

SCENE AND OVERHEARD

CAMBRIDGESHIRE'S ROCK MAGAZINE

JANUARY/FEBRUARY/MARCH 1991

KEITH'S DAD : THE NIGHTJARS
7TH ANGLIAN ROCK COMPETITION
TOM PACHECO : THE WALL
and lots more.....





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EDITORIAL

Paul Christoforou, the sole survivor of the editorial trio which launched Scene & Heard five years ago, writes:

"Welcome to another year and, more importantly, to another issue of S&H, our 25th. What's more, come February 22nd, we'll be five years old. Many thanks to all those who have contributed to our success so far - long may it continue!

As part of our anniversary celebrations, we've arranged a couple of competitions. Thanks to The Junction and Chiltern Radio, you can win tickets to see Tanita Tikaram or Throwing Muses (see page 4).

Most of the current action stems from our two main Cambridge venues, and whilst we will continue to reflect what's happening with our local bands, we are, commencing with this edition, selecting the forthcoming attractions which we feel should be of most interest to our readers.

If you have any ideas for contributions, please contact the editors: we're always happy to make a good thing better!"

CONTRIBUTORS

Paul Christoforou, Mark Curtis, Rob O'Dempsey, Steve Hartwell, Phil Johnson, Andrew Clifton, Alastair Nicolson, Pete Garner, Vox, Kerri Sellens, David Matthewman & Andrew Burns, Angus MacMackerel, Barney Cohen, Andy Edwards, Malcolm Spurt, Seb Matthews, Jane Wilson.

PHOTOGRAPHERS

Tim George, Paul Christoforou, Phil Johnson, Henry, Karl Walton, Ringsend Road Music Group (Tom Pacheco), Tim Paton, Andrew Catlin, Savage Alcock.

LOGO DESIGN

Malcolm Ayers

COVER PICTURE

THE NIGHTJARS by Tim George

l-r: Michael Green, a man in the pub, David Fletcher, Tim Slater, John Lindsell.

TYPING

Steve Hartwell

PASTE-UP AND LAYOUT

Phil Johnson

EDITORS

Paul Christoforou

53 Kingston Street, Cambridge CB1 2NU

tel. 0223-358044

Mark Curtis

3 Rothleigh Road, Cambridge CB1 4EG

tel. 0223-244825

Phil Johnson

133 Kelsey Crescent, Cherry Hinton,

Cambridge CB1 4XY tel. 0223-242180

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Target Litho

Unit A, 299 High Street, Cottenham, Cambridge CB4

4TX tel. 0954-51189



The Hot FM

COMING YOUR WAY

Here's our guide to what's coming up at The Corn Exchange within the next few weeks. Check press for further details.



- Friday February 1st - Fairport Convention
- Wednesday February 20th - Jesus Jones
- Thursday February 28th - Ned's Atomic Dustbin
- Thursday March 7th - The Farm
- Saturday March 9th - Tanita Tikaram

THE JUNCTION

Our selection for The Junction comprises of live gigs which are likely to be of most interest to our readers. The Junction's other events include The Comedy Market, Theatre Productions and Discos. Also worthy of mention is a most novel idea, at least for January. Starting on Thursday 24th there's a series of Drive-In Movies to be presented on a giant screen in the car park.

- Saturday 19th January - Donovan
- Wednesday 23rd January - Silverfish + The Black Sky + Fudge Tunnel
- Saturday 26th January - Nine Below Zero + The Lonely
- Tuesday 29th January - The Men They Couldn't Hang
- Wednesday 30th January - The Atom Seed + Easy + Basti
- Friday 1st February - Joe Ely + Darden Smith
- Tuesday 5th February - Cronnos + Warfare
- Wednesday 6th February - Johnny Mars Blues Band
- Tuesday 12th February - Senseless Things + Scorpio Rising
- Wednesday 13th February - The Real People (new indie dance band from Liverpool)
- Thursday 14th February - Junction 1st Birthday party includes live music from special guests
- Saturday 16th February - Misty In Roots
- Monday 18th February - Fatima Mansions
- Thursday 21st February - Courtney Pine And The Paradise Reggae Band
- Wednesday 27th February - Martin Joseph (singer songwriter from Cardiff, recently signed to CBS)
- Friday 1st March - Martin Stephenson

- Tuesday 12th March - Carter The Unstoppable Sex Machine
- Wednesday 13th March - Throwing Muses
- Saturday 16th March - Dumpy's Rusty Nuts

In addition to the above The Junction are putting on four rock seminars. For people interested in the Rock Music Business the dates are:

- Wednesday 18th February - Lighting
- Thursday 19th February - Publicity
- Friday 20th February - Getting gigs
- Saturday 21st February - PA

Tickets for these events are £3.00.

COMPETITIONS

In association with our friends from The Junction and Chiltern Radio we have two pairs of tickets to give away for both Tanita Tikaram at The Corn Exchange (9th March) and Throwing Muses at



ANDREW CATLIN

The Junction (13th March).

TANITA TIKARAM

To stand a chance of winning a pair of tickets see Tanita simply name both of her albums.

THROWING MUSES

A pair of tickets is up for grabs if you can name the member of the band who was interviewed in an earlier issue of S&H.

If you can answer one or both of the questions send your entries (in writing only) to Paul Christoforou, 53 Kingston Street, Cambridge, CB1 2NU, before Monday March 4th. Please include a phone number if you have one.

As a special bonus John Wroe at The Junction has also pledged a couple of tickets for The Junction's birthday gig for the runners-up. Best of luck to everybody.

PINK FLOYD'S THE WALL ADC Theatre, Park Street, Cambridge 12-23 March 1991



SAVAGE ALCOCK

Another Cambridge first - an adaptation for the theatre of Pink Floyd's (Roger Waters') meister work 'The Wall'. Churchill College student David Matthewman talks about the problems of adapting 'The Wall' - a success on film and record - for a theatrical production:

"Adapting a work like The Wall for the stage is not a simple matter. Narrative jumps on the album need to be clearly and logically presented on stage if the piece is to look coherent. For example, there is a sudden jump from the destructive nihilism of 'Another Brick In The Wall Part 3' to the quiet fatalism of 'Goodbye Cruel World'. This requires a very sudden shift - if not in character then at least in emphasis - for an actor, which would be hard for the audience to accept. The solution is to split the character of Pink into two roles (as I believe listeners to album do subconsciously anyway) with one role being the burnt-out, withdrawn rock star and the other the ascendant unfeeling demagogue. The character of some of the songs can be changed by changing who sings them. 'Don't Leave Me Now' is now a duet between Pink and his wife, and as a result becomes less self-pitying and more a song of recrimination and despair. 'Bring The Boys Back Home' is transformed from a choral anthem to a plaintive solo (though this could have something to do with us being unable to afford a military brass band!).

To my mind however, the biggest challenge in the piece is 'The Trial'. It is both the climax of the album and highly complex musically, involving a full orchestra. The score has therefore had to be substantially re-written for a band of three guitars, keyboards and percussion, with the obvious danger of sacrificing the subtlety of the original. The answer is not to try to re-create the sound of the album but to take the basic themes and completely re-write the score around them using the available instruments. While the result sounds very different it nonetheless contains the essence of the original, and stands as a fine piece of music in its own right.

From my point of view 'The Trial' presents a problem of dramatic climax. It is a fine end to the album, but there is a danger that on stage it will appear weak after the dramatic

impact of the rally sequence. The rally is the natural climax of the stage show, but to drop 'The Trial' would be unthinkable. For this reason, in my script I have split the song in two, with only the judge's pronouncement now coming after the rally. The rest of the trial is used to build up the tension before 'In The Flesh', and to set the scene for the concert to become the fascist rally. 'Waiting For The Worms' becomes the show's climax, which makes sense musically as well as dramatically. In as much as 'The Wall' has a musical theme, it is the first line of 'Another Brick In The Wall', which is taken up and repeated over and over again in 'Waiting...' but is absent from 'The Trial'. It is an overpowering and memorable theme, just right for something to echo through the audience's minds as they leave - it ties the show together.

Except... except that the final word must always go to 'Outside The Wall', the theme that both opens and closes the album, a coda that links back to the start. Roger Waters left it out at Berlin, and the concert was very much the poorer as a result. 'Outside The Wall' is also outside 'The Wall' - it stands alone as part of the show and a commentary on it. The 'Bleeding hearts and the artists' are (on the album) Pink Floyd the group rather than Pink Floyd the character(s). That is why the song, like the streetsinger in Brecht's 'Threepenny Opera', brackets the show, providing the prologue and epilogue. This is such a theatrical device that the main puzzle about 'The Wall' on stage is not 'what about the marching hammers?' but 'why, when it is so well suited to the theatre, hasn't it been done there earlier?'"

Andrew Burns, from Downing College, is the producer of 'The Wall': "Our first problem was to recreate the superb sound of Pink Floyd, and we seem to have done quite well, attracting members of the Well Wicked Warriors and other student musicians, under the direction of keyboard player John Nicholls. The band have not tried to copy the sound of Pink Floyd, but create their own - more suited to the theatre environment, yet retaining the magic of the original. Some songs are re-scored, as Dave mentions, and in order to fit the play, the band also have semi-dramatic roles.

One major difference from the album or film is that each part is sung by different actors and actresses - rather all by Roger Waters & Co. Much of Pink's part has been restructured so as to make duets and choral pieces, which are much better for the theatre audience. Clever use will be made of the set and a large complex lighting rig: this and the music will form a spectacular 'son et lumiere'."



John Nicholls



Mark Venn

Tickets are on sale at the Arts Cinema Box Office, Market Passage, Cambridge (tel. 0223 352001).

The Nightjars - a natural high



TIM GEORGE

Backstage at The Junction is busier than the M25 but it's the only place to talk to the Nightjars after their gig supporting Teenage Fan Club. Turning up a quarter an hour before the advertised start time I managed to catch only two numbers by them but it was enough to see that there has been a definite progression in their music from the early part of last year. Unfortunately the band were minus their rhythm guitarist because of a hand injury. In between bursts of Interstellar Overdrive from Gumball I've managed to extract the following bits of wisdom from the band:

John (Lindsell, vox): "The idea of having local bands here is great but it's not working. This going on at 7.30 [particularly when all the advertising says 8.15] is totally ridiculous, it really puts a lot of people out. The thing to me is if they're paying £5 they're coming to see 3 bands and not to be kicked out before 10.30 (for the indie disco at 11). Live music is what this place was build for not indie discos. I'm slagging the place off but we're really pleased to be playing here with a band like Teenage Fan Club, who we really like. Considering Michael broke his hand last night in the pub, we were a bit wary about playing it, but I wanted to play it because it can only be a good thing. It probably didn't sound like The Nightjars as a total thing but it was good, I really enjoyed it. I always enjoy gigs, even a so-called bad gig, I just like playing live music."

This question of starting times for gigs really needs sorting out, my complaints to the management that I'd missed a band I'd payed a fiver to see because of the Junction's cock-up was met with a response of 'tough'. What is worse, they admitted that they knew that the start time would be 7.30 but they couldn't be bothered to change the leaflet nor could they be bothered to let the local media, like the Weekly News, know. In fact the Nightjars thought they were on at 8.15 until the day before when the sound engineers phoned them to check on their requirements.

The best advice seems to be to ignore the publicity and if there are three bands it'll start at 7.30.

John: "We got some money from coming second in the comp, borrowed some money and recorded the single. We're not too happy with the songs now, they were just two that we liked at the time, we just decided to stick them on some vinyl through Molesworth Records. It's gone OK, nothing spectacular, but the stuff we do now is much better, the new stuff is more what we're in to." David 'Fletch' Fletcher, drums): "It wasn't really to sell, it was more a publicity device, which it did very well as. Record companies tend to take a lot more notice of singles than tapes. In fact we don't do either of them hardly anymore. We sent a single to Rough Trade and they wrote back saying 'admittedly it sounds quite dated' but they thought there was quite a lot of potential. We just recorded that demo tape for them really." John: "Although it's going to be on general sale at gigs and things if anybody wants to buy it. It's definitely the best thing we've ever done. We're really, really pleased with it. It's really fast and has got a really live feel to it. It's only got a couple of overdubs on it. It's quite raw and energetic and it's got a good feel to it. It's just something we fancied doing at the time. We're quite a spontaneous band, if feel like doing something, we just go and do it. We're a bit lazy... 'Animalia' is a bit frantic it's got a bit of a Pixies influence in there. It's no hold's barred sort of thing. I even managed to play a bit of vibraslap (!) in there as well."

Dave: "I don't know what Graham (Charlottes) said but it was complete crap what was written. I said all along that I wasn't going to be in a band that was going to play gig after gig, and I would have to give up my job for it. So in fairness to them I told them they'd have to look out for a new bass player. I told them weeks before I actually left, whether they took any notice or not I don't know. I just went completely mad actually, I ended

up walking around a field. I thought enough is enough. None of the others had jobs so they didn't realise that there was some pressure balancing the two, plus being in the Nightjars as well. I was playing two nights with the Charlottes (in London or Bristol) coming back to play with this bunch and trying to hold down a full time job as well, I just couldn't do it. I wouldn't give up my job until the band went professional, or were able to support itself through gigs and things."

John: "Everyone has commitments, it's just how far you want to take it and we want to do as much as we possibly can, we want to take it as far as we possibly can."

John: "We honestly entered the Rock Comp just so we could play in front of a lot of people. We managed to do that three times and whether we deserved to win it or come last is really immaterial, we went down the best without a shadow of a doubt. I'm not saying we were the best in it by a long chalk because all the bands deserved to win, it's just what happens on the night. We feel bad about the whole thing, how it turned a bit sour for The Big Blue. It's really bad that they did that. There's some really good bands round here, but there's a really dead atmosphere in Cambridge. We really need a manager to sort things out for us. We just take things as they come, 99% of our gigs are people just asking us if we want to play. I'm really honoured that people want to come and see us. The whole band writes the songs, it's not one individual writing everything. I write the lyrics and the rest come up with our own parts. It's a whole band effort. I'd hate people to think it's John Lindsell and the Nightjars."

Michael (Green, guitar): "We don't cover songs we like, we just think 'that's an easy one'."

Tim (Slater, guitar): "Sometimes we do Paint It Black, but that's tailing off. As we write more material there's less room for the covers. A lot of the covers I and some of the others have never heard, we just get shown the chords and we play it and when we listen to it afterwards it sounds totally different. It helps make it sound a bit more like us rather than a lift straight from the record."

John: "We don't sound like anyone in particular, we're just the Nightjars, if we like a song we play it. We're not out there to appeal to any particular thing. We certainly wouldn't start doing this Manchester dance thing, just to be popular. I'd rather be an unknown quantity and play the music we like. There's a call for our music I think."

Tim: "I look forward to playing live so much because it is an escape. It's such an anti-climax when it's over because it's such a good buzz."

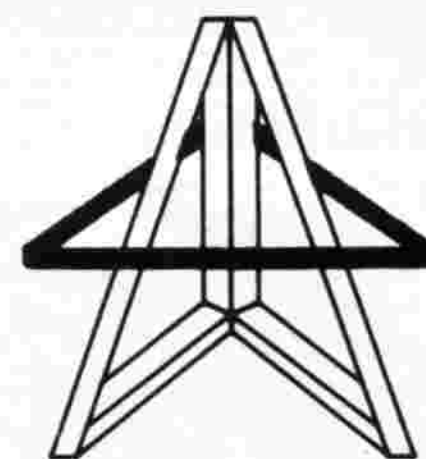
John: "Some of our best gigs have been in places like the Man On The Moon. I've had so much adrenalin flowing that I've been unable to light a cigarette, I've been physically shaking afterwards. That might seem strange from just playing in a band..." John: "Typical story, one night I got drunk and said to somebody 'let's form a band'. I don't know what happened, we interviewed a few people. There was me, a guy called Jeremy Thornton and Simon Scott, who's now the drummer of the Charlottes. We had this little thing going and the line-up kept changing all the time. We got Graham in as a bass player and then Jeremy left and then Graham reverted to being a guitarist and Fletch became the bass player. It just happened really. Then I got the proverbial boot out of the Polar Bears. I don't think the Polar Bears would have done anything but they were good definitely. I was probably the weakest link and that's why they got rid of me. I had really strong views and Graham had a strong personality and wanted things done his way and there was a lot of conflict there. At the time there was a lot of bad feeling. I

hold no grudges, it's all water under the bridge. At the time he was a real bastard. Graham's proved his point, the Charlottes are doing really well. I got really despondent and gave up music. I can't remember what happened now. Brendan (Costello) and Dave (Wick) saw me in a pub and said let's get a band together. So we used a drum machine and then on the first demo me, Brendan and Dave wrote the songs and we pressganged Fletch into doing the drumming and took it from there. Brendan went off to do a mining degree somewhere and I ran into Tim."

