

No. 27

50p

# SCENE AND OVERHEARD

MID-ANGLIA'S ROCK MAGAZINE

JULY/AUGUST/SEPTEMBER 1991

THE COLOR FACTORY : CROSSLAND  
FAT TULIPS : PAUL BRADY  
THE VIEW FROM WITHOUT : BLEACH  
FOLK FESTIVAL PREVIEW



Hey ho, let's go..... with the COLOR FACTORY

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## EDITORIAL

For a long time, it was touch and go as to whether there would be another issue of Scene & Heard. Due to twin attacks from the recession and apathy, our bank balances have slowly dwindled away, and we're now looking to the local bands to help raise money in order to keep the magazine alive: this isn't a money-making venture - all the work put into it is done by people for the love of it - but on the other hand, we don't expect those who run it to subsidise it out of their own pockets. So thanks to The Color Factory and all the other bands who will be supporting us (hopefully!) in the forthcoming months. Scene & Heard exists to promote local rock music, and now that there are signs that the local scene's about to pick up again - there are several new, young and interesting bands beginning to emerge - we want to play our part in giving them publicity.

Our thanks also go to Rob O'Dempsey for obtaining some extra advertising for us. For those of you who don't know him, Rob is very active on the local folk music scene - as performer, promoter and writer - and has made occasional contributions to Scene & Heard in the past.

Touch wood, our next issue will be out during October.

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# THE COLOR FACTORY



If you're ever tootling along the A11 and hear a band playing, tune in your lug holes and you may find yourself tapping along to the high speed thrash of THE COLOR FACTORY. On a cold and wet Sunday I popped along to their secret rehearsal room and asked about 'Licking Toads In South Carolina', their recently released cassette, recorded live at Flightpath in front of an invited audience:

Dave: "It was a nice way to thank everybody who'd supported us, anybody who'd done us any sort of favour got invited. There wasn't a lot of room which is why it was good. It was hot and cramped and sweaty. There's no overdubs, it's all as it was on the night."

Ali: We were trying to capture the live spirit. We're a better live band than we are in the studio.

Dave: "I was listening to Radio 1 and they had it on the Newsbeat and I thought it was one of those joke things but it came on and it was serious. We're not pro licking toads or anything, we just think it's so ridiculous it's funny, it's good ... It's such a stupid thing to do, licking a toad."

Ali: "We've sold a good few as well."

Dave: "Tim (Freefall) only let's us have them 20 at a time so we're constantly going back for more when the retail outlets ask for them. We just get them into as many record shops as we can by doing direct, self, distribution. Freefall gave us the opportunity to do a single (Walking Like I Should) and we've done it and we're pleased with what came out. We work very well with Tim, he's a really easy bloke to go in the studio with and he gets a good sound. It was something he wanted to do and it suited us. At Christmas there's going to be a studio album (well cassette)."

Ali: "We haven't got our heads in the clouds, we don't want to be out and out major famous or anything like that. We just want to be able to play our music to people who enjoy listening to it for a living."

Dave: "We were pleased with the Competition result. It

was good fun and we always seem to do well out of the competition, we always get lots of gigs and attention, which, because we're a bunch of attention seekers, suits us fine."

Ali: "You can't go 100 mph all the time. We want to get a bit of versatility in there as well. What we want to do eventually is to get good a balance between going ridiculously fast and slow grindy songs."

Dave: "'Day Of The Triffids' is our most recent song and it's the fastest song we've ever done."

Dave: "It's good fun, it's really good fun being in a band and writing your own music. Me and Merry used to go down the Sea Cadet Hall years ago to see all the punk bands. We were 13 or 14, I used to slam dance to the Destructors."

Merry: "We found out we enjoyed it more on the stage than off it. It's more fun to watch people jumping around than jumping around yourself."

Ali: "It's a great form of escapism. I get rid of a lot of excess energy."

Dave: "The Ramones knocked all this muso thing on it's head really. You can't get a simpler style than theirs but they're great songs. They're just brilliant pop songs and it shows you don't need all this muso wank guitar solos all the time... and the fact that I can't play any of them is totally irrelevant!"

Dave: "If one of us gets the main idea for a song, we're a band, everybody makes a contribution. There's no dictator."

Ali: "We have to be together, that's when most of the songs are written. We are close as a group, we can't write songs without all being there at the same time."

As you may have heard Adam (drums) is leaving and at the moment it is not certain who'll take his place. Until some-one is found Adam will continue playing with them.





We've never really pushed for an audience, we've never been the sort of band to do local gigs in our home town all the time to our friends."

Ali: "We like to win an audience over."

Dave: "We've done about 90 gigs altogether now."

Ali: "I think we'll have a lot to give when we're back on the road again. We're working towards a little mini tour. We all love that lifestyle on the road."

Dave: "When we started we pushed ourself to get gigs and we were organising gigs in pubs that you've never heard of like a pub in St Neots that we'd seen the number on the back of S&H. We'd ring them up and book the function room, book a couple of support bands and put on a gig and go there a week before and fly post it. We really pushed a lot in the early days and from that we just seemed to get offered gigs now. I don't think we've organised a gig of our own for years. We've done loads of free charity gigs just for the fun of it."

Dave: "Our audience does seem to be a younger sort of audience. We were younger than them three years ago, we've grown up and they've stayed the same. We think this is going to be our year, once we've got whoever the new drummer turns out to be we can get back on fire again. There's always something to look forward to in this band, there's always something coming up, which is better than you've done before."

STEVE HARTWELL

Adam: "The truth of it is that I'm living in London now, it's just such a bind commuting backwards and forwards."

Dave: "At the end of the day we're quite a busy, hectic band. We like to practise once a week, and often we're gigging once or twice a week. So it's back and forth all the time for Adam and we understand the strain. Because of the changeover things have quietened down a bit which is obviously going to happen, but it seems like all the fanzines and the press have picked back up on us. In the last two months we've had three interviews and three front covers on local magazines and other ones come up all the time. People are starting to pick up on us nationally."



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# BLEACH



A big tip to clean up in 1991 is Ipswich quartet BLEACH, who have been scouring the country recently with their rampant white noise. S & H's Alastair Nicolson caught up with them at The Junction in April.

It was February 1989 when brothers Neil and Nick recruited drummer Steve, thereby conceiving Bleach. The trio played together for a few months, but it soon became clear that something was missing: a caterwauling female misanthrope. Steve knew the perfect person. Salli eventually succumbed to his implorations and the new quartet began rehearsing in August. By October their first gig had been secured, supporting Silverfish and Basti in an evening of culture in their home town.

Steve: "It was a really crap gig from our point of view! We played the first part completely out of tune, although we got better as we went on. A lot of people were really knocked out by that and have hated us ever since, because they thought that was what it was meant to sound like!"

But the seeds had been sown. At the suggestion of The Telescopes (whom they supported in their fourth gig) Bleach recorded a demo in February 1990 and sent it to promoters in London, Norwich and Harlow. By May, the combo had been snapped up by Way Cool Records, and by mid October were supporting Ride on a 14 day national tour, including a memorable night at The Town & Country Club in front of 1,500 sweaty, drooling teenies. November saw their first vinyl release, the 'Eclipse' EP, awarded Melody Maker's Single Of The Week, alongside the inestimable Cranes. At the polls, Bleach were voted eighth and tenth Brightest Hopes for 1991 in Sounds (RIP) and Melody Maker respectively.

The flower continued to bloom in 1991. The second EP, entitled 'Snag' and released at the end of February, was described as a "ravishing beauty with dirt and blood under its fingernails" by a smitten Dave Jennings in his Single Of The Week column, and survived for five weeks in the Indie Top Ten. Then the touring began. 29 scheduled dates (a few were cancelled) between March 7 and April 13, followed by 17 gigs in 18 days in May, venues ranging from Glasgow's King Tut's and Sheffield's Leadmill to the Royal Hotel in Gourock and Wendover's Reaction Club. Support spiralled as the word spread, and Bleach are now poised at the threshold of major success. Melody Maker's Everett True has even professed a desire to be Salli's Cupid!

I asked them whether they found the current adulation from the press disturbing:

Salli: "That's why we've had such a meteoric rise: it's all the people who have power who are writing good things about

us. That's why Ride and Lush have done so well."

Steve: "The important thing is that we keep coming up with good material. The second EP outsold the first one in its first week, and rightly so 'cos it was a lot better and I think people will buy stuff they like. I don't think any amount of Singles Of The Week will ever make it sell."

Nick: "We've had a lot of play at the clubs too, and we've been played abroad quite a bit. We've heard from Australia and even Poland. College radio in the US has done a lot for us too - we're actually in their chart."

Steve: "It's all cumulative really. The first record sells so many and hopefully those people will immediately go and buy the second one, plus a whole load of new people, and so on it goes."

Who writes the songs?

Nick: "It's all our own parts. I play bass, so I do the bass lines. Neil will add a guitar. Then lyrics."

Salli: "There's a lot of improvisation!"

Nick: "A lot of thrash!"

Steve: "Mostly we're doing it while we're gigging. It'll change a lot as we play it. Then we'll go and record it. It then becomes the definitive version, which we play for at least two more gigs and then scrap!"

Some of these songs, notably 'Paint My Face', 'Surround' and 'Seeing', meander along a similar terrain to that trodden before them by Lush - throbbing bass and scourging strings intermingling Salli's ethereal purling. Yet such purls betray embittered impassioned lyrics. 'Paint My Face' depicts the feeling of self-inadequacy in a relationship where the partner is overwhelmingly perfect. 'Seeing's' joyful eddying stringplay conceals Salli's dejection as her hopes are ruined by others' mundanity. However, Bleach are at their most effective when the normally polite and self-effacing Salli immerses herself in a bath of emotion and vents a spleen full of rancour. 'Wipe It Away' is a classic diatribe against the unquestioning acceptance of a nine to five ritual, while 'Burn' sees an abandoned Salli ranting viciously against her former love, possessed with loathing and yet questioning the possibility of existence without him, to a backdrop of scalding strings. 'Fall' taunts the fading paramour in spiteful tones. But it's not all acrimony. 'Dipping', the band's first composition, describes breathlessly the sense of ecstasy and oneness in perfect coition, while 'Crimson 0' is a dulcet and lavish excursion into nuanced sublimity, the theme remaining esoteric yet gripping.

On the Cambridge stage, the optical focal point is Salli. Salli because she is the only one who moves, exuding presence and charisma as she sways sensually to the more intimate numbers, vitriol and vituperation as she spits out 'Wipe It Away' and 'Burn'. Neil's guitar crackles and glows above Nick's heavy pulsating bass and Steve's regular drum. Bleach gleam.

Their rise has not gone unnoticed by the music companies, and it seems that the 'Snag' EP will be the last to be released through Way Cool. Would the lucky supremos be a major or an indie?

Salli: "We don't care, as long as it's one which gives us control over what we do and who are prepared to back us up properly; like, we would want decent advertising..."

Neil: "And to bring out stuff when we're happy to bring it out, and not before."



Kind of like The Wedding Present, those Middleton city slickers, so championed by budding stars these days.

Salli: "You can do it now. There are bands who are really negotiating their own terms: the Neds have done it really well. Both the Neds and the Inspirals got their own labels taken over by major labels."

What's the plans for future releases?

Steve: "Well, we'd hope to do an LP next, and ideally we'd like to get that out before Christmas."

Neil: "If we're going to bring out another EP, we'd want four songs which we believe were very good. We could probably bring out another good EP very soon with the songs we've got, but we just need to do a couple more and then we've an album."

Would the likes of 'Dipping', the stalwart of the second EP, go on the album?

Steve and Nick (in unison): "No, no!"

Neil: "Probably not."

Nick: "I hope not!"

Steve: "We'd probably repeat two or three songs, re-recorded ones. We'd particularly like to do 'Wipe It Away' again, because it didn't record very well... and maybe a couple of old ones. If something's particularly changed or we weren't happy with it first time around, then we'd re-record it again: but there's no point in repeating all the old ones. We've got over half an album's worth already, so it's just a case of getting some cracking tunes written down."

