - Royston 61725

Venues

The Alma - 64965
 Burleigh Arms - 316881/241996
 Man On The Moon - 350610
 Guildhall - 358977
 Sea Cadet Hall - 353172 (evenings)
 Midland Tavern - 311719
 Boat Race - 313445
 Melbourn Rock Club - Royston 61725

Video Recording

Neil Roberts - 210320
 PTV Productions - 0480 61900
 Spaceward - 9889 600

Photography

Chris Hogge - 350799

Recording Studios

Spaceward - 9889 600
 Kite Studios - 313250
 Cheops - 249889
 Skysound - 358644
 School Hse Studios - Bury St Eds 810723
 Stable Studios - Ware 871090
 The Lodge - Clare 27811
 Metronome Studios - Chatteris 3949
 Thatched Cottage - Bedford 771259
 Makka - 66534
 Lizard - 248877
 Music Room - 0733 46901



SPACEWARD STUDIOS

For full details phone (035 389) 600
The Old School, High St. Stretham, Cambs. CB6 3LD



RUMOUR HAS IT