Tim: "I met him where I work, the Drum and Guitar centre. This chap came in one day looking at guitars and we started talking and I was struck by what a nice chap he was actually. He made an impression on me as a person. Just as he was walking out of the door, I said I'll come along and we'll have a practise. I went over to John's and heard the demo tape and I really liked it because it was unlike any sort of music I'd done before. I'd mostly done ordinary pub rock before. I've got no background in Indie music at all, no knowledge of it at all. I just thought the songs were really nice, and I liked the guys when I first met them. I don't think I really fitted in the first couple of times we played together. But I changed the way I play to fit in more and it doesn't sound too bad now. I was a bit too HM when I joined and I tried to trim it off. I was in the first line-up of the Midwich Cuckoos as a bassist. Before that I did pub things. I did a little tour of Europe around the bases with a band doing rock stuff and soul. I've done a bit of jazz. The Nightjars are the first real, proper band I've been in."

Tim: "What we need is a break, a tour, a few dates or something bigger. Anything out of Cambridge, we haven't been out of Cambridge enough. We've sent off so many tapes, so many singles, phoned up so many venues. You have to hassle and hassle and hassle and that's why we need a manager to do that for you. Unfortunately there's nobody trustworthy enough and close enough to the band. We really need to get out of Cambridge. We're getting away from chorus middle ending. It's still funny at rehearsals when John says to me, play that bit that sounded like the Mega City 4 and I go who?"

STEVE HARTWELL



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Anyone for a shag?



HENRY

Over the past few months, I've been conducting an almost obsessive one-man publicity campaign on behalf of this lot; y'know, writing indignant letters to the NME, trying to get them into the local press as often as possible, and forcing people at knife-point to listen to their demo tape. I'm not quite sure why I've done all this. Possibly because they remind me of all those dodgy New Wave bands I missed seeing, possibly because I want to bask in all the reflected glory when they become big and famous on the telly, and possibly 'cuz they get me into their gigs for free and buy me lots of drinks. Anyhow, whatever my motives may be, I present, for the next phase in my bid to make these boys into stars, the Keith's Dad Interview.

Me: "You've just released a record (the completely 'triffic 'Nobody Wants To Shag Keith's Dad' EP). Would you care to tell our readers a little about it?"

Tom (vox, guitar, spectacles): "Yes, certainly. It's great. Buy a copy."

Jon (drums, curly hair, trendy red baseball boots): "Buy several copies, indeed."

Me: "Why, precisely, should our readers hasten to purchase your offering?"

Dave: (LOUD!! guitar, on-stage nudity, disturbing early '70's-type sideburns): "Because of its abundant musicality; for example, the richly interweaving guitar lines of 'Slightly Rock'n'Roll', the almost classical technique of '(Proud To Be) Bourgeois', or th-" (at this point, David is interrupted by a chorus of abuse).

Tom: "If you had your way, our record'd just be one huge widdley-widdley guitar solo, going on for hours."

Ben (nimble, melodic basslines, pithy comments): "Or possibly even for ever"

Tom: "Longer'n that!!"

Dave (somewhat aggrieved): "And it'd be a lot better than with you singing all the time, you Northern puff!!" (Heated argument ensues - "You're sacked, we'll get Eric Clapton in instead!!", "Yeah, and he's a talentless bastard too!!", "TALENTLESS!!? I am an ARTISTE!!", "I suppose Eric'd keep most of his clothes on on stage, at least." (The word 'git' is used about 300 times. Journalist attempts to restore order).

Me (shouting above the din): "What are your main influences?" [NB this is a stupid question to ask any band. They ALWAYS lie. EITHER they say 'Nobody, we're completely original, we don't sound like anyone else at all especially not Status Quo' OR they give you a long list of incredibly trendy and obscure groups and

musicians which will definitely not include Status Quo, and then you go to one of their gigs and they play 'Rockin' All Over The World'. Twice.]

Tom: Oh, ...Einsturzende Neubahten...

Ben: ...Charlie Mingus...

Jon: ...'Jazz Singer'-period Neil Diamond...

Dave: ...and Stravinsky, naturally.

Me: "So you would categorically deny all suggestions that your sound is distinctly reminiscent of Sham 69, The Buzzcocks, and a few other dubious late '70's guitar bands?"

Dave: "Yes!"

Tom: "...err..."

Ben: "...well..."

Jon: "...No!!" (General mirth).

Ben: "...but...err... there's 'Horsegliding' as well, though. That's reggae...erm...sort of."

Jon: "And 'T.F.O.' is really funky. Well, a bit funky, anyway."

Dave: "And 'Eddie' is a '50's Rock'n'Roll number. Except for the horrid guitar solo."

Tom: "And there's a quiet bit in the middle of 'Everything's Really Nice'."

Me: "It only lasts about eight bars, though."

Ben: "Alright, we give in. We are Sham 69 in disguise." (The assembled company launch into a rousing chorus of 'If The Kids Are United', a frequent choice for KD's final encore.

Tom (making a vain attempt at self-justification): "Well, it's our roots isn't it? It's what was in the charts when we were eleven and twelve. When the charts were genuinely worth listening to."

Me: "So you don't feel that the 'Madchester' movement has invigorated the Top 40, in a manner akin to the events of summer 1977?"

Tom: "Hmmm. I dunno. It's always nice to see new talent - well, new bands anyway - come through, but none of them are quite up there with the Jam, are they? Or even Sham 69. Christ, I sound like an old fogey!"

Jon (adopting cod Northern-Old-Age-Pensioner-type accent): "By heck, they don't make records like what they used to in our day, do they?"

Well, one band does. (The 'Nobody Wants To Shag Keith's Dad' EP, on WOOAARGHH!! Records, distributed via Backs / The Cartel / Rough Trade. Available from all dubious record shops, £3.49).

BARNEY COHAN

A STATE OF DECAY

When the last article about the state of the music scene in the area was written, many people commented that that was the sickest period they could remember: as some problems were overcome, others less obvious but equally threatening have appeared. This article is not meant to level direct accusations, it is simply an observation. Any criticism of this point of view should be tempered with this in mind.

There probably has never been a utopian era for local bands: rose tinted spectacles often leave us with an air that days past were of an altogether more halcyon nature. There was a time when the winners of any rock competition found themselves in the position where any venue they played would be well attended. It is true that audiences for local acts have dropped off over the past couple of years. The primary cause for this is apathy. Perhaps that is too strong a word, but the general disinterest or 'discernment' (for the more cynical) of local people is evident. Punters now have The Junction where national acts can be seen regularly on virtually a nightly basis. Assuming that there is only a limited gig-going public, then one can also assume that on a limited budget any customer will be more discerning.

There is limited opportunity for new bands to find their feet. The 'A&R' policy of many public houses errs on the side of R'n'B and bands whose musical direction is stuck firmly in the happiest of territories for the ageing musician - middle of the road. Thems that are a touch more (for the want of a better word) 'Progressive' - ie, the rest - find themselves an unwanted commodity amongst landlords. It is also true that Brewery stipulations from many of the managed houses order their employees not to entertain bands. One Suffolk-based Brewery stipulates that unless a 100% increase in profits - not takings - can be shown, then events with live music should not be organised.

The Rock Competition itself does much to attract an interest in local bands, yet (no disrespect to the Corn Exchange), due to its length, many punters may well feel thoroughly satiated.... having readily consumed their dose of home brew, they are logically less likely to attend subsequent local concerts at other venues.

Bands have restricted opportunities to advertise their activities: press coverage is as good as it will ever get, local radio features events in Peterborough, but fly posting (naughty, it's true) has traditionally been the main advertising ploy utilised by local bands. This is not a trivial point, this type of advertising is undoubtedly the most effective way of ensuring that Joe Public is aware that your gig is happening. The position now has become quite frustrating as the major record companies' men in estate cars have moved in and plastered the region with massive colour tour posters and record advertisements, thereby covering over many of the local acts' attempts... it is quite soul destroying, spending time and money putting stuff up, only to find that your strenuous efforts have been covered by the leering features of the Pet Shop Boys. As it is, few, if any, bands are in a position to generate enough money to buy equipment, never mind finding finance to fund these above the line expenses.

Cambridge City Councillors too are not very supportive of attempts to grant licences and lend support to other events and venues - after all, they have two vested interests (the Corn Exchange and The Junction) in this city. I am loathe to get involved in politics, but the 'peoples' party, whom we suppose would be more sympathetic, are not as well intentioned as we would wish them to be.

So, one conclusion that could be reached is that the local bands now suffer more than ever from the policies of different, mainly corporate, interests. As the outlets for local music wane, we find ourselves in a very unpleasant situation. The more cynical may say that this will weed out those bands who believe they are "good" and leave the crap by the wayside, but we do need to be aware that these tinpots too have their place alongside their more talented peers.

MARK CURTIS

FILLERS

RICHARD ALLAN, organiser of last year's Hinchingsbrooke Hospital Fund Raising gig, intends to hold three more this year at the Hospital Social Club - one pop/dance (Feb.), one folk/country (June) and one rock (Oct.). Bands so far confirmed for the pop/dance gig (23rd February) are The Brotherhood, The View From Without, The La La Tree, Black Rose, Penelope Tree and Timewave. All proceeds go to the Ambulance Crews Radio Handsets Appeal.

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"Hendrix bought me a shirt!"

TOM PACHECO is an American songwriter, living in Dublin, who's appeared at the Cambridge Folk Festival (last July), and at the Mayflower Folk Club. Rob O'Dempsey caught up with him in Dublin last September to discover more about a man who was born into music.

"My Dad had his own jazz group in Europe prior to the war and he played in Belgium and Paris and he knew Django (Reinhardt). Django had a group called the Famous Hot Club Of France and they knew each other. They weren't in the same band obviously, but they jammed together, did gigs together..."

"I was born after the war and my whole background is music, or arts, 'cos my Dad's a painter also, and there are writers in the family too... so it's been music, art, literature, my whole life..."

Tom started playing the guitar when he was 10. "I was a little young to appreciate Presley. My early influences were Chuck Berry, groups like Johnny And The Hurricanes."

"Rock'n'Roll got really bad in the early '60's so I started getting into folk music at that time. I got to start hearing Woodie Guthrie and Leadbelly, then someone brought over a Dylan record, Dylan's first record, with one or two original songs on it and the second one was all original... then I began to hear all the other songwriters, Phil Ochs, Tom Paxton, Buffie St. Marie, so I'm real young taking all this in... I was born not too far from Boston and there was a great coffee shop where Dylan used to hang around and Joan Baez and Peter, Paul & Mary, it was called the Club 47, bluegrass and country music, and Taj Mahal used to play piano there in those days. So I used to go there... it was in Cambridge, Massachusetts, right next to Boston."

Dylan was a big influence on Pacheco's development as a writer: "He made me fully aware of the impact of lyrics... writing about the times and real stuff as well as love songs, which are pretty easy to write. Dylan and Ochs would write about other subjects, stories and tales of real life. If they wrote a love song it was real love."

Pacheco's songs are noted for being very strong on narrative: "I always liked stories or tales. I think that's why I liked Chuck Berry when I was very small, because the first song I ever heard him sing was Johnny B. Goode, and that was a whole little story in that song." He is an admirer of that great American writer of short stories, O. Henry. "He always had a surprise at the end, a twist, it just added that extra punch at the end of the story."

Tom's music led him to move to Greenwich Village in its hey-day. "In my late teens I moved to New York and got to Greenwich Village in a band called the Ragamuffins, and this was 1966 and we were all kids in a van, and we moved into the Albert Hotel where a lot of rock'n'roll bands, coming-up bands, lived, like The Lovin' Spoonful, Tim Hardin and Muddy Waters. We went to the Cafe Wha? and we walk in to check out what's going to be the competition and up on stage comes Jimi James and the Blue Flames and there was this black man playing the guitar. Of course it's Jimi Hendrix and he launches into 'Wild Thing' and we thought 'why don't we go back where we came from', because we thought everyone was that good in New York, but we ended up staying there and ended up being his support band and got to know him very well... and he jammed with us. He bought me a shirt once which I still have. Those were great days in Greenwich Village because there was a variety of music and it was a great place to start learning, 'cos there was Jimi James in one club, then you'd go two doors down and there was Arlo Guthrie still writing 'Alice's Restaurant' - he wrote that in stages - then you'd go down and

see Blood, Sweat And Tears, maybe, the beginning of Al Kooper, then you'd go to the Night Owl and see Buffalo Springfield. It was an amazing period, you had all the jazz and then Mississippi John Hurt could be playing. It was a great period for all kinds of music from country to blues to psychedelic to Warhol to Lou Reed were around and the Velvet Underground at Max's, Kansas City. There was every form of music around, mixing together, experimenting, Raga music, Indian music, the era of psychedelic, so I'm so thankful that I was able to live there."

"The Ragamuffins made a couple of records on Seville records, a subsidiary of London, which were pretty good and were very well received by 'The Village Voice'; they cost around \$200 now in places like Bleeker Bob's in Greenwich village which sells old records. I then got signed to CBS with a girl named Sharon Alexander and we did an album together produced by John Hall in 1970 and backed up by the Full Tilt Boogie Band, Janis Joplin had just died, they were all living in Woodstock, so that was my first introduction to Woodstock. I broke up with Sharon shortly after the record came out and then I went into a heavy study of country music, buying everything I could find. I got signed to RCA to do two albums, 'The Outsider' and 'Swallowed Up In The Great American Heartland', they're not your normal country type records, they're strange, very bizarre. The two albums were recorded in Los Angeles and I lived there for two complete summers in a row. There's also a bootleg album in circulation recorded live in Texas which I've never seen, it's called 'Tom Pacheco: Live At Emma Joe's', which is a club that Joe Ely played, Butch Hancock and all those people. I moved to Woodstock around '78 and I put a rock'n'roll band together called Tom Pacheco And The Hellhouse and I wrote all the stuff. Then I moved to Texas in '82 and lived there two and a half years in Austin, went back to Woodstock in '84 and moved to Nashville in '86 and finally to Dublin in '87. I hated Nashville, the only place I can truly say I hated living, because the music scene is so uncreative, it's so bad, you cannot write anything that's not a boring middle of the road song. They tell you 'we want you to write positive up tempo love songs'... so I was really hating it. A friend of mine rang me up from Ireland and said 'do you want to come to Ireland?' and I said 'sure, get me out of Nashville, I've had it here, get me any place!'. So that's how I got to Ireland, I was only going to stay six weeks and I ended up playing, doing gigs here, at a club called Bad Bob's, it paid the bills. Then I met Clive Hudson who was head of WEA in Ireland and he'd just left and said he was putting together something in eight months time, would I wait around? So it's back to Bad Bob's, slogging away, and places like that. Clive got his company together and I made the first record."