Cracking tunes? Agit pop!

ALASTAIR NICOLSON

## GOSSIP

Rising like a phoenix out of the ashes of The Charlottes, Petra parades her new band, ETHER, in The Junction bar during August. Ether's line-up is Petra (gtr/vox), Robin (gtr), Ivan (bass) and Ian (drums). They've already recorded an impressive demo in Gareth Stuart's studio in Hilton... Dan Donovan is now into his third TRIBE OF DAN: he's recently recruited Bath-based musicians Bobby Coats (bass) and Simon Marton (drums). Dan is currently sorting out



finances for releasing a 12 song CD/cassette. You can help him by buying copies of his recent live tape! (see advert)

TOD return to the Greenbelt Festival this year, and are back where they belong - on the mainstage... Tribe Of Dan are also one of several bands playing at the next HINCHINGBROOKE HOSPITAL SOCIAL CLUB all-dayer, on Saturday 3rd August. Other bands already confirmed include Catch Jack, Private Idaho, Donald Elsey's Big Decision and Crashing Dream, whose frontman, Richard Allan, is responsible for putting on these fund-raising gigs (the three to date have raised over £400)... did you know that the BANDEROS girls are backed by former Cambridge musicians? Guitarist Gary Butcher was with Tranzista (top local band in the early '80's), Dan Sanders (keys) with the funky Serious Business, Simon Bishop with the almost-legendary Double Yellow Line, and Davy Pollitt had stints with both SB and DYL... THE JUNCTION are promoting an all-day rock festival on Jesus Green. It takes place on 17th August, between 2pm and 10pm, and bands booked so far include Jacob's Mouse and Crossland. There could well be a 'name' band headlining... talking of JACOB'S MOUSE, most of you will be aware that they are back to being a trio, following the departure of Cally (musical differences). The lads were in Norwich's Raven recording studios a couple of months ago, and came out with an LP's worth of tracks, which are being touted around various record companies. Way Cool Records seem keen to release an LP at the end of September. Listen out for new songs 'Catfish' and 'Caphony' - some of the best stuff they've done for a long time... also shortly to appear on vinyl are THIS REPLICA, whose 'Chicago Bellhop' EP is scheduled for a late summer release on Cambridge's Derek Randall record label... rumour has it that This Replica's mates, NUTMEG, are also about to release some vinyl. Things are starting to pick up for the winners of the 1988 Rock Comp., now that they're signed to a professional agency... BIG CLOTHES FOR LUCY, cover band on our last issue, recently supported The Railway Children at Peterborough's newest venue, The Attic Club. BCFL will shortly be back in the studios to record tracks for a forthcoming single... a Peterborough band making a surprise comeback are the old goth faves THE BRIDES. Leader/guitarist Steve Crosby has put together a new Brides' line-up, and already they've done a slot supporting the Pale Saints... Andy Frantic expects to see the new WARDANCE LP 'Jesus Christ, Come On Down' in the shops by the end of September. War Dance have just come back from a short Belgian tour, and will soon be back on the road again to promote the album... THE BLACK SKY are about to leave for an all expenses paid tour of Czechoslovakia. They've recently lost bassist Ian - he of the crimped hair and gothic cheekbones - and for the tour Shop, former bassist who rejoined earlier this year to fill out the guitar sound - will temporarily revert to bass. Ian has now formed his own band, FINLAND STATION, with current Black Sky guitarist, Lee, and former Black Sky drummer, Graham - sounds very incestuous to me... despite what you may have read in the Weekly News, no decision has yet been made on the number of bands who will be accepted for next year's Rock Comp. 'Interested persons' - including the S&H editorial trio - recently met to discuss the competition's future: it was agreed that the competition should continue, but recognised the need to reduce the number of bands. A sub committee of four has been formed and was given the task of sorting out the format of the competition... former guitarist with the now defunct Arcana, PHIL BARRY, should soon be back on the live circuit with his new band. Arcana, like Infernal Death before them, imploded just at the point when they were so close to breaking through onto the national thrash scene.



# CROSSLAND do the write thing!

Crossland vocalist Chris Williams looks back on their experiences in the recent 'Hit The Write Note' competition:

" 'Hit The Write Note', for those of you who don't listen to Radio One, or happened to miss the coverage given in the local press covering Crossland's involvement in it, was a competition for songwriters and bands organised by Radio One and Our Price Records, together with The Marquee Club, Polydor Records and Phonogram Publishing. It all started around February time when Radio One announced they were launching the competition with a request in the airwaves for all budding songwriters to pick up their entry forms from any branch of Our Price Records, and send a tape with two songs on it with a copy of the lyrics. So the band, comprising Richie Taylor, Pat Halls, Psyche Watson, Lee Marshall and myself, packed our stuff and went to find out what all this hitting the write note was about...

I've heard stories since then that some people had been put off from entering even at this early stage, presumably because of the terrible reputation these sort of events have given themselves over the years. What makes a 'competition winner'? And more importantly, where do they all end up? It's a fact that no well-known singer or songwriter can attribute their foothold in super stardom solely on winning a competition, be it big or small, credibility still intact, with the possible exception of Abba! When we hear the words 'competition winners', we think of names like Buck's Fizz and Brotherhood Of Man... and these are the success stories! Secondly, there are the questionable ethics of judging one song or band against another, something every 'losing' band and their supporters will be aware of. Hopefully, bands who have 'won' in the past will also acknowledge that the last thing you want to separate you from a 'rival' act is definitely not just half a dozen 'judges' with pencils and papers. It means little and says even less. Comparison is indeed odious.

So why did we bother? Well, initially the main incentive was exposure, and this we got with airplay on a number of Radio One shows, three gigs at The Marquee, and significant local exposure too. (It seems to me that one picture in the 'Town Crier' gets you more publicity than twenty gigs!?) It of course put us into immediate contact with some of the bigwigs in London, whatever that's worth, though only time will tell... But as the competition progressed, another more important reason slowly emerged, and that was the irrepressible ever growing enthusiasm of friends, relatives and local people. It started with people approaching us to wish 'good luck' or sending cards with 'best wishes' on, and came to a head with the sound of over 150 voices along with the rest of them in a packed Marquee Club on the 31st of May. Corny as it may sound, but success on the final night seemed at least as important to them as it did to us.

Four weeks earlier we were told that we had been placed in the last 32 from over 4,500 entries! Impressive stuff! Well, not so impressive when you took a look at the standard of some of the other acts we'd been lumped with. A standard no greater than an average Cambridge Rock Competition heat. The only conclusion I could draw was that many of these bands had probably sent in immaculate tapes with absolutely no gigging experience behind them whatsoever. It showed. Personally, I saw only one other band, apart from the finalists, who had anything going for them at all - which made it even more of a shame that the good Cambridge based bands hadn't given it a go. The 32 eventually became 8 after four heats, who subsequently became 4 after one semi-final.

In hindsight, the whole tournament was as exciting as we could have expected it to be, with results coming in the form of letters and phone calls from a personally assigned PR girl from Our Price. "Hello there! I've got some great news for you! You're through to the next...". Well it was better than the usual bank statements and phone calls from fatuous financial consultants that you get. We had our share of sufference though, a result no doubt of all the tension and pressure that builds up from being involved in such a stately affair - the post-soundcheck rows; the post-row apologies; the van catching fire on the M11 on the way back home one night; us catching colds stuck on the hard shoulder for three hours the following morning; coping with not drinking too much whilst hanging around in Soho for twelve hours; and the odd impromptu interview with 'Newsbeat', when the whole band would stand around the reporter with their heads down hoping and praying that they wouldn't be asked to say anything.

Interviewer (throwing microphone under Richie's mouth): "So, are you nervous about playing at the famous Marquee Club?"

Richie: "Er... I think I'm more nervous about being interviewed by you, to be honest..."

Interviewer thinks: "Such a modest and humble band of peasants..."

What remained after 4,500 entries, the heats, the semi, and lots of phone calls and letters was a rather curious collection of finalists. EMF experts Catch 23, a folk singer called Cindy Stratton, Belfast pub blues band Preacher John, and, of course, the 'Ely rockers' (sic) Crossland!

"And the winners are.... CATCH 23!" Landing themselves a deal with Polydor, a cool thousand quid and a flash gold-plated working Shure microphone, Catch 23 trooped on stage for a well deserved encore amid the hysteria of their fans and the less welcome noises of some others. Who said music was just football with blondes and a tune? Well competitions are too, but more so. The real winners of course were the sponsors. Nothing lost and profiles probably improved for having 'done their bit' in searching for new British talent. The real loser is once again the competition itself, all pending Catch 23's make or break outcome. Now who said they could make anyone famous for fifteen minutes? Not me, not yet anyway."

PS. Crossland have been invited to join Radio One's Roadshow on the South Coast, between 29th July and 2nd August. They'll be 'warming up' the show on all days, with an outside broadcast on the final day.





# THE VIEW FROM WITHOUT



Named after a Principle song named from an exhibition by painter / manager Ray Mumford, The View From Without came, saw and conquered at the seventh and possibly last Rock Group Competition. The View From Without are an (unholy?) alliance between the Principle and Jon Haynes, one time spiky haired singer with indie popsters The Children Of Some Tradition.

Steve (guitar): "Jon and I were always going to put together a band. Five years ago we called ourselves Ouch, and did some stuff using a load of album tracks all sampled and scratched in together. I also recorded the Children Of Some Tradition in my flat."

Jon: "I don't think many people were surprised when I joined The Principle except me!"

Steve: "There were three suggestions, I came up with Jon, Richard was thinking about Chris Williams and Graham Buxton. Dave (drums) and Richard (keys) weren't convinced about Jon at all. So I took him to a studio in Ipswich and we did a number in there where I played everything, and Richard heard one note and that was enough. We had a rehearsal and I thought Jon had blown it and then Richard said 'I'm glad he can sing'. That was it, he was in."

Steve: "We were doing very well with Claire fronting the band. We got Chrysalis very interested, we recorded two tracks specially for them, they came to a gig at the Mean Fiddler and they weren't too impressed with Claire's stage presence. In the end Claire wanted to go in one direction and Richard wanted to go in another. I was dangling between the two and eventually I went in Richard's direction. The best thing to do was part company with Claire and start again. I had Jon in mind but nobody else did except Ray, who had heard the Ouch tape. As usual my eye and ear for talent overcame Richard's total lack of artistic credibility. The reason we got Dave in was because he had so much equipment. Chris got in the band because I owed him a favour as he sold me a cheap amp, the first amp I ever had. The good thing about it this time is we've started off as the sort of band we all want to be in. With The Principle we started as one band and wanted to be another one. I'll probably work with Claire again, we had a good understanding for a certain type of material but it didn't fit in with the rest of the band."

"We want Tim Cole to takeover, as since Ray has moved to Norfolk he hasn't been as involved as he'd like to be. Fortunately since the Competition Tim has offered to help us

out. He said he thought he was too old to go stomping around London but he'd do it for us. We're getting a lot of people being very supportive now. If you hear us in a small venue with our sound it sounds pretentious. You might think it sounds pretentious on a big stage, but at least on big stage we can carry it off. If you start cramming all that into a pub with that big keyboard sound and everything a) you don't get the sound quality and b) you look out of place, so what's the point."

Steve: "We made so many mistakes (as The Principle). Like 4 or 5 times a week we were getting played on a radio station in Ireland but Ray's contacts didn't stretch over the water so we couldn't really make the most of it. We took two coach loads of people to the Rock Garden once and they told us we had only brought in 17, fortunately Ray straightened that one out. Dave (drums) and I went to the Rock Garden to get a gig once and they've got a file there on all the bands and they pulled it out and they said what were you called last time you played here? We said 'The Principle', they said 'Ah right. The singer is too quiet and the drummer is a pain in the arse.' He said 'either of you the drummer' and we both went Nooo! We said 'we've got a new singer and a new drummer so you'll love us now.' Last time we were there we got on very well with the soundman, he called us Led Zeppelin and Pink Floyd meets the Doors. We've been offered another gig there on his recommendation. I'd rather people came to see us because they want to, rather than us lassoing our friends routine like we got into at the end of the Principle. When you've been going five years everybody else out grows it. They've all settled down and got married and doing real grown up things. We've been playing together so long now that when Chris starts a bass lick it's only 3 or 4 beats before everyone's in on it and that's a big help in writing stuff."

So why did the Children split up?

Jon: "Toby going to University really. It had so much input from Toby and nobody else, how it survived that long I don't really know. It started with two innocent 16 year old lads and then we started trying to progress to get on a par with bands like the Bunnymen and it lost its charm in a way. Toby wrote some very good songs but we were never musically proficient enough. After the split I didn't think I'd ever play in a band again to be honest. I enjoy the music better than I did the Children. I don't think me and Toby ever listened to the same type of music. The long hair's not meant to be 60's, I'm meant to be a Monday's freak."

Steve: "There are times when I'm not playing and there'll be times when Richard isn't playing. That's what it's about, the spaces are as important as the notes. This probably sounds pretentious but a lot of bands need to learn that because they're all playing all the time. The Color Factory were good in that respect dropping instruments in and out but many bands had good numbers but they didn't do anything with them. Those sort of things, which we've learnt over the years, probably helped us stand out a little bit."

Keep an eye (and ear) without for an E and L P!

STEVE HARTWELL



# FAT TULIPS

Just after The Pleasureheads signed an album deal with Red Rhino Ediesta, Mark Randyhead - as he was then styled - decided to leave for a college business course in Nottingham. Everyone on the local scene thought, well, he'd gone off his head. Now here he is, five years later, as Mark D., leading a band considered one of the very best in their genre, and running Heaven Records, a label tipped by those in the know as a hot new indie.

Although their drummer calls it 'stock-car pop' (not inappropriately, when you think it through), The Fat Tulips play in the style labelled 'shambling' by John Peel those five years ago. "We're shambling because we're the only band I know in Britain that still uses stand-up drums", says Mark, "and we're an anorak band because, yes, we still wear anoraks."

Most readers might think that shambling died out as soon as NME stopped selling the notorious 'C86' cassette, but the ideals of value-for-money 7" EPs, party time gigs and free flexidisks have been kept very much alive by a network of enthusiastic fanzines and mail order distributors.

In this scene The Fat Tulips are considered one of the top three, alongside Heavenly and The Pogues. In a recent radio review of fanzines, the presenter remarked that they all featured the Tulips. Last December, NME described their Deptford Fountain performance as 'the surprise gig of the year', and they also starred on the two most popular flexidisks of 1990. The one free with 'Big Muff' fanzine even gained a review on Sounds singles page: 'A Girl Called Suicide' has the coolest song title ever and the kind of uncanny, heartless girly vocals that make records worth buying', wrote Sam King.

Those 'heartless girly vocals' are provided by Glaswegian Shelagh 'Sheggi' Clarkson who writes or co-writes nearly half of the band's songs, Mark writing the majority. Paul Huckerby on bass and Matt Johnson on drums complete what has become a steady line-up. Longtime S&H readers may remember the first FT flexi featured Mark in a duo with Sarah C. but she disliked live performance, and there was also a short-lived line-up featuring some future Big Blue Worlders. The current members came together in Nottingham; the last departure was lead singer Katie who, after recording 'Where's Clare Grogan Now?', got religion, died in a freak air accident



Paul (bass) & Sheggi (vox)

or took up a decent job, depending on who tells the story.

The FTs have recorded prolifically. They are one of the most collectable bands for vinyl junkies who prefer different songs to endless remixes and formatting. So perhaps now's the time for a discography:

1988

'You Opened Up My Eyes' / Rosehips 'Ask Johnny Dee' (7" flexi Sweet William BILLY 001)

1989

'Where's Clare Grogan Now?' (7" EP Heaven HV 01)

1990

'Four Songs For Simon' (7" EP Heaven HV 02)

'A Girl Called Suicide' / Spinning Jennys 'Splendid' (7" flexi free with Big Muff No. 1)

'Amelia' (5" flexi Spindly Killer Fish SPIN 10, free with Precious £2)

'Angels Amongst Us' / Paintbox / Applicants / Haywains (7" flexi EP Windmill WINDMILL 1)

1991

'Ferensway' (7" EP Heaven HV04)

'The Way Things Are' / Terry Cuatro (7" Spanish flexi STAMP 3)

They also released 'St Stephen' and 'Bodies For Sale' on 'El Dorado', a German compilation LP (Roman Cabbage Vinyl GREY 2) and other tracks have appeared on at least a dozen compilation

cassettes, although if you want to hear their contributions you would probably be better off sending £2 for their 19 song demo tape.

According to Mark, "many of our songs are about sex, with a sense of humour. There's lots of innuendo. It used to be a fun thing in the band to get Sheggi to sing sexy songs without her realising what they were about. Now if Sheggi doesn't like any lyrics I'm happy for her to change them. And of course she writes her own songs too. On the latest EP, 'Ferensway' is about homelessness in Hull and 'Nice Try' about her childhood in Glasgow. My song 'Farewell' actually has lyrics cribbed from the old Pleasureheads song 'Beef And Venison Pie' and music from The Beatles' 'A Day In The Life'! Sheggi gives me lyrics but I tend to take them apart. She's also started writing Smiths-like songs with Paul."

Sheggi is a big fan of The Teardrop Explodes and when I interviewed Mark they had just finished recording three tracks for a 'Tulips Explode' covers EP for a Brighton label. They had also recorded some songs for two forthcoming American releases: a flexi pairing them with Slowdive and a four track EP.

The FTs have worked in numerous studios but the one they recommend is Martin Cooper's Sideways Sound in Attenborough: "He has a massive collection of records of every band you can imagine, he's a real enthusiast and if you ask for a particular sound he knows exactly what you're talking about. Everywhere else it's a constant struggle to get the sound you want, even with helpful engineers."

Recently the band's own Heaven label took the significant step of releasing a record by another act, 'Oh Dawn' by The Vicarage Garden ("jangly male vocals" Mark says). Others by Strawberry Story ("jangly, girly vocals") and Confetti ("Marine Girls meet the Young Marble Giants") are already at the pressing plants. Mark fulfils the A&R and marketing roles on the label.

"We're going to continue our 7" single policy with increased pressings, at least six in 1991, hopefully a dozen or more next year. We also have plans for two or three mini-LPs from Heaven bands, possibly to be released in conjunction with a US label. We've had offers from other companies to release Fat Tulips albums but we'd prefer to do an international joint release like this. We hope to grow in size and expand



# IN HEAVEN

into the Continental market, and we aim to introduce many new up-and-coming bands. We have Besotted lined up, but we also plan to issue their old band Golden Dawn's controversial third single which Sarah Records turned down."

With CDs overtaking cassettes as the number one format in Britain, I wondered if Heaven wasn't being suicidally quixotic by releasing vinyl.

"We've got nothing against CDs. We've all got players. But vinyl still has a



Mark (gtr)

long future on the indie scene. Dance and punk will keep it going: DJ mixers need it, and so does the collectors' market such as the Sub Pop limited editions. Also, in the case of new bands seeking major deals, it shows A&R managers that you're serious; you've made more of a commitment than the hundreds of cassettes they receive."

"CDs are cheap only in volume. Even so, they're ridiculously expensive in the shops for our audience or market. In fact, we and some other Heaven bands should be appearing on a compilation CD coming out with 'Waaah' fanzine in the autumn. I hope that they will prove that CD prices can be brought down on the indie scene."

Mark understands his market well: "With a new band we press a thousand 7"s. 500 with printed sleeves go to SRD" (THE indie distributor of the moment, according to my local Andy's manager) "and we hand paint the rest and send them to mail order companies such as

Rhythm in Cambridge (12 Gwydir Street). Some fans will buy both. For better known bands like Strawberry Story and Golden Dawn we're pressing 1500 with Sheggi-designed printed sleeves and SRD distribution, plus the usual free gifts: the 'Heaven Sent' fanzine, postcards and stickers."

I still wasn't totally convinced. Surely the art of shambling was dying out. "No, it's just taking off in Europe where there are many more gigs and bands." And Mark's collection of new foreign language fanzines (all featuring The Fat Tulips) backed up his argument.

"The bad shambling bands imitate '86; the good ones take their influences from the early '80's such as those on Postcard Records, the Au Pairs, The Teardrop Explodes, and even Blondie. Bands who copy the Pastels and Razorcuts sound samey, whereas we have a wide range of influences. I obviously like Altered Images, Sheggi the Teardrops and Stone Roses, Paul the Go-Betweens, but Matt everything from the Mission through Chapterhouse to the Sarah bands."

As someone who has found running a small label rather a struggle I find much to admire about the Fat Tulips and Heaven Records. They deserve success. If you can't find their records in the shops, write to Matt who does the day-to-day running of the label at 110 Bridle Road, Burton Joyce, Nottingham,



Matt (drums)

NG14 5FP. If you want to book The Fat Tulips or see yourself as a potential Heaven Records act contact Mark at 12 Chatsworth Place, Longthorpe, Peterborough PE3 6NP.

ANDREW CLIFTON

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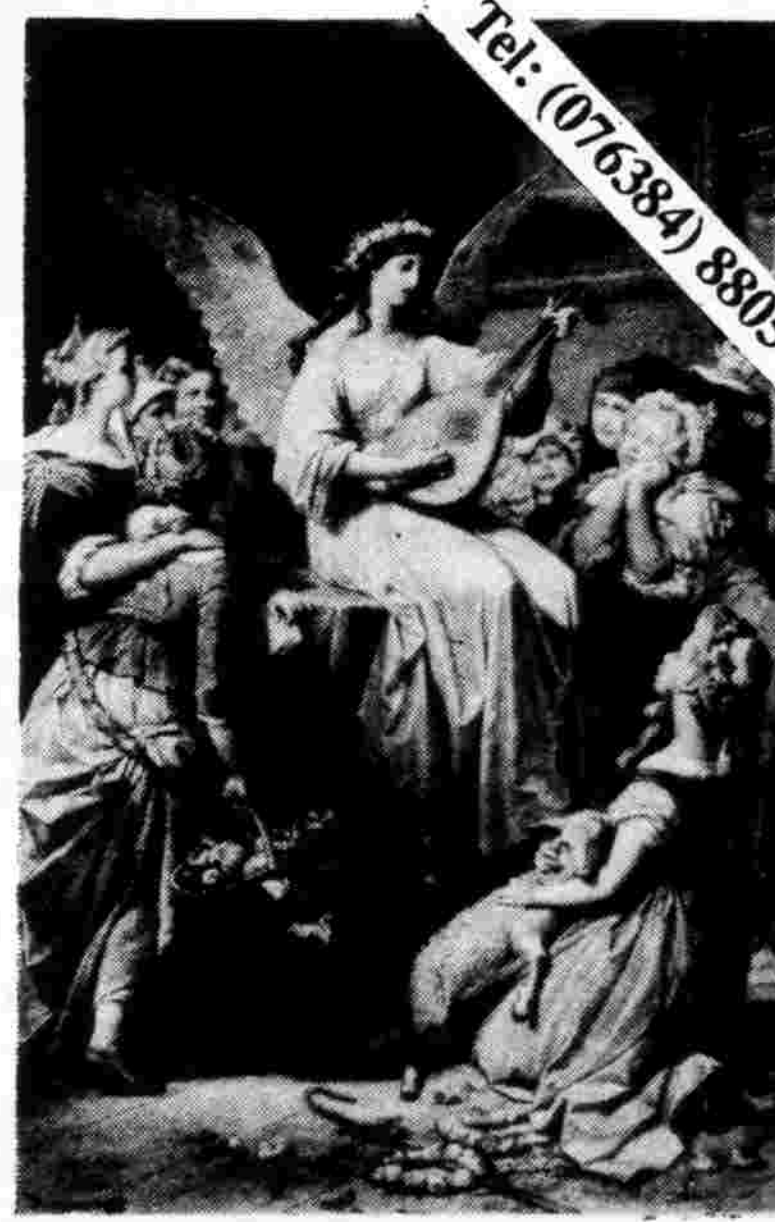
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# PAUL BRADY



Paul Brady has been described as the 'best kept secret in rock', much admired by Eric Clapton, Mark Knopfler, U2, and Bob Dylan, who listed him, alongside Lou Reed and Leonard Cohen, as a "secret hero" on the liner notes of his 'Biograph' LP. His songs have been covered by the likes of Tina Turner, Santana and Bonnie Raitt, who guests on the title track of his recently released 'Trick Or Treat' album. Before launching into his 'rock music' career in 1980, Brady had already enjoyed an enviable career as one of Ireland's leading traditional musicians.