The album, 'Eagle In The Rain', was recorded in a studio in Northern Ireland. A lot of the musicians on the album are from Andy White's band: "On the song 'All Because Of You' we borrowed Andy White's Rickenbacker 12-string, that was very nice of him to loan it to us and it's strange... how there are so many coincidences... when I was living in Nashville I was in the Hot Bar and there was this insipid country music and all of a sudden on comes this tape and it sounded great; it was this guy playing guitar and harmonica, like early Dylan and it sounded refreshing. I asked what it was and they said 'it's some guy from Ireland, Andy White', so that would be the end of July '87... at the end of July '89, not only am I working in the same studio where that record was produced, but I'm playing with some of the same players and borrowing Andy White's 12-string guitar... it's just one of those insane things in life..."

"I'm getting ready to do the second one in the fall for an April release. I've got a ton of songs written for it and I've got to narrow it down to 12 or 10. That's the hardest part. We haven't decided on the producer. I don't know whether to make the next album gentler, not word-wise but production-wise, or to give it more of a harder edge... the album may be called 'Romance & Revolution.'"

"I went into the studio and recorded ten songs on acoustic guitar, one of them is 'Walk On The Mild Side' (about Lou Reed) which may not be on the new record, that's more a live piece. If I have a novelty piece or two on the next album, 'Hippie On The Highway' will be one of them, you should have some humour I think."

Other new songs Tom's thinking of including on the new album include 'Strange God's' "about all the religious strange weird things going on in the world... then there's a brand new one I wrote the week before Cambridge, it's called 'Rock'n'Roll Roulette', then I hear about Stevie Ray Vaughan who I knew, I thought a lot of him, I loved his work."

How did Tom enjoy playing the Cambridge Folk Festival? "I loved it, I really loved playing Cambridge... it started off as a disaster because I got there late Saturday (due to problems with the plane) and I missed that show and the ITV filming of the festival, but the Sunday worked out fantastic, I did three shows... the people were great there, wonderful people, kindred spirits..."

ROB O'DEMPSEY



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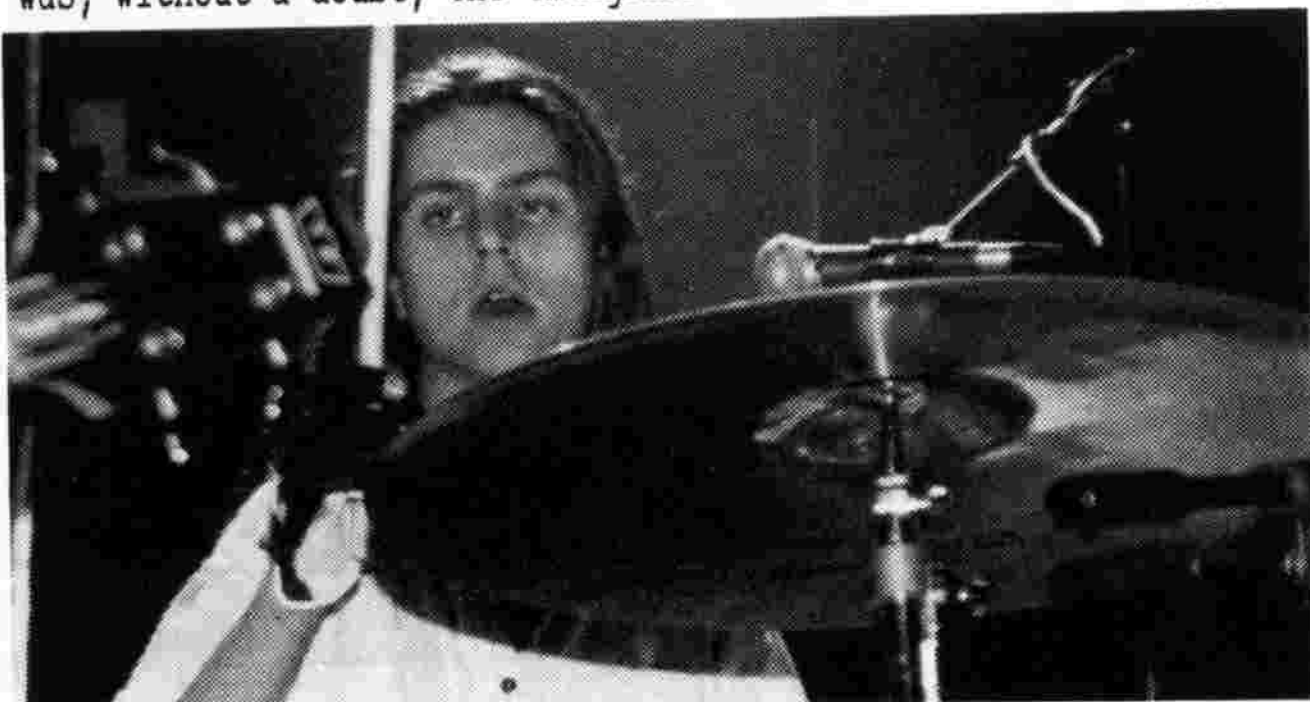


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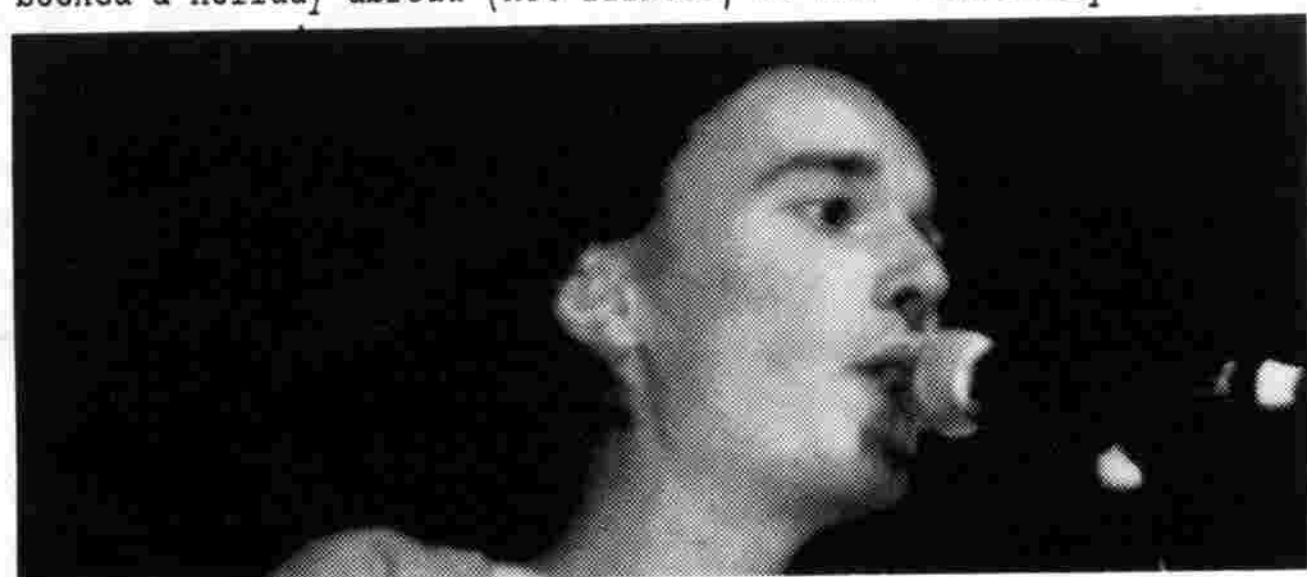
Whatever happened to THE BIBLE? Their future seemed quite bright at the beginning of 1990 - they were well on the way with the recording of their third LP; they headlined the opening gig at The Junction; and they made the front cover of Scene & Heard! Then the rumours started - Chrysalis, their record company, weren't happy with the recordings, they wanted Boo to go solo, etc. The result - no LP, no gigs. The latest rumours suggest that drummer Dave Larcombe is auditioning with The Dream Academy; guitarist Neil MacColl has teamed up with brother Calum (ex Fruitbats/No Dakota) and is looking for 'a deal'; and main man Boo is collaborating with local rock guitarist extraordinaire Kimberley Rew! Boo tells us that he will soon be releasing a solo LP which has been produced by Ray Shulman (of The Sundays / Cranes fame), though whether it will be released by Chrysalis remains to be seen.

The highlight of what was a very ordinary year in local rock was, without a doubt, the emergence of JACOB'S MOUSE. S&H tipped



them as a band to watch out for, but, really, we were only stating the obvious. The band has now secured a national distribution deal for their debut 12" EP 'Dot'; John Peel has been playing tracks off the record on his Radio 1 show; Nirvana love them; and Bleach are trying to get them the support slot on their forthcoming tour. Will 1991 be The Year Of The Mouse?

WILL MAZZERELLA, impressive guitarist/singer with former student band, The King Of Thailand, confirmed to S&H after their recent appearance at The Junction that the band pulled out of their semi-final in last year's rock comp. because he had already booked a holiday abroad (not illness, as was 'officially'



announced). Will is in his last year at University (Fitzwilliam) and hopes to go to the United States to further his musical ambitions.

Another disappointment of 1990 was a dearth of decent student bands. Although we at S&H have by no means seen all of the current batch, of those we have seen, there are only a couple whom we would wholly endorse (The Dear Johns excluded - they've graduated). The first is an indie dance band from Emmanuel College called Big Clothes For Lucy. Watch out for their name in the local gig guide (and possibly a feature in our next issue). The other is Space, a psychedelic band in the Loop/Spacemen 3 tradition, who include former Poppyhead Rob Young in their line-up.

NUTMEG were well and truly pissed off with the totally incompetent booking agency who were supposed to be organising their 1990 tour of Canada and the USA. The on / off / on tour was finally called off on virtually the day they were due to depart. After such a let-down, things can only get better for them in 1991, and already there's some promising signs on the horizon. First, the band is about to signed to a professional management agency - Hawkwind's in fact - and record companies are once again showing some interest (apparently, many companies have been under the impression that Nutmeg were signed to Non Fiction, the subsidiary of The Cure's record company, Fiction). The band were in Tim Harding's Flightpath studios just before Christmas, recording demos of their new material, much of which was in evidence at their Junction gig at the end of December.

The Junction's NO CONTEST series of showcase gigs turned out to be a worthwhile venture, though the failure to attract the attention of the Music Biz., and the low attendances were a little disappointing. However, the entertainment was more than good value for money - in fact, many of the bands proved themselves to be better than a lot of the tour support bands we've seen at The Junction: indeed, a few were better than some of the headline bands! Of the lesser known bands who played the series, S&H's personal faves were Penelope Tree, The La La Tree, The View From Without, Coldhouse and The Honeytrap. There should be another No Contest series in the not too distant future.



Rachael (The La La Tree)



Will (The Honeytrap)



Sue (Penelope Tree)



Mike (Coldhouse)

PETERBOROUGH's brightest new hopes for 1991 appear to be The Honeytrap, a band who rose from nowhere at the beginning of 1990 to finish supporting The Soup Dragons at The Cressett. A soul / pop band (not jangly guitar, as once described in S&H), The Honeytrap have built up a large local following with their punchy live performances, and have recorded an impressive first demo tape (see tape reviews).

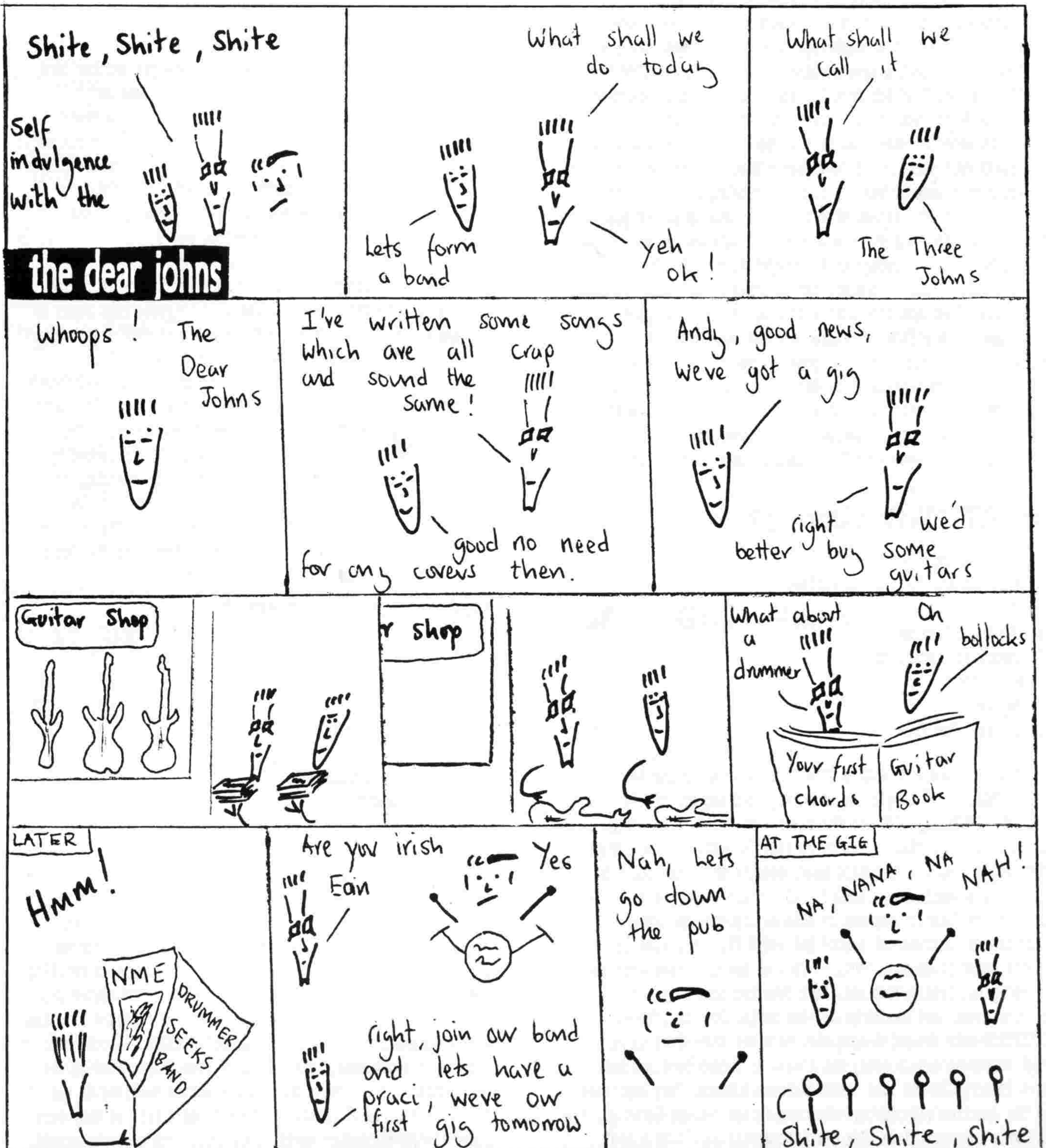
Another new Peterborough area band, Janglefeet (remnants of Two The Dark) came to prominence in 1990, but with the band's members currently at University, future live appearances may have to be restricted.

Big Blue World, now down to a three piece, appear to be treading water at the moment, following line-up changes which saw the departure of Stuart K (vox - kicked out) and Nobby Clarke



(gtr - moved to Norwich). New singer Andy Shepherd has now taken on guitar duties.

Perhaps the biggest surprise of last year was the return of Peterborough's favourite sons, The Pleasure Heads - the band who came in from the cold. Seemingly concentrating on their successful Friday evening indie promotions (Laughing Gravy) at the Shamrock Club, there was a feeling that the Heads had come to the end of their natural life; but then the long standing interest from Revolver Records finally came to fruition in the form of a contract with their subsidiary label, Black Records. suddenly the Heads were back in the limelight with the release of a 12" single, very much in the current indie / dance mould, and although it received little critical acclaim and even less airplay, nevertheless the record was sufficient to revitalise the band who finished off 1990 by playing a few dates with The Charlottes (on a mini-tour to promote their 'Liar' single).



HEAT ONE : Jan.15

- 1) Pok'er & Lick'er
- 2) Colonel Hathi's Dawn Patrol
- 3) Creed
- 4) Existence Limited
- 5) The Upper Room
- 6) Julie Juste
- 7) Prohibition
- 8) Subterfuge

The competition gets off to a bad start with a band which carries the most offensive and sexist name since B.O.B. (Bend Over Bitch) from two years ago. POK'ER & LICK'ER are a Norfolk based hard rock quartet, fronted by Julian Clarke, ex-High Treason and a past winner of the Best Vocalist of the Competition award. Gary Brown leads his ska-based mega band, COLONEL HATHI'S DAWN PATROL, back to the Corn Exchange, with a line-up strengthened by the addition of ex-Desmond Spaz Jones. Thrash band CREED are a trio of Cambridge teenagers who take their music seriously, so expect a severe outbreak of moshing. EXISTENCE LIMITED, a Long Road 6th form College band, played a competent set of hard-ish rock in last year's competition, but didn't really threaten to emerge as heat winners: this year, who knows? THE UPPER ROOM were one of last year's heat winners, and if their recent performance at The Junction is anything to go by, it'll be no surprise if they repeat this with their classy set of pop / rock tunes. Jazz funk makes a welcome / unwelcome (delete according to taste) return to the competition in the form of JULIE JUSTE, a Suffolk 5 piece band fronted by 23 years old Julie Cotterell. This heat concludes with a couple of crowd-pullers. St Ives based PROHIBITION, an indie rock band who describe themselves as 'loud hard heavy goth', were one of last year's entrants. Having recently lost their frontman, the vocals are now entrusted with guitarist Simon Webster. SUBTERFUGE may be an unfamiliar name, but the nucleus of this band from South Cambridgeshire played with The Orison in last year's Competition.

HEAT TWO : Jan. 22

- 1) Vital Escape
- 2) Me, Lion And The Yip Yap Yardies
- 3) 706
- 4) The Uncut Version
- 5) Immaculate Deception
- 6) 67 Slammers
- 7) Mayhem
- 8) One Fish Two Fish

This heat opens up with a trio from Luton under the name of VITAL ESCAPE, and they'll be using keyboard sequencing. ME, LION AND THE YIP YAP YARDIES are the clear winners of this year's Stupid Name competition. Led by ex Vigil's Aunty frontmen Grant Norris and Vig. himself, this band, despite the name, could be one of this year's surprises. 706 will prove to be the classiest band of the Competition, but is this an appropriate setting for a jazz fusion instrumental combo? THE UNCUT VERSION played last year's competition as Acropolis. They've now dispensed with their out-of-place female vocalist, have reverted back to their original name, and should be all the better for it. IMMACULATE DECEPTION make the point that they consider themselves to be a high energy hard rock band, not a punk or thrash band, as had been inferred in the last issue of Scene & Heard. They impressed in The Junction's No Contest showcase series. Welwyn Garden City are well represented in this year's competition. In this heat,

7th ANGLIAN RO

it's 67 SLAMMERS, a guitar pop combo who've been together for a year, and have attracted a large local following. MAYHEM are a four piece rock band from the Gamlingay area, and have gigged in London. Selwyn College students Tim Hodson and Nick Johnson play their third consecutive competition: two years ago, they were Unstable; last year, they were Jan Brady (having originally entered under the name Beautiful Mess); this year it's ONE FISH TWO FISH. Often erratic; always interesting.

HEAT THREE : Jan. 29

- 1) The Godbotherers
- 2) The Adventure Kings McKenzie
- 3) Bellwether
- 4) The Quickfitters
- 5) Hud
- 6) Angstrom
- 7) Keith's Dad
- 8) Denial

Robinson College band THE GODBOTHERERS are yet another band returning with a revised line-up: this one includes an accordionist! Unfortunately (or fortunately), Scene & Heard forgot to review their set in last year's competition - but we'll correct the situation this year. Lyndsey Paxton, keyboard player with This Replica, is the manager of THE ADVENTURE KINGS MCKENZIE, a nine piece hi-energy dance band from Soham and Fulbourn. BELLWETHER are a new Cambridge pop quartet - so new, in fact, at the time of writing these notes they have not made a live appearance. Selwyn College provides yet another band for this year's competition - this time it's an indie rock band, by the name of THE QUICKFITTERS. HUD are a Newark (Nottinghamshire) band who've got loose Cambridge connections, hence their application. A standard four piece rock band line-up. ANGSTROM's name has been a regular one in the Weekly News' gig guide, with their frequent appearances on the county's pub circuit. This Hardwick-based trio are a 70's heavy rock band, influenced by the likes of Gong and Hawkwind. KEITH'S DAD need no introduction, and you can read all about them elsewhere in this issue of S&H. Chatteris band THE DENIAL made a big impression in The Junction's No Contest showcase series, and have been likened to The Jam by some of our local rock writers.

HEAT FOUR : Feb. 5

- 1) Gab Meringue
- 2) The Buzz
- 3) Train
- 4) Shades Of Indifference
- 5) Forfeit
- 6) Subversive Toadstools
- 7) Saffron's Daughter
- 8) The La La Tree

GAB MERINGUE had the honesty to put on their application form last November that they were 'formed about a week ago'! A four piece from Warboys, they describe their music as 'laid back rock'. Andrew Lindsay, former Man From Uncle / Mel's Kitchen guitarist fronts THE BUZZ, a new trio who specialise in reviving some of the more obscure sixties soul classics. New guitar pop band TRAIN include Shaun Hazlewood, ex Cherry Orchard / Backlash bassist in their line-up. SHADES OF INDIFFERENCE, a rock band from the St Neots area, impressed many when they played in the rock competition two years ago. Singer Warren Buckland is one of the area's best local frontmen. FORFEIT (or 4 Fit, as they were originally known) return to the rock comp. with a re-structured

ROCK COMPETITION

line-up which still features the awesome Chris Mallows on vox. SUBVERSIVE TOADSTOOLS are a young indie rock band from the Ramsey area, have been formed since April and are about to record their first demo. Yet another new young band from Huntingdonshire, SAFFRON'S DAUGHTER are, despite their hippy-ish name, a bit thrashy. THE LA LA TREE were like a breath of fresh air at the recent No Contest showcase gigs at The Junction. Singer Rachael has a wonderful pop voice. With a little bit of luck, they could become the next Fairground Attraction.

HEAT FIVE : Feb. 14

- 1) Sweet Jane
- 2) Incipient
- 3) The First Five Minutes Of 'Betty Blue'
- 4) She Said She Said
- 5) The Nine Riders
- 6) Rebus Dream
- 7) Timewave
- 8) Threehead

Welwyn Garden City's second representatives, SWEET JANE, are a indie pop band using FOUR vocalists. Played at the George Robey in Finsbury Park last October. Hunts heavy rockers INCIPIENT return to the competition with a new drummer and a few pyrotechnics. THE FIRST FIVE MINUTES OF 'BETTY BLUE', although not as impressive as the film, are a band quickly building up a big reputation (and following) in the Cambridge area with their indie dance music. SHE SAID SHE SAID are a guitar / keyboards rock quartet from the Hitchin area. THE NINE RIDERS from Haverhill are three quarters if the now defunct Possession. Glen Jobson moves from bass to guitar, with Bettina Isaacs coming in on bass. REBUS DREAM have gigged regularly on the Cambridge pub circuit. They describe their music as 'harmonic rock', which could mean anything between The Byrds and Pink Floyd! TIMEWAVE's Richard Allen is probably better known for his fund-raising gigs in aid of Hinchingsbrooke Hospital, but he is a seasoned veteran of the local rock scene. This 6 piece line-up includes keyboards and saxophone. New indie rock band from Ely, THREEHEAD, have already released a demo and sold 200 copies, and have supported the likes of Blind Mice and the Nightjars.

HEAT SIX : Feb. 19

- 1) Citizen
- 2) Private Idaho
- 3) Beyond This Place
- 4) Higher Breed
- 5) Misinterpreted
- 6) What It Is
- 7) The Color Factory
- 8) Out Of Order

Many were impressed in last year's competition by the professionalism of CITIZEN, a young rock / blues band from the Kings Lynn area. Although they've only been in existence for a year, PRIVATE IDAHO landed a prestigious support slot at the Man On The Moon last November, supporting Sink. Yet another young band, their post-punk pop reminds me of Crass. Another rock band from Isleham, BEYOND THIS PLACE played a pre-comp. warm-up gig with Out Of Order (see below) at the local Comrades Club, better known as a rock'n'roll / trad. jazz venue. HIGHER BREED are a rock / blues band from Ely, and include twins Lindsay and Christian Blichen on guitars in their line-up. Hitchin-based

indie rock band MISINTERPRETED are relatively new - in fact, their guitarist, bassist and keyboards player have only been playing for just over one year. WHAT IT IS, a new rock / dance band, include three former members of St Neots goth gods, Vigil's Aunty. As the only band from last year's final who have entered this year's comp., THE COLOR FACTORY must start as pre-competition favourites. Their one line-up change from last year sees ex-Desmond Adam Jones taking over from Matthew Short on drums. Mildenhall's OUT OF ORDER bring their Simple Minds / U2 influenced music back to the Corn Exchange for the second consecutive year, and bring heat 6 to a conclusion.

HEAT SEVEN : Feb. 27

- 1) Sioux City
- 2) Slam
- 3) Apollyon
- 4) Tribe Of Dan
- 5) No Way!
- 6) Dream Disciples
- 7) Promise
- 8) Digitalis

Five self-indulgent teenagers from the Huntingdon area bring a touch of glam rock to the competition, in the form of SIOUX CITY. SLAM seems an appropriate name for a heavy rock band which has four of its line-up living in London. Nothing is known about APOLLYON, other than that they are a four piece rock band from North Hertfordshire. TRIBE OF DAN, on the other hand, are well-known - or, at least, leader Dan Donovan is. At the time of writing he's putting together a new version of the band. Watch out for the Mooseketeers in the audience. NO WAY! are a young funk rock band from the Huntingdon area, and DREAM DISCIPLES are an indie rock band from Stevenage who have played at the local Bowes Lyon House, a well-known venue on the indie music circuit. PROMISE also describe themselves as an indie rock band, and its four members are scattered around Hunts., Suffolk and Herts. Finally, DIGITALIS, who, for some reason not known to us, did not enter last year's competition, which was a shame, for, along with Arcana, they kept the thrash flag flying in the Cambridge area. Probably more heavy than thrash, nevertheless, a good 'moshing' band.

HEAT EIGHT : Mar. 5

- 1) Catch Jack
- 2) The Carnival
- 3) Henry And Me
- 4) The Wierd (sic) Brothers
- 5) The View From Without
- 6) Quicksand Beach Party
- 7) Dirty Fingers
- 8) Sudden Descent

CATCH JACK, not to be confused with Cactus Jack, are a four piece band from Huntingdon. Their original application to enter the rock comp. was in the name of Doitchester, Do, It, Chester, an obscure reference to their drummer, one K. Chester. Presumably the new name was 'inspired' by guitarist C. Jackson? THE CARNIVAL are a Perse Boys School rock / blues band, and with all members just 16 years old, this quintet are the youngest band in this year's competition. HENRY AND ME, a pop band from North Herts., were a late addition to last year's competition, and have two brothers sharing vocal duties. THE WIERD (sic) BROTHERS, a Cambridge / Littleport duo aren't brothers, but may well be weird, since they warn us that their music is experimental jazz

rock. THE VIEW FROM WITHOUT are expected to do well in this year's competition, with a line-up consisting of the well-respected The Principle, and fronted by ex-Children Of Some Tradition vocalist Jon Haynes. Played a blinder at The Junction in the recent No Contest showcase series. QUICKSAND BEACH PARTY are Robinson College's second representatives in the competition. Indie rock. Although they've been going for less than one year, DIRTY FINGERS are a mature melodic hard rock band: singer Muz was last seen in the early eighties, fronting heavy rockers Rendezvous (remember them?); guitarist Pete Harris built up his reputation with 7.54, Ronnie Thompson's Wasp Club and Abraxas; drummer Paul Hanahan played with the Neville Brothers and Bonnie Raitt when he lived in New Orleans; and bassist Colin Thomson previously played with White Spirit. The last band to play in the last heat of this year's competition is SUDDEN DESCENT, a rock band from the Newmarket area.

THE RESERVES

If last year is anything to go by, Mick Gray will be looking for substitute bands at various stages of the competition. The following are those bands who were not fortunate to make the draw for the eight heats:

New technologies and new techniques could make a rare appearance in the rock comp, if GENERATION NATION get a slot. An Erasure type line-up, with a singer, and a synth player who uses sequencers and TV graphic displays.

If blues / rock band VICIOUS CIRCLE get to play, they will take the Youngest Band title away from The Carnival. George Horler, vox / sampler / gtr, is only 15, while his three colleagues are just 16.

THE MAGIC ROUNDABOUT are a St Ivo School rock band, who've

just recorded a demo.

THE BLACK ORCHIDS come from North Herts., and play rock, with a bit of blues, country and funk, according to their entry form.

CANTERBURY STREET are so named, presumably, because three of their six members live in the Cambridge street of the same name. Describing their music as 'groove', they have a couple of notable musicians in their line-up - the brilliant Rod Norman (ex Bhagwan Fresh) on drums, and Saffron Walden saxophonist James Free, who has played with Tom Robinson.

Rock / pop band SIDE EFFECT, from Bishops Stortford, aren't having much luck in Cambridge. They missed out on the selection of bands for The Junction's Showcase series, and have now missed out on this year's Rock Comp. They released a well received demo earlier this year, and have played a few times at The Boatrace.

Chris Cutting, ex Infernal Death / Digitalis bassist, misses out on his fourth consecutive Rock Comp with his band, RAZING AGENT 500, the fully uplifting crazy kings of funky trash (it says here).

If their application form is a reasonable indicator, BOMBAY BILL'S PLUM LOCO EXPERIENCE are definitely a fun band. Playing their brand of 'bastard boogie', these good ole Fen boys say that sex, drugs and rock 'n' roll are all mentioned in their 'punchy political' set!

PRINCIPAL PEACH are a rock / funk trio from Baldock, and played the Woolwich Tramshed last November. IF AND ONLY IF are a motley collection of students who play commercial dance / pop music. Singer Anita has had two singles released. All are experienced musicians and the band played its first gig at Christs College last November.

An eight piece acid jazz/dance band, SLIDE are a last minute entry to the comp. University-based, their material is mostly instrumental.

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Unfortunately the release of The Charlottes' previous E.P. 'Love In The Emptiness' coincided with Revolver's decision to wind up the Subway Organisation. By that time, though, it had already lost its most critically-lauded British signing for some years to Cherry Red; rumour had it that these events were not unconnected. Consequently the E.P. received scant promotion, gaining excellent trade press reviews but little mention in the pop weeklies.

A sizable promotion campaign before Christmas of their new signing would have been a waste of money. Instead 'Liar', its attendant video and the tour were meant to keep the band's name in circulation; to keep things ticking over until the big push in 1991. Having said that, apparently Cherry Red have been pleasantly surprised by the response 'Liar' has received, especially in the marketplace.

And it's well worth your £3.49. The title track is shorter and poppier than we have come to expect, although the park-bench-in-the-rain images of the video clip suit its overall atmosphere. It climaxes in a manic freak-out of thrashing instruments and snips of conversation.

On the B-side 'Blue' is reminiscent of the bleak splendour of the previous E.P., but it's the remaining track that makes this an essential buy. Its a cover of Shocking Blue's 'Venus', their regular encore. Forget the disembowelling it received from Don Pablo's Animals, or the castration by Bananarama: this is a full-bodied version of the classic hit. Graham's command of the effects pedals produces some particularly exciting results. There are even touches of humour - something we don't normally associate with the band - when a false ending is followed by a few bars of Manchester dance pastiche.

The CD version of 'Liar' also includes 'See Me Feel', a track featured in their Peel session. I haven't got a CD player yet, but the tapes I've heard of tracks scheduled for the forthcoming LP make one top of my list to Santa.