"I feel that subliminally I always draw things from traditional music. The main thing I draw is my love of melody - to me, whatever I do always must have strong melody, and while I accept that rhythm is important in music, to me if it's just rhythm and no melody, it doesn't interest me, which is why much of what's happening musically nowadays doesn't interest me. But my love of traditional music is only one aspect of me: but there's a whole vast world of music out there - jazz, rock, blues, country, everything - in which I'm interested and in which I have a greater or lesser degree of fluency. It's misleading to think that because I spent so long involved with traditional music, that it's the central core of what I am - it really isn't. I'm always aware of traditional music all the time; whenever I'm in my car, my favourite radio station is Radio Ngail, an Irish language station which plays traditional Irish music all the time. I'm always keeping in touch with it, but I don't necessarily feel the need to go back in there and try to reinvent it for myself. What bothers me about traditional music is that the very essence of it is concerned with the past, rather than the future, and that is why it has a limited appeal to me in terms of what I want to do now."

"I toured a bit with the last album (1988), and then I took a year out from the whole business of touring and recording, which eventually stretched into a year and a half. That takes us up to the end of 1989, so I basically spent 1990 making the LP. We had it ready about Christmas, but the record company thought that there was no point in putting it out when everyone is buying their Elton John compilations - there are so many records on sale at Christmas - so they held it back, and I'm pleased they did."

"The album's producer, Gary Katz, had approached me having heard demos of my songs which I had made in this year

and a half period - I was still writing of course, I had made the demos at home in my studio - and he said that he loved them and wanted to make a record with me. I was very excited because a lot of the records he'd made - the Steely Dan records - had been among my favourite albums. His suggestion was to come and do it in the States, and he was using musicians who I'd been a great admirer of for years, like Jeff Porcaro, Jim Keltner and Russ Kunkel. The keyboard player David Paitch, had a band with Porcaro called Toto, and plays quite a lot now for Michael Jackson; the guitar player, Michael Landau, has done a lot of work with Joni Mitchell. There's two bass players on the album, Freddie Washington, a black guy from Atlanta, and Jimmy Johnson. As a return favour for giving her one of my songs, Bonnie Raitt suggested singing on the 'Trick Or Treat' song: it didn't occur to me for some time that it would work as a duet."

" 'Trick Or Treat' is released under the same canopy of Polygram, but it's on the Fontana label. The difference is that, for the first time, I'm directly signed to Phonogram UK, whereas all my previous stuff - with the exception of 'Hard Station', which was on WEA - was signed with floating international companies, like Polygram International, out of Hamburg, or Phonogram International, out of Holland. This is the first direct signing with London: it's always better to be signed in your own territory, because if the record company is involved in the making of the album, from the ground up, they tend to have a much greater incentive to push the record when it comes out."

"The last tour I did of Ireland was a solo tour in February 1988. Having worked in Ireland since the mid '60's without taking any break off throughout the '70's, I'm really just coming back after an extended break with the new album. The single has been extremely well received - it went straight in at no. 5 in the Irish charts - so they're expecting the album to do very well. I haven't been very active on the Irish scene for a while, but I got involved with a few television things, like they're doing a five programme series called 'Bringing It All Back Home' - I did a couple of songs with Donal Lunny, 'The Island' and 'Nothing But The Same Old Story', just the two of us, bouzouki and guitar, and it worked really well."

"The Waterboys? I think that the whole thing about them was that what they did was very interesting, and when it had its full energy, it was very exciting. I suppose I was initially a bit sceptical about it - as I was about the Pogues - but there's no doubt about it, it has its own validity, and it certainly captures the imagination of a whole younger generation. Older traditional musicians are always very critical of people who don't play in a very traditional older style - you're always going to get people who want it done exactly as it was, and never change; but then you're always going to get people who want to make their own thing and use what they want. Music doesn't belong to anybody, so on principle I would defend The Waterboys, and anybody else, to do what they wanted with Irish music. The tradition will outlive us all, and who cares if someone in the early '90's called Mike Scott, from Scotland, wants to make a record using a few Irish influences on it."

ROB O'DEMPSEY

M U S I N' M U S I C



# THE ZEBRA



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Yes, it's that time of the year once again, and with the promise of "one of the most spectacular line-ups in years", the 27th Abbot Ale Cambridge Folk Festival looks set to be very much the musical highlight of 1991 in this region! To be held in the grounds of Cherry Hinton Hall, this year's festival will take place on the 26th, 27th and 28th of July and will feature many of the most celebrated names in the folk scene, some familiar to Cambridge already.

Topping the bill are the internationally renowned Gaelic band CLANNAD, whose most recent album 'Anam' (produced by member Ciaran Brennan) entered the UK charts last October at number 14. Together for fifteen years now, the platinum-selling combo have remained very much at the forefront of Irish music, and have over the past couple of years toured throughout Australia, America and Europe.

SUZANNE VEGA is of course no stranger to Cambridge; her performances at the Corn Exchange in town last year completely sold out. After the success of her critically acclaimed third album 'Days Of Open Hand', Vega has also enjoyed chart-topping fame with a 'sampled' version of her 1987 a capella 'Tom's Diner' (with DNA), which temporarily made her the darling of the dancefloor chic up and down the country. But then, "her need, as an artist, is to continually explore, define and redefine."

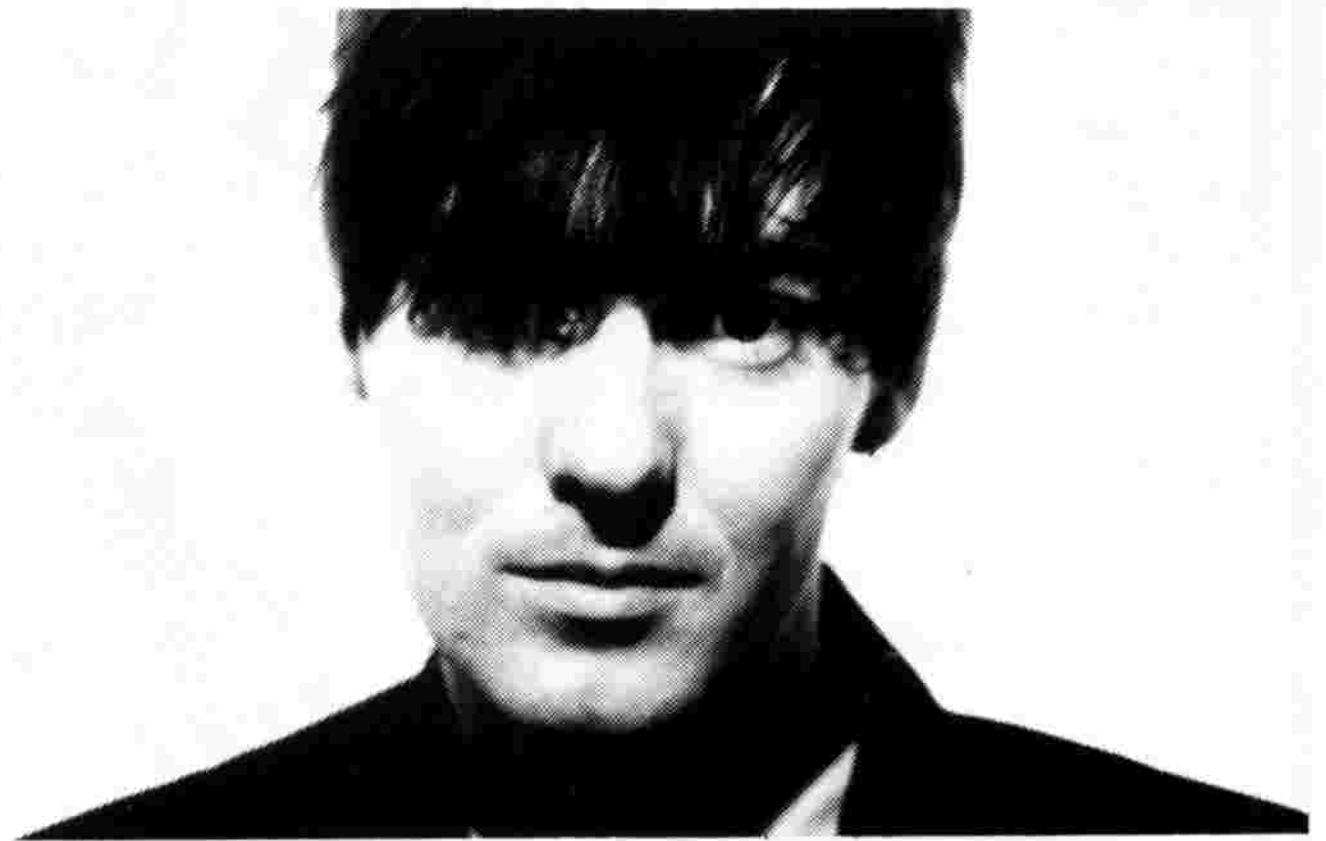
Another female artist to have firmly established herself within a variety of musical genres and still remain an emotive and deeply provocative singer/songwriter is veteran JANIS IAN. Over a career which has spanned the better part



of thirty years, Ian has performed with musicians as diverse as James Brown, Gene Simmons, Leonard Cohen and Mel Torme and still retained her own distinctive style. A two-time Grammy winner and eight-time nominee, Ian continues unflinching to operate on the highest level of artistic competence, and her unique voice has encouraged comparisons with her own personal heroines, Edith Piaf and Billie Holliday.

Aztec Camera's RODDY FRAME is, like Ian, comfortable with the challenge of performing for a different audience. Once upon a tune, he was a 16 year old prodigy, whose first two singles with the band indicated his outstanding as both

## 27TH CAMBRIDGE SELECTED HIGHLIGHTS COMPIL ROB O'DEMPSEY AND BI



singer/songwriter and guitarist. Since then, the band from East Kilbride have had success after success, going platinum with their album 'Love' and enjoying their greatest critical achievement yet with 1990's 'Stray'. This is undoubtedly due to the talents of Frame himself and his solo performances have demonstrated his remarkable gift in its purest and most intimate light. Don't miss him.

It would be difficult to miss the ubiquitous harmonica player CHARLIE MUSSELWHITE and his band; indeed, 1990 was



billed as 'his' year! In those twelve months Charlie not only made a guest appearance on John Lee Hooker's 'The Healer' but featured on 'Late Night With David Letterman' and played with INXS. The winner of last year's 'Handy Award' for 'Best Instrumentalist', he has recently begun performing in Europe again for the first time in over six years.

BUTCH HANCOCK is one of the most prolific songwriters to come out of Texas. Attaining notoriety with The Flatlanders in the late 60's and early 70's he has now acquired a loyal following. A great musician in his own right, his real talent is in the lyrics he writes. They capture, with keen insight and friendly humour, the familiar and outrageous characters and situations from throughout Texas and the world.

Butch is joined by another Flatlander JIMMIE DALE GILMORE who 'to hear sing is to enter the sensibility of the High Lonesome. The wind, the long straight empty highway, and the honky tonk roadhouses resonate in Gilmore's voice. Like a human bridge across three decades, Gilmore combines an eclectic primal country sound with a progressive acoustic ring. He is so much to the 'right of centre' that he ends up all the way around to the left.'

M U S I N' M U S I C



# GE FOLK FESTIVAL

COMPILED BY RICHARD McGUIRE,  
AND BRAD BLUMENTHAL

No strangers to the Cambridge folk scene, both DICK GAUGHAN's and SYNCOPACE's recent visits to the Mayflower Folk Club at the Geldart were widely regarded as being very much the highlights of last autumn's season. A professional since 1970, Gaughan has been a member of Boys Of The Lough and Five Hand Reel, but has more recently remained solo, attaining wider attention with Billy Bragg covering his 'Think Again'.

The subtle arrangements and interweaving counter-melodies of relative newcomers Syncopace have produced some of the most exciting and original music in the field today. Combining 17th century Northumbrian pipe tunes with many new compositions, Alistair Anderson's band have been described by the Guardian as 'the finest recent original contribution to the tradition of English music'. Audience reaction to their recent concert begs the belief that they might become one of the names of the 90's.

A founder-member of The Albion Country Band songsmith STEVE ASHLEY has earned widespread recognition over the years, and now he brings to Cambridge a band that is rapidly gaining a reputation as a powerful force in folk-rock. Regarded as a songwriter on the same par as Richard Thompson, Ashley comes with songs from a new album 'Mysterious Ways', with a band that features amongst other notable musicians, Whippersnapper's Chris Leslie on violin and vocals.

Hailing from Mississippi, dynamic blues guitarist LUCKY LOPEZ EVANS carries a legacy of experience that would be the envy of any musician; he was once lead guitarist to none other than Howlin' Wolf! Along the line Lucky has also sat in with Jimmy Reed, Pee Wee Clayton and Big Joe Williams and has remained at the heart of Chicago's continuing blues scene. His big, soulful singing suggests the influence of the Wolf himself whilst his guitar playing combines the genius of B.B., Albert and Freddy King with his own marvellous abilities.

Already well-established and gaining ever-strengthening popularity are CLIVE GREGSON & CHRISTINE COLLISTER. Collister's stunning vocal ability has proved the perfect vehicle for many of Gregson's sensitive and poignant songs, while Clive himself is gaining recognition as an

ever-inventive guitarist. A classic duo, their albums have enjoyed national chart success and they recently undertook their first month long trip around Australia. They are currently on tour following the release of their fourth album together - 'Love Is A Strange Hotel'.

Mixing Celtic American and pastorally English roots, the uplifting music of RUBY BLUE have made them a favourite of Glastonbury and a sought after live act nationwide. Having completed their own sell-out UK tour (playing at the Reading



festival along the way), the band has just begun a series of periodic shows taking them throughout the summer, of which Cambridge is the highlight.

The brash and vivacious supergroup FOUR MEN AND A DOG hail from Ireland (having spent time together as part of Arcady), and their technical grasp of a myriad of reels and jigs coupled with their good nature and sense of 'the crack' have found them in much favour in their native land. Plans are afoot for the band to tour Europe and North America, and according to one observer of a recent performance at The Belfast Folk Club, 'even the dog played brilliantly!'

Rafael de Leon - THE ROARING LION - was the man selected to bring calypso officially to the Festival Of Great Britain in 1951. Singing in front of a mostly white crowd, Leon created a sensation there and then, and such was his reputation in this country that on the death of King George VI, he was asked by the BBC to write a lament. Over the years 84 year-old Leon has remained the most influential Calypsonian in the world and such songs of his as 'Ugly Woman' and 'Neti Neti' are considered by many to be classics. Alric Farrell - THE LORD PRETENDER - has also in his 74 years distinguished himself as a 'grandmaster' of calypso. His recent performances have earned him standing ovations across the United States.

From South America come perhaps the sole exponents of the so-called 'world music' to perform at this festival - RUMILLAJTA. Formed in 1980, this Bolivian 5-piece plays a fascinating range of traditional instruments, including five feet long panpipes, zamponas and bamboo flutes. They have already packed out Ronnie Scott's Club in London.

Cambridge Folk Club will be running the Club tent on the Friday evening with local band THE CHETS closing the evening and the Mayflower Folk Club will be running the Saturday afternoon there with sets from Pagan Billy, De Selby's Pump and members of Drumachie.

There are a limited number of non-camping weekend tickets available to Cambridge residents at a special price of £24. There is a similar ticket available for Friday evening at £8.



M U S I N' M U S I C



# MESSIN' WITH THE YID



Some eleven years back, a drunk rolled out of his sleeping bag at the Cambridge Folk Festival, awakened by a sound from the Club tent. He stumbled over to see what ship had brought it into his world, and found on stage - and in a great coat - a bearded bespectacled American banging away on a guitar... it was ANDY BRECKMAN. The following year, Breckman was invited back to the festival, and both of his sets were inadvertently recorded. The tapes changed hands in music circles in a manner similar to those of Derek and Clive. Everyone who heard them asked for a copy. Breckman was clearly the cleverest comedy songwriter on the scene, and everyone expected to hear more of him. By 1985 however, no more had been heard of him, and the search was on.

I wrote an article in Musin' Music magazine, hoping to track him down. Later in 1985 I ran into fellow New York songwriter Loudon Wainwright III who thought that Breckman was now writing for TV at NBC, and had run into him at the David Letterman Show. In October 1986, I made it over to New York and left copies of the magazine at NBC, together with a note asking Breckman to contact me. In December I received the following letter:

Dear Rob,

First off, I apologise for my tardiness, but I don't check for my mail at NBC very often, and I didn't get your letter until after you had left the city. Your note was very kind, and the article about me in the music magazine brought back a lot of (mostly embarrassing) memories. My two trips to England were terrific. The truth is, after struggling to make a living as a singer for nine years, I stopped performing in 1983 and began writing for television and movies full time. As far as I could tell, six people, including my wife, noticed that I had retired. My plan is to make a fortune as quickly as possible in the movie business, then to pick up my guitar and begin bothering people with it again. If I do, and am ever in England again, be sure to find me. Or, if you're ever in the States again, please call. I didn't have many fans, and would love to actually meet one in the flesh.

Yours,

Andy Breckman

In May 1990, a letter arrived from Gadfly Records saying that they were planning to release a CD and cassette of some live recording that Breckman had made. In November a CD finally popped through my door. It's entitled 'Don't Get Killed', and it's terrific, with fourteen songs - many old ones and several new - and opening with 'Here Come My Career' (and it really is true: "just when it was about to happen...it took another seven years"). Featured are several favourites; 'Where Is Rabbi Finkleman'; the often covered 'Railroad Bill'; a day in the life of a dollar in 'The Dollar Song'; 'The Hello Hello Hello Song'; and 'I Had A Good Day'. Amongst the new numbers are the New York anthem 'Don't Get Killed'; 'How I Met Your Mother' - no doubt a true story; 'Passing Trains', of love found and lost in an instant; and the hilarious 'I'm It', which again has to be heard to be believed.

During the ten year interlude, Breckman has pursued a successful career as a writer, winning an Emmy award in 1981, and penning the movies 'Arthur On The Rocks', 'Moving' and the upcoming 'True Identity'. It's certainly true, as stated in the New York Times, that "if Woody Allen had taken up folk singing, he would be Andy Breckman".

When Breckman was born, they broke the mould...some of it grew back.

ROB O'DEMPSEY

## ANDY BRECKMAN Don't Get Killed



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**M U S I N' M U S I C**



# STRAWBERRY FAIR

If last year's Fair was huge, then this year's event was gigantic. There just had to be something for everybody - or should that read too much for everybody to take in during the space of ten hours. So what was happening? At 1pm the outdoor stage had still to be erected, and the P.A. had not been booked! Meanwhile, in the folk tent, THE CHETS (Special Edition) treated a small audience to some "American traditional country blues", as promised in the programme. Martin Rae from The Frigidaires guested on harmonica - all pleasant entertainment, if not exactly captivating. Over on the pyramid stage I caught local band THE BUZZ, playing 'Heatwave' (!) and 'Runaway', complete with audience participation.

A band called RDF (Radical Dance Faction) were supposedly to be the business, but they were late on and I missed them. CINDY STRATTON was on time, her dulcet tones having been heard the night before in the Final of the Hit The Write (sic) Note Contest at London's Marquee.

3.30pm, and at last the outdoor stage was ready for action. Waiting in the wings for a couple of hours had been THE LONELY, themselves a band for more than ten years, so they know how to rock and they're not dead yet, or so the song goes. Jennifer Moore aka SINGLE BASS, one of last year's successes, returned: most of the songs remained the same, delicately put though, every one of 'em. Swapping subtlety for vulgarity - THE FRIGIDAIRE. They play their



r'n'b covers with zeal. As for the Colin Hazell striptease, this was an obvious bonus for the ladies.

ATTILA THE STOCKBROKER and JOHN OTWAY took great delight in prattling about, too. The crowd loved them: the 'Glue' medley especially was a real hoot. The pyramid stage came up trumps again, this time with the light and jazzy LICK THE SPOON. THE WORLD SERVICE also impressed with their high level of musicianship.

Early evening saw the return of Jane Edwards with GROSS ENCOUNTERS, five girls singing acapella. They harmonised their way through a clutch of pop and Motown standards. The whole presentation was strictly tongue in cheek, and a treat both in sight and sound.

Any thoughts that STORMED are gonners were banished as they proved that they can still cut it live. Mike Michaels juggles the line-up, otherwise it's as you were, with no surprises, but a very vibrant sound.

OSRIC TENTACLES suited the occasion and the spirit of Strawberry Fair, with their psychedelia and light show - a nice substitute for Hawkwind. (Tim Cole from Status

Promotions intends to book them for another gig at The Junction some time around Christmas).

Finally, due to the weight of numbers, my only glimpse of THE LEVELLERS came from behind the stage, and at 10.30pm, there were still thousands of people all around. The big garden party was coming to a close.

PAUL CHRISTOFOROU



THE BUZZ



LICK THE SPOON



ATTILA & OTWAY



THE LONELY



# 1991 ROCK COMPETITION

Well was it the final final? No one knows for sure and judging by the turn out not many people were bothered (or did they have better things to do on a bank holiday?). Certainly in its present form the competition appears to have reached the end of the line (thank goodness!). But on with the night's entertainment!

The 2001 theme, lots of smoke, Mick Gray acting mad and BBLLLAAMMM it's The Desmonds, doing a lengthy medley of their greatest hits. You may be wondering why the Desmonds were on the bill, so am I, but on their performance tonight they would have been top three!

The traditional walk across the stage by the judges was minus S&H's Phil Johnson (is he embarrassed by the zimmer frame or just shy?) and plus Nik Kershaw, who had everyone going 'THE Nik Kershaw?'. Yes it was THE Nik Kershaw who was there to represent the Musicians Union, although by a strange co-incidence a song he had co-written was at number one (Chesney Hawkes, 'I Am The One & Only', fact fans).

The final proper started with the 67 SLAMMERS. They play their brand of power pop very well (even with broken strings). The singer particularly stands out as being good, but they are exhausting a heavily mined area of popular music (as many of the other finalists proved) without adding anything fresh. They'll probably be rich and famous one day but at the moment the cliché 'competent but dull' is appropriate.

Having been subjected to the punk revival of THE COLOR FACTORY three times last year, this time they appeared to be slowing down. The movement was at a comparative snails pace and the vocals were not only audible but also intelligible although not intellectual. Even a slowed down Color Factory is a visually more exciting proposition than many a band but methinks the music needs to progress a bit. Punk is dead!

Before Color Factory's drummer, Adam Jones, could escape to the dressing room for a well earned rest having done two sets (he played with The Desmonds earlier), he was presented



with the Scene & Heard award for being the only person to have appeared in all seven competitions. In previous years

he has played with The Bexley Onslaught Experience, Therapy, Nuke Your Parents, The Desmonds (twice), and Ronco.