ANDREW CLIFTON



TIM PATON

ANNO DONOMI'S BLOOD AND HONEY COLLABORATION

THE HIBERNATION OF MOLLUSCS

CD

Tim Harding is at it again (no, not that Tim Harding, although this CD was recorded at Flightpath). You may remember a review of Tim's previous record (New Blood Transmission et al, S&H issue 16), which like this release featured Tim backed by a variety of local musicians. This time it's the turn of the Jordan brothers (of Flowershop and Turtle Noise fame), Dave Fletcher (Nightjars), This Replica, and some others whom I don't recognise. Tim was responsible for the voices, some of the percussion and, as noted on the sleeve, the atmosphere. The music was created by the various musicians (each track features a different line-up). The vocals are clearer than before and the music, whilst still being intense is more listenable. The lyrics are just as impenetrable as before but this time the sleeve not only carries them in their entirety it also has some notes to help you understand them. What is immediately obvious is the enormous influence Dali had on this production, I'll leave a more detailed analysis to the individual listener.

The sleeve design and artwork is first rate, it could easily be mistaken for a 4AD release.

STEVE HARTWELL

Available from: Matrix Promotions 3.2 Ltd, PO Box 32, Cambridge, CB1 4UQ.

VARIOUS BANDS

NEW ALTERNATIVES LP

Nightbreed Records, NIGHT LP 1

Twelve new-ish bands, including Peterborough's Black Sky, reflect the many shades of goth music, ranging from Sisters-fixated Americans, The Wake RSV; to Memento Mori, a heavier sounding Psychic TV from the North East; to the Danse Society rhythm of Sins Of The Flesh. Ironically, the bands with the really gothic names, Every New Dead Ghost and Nosferatu, have clean MOR sounds compared with the rest. The highlights of the LP come from Creaming Jesus, with a number which teeters on the edge of thrash metal, and Mass, who sound like a hybrid of New Model Army and Big Black. And what of The Black Sky? They stand up well with a version of one of their live favourites 'Desecration', a song in which singer Mark pushes his voice into self-strangulation mode. All told, a worthwhile investment for goth fans. The LP should be available in good record shops, but you can write to Nightbreed Records at 8a Clipstone Avenue, The Arboretum, Nottingham (tel. 0602 - 500585).

PHIL JOHNSON

KEITH'S DAD
NOBODY WANTS TO SHAG KEITH'S DAD E.P.
Wooaarghh!! Records BEER 001

Something strange lurks deep in the bowels of Cambridge's sacred halls. Genetic engineering in revered science labs has produced the ultimate pub/punk mutation. Cambridge's only 'real', 'serious' student band Keith's dad have finally put wit and wisdom onto a record which has already attracted much attention both locally and in the national music press. Quite whether this is due to the record's ludicrous/clever/reactionary title is irrelevant really - all publicity is good publicity. Their opening song sums up their approach - 'Slightly Rock'n'roll' shows that beneath the dry humour and wry social observations is a band that has a tune or two, and can play, too. the vocalist has the ability to encompass all 13 years of the very best new



wave frontmen into one, most notably Pete Shelley. As such, 'Nobody...' is a wonderfully ramshackle piece of forward looking 'nostalgia'. 'Snorkel Parka Punk' races along, its lyrics verging on the naive, but possessing some sinister little undertones while the guitars spit, crackle and sing, twisting and turning like a twisty turny thing! 'Eddie' is a standard tongue-in-cheek Beach Boys rehash, complete with harmonies and totally out of place Dinosaur Jr full whack guitar chaos to close. Mr Chegwin should be proud of his sons!! Buy, buy, buy.

PETE GARNER

THE REDWOODS
PLEASE...
Davy Lamp LP, DLLP17

Madness meets the Manchester sound. Please..., the debut album from the Redwoods (possibly better known as Real by Reel, why did they change the name?) almost has it all. Murray Torkildsen, lead vocals and sole songwriter of the band, comes across as a sort of singing Billy Bragg, not entirely surprising when you consider that they've supported the great man himself. Murray has a

conscience and he wants us all to know it!

For me, 'Sunday' is the best performance on the album, closely followed by 'I Know It's Wrong, You've Gone', and it's a pity that not all the tracks live up to the obvious ability of the band. The Redwoods come across as very professional, but I got the impression they haven't quite worked out how to use a studio to enhance their live sound (or maybe they just didn't have enough time!), and I found myself trying to imagine more pace into the songs. However, this is their first trip into album land, and they certainly haven't sold out to do it. So, if you want to support a local label (Davy Lamp is only down the road in Harlow) and you like your music with a conscience, consider this album. Please...

JANE WILSON

TAPES

THE HONEYTRAP
Three track demo

Nice sleeve, good songs, and one of the best names for a band in ages. I'll stick to the point because The Honeytrap have the decency to. This is THOUGHTFUL and THOUGHT OUT with a driving vocal steering the songs ever forward with well integrated guitar riffs darting in and out. The voice does tend to float and drift rather uncomfortably when it really ought to be DOWN there, IN the groove with the rest of it. (Not so much a production quibble as a matter of vocal technique). There are soulful shades of The Faith Brothers and even a trace of Tears For Fears in a song like 'When The World Comes Down'. It's that worldly sort of concern which shows up, fashioned inside a POP song, as opposed to a PROTEST song. The Honeytrap take a bit of time to get their point over, but it's time well spent, and an excellent platform for the future. I hope it isn't their final word. Here's looking at three good reasons for looking forward to The Honeytrap making some impact in '91.

CHRIS WILLIAMS

THIS REPLICA
3 track demo

In which the Soham lads give it to you straight in a 3 track collection of very fine Minstrel Court demos. Having spent their early days under the wing of fellow Fen boys Nutmeg, they've picked up their own healthy local following and the time has now come for them to prove themselves. No problem - this tape is manic, gutsy and a downright killer. Held together by big Jim Thorby's rapid fire percussive genius (and where was his award for best Rock Competition drummer?) and punctuated by great swathes of keyboard and grungy guitars. Gone are the Robert Smith nasal whines and Cure covers, as Darren Walker wistfully twists his laconic voice around the stuttering towering bounces of 'Why Do U Lie', my favourite from the tape. 'Slivers of electrical current in a dense blanket of soundscape' as they say in the NME waffle columns. 'Aye, I like that', as we say at Scene & Heard.

PETE GARNER

THE NIGHTJARS
ANIMALIA
Demo tape

This is more like it! The wall to wall noise which gushes through the five tracks on this, the third Nightjars' demo, makes the last one (Krakowa) sound pedestrian and anaemic - though it wasn't that bad. Once again, there's an inconsistency about the quality of the songs, but that's to be expected from most local bands. But what The Primitives/Darling Buds wouldn't give for a song like 'Punch Drunk' to revive their flagging careers. What makes The Nightjars a little different from the rest is that they're an indie pop band with a trad. rock lead guitarist - it



shouldn't work, but it does: some of Tim's twiddly bits are positively mind-boggling. And there's another spin off benefit from this fuller sound - the limitations of John's voice aren't so obvious, and it's sensibly kept down in the mix. Unlike their single, where a lot of time was obviously spent on getting the sound just the way they wanted, this tape seems to have been rushed (it was recorded primarily for the benefit of Rough Trade Records), resulting in a rougher, more spontaneous sound - in fact, very much like The Nightjars' live sound. What more could you ask for?

PHIL JOHNSON

The tape should be available from the band at their gigs. Alternatively, give John a ring on Ramsey (0487) 822745.

THE UPPER ROOM
GREY SKIES
10 track tape

Corr! Cop a load of this then, a well above average ten tracker recorded, engineered and digitally mastered (no less) by the band themselves. All songs are penned by lead guitarist and vocalist Phil Goss. 'Grey Skies', the title track takes the honours as the pick of side one, a quite gorgeous melody starting with Jackie Fellows seductive introduction on saxophone followed by a simple verse and nicely laidback keyboard arrangement. This gem is in good company, 'I Feel Scared' scores high for arrangement again with catchy bursts of brass, but with too basic a chorus to really hit home. 'Nobody Knows', well put together though it is, is a mite bland also. The experiment is reserved for 'The Garden' an instrumental which starts off slowly but develops into nothing in particular.

On side 2 'Southern Discomfort' is an absolute joy, the sort of thing The Beautiful South might get up to, loads of melody, a subtle arrangement (of course) and delicious vocal harmonies. 'Stoke The Fire' does not have the impact of the better tracks.

'Coming Back' begs a fair hearing and the tune sticks after repeated listenings.

This tape must have cost the proverbial two limbs to produce. Whatever the price, and the shortcomings of the lesser tracks, the overall quality and performance make The Upper Room well worthy of attention.

PAUL CHRISTOFOROU

JADED HARTZ
Demo Tape

This tape comes from a young Bedford based band, and I'm afraid to say is a bit cliched. They can obviously play their instruments competently, and the demo is very well produced. It's just you can not help thinking you've heard it all before somewhere, and the three songs on the recording all seem to wash into one. The material is fairly dull, and lacking in imagination and sparkle, resulting in what can only be described as a relatively uninspiring tape.

The band appear to be concentrating on producing songs that follow the set format in the traditions of the modern Heavy Metal genre. The vocals are nice and gravelly, however the lyrics leave much to be desired in places. The guitar licks are clean, but not powerful enough. All in all, the lack of originality and flair distracts you away from the good side of this band, and the whole thing becomes a little mundane in parts, and predictable in others. I should not let this put you off though. With perhaps a little more thought on the arrangement of the songs, combined with maturity with respect to the content of the material, this band could go somewhere. They should also have a re-think about their logo - two hearts overlapping each other is vaguely familiar!?!

One last point; it would be interesting to see if this band are as tight live as they are on the tape - if they are, then given time and a bit of work, there's definitely hope yet.

ANGUS MacMACKEREL

- not much better than a slap on the belly with a wet fish!

PURE MANIA
LIFE IS BORING
Demo tape

There is nothing radically wrong with what this Peterborough band is doing. They can all play, sing, the songs are OK (except the last one, which is hideous), well produced, nicely rehearsed, etc. etc. All is sweetness and light, except for one thing... they are derivative in the extreme - the Housemartins, Feargal Sharkey's old lot, and The Jam. What they do, they do well, but sounding like they do... it reminds me of happier days of removing an oily fishtail of a mate's parka from the hungry rear wheel of a many headlighted Vespa. If they play a gig, a lot of Joe Public are gonna say they're a Jam rip-off, and that tag will stick, right or wrong. Lads, you must try and open your sound up a bit, or you'll suffer in the long term... I'd change the name too, you sound like a heavy metal band (is this why you gave me the tape to me to review, Phil?) Buy this tape though... they've got the makings of a good local band. 'Mr Dark' is the outstanding track with its pleasant vibrato vocals... I look forward to the next tape... that'll be make or break.

MARK CURTIS

THROWS OF PASSION
RELAPSE
Demo tape

This is the sound of Peterborough's Throws Of Passion, indeed, throwing a bit of 'passion' about, and in fact throwing a bit of EVERYTHING about. Perhaps they should just try throwing the towel in... TOP operate on this tape as a two-piece and have a LOT to offer (answer for) in four songs. TOO much probably. They have mastered the art of creating that peculiar noise you get when you play two songs simultaneously. It's confused, confusing, and disturbing even, only ever relaxing into something remotely harmonious for sporadic moments within the songs. Amid all the muddle, however, are signs that TOP do possess a certain... 'character', but these signs are quashed within a couple of minutes of each track, leaving you hungry for something that never quite made it. What really grates me here though is that they do not own one particle of irony or humour between them in their music, which can be disastrous when you sound as deadly serious as this lot do. The result of course is that they are ultimately wearing to listen to, because it has an aura of terrible self-indulgence and self pity about it all. The last thing you want to do after a track called 'Last Time' is to hear one called 'Bejewelled'. It is nothing of the sort. TOP, however, probably couldn't care less because I'm sure that at least THEY knew what they were doing with their songs, and I (sort of) hope they got it. Maybe I missed the point. Confused? So was I.

CHRIS WILLIAMS

PENELOPE TREE
Two track demo

An absolute gem - an oasis in a barren wasteland of brainless pre-programmed chartbound bullshit. Penelope Tree, led by the lush-ious vocals of Sue Still, are real people using real instruments; an unusual thing these days. Their dancey opener 'She Walks On Water' comes complete with Manchester backbeat and heavily distorted guitar. In fact, the whole tape rings of increased confidence and direction since their earlier Flowers In The Dark demo. It's a much 'larger' sound, with echoes of the



Sundays and All About Eve lurking in the background. The second track 'Alone' turns on the oh so catchy "didn't time stand still yesterday" refrain and is effortless, light and to the point. A band to watch in 1991.

PETE GARNER

Tape available from the band. Ring Walter on 0733-244087.

THE DEAD GOLDFISH ENSEMBLE
CAST IN STONE
Peeved Records / Megomagomusic (Import) tape

Three new works from Steve Hartwell, Cambridge's King of computer composed bedsit music, released on an Italian tape label. There's an international network of like-minded people producing home made music, so it's really no surprise to find out that The Dead Goldfish Ensemble's name is known throughout Europe, within this underground cottage industry; the Goldfish has even appeared on a Belgian-released compilation LP. But back to this release: 'Talk to say' is a typical Goldfish tune - plinnk, plonnk, oriental sounding repetitive keyboard ramblings, muzac for Peking take-aways, perhaps. 'Darzet' shows a bit more variety by using other keyboard sounds, which gives sharper and extra effects, e.g. choral, brass. 'Sumday' opens with an industrial sounding synth riff, but then moves back into familiar Goldfish territory before concluding with a repeat dose of the opening bars.

It's definitely music for doing something to - but exactly what, I'll leave that up to the individual listener.

For details of this and other Goldfish releases, and, indeed, details of Peeved Records' back catalogue, write to Steve Hartwell at 46 Kimberley Road, Cambridge CB4 1HH

PHIL JOHNSON

GIGS

THE BOO RADLEYS / THE BLESSING / BLIND MICE / CROSSLAND
The Junction, Cambridge

Crossland were first to grace the stage on this AIDS awareness night. Talented musicians all, especially the drummer, conjuring up images of Simple Minds with their stadium oriented rock. The set was highlighted by 'The Crosslands', 'All I Want' and 'The Idiot Boy'. However, the last named aptly describes vocalist Chris Williams who strutted around the platform as vain as a peacock, thrusting his groin suggestively at every opportunity, such churlish behaviour hardly being appropriate on this of all occasions. He summed up his apparent intelligence by saying in a jovial tone: 'safe sex to you all!' Childish and nauseating.

And so it was a welcome relief to proceed to Blind Mice whose manic janglings were warmly received by the fair crowd. Next on were The Blessing, a well rehearsed but unfortunately rather bland rock funk outfit similar in style to Deacon Blue. they were personable but not well received by a largely 'indie' audience. However, their vocalist did point out that 80% of the AIDS virus is transmitted via sexual relations and the best method of avoiding its contraction is to refrain from promiscuity. At least then the odds will be in your favour.

And finally the Boo Radleys. Much improved since an indifferent performance supporting Pale Saints three months previously, they offered a maelstrom of guitars which typically thrashed into play after an interlude of melodic, pop, tenor vocals. However, the vocal sections seem too short and simple and the periods of thrash (though sometimes quite well crafted) too long. Songs to rid the mind of demonic rantings, but definitely third division standard.

ALASTAIR NICOLSON

DEAR JOHNS / KEITH'S DAD
Man On The Moon, Cambridge

"Huh huh, it's the standard Keith's Dad audience," smirks bespectacled singer Tom, "Anyone else wanna leave before we start?" A combination of poor publicity and the rival attraction (for some poor, misguided souls) of a Cardiacs gig at AHEC produced a crowd which could charitably be described as sparse. A real shame, 'cuz the line-up at The Man On The Moon on Saturday night represented two of the brightest sparks we've had on the local circuit for ages, a couple of bands who are actually worth PAYING MONEY to see. Yeah, that good, really.