Before THE LA LA TREE could get going the prize for best bassist was presented to Charles Landymore (of 706). The Trees started with an excellent song, but the rest of the set seemed to settle down very quickly to a formula. This band clearly want to be Deacon Blue, and who knows, they may well manage it! Rachel's singing is impressive, although it may be better suited to jazzier material. Again the drummer wasn't allowed to escape as Andy Henderson was presented with the best drummer award.

The VIEW FROM WITHOUT took a while to get going as they had temporarily lost their bassist. When he turned up we were treated to a set of decidedly stadium material which owes little to their days as The Principle or vocalist's Jon Haynes' time with The Children Of Some Tradition. Jon's hair has grown and he now looks and sounds like Percy Plant. The addition of a sax player for a couple of songs lifted them from the ordinary, but they were just a little too tasteful for my taste. Before Jon could make his exit he was presented with the best vocalist award and also the award for the best original song (for 'Brand New Wilderness').

Following the award for the most original band from Nick Winnington to Me Lion And The Yip Yip Yardies it was the turn of the TRIBE OF DAN to strut their stuff. Dan Donovan with his hair in a pony tail reminded me of Status Quo, as did the music in places. The head banging antics of the bassist and guitarist heightened this impression but the music was actually quite good, falling between rock and indie in a pretty unique way. The message is obviously important to Dan but not to the detriment of the songs.

Rounding up the almost clean sweep of instrumental awards for 706, Dave Jones got the best keyboard player and Julian Landymore got best instrumentalist. Gab Meringue's Justin Bernasconi received the best guitarist prize.

Like 67 Slammers and The View From Without, OUT OF ORDER want to be a stadium band and started their set with a long synthesizer intro, which has taken over from the slapped bass as the Cambridge 'trademark'. The first song was quite catchy but it all seemed to run downhill from there.

Whilst Mick Gray and the team sorted out the winners we were treated to the 'delights' of last years winners THE BIG BLUE, now with a different line-up and called THE HALLELUJAH PLAN. They have certainly changed their sound, unfortunately not for the better, as several people commented 'did they really win last year?'. For their last song, 'Another Shore', due to be released soon as a single, they were joined by Ezio (ex of previous winners Spiritwalk, now a solo act and tour support to the H Plan).

THE H PLAN over with, we got down to the real business of the evening. The best young band award went to Carnival and a prize from Harlow Council to appear there at a festival in the summer went to The Color Factory. In to the final countdown and it was Tribe Of Dan third, Color Factory second and The View From Without first.

The final song from The View From Without was very low key without any of the trouble that marred last years event.

The Competition has done a lot for the local music scene over the years, but let's at least have a variation on the theme if it is to continue next year.

STEPHEN HARTWELL



# NEW FAST AUTOMATIC DAFFODILS

I met the New Fast Automatic Daffodils behind the scenes at The Junction (not the glamorous place you may imagine it to be) in the middle of the afternoon. The only sound was the endless booming of drummer Perry's soundcheck...

You formed at Manchester Poly: has being a 'Manchester Band' helped?

Dolan (gtr): "Yes, it's worked well for us. It got us the initial attention: we played our first gig at the end of 1988 and had our first review in Sounds early 1989. We started before the media hype got ridiculous, which has given us a bit of credibility. Although we're from Manchester, we don't really sound like the typical 'Manchester band', and that's hopefully helped us to avoid the media backlash."

Where did the name come from?

Dolan: "Well, it comes from a poem by Adrian Henri - words cut up from a DAF car manual and a poem by Wordsworth. At the time, we were trying to be different, lots of bands had really short names, like Blur, so we went for this ridiculous mouthful."

What do you think of it being shortened to New FADS?

Andy (vox): "We knew it would happen, but, no, I don't like it very much."

What persuaded you to form the band in the first place?

Andy: "We just sort of got together, did a few gigs - it was enjoyable and seemed to go down well."

Dolan: "We'd all been in bands before. At the time, playing the sort of music we do, it didn't seem possible that we'd be successful, but there seems to have been a shift in the music scene since then."

Andy: "We couldn't really play in the beginning anyway, we just made an entertaining noise."

Dolan: "It was a pretty unconscious decision, although we were quite conscious of what we were doing, with publicity,

You're playing decent sized venues now: did you spend long playing small gigs?

Andy: "The first sort of tour we did was a support tour with James - we'd only done about eight gigs up to then."

What if you had found yourselves playing small gigs for a couple of years?

Andy: "If you're doing it seriously, you want to get somewhere, and if you are getting somewhere then you shouldn't be playing those sort of venues for two years."

Dolan: "Six months ago, I wouldn't have thought we'd have been successful in another time or place; but now, looking back on it, I think we'd have made it in the end - it would have just been longer. We were getting gigs just because we were from Manchester."

Andy: "We've just been out in Germany - getting billed as a band from Manchester."

Do you find touring hard?

Dolan: "I don't like touring, but I love playing live. It gets easier the bigger you are - you get to stay in hotels."

Andy: "We went to Germany last year, playing smaller places, and had a good time sleeping on people's floors. In a way it was more enjoyable - this time it was more organised."

You're on an Indie label at the moment: have you thought about signing to a major?

Andy: "We have our serious misgivings about major labels - it's really a question of what's best for us: for example, we don't want image consultants. The approach is to have some sort of control over the situation you're in, and consolidate it before moving on. There are still things you wouldn't necessarily want to do, but that's just part of it."

The band went on to play The Junction that evening, much to the enjoyment of a very sweaty audience. If you want to see them, I believe that they're supporting The Charlatans somewhere sometime soon; and then they're off to the States - L.A., San Francisco, New York....

JANE WILSON



the name - like deciding not to play live for more than half an hour."

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# REVIEWS

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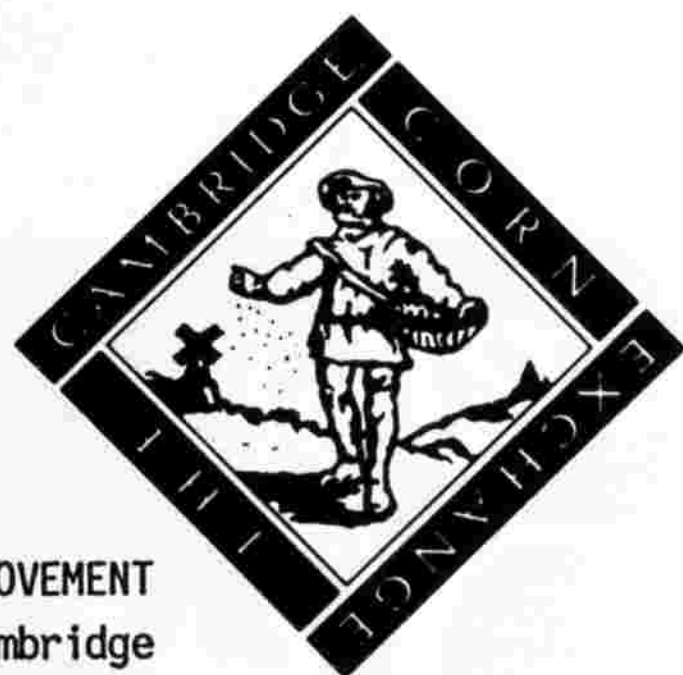
### THIS REPLICA

Kelsey Kerridge Sports Hall, Cambridge

Plans are afoot to make gig hosting at the KK a regular feature. The venue's potential capacity is huge, if limited at present by the bar's location - two floors above the auditorium. So huge, that tonight's festivities had the intimacy of a rendezvous with Frankenstein's monster.

Not that it bothered Soham's sunspots THIS REPLICA. The opening 'U Could Be Happy' set the scene, its chorus's melee regimented by a superb rigid bass line. 'Why Do U Lie' ignited the sparse crowd, its staccatoed keyboard origins sweeping into a cacophony of surging strings. Then came 'Girl Insane', with a neat vocal verse underpinned by strong bass and keyboards, and then evolving into a melliferous maelstrom with the introduction of Darren's guitar in the chorus. Here is This Replica's trump card: their songs develop and are distinctive, each punctuated by tight drumming and truly memorable bass play straight from the Peter Hook School of Art. Darren's vocals, though still needing much refinement, are on the upgrade, and once he learns to sing and play simultaneously, the effect could be a revelation. Lyndsey's keyboard playing at times gives the songs an unintentional Inspirational Carpets air, yet mostly merges into the alarum in a live performance. On the negative side, 'Shake' seemed rather cutie, being a touch fast for effectiveness, and 'Ruts' lost impact after some nifty feedback explosions at its inception. Tonight's set closed with 'Cyclone Hit' (replacing the customary 'Sister Ray'), its verse featuring cultured interplay between guitar, bass and keys before erupting into ebullition. With their first record close to release, national recognition should not be too far away.

ALASTAIR NICOLSON



### THE PAUL WELLER MOVEMENT

Corn Exchange, Cambridge

A pre-gig comment from Weller in the Cambridge Weekly News suggested he was encouraged by the number of new bands coming through. However, there was no support act for this gig, so maybe the new breed are not considered to be good enough.

It's been some eleven years since Weller last played in the city, as it were, and even that was a 'secret' gig at the Corn Exchange, long before the venue's refurbishment. The Jam at that time were at the height of their popularity, with singles hitting the top five and rising with great

regularity. Weller subsequently found success - albeit to a lesser degree - with the Style Council, although even they managed 10 top twenty entries during the period March '83 - April '86. Sadly, by 1988, the bubble had burst, and the final Style Council album 'Confessions Of A Pop Group' was both directionless and self-indulgent.

Weller's old fans may well have greeted his return with a mixture of scepticism and anticipation. As it is, their hero appears to be taking no risks: at a packed Corn Exchange, Weller has assembled a nicely balanced group of musicians and backing singers, all placed strategically in front of a colourful backdrop. There were tunes old and new, some Jam, some Style Council. The venue's acoustics played fair for once. Although Weller's verbal mumblings concerning faulty equipment were inaudible, the sight of a guitar being tossed high into the wings brought a gasp from the audience, possibly rekindling memories of a young and rebellious Paul Weller. Meantime, the tight and immaculate rendering of songs, climaxing with an uplifting version of The Small Faces' 'Tin Soldier', seemed to please the crowd. That's Entertainment.

PAUL CHRISTOFOROU

### THE WEDDING PRESENT / BUFFALO TOM

The Corn Exchange, Cambridge

First on, the other band from Amherst, Ma., BUFFALO TOM. Working closely with J. Mascis, they have a distinctly Dinosaur Jr. feel - that familiar drawling, grated vocal, stumbling along under avalanches of leadened guitar. There are some tender moments within the inferno - both 'Fortune Teller' and 'She's My Enemy' build up layer by layer from peaceful origins into a whirlpool of sonic vivacity. Yet some songs, 'Sunflower Suit' being the epitome, surrender intensity for the welcoming bosom of thrash. But the highs well outnumber the lows in a dynamic 10 song set.

And soon it's time for THE WEDDING PRESENT. After a reign as darlings of the indie guitar scene, the Weddoes were suddenly dismissed as tinny and twee, Gedge's guttural strains bemoaning a lovelorn heart as vapid and dispensable. How circumstances change. 'Take Me', 'Everyone Thinks He Looks Daft' and 'Kennedy' remain lonely icons to the knees up of the past days, now overtaken by fierce billowing dithyrams, the familiar subjects of hurt, betrayal and jealousy being unleashed in an altogether more abject fashion by the increasingly intense bluebearded bard. This has led to the disappearance of the affable cloth-capped Pete Solowka in favour of Paul Dorrington, the former's intricate stringed jangle now unsuited to the new swarthing flow of emotional guitar textures. New topics are touched upon in the rich tapestry of romance - "the rudest song we've written", 'Suck', sees Gedge inextricably attracted to someone he knows will bring him harm. 'Dare' and 'Don't Talk, Just Kiss' find him pleading for a clandestine love affair. These days, the typical Wedding Present track - 'Dalliance', 'Carolyn', 'Bewitched' - begins gracefully and melodically, developing passionately into a frenetic



maelstrom as successive tiers of brooding guitar are added. 'Heather' is in the same vein, Gedge eventually screaming deliriously as he discovers his paramour's infidelity, burning with the bitter bile of envy. The Wedding Present are now a raw and powerful Seamonster, complete with a touching persona and warm smile. Let the invasion begin.

ALASTAIR NICOLSON

#### THE MILLTOWN BROTHERS / BEWARE THE GREEN MONKEY

The Junction, Cambridge

About two years ago, Phil Johnson told me that a band called The Milltown Brothers were playing in the Batman at CCAT (now Anglia Poly). Not wanting to miss anything, I went along too. What we witnessed was a band we felt certain were



heading for bigger things: a strident pop outfit, very musical, with a bolder than bold approach to what they were doing. I remember thinking that these lads from Colne (near Burnley) were better than anything we've got in Cambridge. Sure enough, we watched them progress: a TV appearance on Transmission, independent single releases, and then suddenly they were signed to A&M Records. An initial flop single was followed by a hit, and then by a well-received first LP. The next time they found themselves back in town was at the Corn Exchange, supporting The La's (and Burnley F.C. whenever they can find the time). Now here they are again, headlining at The Junction.

They've found a band called BEWARE THE GREEN MONKEY to support them. They want to be pop stars too, and whilst not as initially striking as The Milltown Brothers had been on their first sighting, BTGM have some jolly tunes which they executed with sufficient enthusiasm to get a lot of the teenagers in the audience jumping up and down.

THE MILLTOWN BROTHERS' arrival on stage was greeted like a second coming - even though it was their third. They wasted no time in delivering their punchy tunes, snarling lyrics from frontman Matt Nelson, whilst the figure meandering around the stage was not a lost stagehand, but pianist Barnaby James. Unfortunately, their set was loud to the point of distortion, and a bit on the short side too. Still, they packed in a fair number of songs, including 'Which Way Should I Jump' twice, and the heaving masses in front of them seemed well pleased with their heroes.

PAUL CHRISTOFOROU

#### PIPEHEAD / THE WILL

The Grapes, Bury St. Edmunds

Tumultuous multi-coloured billows of dry ice fill the room, a drum machine thwacks into life and THE WILL blast off to begin the evening's proceedings. More gothic than Bela Lugosi's boxer shorts, they performed with refreshing energy and skill, a trait lacking in most bands of this variety. OK, I know that the music relies a great deal on having a powerful, brooding image, but let's face it, most goth bands look about as menacing as Robert Runcney, and sound like a water buffalo suffering from terminal ball-ache. The Will however do the job very well, unruffled by the horrendous P.A. which rendered the vocals virtually inaudible, a problem which wasn't helped by the ear-splitting volume that both bands played at. Despite this problem, the band played on (man), driven by the flawless bass-playing of the enigmatic Hammy, who had been given only a few hours' notice to stand in with The Will.

Full marks for stamina must go to this man, for as soon as The Will finished their set, he was back on stage with his regular band, PIPEHEAD. Comparisons with established bands are never really fair, but I was reminded of the Pixies in Ian Watson's quirky guitar work and forceful singing, and nobody could have missed the shameless plagiarism of The Cure's 'Killing An Arab' that really had no place being in a lengthy set of otherwise excellent original songs. Again, the P.A. did a successful hatchet job on the band and my ears, but to Pipehead's credit, they kept the majority of the audience dancing 'til the end. If you get a chance to see this band, they are a must, but bring your earplugs just in case.

TIM SLATER

#### JULIAN COPE

The Junction, Cambridge

Julian Cope, a name synonymous with over-indulgence and glorious unpredictability. A long and wonderfully chequered career has seen the Tamworth jester wander subsultorily from the youthful frivolity of The Teardrop Explodes, through the hazy Syd Barrett-esque 'Fried' era, to the healthy, environmentally aware persona of today. And he's in Cambridge for two nights, returning to the place of purchase of that famed tortoise shell so ridiculed and loved.

First night, it's 8.45pm and a thurifur graces the stage, bathing all in fragrant incense. Chants of "idi matrona funkatem est" trickle from the dressing room. The full house fidgets with anticipation. 9.05pm, and the waiting is over. Saint Julain strides forth, plunging into the tender emotional swell of 'Pristeen'. 'Double Vegetation' follows, the synchronised meaty bass and acoustic string play of the verse exploding into a flurried chorus overlain by the smitten lyric: "I'm so lost in the sweetness of you". And already we are. Transfixion becomes the norm, as Julian's feline frame sways sensuously, subsumed in the muse. Then, bang!, 'Passionate Friend' explodes forth, igniting the multitude of sweaty limbs into carefree vivacity. Julian's on a roll now, gyrating to and fro, pouting licentiously as his devotees drool, fawning at his mercy. The 85 minute set closes in a swathe of freneticism, the pop anthems 'World Shut Your Mouth' and 'Spacehopper' preceeding the intensity of 'Reynard the Fox'. A double encore and he's gone, leaving us reeling, ready and expectant for tomorrow.

The second night, but it's not until the sixth song, the catchy limb-propellor 'Soldier Blue' that events warm up.





The tempo increases with the psychedelic spin of 'Sunspots' and is sustained in the brooding 'Head'. 'Spacehopper' concludes the main set, with Julian entranced and ebullient, spinning and kicking and demented. But it's the encore that's the real high spot, as our hero re-emerges clad in cheetah skin catsuit. The combined 'East Easy Rider' and 'Safesurfer' ebbs and swells through ten minutes of heavy, luxuriant hypnosis, lulling us gratefully into a spell of concentrated disgust at the cheating Lothario, before bludgeoning us with 'Reynard the Fox'. One can only admire the man, admire every theatrical pose. This man pours his life into the muse. Let him enter your heart.

ALASTAIR NICOLSON

## RECORDS

### SUNDANCE

The Beyond Within LP

Loony Tunes Records TUNE 22

### MONKS OF SCIENCE

"I'm A Doctor... Not An Escalator!" LP

In Your Face Records FACE 14

How long is it since you were able to buy two brand new LP releases and still have enough change from a tenner to buy your girlfriend some earrings?

SUNDANCE's debut album has a printed cover price of £3.50. With some stores now charging £4.49 for 12" singles, I reckoned that if there was only one decent track on this LP, it would be a bargain! Actually, there's a fair few during its fifty minutes. Admittedly, the two-part title track (which sounds as if it should have opened and closed the record) is rather drippily hippyesque, but there's an imaginative and largely successful blend of usually exclusive genres such as funk-metal, thrash, pomp-rock and pop. I particularly enjoyed the Living Colour-like 'The Soul

Inside' and a track I take to be 'Medusa's Jam' (the track listings on the label and cover are both slightly different from what's in the grooves). 'Victoria Falls' is a much more convincing pop song on vinyl than it was live. Apparently Loony Tunes originally became interested in this project when they heard an old Desecrators tape, hence the inclusion of 'Ban On Impurity' and 'Cloned to Obey'. These fit surprisingly well with the newer material, but they do highlight a shortcoming: over-ambitious arrangements in the face of limited production facilities (i.e. no money). For example, Graham Butt and David Reid use a variety of vocal tones, mannerisms and harmonies to fit different songs; in 'Ban On Impurity' the power shown on the demo versions is dissipated by call-and-response vocals forced awkwardly into the far corners of the stereo image. The musicianship is superb, although again the occasionally thin tone makes you hope some major's suitably impressed A&R manager coughs up enough cash to allow them to produce the sound Graham dreams of.

In contrast, the MONKS OF SCIENCE (who also include some ex-Desecrators) sit very comfortably within the confines of their genre, playing a tuneful brand of hardcore I tend to associate with the SST roster. Singing only two or three words from each line - a tendency that irritates me about several U.S. and Italian punk bands - was thankfully confined to the first song; good, because their lyrics are intelligent and incisive. They have a positive outlook and, whilst they go in for some eloquent sloganeering, they also show a sense of humour with a spot-on putdown of shallow straightedge copyists in 'Cliched Youth'. Well recommended at a sleeve-printed price of £4.50.

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Those earrings might not last as long as a prawn salad sandwich, but these two albums will pay visits to my turntable for years to come.

ANDREW CLIFTON

THRILLED SKINNY

Not Half An EP

Hunchback Records HUNCH 009

One of my first memories of Thrilled Skinny was watching them play through a shower of bacon flavour Wheat Crunchies in Harlow. Singer Simon had his lip cut open on a mike stand and the drummer tipped his pint over a hapless punter... a wonderful evening. Times change, and with yet another piece of home-bred vinyl (roughly one with every issue of S&H), the Skinnies have come of age. The overall professional sound has been further honed to the point of crystal clarity, with all songs cantering, rather than careering. The keyboards invite the inevitable Stranglers comparisons, but Simon's tuneful vocals and powerful choruses, particularly on 'Airing Cupboard' and 'Shopping Trolley', make them infinitely more listenable. With tours coming up home and abroad, it'll be an interesting year for Thrilled Skinny. Whatever next? Surely not a live double album??

PETE GARNER

MEAN RED SPIDERS

Dark Hours LP

Gray Brothers Records GBLP 1

Last September, Andy Gray - he of Andy's Records - made trade paper headlines with his comment "dealers are deluged by dross". He moaned that "anybody can make a record these days", that not enough money was being spent on marketing, and that the industry was being swamped by "no hopers" who weren't playing "real music". These opinions were significant, because Andy was then Chairman of The British Association Of Record Dealers. On the other hand, he undermined his argument by making these comments at the launch of another batch of records on his BGO re-issue label, oft-criticised for re-releasing albums that had only become collectable because the public had better taste than to have bought them when they first came out! Colleagues in the industry suggested that he should put his money where his mouth is, and so we have the first release on the Gray Brothers label, produced by his brother, Billy.

The MEAN RED SPIDERS are a middle-aged Suffolk blues band whose previous LP, 'Nude Guitarist In Wet Lettuce Frenzy', was raw, electric, and occasionally pretty puerile too. 'Dark Hours' is politely produced to show that, although they've got nothing whatsoever to say, MRS can at least put it across in a variety of blues styles: urban with boringly predictable sax riffing, city but with thankfully brief guitar solos, country on dobro... there's an early '60's soul-jazz pastiche called 'Dangerous Games' which is actually quite good, with whispered vocals over funky organ by ex-Nik Kershaw colleague, Reg Webb. He also guests on a standard piano blues about drinking, and there's a country & western song (about drinking) delivered in a voice markedly similar to Mick Jagger's on 'Far Away Eyes'.

Sadly, some of the tracks are fillers, blues standards with lyrics altered just enough to claim composing rights. I

mean, if I told any blues guitarist that the first line of a song was "They call me the taecher", he'd probably be able to play me the whole tune. 'Dark Hours' is like an early '70's blues sampler. Indeed, in a strange way, if you haven't got a British blues album already, this is perhaps the one to get.

ANDREW CLIFTON

THE FEDERATION

The Fed EP

Randall Records DWR 002

Just to prove that there is still more to Cambridge music than dirty old men in dirty old pubs, THE FEDERATION have released their debut four track EP on Randall Records. For those of you who didn't catch them at Strawberry Fair or The Junction, the band combine clever sampling and scratching with anodyne rapping, plus some live guitar playing thrown in for good measure. 'Freestyle', a song recorded on the proverbial bedsit fourtrack, is my favourite number: a flute sample laid against an ascending bass creates some interesting effects, as the MCs chatter on with apparent disinterest. But 'Fed Bop' does not lag far behind, making the adjective 'funky' apposite (for once). 'Cut Dirge' saunters merrily along, and while the sentiments of 'Got To Have Change' are a little clumsily expressed, the track pauses and makes one pause for thought. Too much wah-wah pedal if you ask me, but this record is essential listening for rap fans, and a lot of other people as well I should imagine. (Available from good record shops in Cambridge, price £3.50)

MALCOLM SPURT

## TAPES

LOVE X AND Y

JAN 91

Demo tape

Something a bit unusual for Cambridge, a band prepared to exploit the 'new' technology of synthesizers and drum machines. If that isn't sufficient recommendation in itself, they do it without sounding like anyone else.