Never ones to be phased by such minor difficulties as a non-existent audience, exploding guitar amplifiers and electrically live microphones ("Christ! This is flipping Spinal Tap! Even the sound system hates us!"), KD crashed through fifty minutes with a handful of chords, some manic grinning and the most ridiculously over-the-top Rock'n'Roll postures this side of Gary Glitter. I don't think anyone would claim that 'Dad are staggeringly original but they bash out a highly entertaining stew of pop, punk, R'n'B and whatever else comes to hand. 'Snorkel Parka Punk' blends some satisfyingly crunchy riffs, a la The Who or Husker Du, with a paean to the original, baggy, hooded, anti-fashion accessory ("Don't gimme no anoraks / I want somewhere to put me pens!!" Indeed.), while 'Eddie' is a touching story of juvenile hero-worship, set to the cheesiest, most Radio Two-friendly surf beat imaginable. Except for the guitar solo, which makes Sonic Youth sound like the Carpenters. They've got a healthy, self-depreciating sense of humour, too, 'Slightly Rock'n'Roll' detailing just what a bunch of wimpy lightweights they are when it comes to drinking beer and living on the edge ("we drink TWO pints of bitter, sometimes, before we get up on stage!!").

The great thing about Keith's Dad is that they're a complete bunch of showoffs. Guitarist Dave simultaneously uses and sends up the Heavy Metal Axe Hero pose, lurching into the audience, half-naked, guitar jutting from crotch, with an array of facial expressions that'd make Jeff Beck blush. Drummer J.J. comes on



like Animal from the Muppets, after a couple of quarts of amphetamine-spiked Guinness, while frontman Tom manages to sing,

sneer, grin and bash hell out of a low-slung Telecaster, all while keeping tongue firmly in cheek. Urbane bass player Ben endeavours to maintain musical order when the rest of the gang get over-excited, and fields abuse flung at him by his lead singer, exacting true revenge by destroying the acoustic, sensitive (hem hem) introduction to 'Eddie' by gleeful, malicious use of the bass line from 'Smoke On The Water'.

If you don't like pop music with a lot of exclamation marks, or if you object to bands who don't adopt the 'Oh-God-here-are-all-these-horrible-people-wanting-to-listen-to-my-sensitive-songs-I-shall-pretend-they-are-not-there' attitude beloved of most 'Indie' combos, then don't go and see Keith's Dad. Go away and hang yourself instead. Having made that sweeping statement, however, I should point out that being a maniacal bunch of lunatics without a shred of self-consciousness between you is not the only way to be a great rock group. It's a pretty good way, but not the only one. Which brings me to the Dear Johns, the night's headliners, and winners of the Scene and Heard Prize for Most Crucial Haircuts at this year's Rock Competition, at which they were deserved finalists.

Unlike Keith's Dad, whose reference points are abundantly clear, with the Johns it's a little more difficult. They're a trio, but they don't remind me of The Jam or The Police, they're an indie guitar band, but they don't sound like The Pixies or (God forbid) The Darling Buds, and they write intelligent pop songs without being in the least bit reminiscent of The Smiths or The Go-Betweens. So what do they sound like?

Well, it's a little bit minimalist, I suppose. Cheerful, smiley drummer Eoin hits a stripped down kit very precisely, while bassist Andy plays distinctly hummable, melodic lines, adding backing vocals just where required. Guitarist Ben has a dry, ironic, slightly bitter voice which suits his songs just fine, and plays in a style which owes a little to the choppy, jagged Paul Weller / Wilko Johnson school. They play together really well, leaving a lot of space for each other, which gives you plenty of opportunity to pick out Ben's sardonic sideswipes at relationships, pretensions and life in general. All of which leads to me to the conclusion that one of them's got a Gang Of Four LP somewhere, but they're a good deal poppier and more personal than the Gang ever were. There's a certain amount of Wedding Present influence too, in the sense that Miller's voice bears a certain comparison to Dave Gedge's, but his outlook's a lot harder, a lot less cute than Gedgey's.

They're a bit distant and standoff-ish on stage, either by accident or design, but I'll forgive them this as the songs and performance are easily strong enough to hold up on their own. In any case, they're good-looking enough to get away with just standing there looking moody, Andy and Ben being past masters at this in the best New Order tradition. There isn't a weak song in their set, 'Intercity' and 'Arbury Road' being particularly noteworthy. They even loosen up for the closer, 'Love And Kisses', which comes completely with dodgy Chuck Berry riff, sarcastic Fleetwood Mac-style intro and a guitar break played behind the head. Great!!

All in all, it was an imaginative combination of two contrasting bands, which would have been even better if more than forty people had turned up. Where were you all?

('The Nobody Wants To Shag Keith's Dad' EP and the Dear Johns' live six-track cassette 'Songs For Heroes' are available from the bands and discerning record stores, both at about three quid, and together contain all the above mentioned numbers. BUY!!).

BARNEY COHAN

THE CHARLOTTEs / EARWIG
Powerhaus, Islington

Late cancellation by the much revered Slowdive led to a reshuffling of the line-up at this cosy venue, Earwig being promoted to main support. What a revelation they were. Held together by hard Pixie-esque bass riffs and the regimented beat of a drum machine, the trio proffered a high octane performance, their trademark a staccato bass section succeeded by a whirlpool of guitars, all overlain by rigid female vocals - Lena Lovitch meets the Jesus And Mary Chain. The final track of their 35 minute set was rather an uncouth thrash, but the remainder held out high promise. A band to watch.

And so on to Cambridgeshire's finest The Charlottes, who are still striving to conquer the metropolis with their new found style. Their two latest vinyl releases, 'Love In The Emptiness' and 'Liar', have revealed abundant potential, providing a cyclone of guitar and bass overlain by fragile, entranced vocals; alarum nucleated by introspection. Live however, they tend to lose much of the refinement so evident on record - this was epitomised in tonight's 40 minute set by 'Violet' where effective Banshee-type guitar work gave way to a thrashy blare. The songs too are inclined to dwell on similar chord formulae, and many would perhaps benefit from being one verse shorter. This could be one reason why, despite a national tour with Ride, the Charlottes have failed as yet to catch on to the extent of similarly youthful bands such as Lush and Kitchens Of Distinction. Yet the intensity of tracks such as 'Be My Release' and 'Could There Ever Be' and the sheer bliss engendered by 'Liar' indicate that in time this quartet's ululations could envelope us in Elysium.

ALASTAIR NICOLSON

THE DEAR JOHNS
Clare Cellars, Cambridge

In last year's Rock Competition, The Dear Johns might have been accused of sounding a little too like the Jam; now they might be accused of sounding a little too like The Wedding Present. But apart from 'James Bond', which adds little to Mr Gedge's 'Shatner', this set proved what an original and improving band they are. There was an unaffected urgency about their playing, both in warmly received old favourites such as 'Armitage Shanks', and in fresher material like 'Shame'.

A 'respected' DJ once described China Crisis as 'peerless songsters'. By that criterion, The Dear Johns are songwriters of the highest order: harmonies which teeter towards awkward discord; lyrics eked out of awkward discourse (and far less pretentious than this review is becoming). They may not be the most 'alternative' band in the history of popular music, but they provide one of the few viable alternatives to other more 'established' groups peddling in this area. Amusing, unassuming and bloody good. 'Grantchester Rave On!'

MALCOLM SPURT

WORLD PARTY
Corn Exchange, Cambridge

Despite producing an LP that set the critics drooling (remember the pathetic Nicky Horne all but wetting himself on Rock Steady?) World Party have remained a band aching to break into the big league. The likelihood of a breakthrough, however, would seem to hinge on one of their singles hitting the charts,

as opposed to hitting the bargain bins, were they are regularly snapped up by the writer.

Ironically it was 'Private Revolution', one of the early releases, which opened their live set at a 'sold out' Corn Exchange. The song sounded somewhat plastic, possibly due to the array of artificial technological backing on keyboards. Since leaving The Waterboys to form World Party Karl Wallinger has attempted to fuse the melody and harmony of The Beatles with the raunch of The Rolling Stones, a fascinating prospect indeed. It all threatens to work on 'Message In A Box', one of those singles and 'Try Rock' a clever Sixties pastiche complete with Beatlesque backing vocals.

For the remainder the clapometer reading hovered between polite at the low end, to not bad for the slightly more inspired moments, with the ghastly 'Take It Up' deserving no appreciation at all. For a man who sets his sights so high it appears Karl has some way to go before the global celebration can begin.

PAUL CHRISTOPOROU

REV HAMMER / THE LEVELLERS
The Junction, Cambridge

I managed to arrive early and pick the brains of a genial Leveller or two in the relaxed confines of The Junction's much-improved bar, gathering that they've been gigging virtually non-stop both prior to and since their successful support slot for New Model Army at the Corn Exchange this last Autumn. Although they eschew NMA comparisons, finding the latter's stylised tribalism 'a bit weird', there WAS a certain 'Cloggie' ambience in The Junction tonight, partly thanks to Steve 'The Rev' Hammer's billing.

On stage, The Rev made a good impression as an adoptive local boy (the Cambridge representative for the Red Sky Coven, comprising himself with Joolz and Slade The Inevitable). He played a rousing acoustic guitar set with a sometimes tremulous singing voice lending a folkier flavour than, say, Attila The Stockbroker. Simon (guitar and mandolin, The Levellers) is an old friend of the Rev and was able to reveal that the next Hammer release will be on the Leveller's old label, HAG Records. Between his good rapport with the audience (courtesy of an unpretentious conversational tone) and a later rendition of 'The River', I was impressed but feel that this sort of act highlights the need to lower the ceiling with a few acoustic baffles. Altogether a brave attempt to get us in the mood, I thought, but largely thwarted by echo.

True to their own bar-room analysis, The Levellers illustrated their current heavier direction by generously spicing their generally cajun / ceilidh feel with some meaty bass intros and the odd manic thrash-funk break. Comparisons with the Pogues have been left well behind by last year's album 'A Weapon Called The Word', which provided two-thirds of tonight's material. Moreover, the use of harmonica, mandolin and violin was far more fluid and integrated than today's Wonderstuff product; extra marks also go to the sometimes frantic secondary percussion. The swinging ceilidh atmosphere that resulted isn't really my kind of thing, but the band showed off their new violinist to good effect and it WAS all rather in keeping with the Yuletide season. If you've ever seen Cambridgeshire's Pluck This, Brighton-based The Levellers should give you a similar buzz on a grander and more melodic scale.

SEB MATTHEWS

THE WEDDING PRESENT
The Cressett, Peterborough

And so to that mainstay of British rock, Peterborough (?), for the Weddoes' eighteenth date on their second national tour of 1990. No surprises in the line-up on stage, affable David Gedge grimacing 'neath his floppy pearly-dewdropped fringe, flanked by the stoic Keith Gregory (bass) and jovial Pete Solowka (strings), with frenetic skin-beater Simon Smith guarding the rear. However, appearances can be deceptive. For tonight, the Weddoes came of age.

The one hour (almost to the second) set is launched by a new track, 'Dalliance', which features frail, carefully crafted guitar interplay similar in essence to that found on 'Be Honest' suddenly erupting into a vortical climax. 'Don't Talk, Just Kiss', 'Kennedy' and 'Brassneck' then ignite the audience into a vivacious frenzy. But what's this? All of the jangly rather one dimensional songs from 'George Best' are dropped, save for 'Everyone Thinks He Looks Daft', the knees-up of yesteryear being superseded by a new brooding intensity, founded upon the cornerstones laid down by Sonic Youth, Dinosaur Jr. and Spacemen 3. This is typified by songs such as 'Corduroy' and the coup de grace, a new one named 'Pain', which feature grungy bass-heavy verses overrun by pure pop choruses. 'Bewitched' steadies the ebullition, its layers of textured guitars ebbing to silence before bursting into a maelstrom. Yet, still the lyrical feeling is plain - hurt, betrayal, disappointment, loathing and jealousy whipped up in equal slices. And then, as suddenly as their ferocity was unleashed, they're gone. The Wedding Present are ready to invade.

ALASTAIR NICHOLSON

THE FALL / I LUDICROUS
Corn Exchange, Cambridge

I Ludicrous are, by their own self-deprecating admission, cast in the role of relegation strugglers. Their set was replete with the usual askew observations on annoying things in life, like offside traps and celeb etiquette. If you can get hold of their new album, 'Light And Bitter', buy it.

'Had forgot what others still tried to grasp'. Mark Smith's capacity for the vatic, and his band's capacity to surprise, are well-documented, and one is slightly anxious when talking about a band so remarkable as The Fall: the temptation to lapse into meaningless NMEspeak (eg. 'the custodians of brain-clogged, artery-clotted claustrophobia', 'a show that speeds, slashes and surges forward' etc.). To get the gripes out of the way first: there was a time when you were lucky if The Fall played one encore, the start of 'Mr Pharmacist' was frankly a cock-up, and though the introduction of a violin was a good thing on the whole, it made 'Black Monk Theme' sound a mite like Johnny Cash.

Since the departure of Mrs Smith, it is nice to see that The Fall have recaptured that sense of absolute contempt for their audience (at least, APPARENT absolute contempt). Smith's stage tactics, like the undramatic entrances as if he's just walked off the tube, age as well as he does. But one can now also appreciate, as in the magnificent, pared-down version of 'Arms Control Poseur' with which the set started, what has been at the centre of The Fall's achievement for many years: the most effective rhythm section in the world, plus Scanlon jangle and occasional nagging Space Invader type noises. To his many other talents, Stephen Hanley also proved he could sing (just about).

Other highlights included an exceptional rendering of 'Big New Prinz', a version of 'Don't Take The Pizza' where Smith indulged in his sing-a-long-a-tabla routine, a very jolly 'Life Just Bounces', and an awesome 'Bill Is Dead'. After fourteen years on the fringe, The Fall are still on top.

MALCOLM SPURT

BLIND MICE / THE VIEW FROM WITHOUT / PENELOPE TREE / KEITH'S DAD
The Junction, Cambridge

The first of a series of six gigs put on by The Junction in a laudable effort to encourage local talent was unfortunately left neglected by the townsfolk of this supercilious University town, with only about 100 hardy souls turning up for a thoroughly entertaining night session. However; tonight's show will hopefully sow the seeds for larger audiences in future.

Each band was given half an hour to ply their wares, the show being shunted into the fast lane by KEITH'S DAD's entrance at 8.15. Tom, Dave et al. have now left their beloved university for mundane jobs in the leafy wolds, but refreshed from their summer break they greeted a welcoming crowd with their usual manic pop thrill. All the old faves were played 'Slightly Rock'n'Roll', 'Snorkel Parka Punk', 'Bourgeois', 'M-m-m-m-motor vehicle', 'Take The Skinheads Bowling' and the inimitable 'Eddie' (played last... of course), together with a new production 'T.F.L.'. Summer solstices inspired a 5 track debut EP (catalogued as 'BEER 01') to be distributed through Backs, although sales of such at the gig were as fast as those of icecubes in Siberia. Nevertheless the freneticisms were entirely eddifying(!) for the diehards and delinquents.

Next on were the Penelope Tree. However, it's usual practise to save the best for last so, this not being a Canaan wedding feast, I shall fleeting wing on to THE VIEW FROM WITHOUT, a five piece band from the Cambridge / Huntingdon area fronted by the talented vocalist Jon Haynes. Their sound was very professionally engineered, resembling largely a cross between Simply Red and the Waterboys, with the final song featuring quite impressive atmospheric cadavering beneath a solid drumbeat rhythm. Proper management could see them go places.

Headliners were the frenzied, sweaty and eminently moshable BLIND MICE, the ones it seemed whom most had come to view. Presenting fast vocals underpinned by pleasantly melodic guitar play, their set was most entertaining and it's not difficult to see how they've already released an album, entitled 'Something's Wrong'.

And so to THE PENELOPE TREE, who according to their interview in the last issue of S&H are at present performing plenty of local gigs before taking on the metropolis. With guidance, they could conquer it. Or at least Sue could. Really, the whole scenario revolves around this charismatic feline, above average vocalist, who, were it not for her long straight flaxen hair, could be easily mistaken for her Banshees namesake. Subtle phallicism of the microphone stand and sensual swaying of the hips in time with spellbinding sonic inflection marked Sue out as a potential Psyche of the 90's. The music? Quite All About Eve on the guitars, but very Siouxsie / early Cocteau's once Sue began to croon. A slower, well crafted penultimate track carved out the Penelope Tree upon life's rich epitaph. Given a few years and capable guidance this quartet could be a legend. Prepare to be engulfed.

ALASTAIR NICHOLSON

BLIND MICE / THE COLOR FACTORY / I THOUGHT I TOLD YOU / SOLUBLE FISH
Castle Community Centre, Haverhill

Frank had just had a facsimile machine installed in his office. "Doesn't it give a good copy" said Ernest. "Fairfax", thought Frank. Months had passed since the last sightings, but the writing was on the wall, in the form of a poster advertising top quality bands appearing at the Castle Community Centre, Haverhill on 29th September 1990. "I'll be honest with you", said Ernest to Frank, "if you'll be frank to me." he continued. "OK" replied Frank to Ernest.

"You don't understand, the whole issue is independence. Not indie as in indie pop etc but independent such as the dictionary definition. But why interrupt the flow of creativity just to make sure spelling, punctuation and syntax are correct. This is doing it as it happens, little forethought but loads of ideas and chaos. And so, as long as the hall's booked and the bands are sorted out, let it happen."

There is a unity amongst the bands tonight. They were the Color Factory (drums), I Thought I Told You (vocal amplification), Soluble Fish (pedals and effects) and Blind Mice (leads and lights) and a fine mixture of amps between them. But that's not all. There were twenty pressed men to take the door money, or was that two volunteers and cans of drink that were available due to someone others may call undesirable. Organisation is not a key word and it would fail at many other venues, but here at Haverhill it seems OK to me.

Soluble Fish + Color Factory V Blind Mice + I Thought I Told You. The Soluble Fish played a defensive line-up, drums, bass, vocals and guitar. The guitar was loud, the vocals echoed and the drums took a beating. Their tactics appeared to be failing them as they went over the top in a do or die gesture that left the guitar with a broken neck. Poor boys, they're too young to die, give them more gigs. Then it was I Thought I Told You to take the stage. Straight from the kick off with the crowd behind them, erm, sorry, in front of them, they blasted into the opposition. Quick one-twos and several dummies they (didn't) look the fools that so many think they are.

I'm not sure that a unified Germany will win over all the fans. And then Ladies and Gentlefolk will you please welcome, after the slowest change round all evening, the absolutely ordinary Color Factory. Here tonight to promote the single 'Walkin' Like The Fools We are', they hadn't predicted the slothful nature of the record industry, sorry still at the pressing plant. Can't be very pressing if it's not here, or, I'm not (im)pressed. Still they did throw down their instruments and knock the drum kit over before they disappeared into the cold wet night.

Next and rather too late the Blind Mice, hype and hypo, the audience looked tired and bored. So am I. Goodbye.

VOX

RICHARD BEASLEY

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KEVIN COYNE

The Junction, Cambridge

Big Kev now looks like Inspector Morse with long hair, and prefaced the first song of his solo set, 'Having A Party', with the words "I'm depressed". But the evening consisted less of the tears of a clown than of clowning about tears. Angry old-man songs like 'Karate King' and 'Evil Island Home' contrasted with quaint tales of unrequited love in Sainsbury's and the Co-Op. There were a variety of different voices on show (one like a terminally stuck record, one like Gryff Rhys Jones in a cathedral etc.), accompanied by a deadpan self-commentary ("my guitar playing's improved"; "there's a good feeling here tonight, I feel I'm going to get paid"; "I've influenced many people, mainly myself"). At times Kevin seemed to be really getting into it (whenever he played on open strings his left arm jerked up as if he were pulling an imaginary lavatory chain); at others, he glanced offstage as if watching an imaginary television.

I had a lot of fun seeing Kevin Coyne live for the first time. But I wonder whether he was really speaking in jest when he kept saying: "Stop laughing, this is a serious song". One of his lines talks about "failing miserably yet again", and he left an impression (I hope this doesn't make me sound like a pretentious 'Good Boy!') of the bedraggled affability that comes with failure, the dignity that comes with perfection.

"You've got to be rough if you want to be a pop star" growled Kevin, which is why he isn't one.

MALCOLM SPURT

THE HALLELUJAH PLAN

Man On The Moon, Cambridge

Still less than a year since they triumphed in The Rock Competition Hallelujah Plan have already managed to replace one bad name with another. Even worse, they've lost the large as life Mark Fowell, together with backing vocalist Sam Thomas. On a more positive note they played the most enjoyable set this writer has witnessed at The Junction since the venue opened in February.

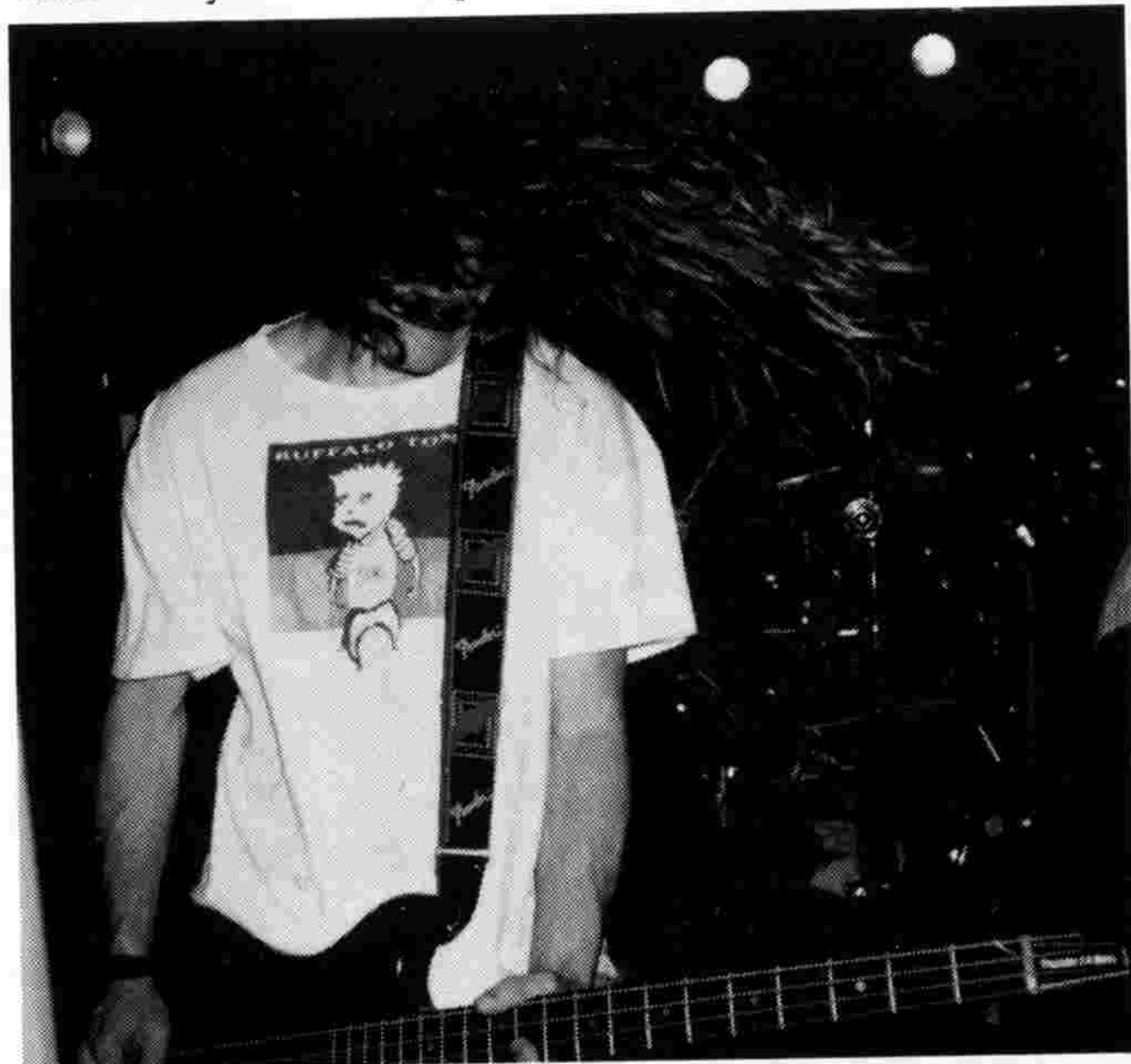
I was therefore eager to catch this gig. Regrettably my enthusiasm was not matched by many others, hence a disappointing turn out of 35 or so. Listening to H.P., it is to their credit that you would not imagine they'd gone through such changes of personnel. Rob Harris may not have the presence of his predecessor but his style is similar, flashy guitar solos in all the right places, and although singer Mark Aston sees fit to make a derogatory remark or two in his direction, drummer Crispin Turkentine - if a mite heavy handed at times - keeps the beat, and thus H.P. are well solid. Their problem then has to lie with their songs, for barely throughout the forty five minutes of their set could one pick out an inspirational moment to savour. The playing for the most part is immaculate but the content is merely superficial. In the circumstances it is most surprising that the band see fit to drag themselves down to The Mean Fiddler in London with such regularity to tout their half-baked ideas. Only on the slow and melodic 'My Stars' do they show any know how, in terms of musical creativity. At the end of the gig the band's friends clapped rapturously, but then that's what friends are for.

PAUL CHRISTOPOROU

THIS REPLICA / JACOB'S MOUSE / PRIVATE IDAHO
Man On The Moon, Cambridge

"Ha" thought Fairfax to himself, "why do they assume so much, they'll never catch up with me."

Cambridge anti-bloodsport benefit gig. Three bands for £2, the bands being (1) PRIVATE IDAHO - played good tunes, the guitar a good choppy sound backed by a loose bass and drum with the singer effectively trying to sing. Nice to see a band who are going to push the more established local bands. (2) JACOB'S MOUSE - would their strength fail if they had their hair cut? A mixture of old



and newer tunes, a lot of people had come to see them. Classed as rock by The Junction they draw upon such diversities as heavy metal, indie, pop, ska and blues as their influences. I talked to Jacob's Mouse manager Len afterwards, 'brother' of the drummer. While we were chatting (3) THIS REPLICA started. A band whose interview I had read in Scene And Heard No. 23 (although they seem to feature in every issue). That was then, this is now. Even being unlucky enough to be fans of Nutmeg shouldn't stop this band. Ride on the backs of Nutmeg as long as possible then leave them for dead. How can any band do such covers as Rolling Stones' songs have any credibility. Jacob's Mouse take note. Anyway This Replica, tonight sounding like a dirge. They can be better, so I'm told, so I'll give them just an average rating tonight. A



fair crowd who were fairly appreciative of the bands but fairly apathetic to the anti-bloodsport issue, the main concern of the evening. And so the last word to Jim of This Replica. "We are not psychogoths."

GHOST OF... FAIRFAX

CARTER THE UNSTOPPABLE SEX MACHINE
The Junction, Cambridge

Last time the Carters played in Cambridge their presence was due largely to the entrepreneurial Piggy BBD, aka Sharon King. For their return the band themselves selected The Junction for a date on their 'favourite venues' tour. With the new bar open for the first time there was an air of expectancy - and room to breathe too.

By the time the band hit stage the place was packed to overflowing. They were very loud. On the one hand the Carters are a couple of punks, irreverent and full of guitar riffs. At the same time they display a kind of 'Enid' style of grandeur. It would have been no great surprise to have heard a version of 'Land Of Hope And Glory' pouring forth from the speakers.

The young audience were with their heroes most of the way, mouthing the familiar songs word for word, although the heat subdued them to some degree. Many in the crowd were oblivious to the fact that 'Alternative Title' is a twenty three year old Monkees song: neither did they care that The Pet Shop Boys' 'Rent' - once a ballad - was murdered mercilessly before their ears. It left me feeling that the line between an almighty row and the art of noise can be a thin one.

PAUL CHRISTOFOROU



THIS REPLICA / JACOB'S MOUSE / I THOUGHT I TOLD YOU / THE DEAR
JOHNS

Castle Manor Upper School, Haverhill

Receiving two reviews of the same gig put us in a bit of a dilemma - so, taking the easy way out, we've decided to forge an unholy alliance of Kerri and Vox, our two reviewers:

Kerri: Not only was two pounds a good entry fee for this gig, but

the money also contributed to a very worthwhile charity, Amnesty International. According to organisers Emma Gowers and Sarah Daly, around one hundred and fifty pounds was raised from the evening, which isn't bad at all!

Due to the charity aspect, all bands agreed to play for absolutely no charge. The hall was also free of charge, and the PA system was reduced in price for the occasion.

Vox: Many people have died in support of their cause. Tonight the only people with their heads on the block were the PA men, the only people charging for their services, at this Amnesty International charity gig. Representing the local band clique tonight were the Dear Johns, I Thought I Told You, Jacob's Mouse and This Replica.

Kerri: First band to emerge were THE DEAR JOHNS. I grow to like these more each time I hear them. I don't know if it's just me, but I think they sound vaguely like The Wedding Present.

During their set the band advertised a tape they have on sale, called 'Songs For Heroes'. Anyone who'd like a copy should write to: 9 Marmora Road, Cambridge, and include the sum of three pounds. I'm not sure whether the song 'Intercity' is on the tape or not (it is - Ed.), but I thought it was the best one they played.

Vox: The first band to strut their funky stuff were the Dear Johns, darlings of last years rock competition. Good songs caught an unaware audience unaware, the most memorable being 'Armitage Shanks'. Easy to remember when you realise how adamant Twyford was. This band is intelligent and down to earth and will go far, if there's a bus running.

Kerri: Next on were I THOUGHT I TOLD YOU, a brilliant group to watch. As while the rest of the band are relatively emotionless during performance, singer Tim Pavelin dances (?) in a strange manner all over the place. I can only put it down to the secret ingredients in his homebrew!

Also a good band to listen to, with a very unique sound. It's a shame they didn't play 'Bus Stop', as their fans obviously wanted them to. Myself being one of them.

You can get in contact with Tim on 0440 704452, if you'd like to purchase a tape.

Vox: I Thought I Told You are a different kettle of fish. Described as undecipherable, or beyond description, most reviewers can't even be bothered to look beyond their nibs for an explanation. Ruthlessly pursuing their (lost) cause, it's a game of two halves, the dancers and the listeners. The Dear Johns were good because people listened. I Thought I Told You were good because people danced and listened.

Kerri: I am a massive fan of JACOB'S MOUSE and they were the third band of the evening. Very noisy and very good is, I think, the best way I can describe them.

The only band to play an encore in this gig, proves their ever growing popularity. They had a supply of 'The Dot' EP on sale in the hall, and every copy was sold. Need I say more?

The way to get hold of one of the EP's is by phoning Len on 0440 61562.

Vox: Jacob's Mouse, darlings of last year's rock competition, were good because people danced. Their policy is look no further than the music, in which case the music has to be good, and it is. The only statement they make is let's dance. I'm sure it



won't come over on record, but that must be another review somewhere else. Where will they go from here? Indeed, where will any band go from here? There seems to be a certain apathy now that the Junction's up and running. Where is the venue that will book new bands. Why aren't more events organised in local clubs, halls or schools. The Junction needs a side room that can be available for local bands. No fee paid for playing, door takings only, capacity for approximately 100 at the most. Small vocal PA laid on, access to the bar. Available to any band, however bad, and on any night of the week (does anybody remember the Burleigh Arms).

Kerri: Finally, it was THIS REPLICA's turn and I was a bit disappointed. I was glad they played their excellent song, 'Why Do You Lie?', which is included on their new demo tape (for info ring 0353 721761). However the rest of the set didn't impress me as much as it has done before: maybe my opinion was swayed by the fact that I was getting tired, and that the audience was decreasing.

Vox: And then there was This Replica, darlings of last year's rock competition. A three track tape for sale brings suspicion. Only three songs on a tape, why not more? Well, to the live music. Often appearing aloof or esoteric, occasionally becoming atmospheric, sort of a heavy pressure bearing down on your head. I'll give them 3 out of 4, no 4 out of 4, behind all the other bands but only because of the incessantly curious 'Why Do You Lie'. Not given a fair chance following Jacob's Mouse, the local favourites, they would have shone had they gone third in the scheme of things. But all in all probably the best night out I've had since the last one. And so for the thanx list that should come at the end of every record, tape, video, film, gig review etc. The organisers, the bands, the PA, the lights, the publically owned electricity board, the man from Scene & Heard, the man from 4AD, the Police, the thieves, Fairfax, Astra and not last but not least the Amnesty International Organisation and last but not least the prole who stated in all seriousness 'are Amnesty International IRA supporters?' Wise up chaps.

Kerri: It would have been nice if there had been a brief word about 'Amnesty' given at some point in the evening. As it was, it was only the posters in the hallway which told of the aims of the charity and where my money would be going.

Overall, it was a good gig and definitely worth attending. Many congratulations, and thanks, to Emma and Sarah for organising the event.

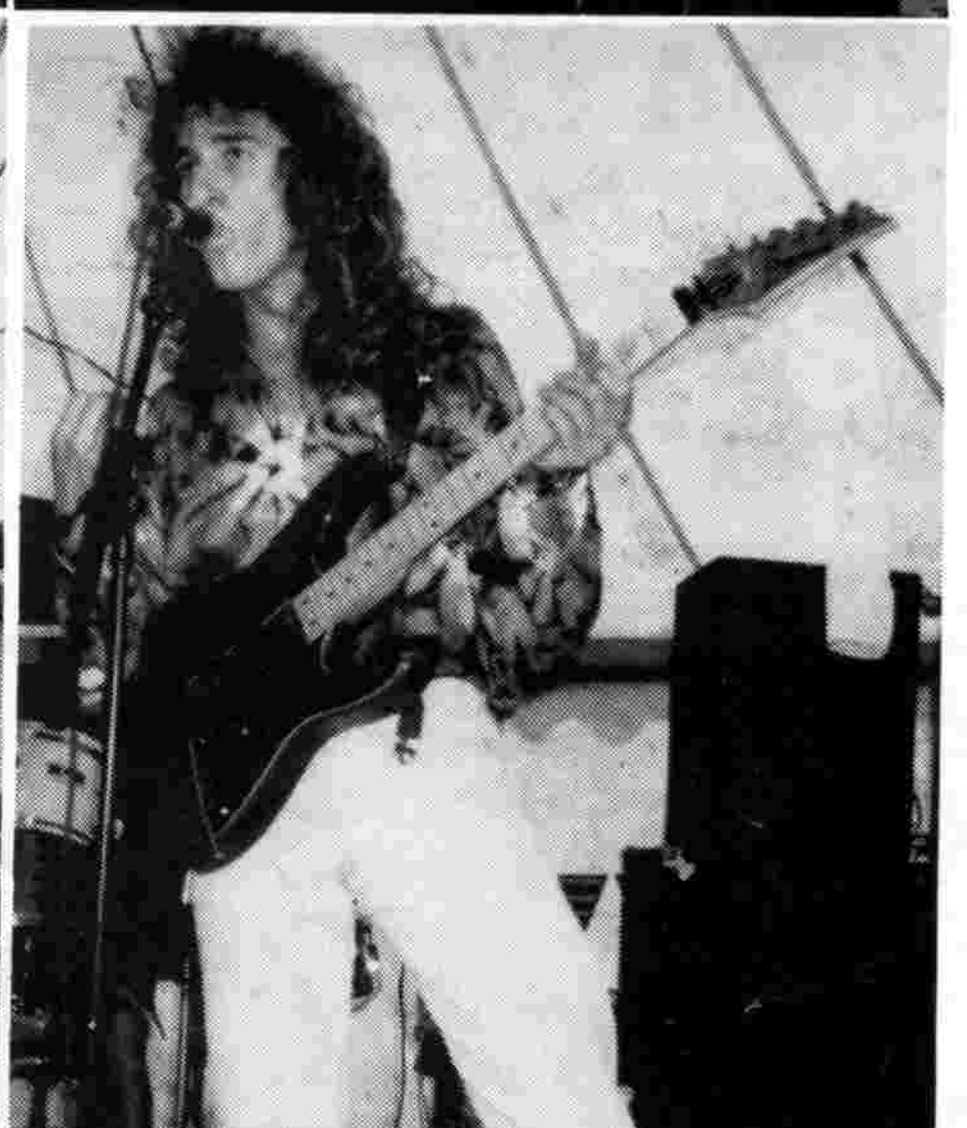
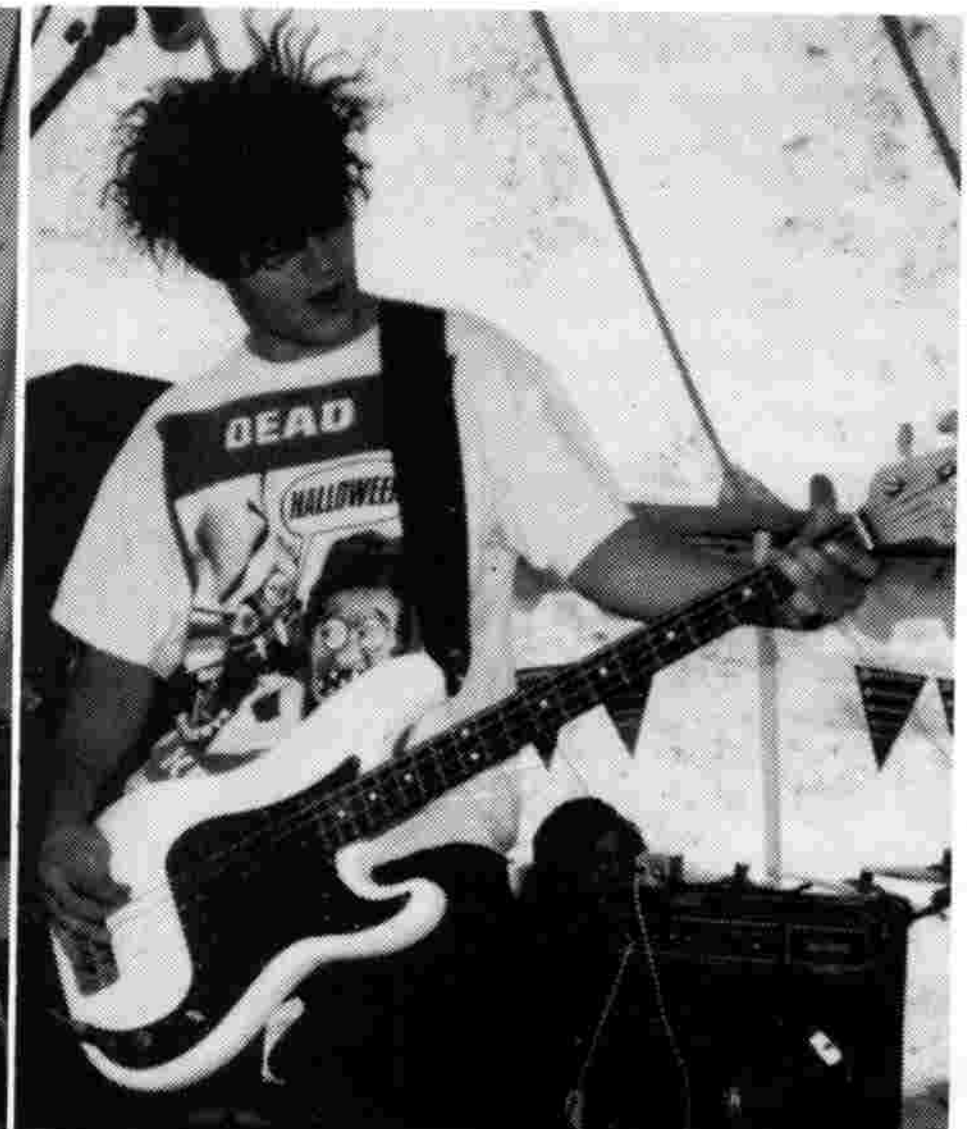
KERRI SELLENS / VOX

Peterborough's Woodston Weekend 16th September 1990

This missed our last issue by a matter of days, but, nevertheless, it's an event - Peterborough's nearest to Cambridge's Strawberry Fair - still worth noting.

Local band THROWS OF PASSION played a well-received set of semi acoustic emotional pop, highly evocative of Marc Almond's works (TOP's Marc Price is pictured on the left of the top row). Ely's COLOR FACTORY took the day's honours with their customary high energy set: Wis (top row, centre) and Merry (top row, right) gave it some welly! WAR DANCE Mk.2, under the leadership of Andy Frantic (middle row, left) maintained the momentum with a tight

set of funky hardcore, but Notts goths EVERY NEW DEAD GHOST (guitarist pictured in the centre of the middle row) didn't really grab the audience's attention. Peterborough's guitarist supremo, Gizz Butt (middle row, right) paraded his SUNDANCE line-up - which included Throws Of Passion's Dave Reid (bottom row, left) - and bemused the local punters with a self-indulgent set of AOR. Finally, after an interminable wait, THE BLACK SKY took the stage, but by that time everyone was pissed/pissed off, including singer Mark Mason (bottom row, centre). Guitarist Lee (bottom row, right) was left in the dark!



LISTINGS

Bands

Angstrom - Madingley 210021
 Arcana - Cambridge 860460
 Bay-X - Ipswich 869180
Betty Blue - Cam. 412598
 Beyond This Place - Nmkt. 780524
 Big Blue World - P'borough 347294
 The Black Sky - P'borough 238163
 Bleach - Ipswich 225131
 Blind Mice - Saffron Walden 30645
 The Brotherhood - Cam. 353006
 Cambridge Mountain - Cb 246670
 Canterbury Street - Cam. 62567
 The Charlottes - Ramsey 831304
 The Cherry Orchard - Cam. 248058
 The Cherrypickers - Harlow 36743
 Citizen - Wisbech 772881
 Coldhouse - Stamford 51251
 Colonel Gomez - Ely 740900
 Colonel Hathi - Cam. 358685
 The Color Factory - Ely 667385
 Crossland - Ely 663016
 Dead Vogue - Thetford 890672
 The Dear Johns - Cam. 243445
 Deja Vu - Newmarket 720090
 The Denial - Chatteris 2822
 Digitalis - Haverhill 707616
 Dirty Fingers - Cam. 61454
 The Doctor's Wife - Leeds 754274
 Donald Elsey - Chatteris 5521
 4 Fit - Crafts Hill 731084
 The Frigidaires - Cam. 312694
 Hallelujah Plan - Cam. 811220
 The Hamsters - Southend 340008
 High Treason - St Ives 454108
 The Honeytrap - Mkt Deepg 342254
 Hope'N'Glory - Madingley 210357
 I Thought I Told You - H'hill 704452
 Immaculate Deception - Cb. 880048
 Incipient - Huntingdon 454350
 Jacob's Mouse - Haverhill 61562
 Jactus - Huntingdon 457809
 Jaded Hartz - St Neots 403265
 Janglefeet - Peterborough 252472
 Keith's Dad - Cambridge 841099
 La La Tree - Cambridge 60923
 Limited Edition - Ely 663580
 Magenta Bentley - Mhall 751756
 The Moment - Ely 740244
 The Night Jars - Ramsey 822745
 Nightshift - Pboro' 205178
 Nutmeg - Ely 721761
 On The Brink - Ely 721619
 Out Of Order - Mildenhall 717228
 Pagan Billy - Cambridge 881113
 Penelope Tree - Pboro 244087
 Perfect Circle - Cambridge 241702
 The Pleasureheads - Pboro 348805
 Private Idaho - Gamlingay 51209
 Prohibition - St Ives 6986

Pure Mania - Pboro 69090
 Razing Agent 500 - Cam. 60080
 Rebus Dream - Cam. 263356
 Rover Boy Combo - Cam. 880981
 The Seagulls - Cambridge 863111
 Session 57 - Newmarket 750724
 Shades Of Indiff. - St Neots 72145
 Shine - Kings Lynn 772332
 Shotgun Wedding - Pboro' 71139
 Side Effect - B. Stortford 658704
 The Stokers - Cambridge 357025
 Stormed - Cambridge 311872
 Sundance - Peterborough 230383
 This Replica - Ely 721761
 Threehead - Ely 663398
 Thrilled Skinny - Luton 453385
 Throws Of Passion - Pboro' 68336
 Timewave - Huntingdon 52951
 The Toy Box - Cam. 67422
 Tribe Of Dan - Chatteris 2689
 The Uncut Version - Cam. 325637
 The Upper Room - Cam. 213927
 View From Without - St Nts. 75452
 War Dance - Peterborough 314703

PA Hire

Criterion - Cambridge 242688
 Drum & Gtr. Centre - Cam. 64410
 Music Village - Cambridge 316091
 NSD Sound Services - Cam. 245047
 Pearce Hire - Peterborough 54950
 Silent Running - Cambridge 891206
 Sound Advice - Huntingdon 56642
 Star Hire - Huntingdon 411159

Photography

Neil Carter - St. Ives 494303
 Tim George - Ramsey 812376
 Steve Gillett - Cambridge 426560
 Adele Heath - Pborough 263653
 Giles Hudson - Cottenham 51204
 Dave Kelly - Cambridge 494564

Recording Studios

Avalon - Barkway 8805
 Carlton - Bedford 211641
 Flightpath - Teversham 5213
 Minstrel Court - Cam. 207979
 The Music Room - Pboro' 46901
 Quali Sound - Crafts Hill 782948
 The School House - Bury 810723
 Skysound - Cambridge 358644
 Stable - Ware 871090
 Stuarts - Huntingdon 830073

Rehearsal Rooms

Cambridge area
 Flightpath - Teversham 5213
 The Junction - 410356

Quali Sound - Crafts Hill 782948
 St. Barnabas Church - 352924

Lighting Hire

D Lights Design - Cam. 844500
 Fuzzy - Cambridge 876651
 Just Lites - Cottenham 50851
 Pearce Hire - Peterborough 54950
 Soft Spot - Cambridge 244639

Venues

Cambridge

AHEC - 460008
 The Alma - 64965
 The Boat House - 640905
 The Boatrace - 60873
 Corn Exchange - 357851
 Devonshire Arms - 311719
 The Junction - 410356
 Man On The Moon - 350610
 The Rock - 249292
 Sea Cadets Hall - 353172

Huntingdon

Lord Protector - 424720

Melbourn

Rock Club - Royston 61725

Newmarket

Rising Sun - 664337

Peterborough

Crown - 341366
 Gaslight - 314378
 Gladstone Arms - 344388
 Norfolk Inn - 62950
 The Shamrock - 312706
 Shuffles - 63229

St. Ives

Floods Tavern - 67773

St. Neots

Cockney Pride - Hunt. 73551
 Kings Head - Hunt. 74094

Sawston

University Arms - Camb 832165

Design

Fusion - Cambridge 243103
 Mise En Page - Letchworth 480554

Video Recording

Cambridge Video Unit - Cb. 241030
 Status Promotions - Cam. 462244

Record Companies

Everlasting - Cam. 60981
 Free Fall - Willingham 60182
 Liverish - Bury St. Ed. 760370
 Molesworth - Ramsey 830778

Management & Promotions

Darren John - Sudbury 676361
 Lighthouse - Stevenage 358567
 Status Promotions - Cam. 462244