They're a two piece from Clare College and have obviously been listening to house and hip hop but have combined it with the pop sensibilities of people like Soft Cell. The blend of synthesizer sounds that don't imitate real instruments and the heavily treated guitar make for a distinctive and unusual sound.

The vocalist dead pans his way through these three songs, singing but with the rhythms and intonation of speech, an interesting diversion from the 'normal' practise. The nearest comparison I can think of is Ed Ka Spel of the Legendary Pink Dots, but without the gloomy subject matter.

All the songs last about 5 minutes and are well arranged but tend to suffer from rather overlong intro's and codas.

Well worth investigating, on tape or live.

STEVE HARTWELL

Available from Tim Closs / Andrew Ostler, Clare College, Cambridge, CB3 9AJ (term) or 5 Western Drive, Shepperton, Middx, TW17 8HJ.



THE COLOR FACTORY  
Licking Toads In South Carolina  
Freefall Tape

The Color Factory are and possibly always will be a live band, in the sense that Stephen King will always be a writer rather than a film producer. Recorded 'live' at Flightpath, their set of post punk Ramones-style pop is note perfect. What the tape does lack however is guitar - and lots of it.



Live, Dave Wisbey - he of the short hair and larger than life laugh - can get away with just one guitar, primarily because The Color Factory are so visual. On tape however the lead guitar breaks, while superbly performed, lack the extra guitar to fill out the sound. That said, the foursome gel together perfectly, and tracks like 'Running Around', 'Wrong Again', 'Stop Thinking', and the underrated single 'Walkin' Like I Should' put them leagues ahead of other local indie pop outfits.

PETE GARNER

PS. The Color Factory are featured in 'Cambridge!', a local hardcore/punk fanzine produced by David Stuart. Copies are available from 26 Union Lane, Chesterton, Cambridge CB4 1QB: send 40 pence plus a large sae.

LIMITED EDITION  
SHADE OF BLUE  
Demo tape

Limited Edition are that rarity, the giggling synthesizer dance band. Live they tend towards the uptempo dance numbers (and an onstage dancer) but as this tape demonstrates they are, if anything, better at the slower, more thoughtful material. The review copy of this tape only contains the rough mixes so it'll be improved by the time you can get your hands on it! It has one song (Work) in common with their last tape 'Something's Happened Lately...' which I reviewed last year in a similarly rough mixed state.

Shade Of Blue would put many a commercial dance LP to shame. The production is excellent and the songs are just that, songs with tunes. Of course there are samples, hip hop drums, house piano and raps but it's done in a way that acknowledges there is life outside the dance floor. They are also developing their own, distinctive, sound which defies easy categorisation.

'Sad Old World', 'Round Room' (dealing with insanity) and 'Serenity' are excellent but the best track is definitely 'Shade Of Blue', one of the slow songs they've only just had

the nerve to perform. Keeping doing it boys, songs like this deserve to be heard!

Catch them before they're famous!

STEVE HARTWELL

Available from Limited Edition c/o Subsoniq Music, Westwood Studios, 1 The Lawns, Melbourn, Royston, Herts, SG8 6BA.

67 SLAMMERS

Two track demo tape

What a good tape for waking up to on Sunday mornings! It certainly brushes the sleepy cobwebs away and sets you up for the rest of the day, thinking life ain't so bad after all. 'Far Away' and 'Junk' are classic rock songs whose rough edge instills energy into the unwary listener's ears, and makes him want to get up, go out into the world and do something with his life, rather than quietly retiring back to bed. The songs are fantastic, the musicianship is great, the vocals fine, the harmonies are used competently, in fact



overall it's damn good stuff! 67 Slammers owe much to The Clash/Buzzcocks era of no holds barred rock'n'roll, and they remind me of Rouen, who despite their talent and youthful enthusiasm, disappeared without trace due to poor album sales. Let's hope the same doesn't happen to 67 Slammers.

IAN DOCHERTY

(A profile of 67 Slammers will appear in the next issue)

SAFFRON'S DAUGHTER

The Bits God Cut Off  
Six track tape

"Cor blimey. guv'nor!", exclaimed my mum as she caught an involuntary earful of the much awaited Saffron's Daughter demo. Once she had picked herself up and brushed herself down, I heartily agreed with her and decided housewives all over the country should have such groovy toons unleashed upon them. It is for this reason that I have put pen to paper to further my new found aim in life. All six tracks are inseparable in quality, and if I were a pretentious rock journalist (!), I would describe listening to them as similar to shaving your legs with a septic toothbrush... but better! Greg Ward's guitar solos pick you up, whilst the





power of Juliette Jones' drumbeats (surely the best rock drummer in Cambridgeshire?) throw you back onto the floor. The tape does have its faults, though: the bass is barely audible, and 'Running Away' lacks the tightness it deserves, but these minor qualms are redeemed by the herd of freshly castrated mice showing their obvious appreciation at the end of the tape. With only a handful of gigs under their belt, Saffron's Daughter are already stamping their authority across the region. Jacob's Mouse - pack yer bags, cos this is the shape of things to come.

#### APRIL SHOWERS

#### THE FIRST FIVE MINUTES OF BETTY BLUE

ICE POP

Demo tape

This tape has been many a long month in the making and is to some extent unfinished as the band can't agree on which mixes to release.... The original tape had eight songs but the one they're prepared to let me review has only 5. They are also having a bit of trouble deciding if they're going to be a dance band or an indie guitar group.

The Betties are in their element live where the extended songs and slightly dodgy playing get lost in the intensity of the performance. On this tape they sound rather lacklustre and rambling. Hyperactive survives this ordeal of six track recording and self-production the best, I particularly like the wordless vocal parts.

The straight version of Lawson Street is much better than the 'ice pop' mix which substitutes Betty Blue soundtrack and other snatched vocals for creativity.

Do yourselves a favour lads and record your next gig!

STEVE HARTWELL

#### JOOLS G.

Sweet Surrender

Demo tape

There's little more to say about this offering other than what is stated in the accompanying letter: "Julia Galliers has been a singer, both solo and in bands (anybody we know,

Jools?), for many years. 'Sweet Surrender', written by Tim Buckley, was selected because it is both challenging and unusual, a handy exercise to demonstrate Jools' range and vocal style". All absolutely true. There's a sparse but effective backing of guitar, bass and light percussion, the whole thing meanders on for just under six minutes, making for very easy listening. More of the same is available from Jig Productions, 31 Leys Road, Cambridge CB4 2AR, tel. (0223) 353608.

PAUL CHRISTOFOROU

#### PROHIBITION

Cock Eyed World

Three track tape

To be or not to be a goth band, this is the question. Prohibition have never been too sure, and so the music falls into no man's land, a deep void between gothic rock and post '80s rock. Simon Webster's vocals deserve particular merit here - strong, rich and deep, Mark Burgess style, with some interesting lyrical meanderings. In the background, the guitars fizzle and chime over some jolly little keyboards.



'Hunger' is easily the strongest track, both dark and light, a catchy chorus and - surely not - a wah wah which brings the song to its finale. It's pompous goth rock for sure, but still retaining individuality and an emotional content. 'Perseverance', on the other hand, is all doomy twiddly guitars, well thought out and with a searing lead break which sets the song alight: an apt song title for this St. Ives band. See the advert for tape availability.

PETE GARNER



**The Hot FM**



#### COLONEL HATHI'S DAWN PATROL

Four track tape

Oh dear... got to wrestle with my conscience again! Will it really hurt me to say something nice? Yes and no. So here's the "Yes" and "No" review.

NO - now come on, isn't it about time we all realised that this ska/reggae thing is a little passe? OK, so it's been done with a slightly different edge, but it hasn't really been dragged into the '90s, has it? (be honest). Originality... where? The band's name should be 'Gary Brown's Identity Crisis' (am I a white caucasian, or am I really the long lost son of a West Indian soul brother, with accent to match?) I think that even the most tolerant of Rastafarian audiences would think you're taking the piss. But then again, if it works for Rick Astley...

YES - as far as ska goes, the songs are very well performed indeed. Acapella is a nice touch, and when all is said and done, they really are quite enjoyable as goodtime/dance the night away and have fun sounds. There will always be a hard core market for this stuff and no doubt plenty of people will be prepared to get on up, groove on down and move their feet to the 'Hathi' beat at live performances, so best of luck on that score: I hope it works for you!

IAN DOCHERTY

#### SUBVERSIVE TOADSTOOLS

Greatest Hits Vol.1 demo

After an interesting performance in this year's Rock Competition, Subversive Toadstools are up and running for the next step to stardom - the demo tape, which is their first, despite the misleading title. 'Greenland' kicks the demo off with an excellent riff bordering on the territory of Color Factory. Even at this early stage though, James Logan's vocals seem a little suspect, and the band in general need to become tighter to make the most of what is, on the whole, competent songwriting. The band are obviously inexperienced but do have a handful of inspiring ideas and a certain amount of variety which, with patience and a lot of hard work, could be channelled into an extremely powerful



medium. 'It's My Birthday' - reminiscent of Stiff Little Fingers - is by far the strongest track on the demo, but this is nullified by a decidedly poor 'Safari Park' - apparently the band's favourite song! The demo is not outstanding but it does indicate the potential this band has. I'm sure they'd be glad of a support slot from the more established groups in the area, so give them a hand to really find their feet.

APRIL SHOWERS

#### PIPEHEAD

Basic tape

Tape in pen out and let's go. Is that Robert Smith? An early Cure demo? What's going on? It's Pipehead, currently treading the boards in and around Cambridge. A far from original sound but both invigorating and refreshing. True, the vocals are pure Smithy, and to this end, a bit of a distraction to the rest of the music - which is carefully crafted and full of hooks, busy drums and loads of effects.



'Always' is at once vitriolic and scathing with some very neat guitar work and with the classic lyric "always happy when you're dead" - it's easily the best track on this five track demo. 'Solution' abounds in originality with a lolling rhythm, but elsewhere that familiar 'Killing An Arab' steal gives the whole game away. See Pipehead now and save yourself a small fortune on a Wembley Arena ticket. Over and out.

PETE GARNER

#### THE NOISE GOBLINZ

Sea Of Shine tape

Why does the bleak fenland around Huntingdon produce so many indie bands? In-breeding perhaps? Or could it be that they are indeed (cue gruff Ramsey accent) "a funny lot 'round 'ere". For a first time demo I was very impressed by the care taken over the production of the songs - for example, the harpsichord intro to 'Peach Sky Wonderment' is great, tinkling away happily to itself, until it is buried under a huge mudslide of sound that would do Santiago Durango proud. The quality of the songs is surprisingly good for a band as young and comparatively inexperienced as this lot may be. Obviously, their influences are easy to detect at this stage, but I believe that the talent is there for them to develop further if they have the confidence to cast



aside setbacks which can easily discourage bands during their early stages. The Noise Goblinz owe a lot of their sound to early Banshees, mainly due to Ms Alison Davidge's vocals (which, by the way, are excellent). But the Goblinz have an oozing psychedelic quality instead of the searing punk earache of the larval-stage Banshees, and while the technical execution of their ideas doesn't always hit the nail on the head, so what? The point is that the ideas are there! I believe that The Noise Goblinz are going to irritate all lovers of top 40 music for a long time yet. Best of luck to them. (For info, contact either 0480-61767 or 0487-812574)

TIM SLATER

#### CROSSLAND

Really Big Nothing  
Freefall tape

Following their success in the Radio One / Our Price Records 'Hit The Write Note' contest, where they proved that they are better than 4,500 other bands, it now appears that something has to happen for Crossland before the end of this year. Otherwise, they could finish up with their passports stamped 'to oblivion' and forgotten, like countless others before them. 'Really Big Nothing' is therefore a crucial release, and it has to be said that the band have a fair bit going for them here. Opening with the familiar 'Party Piece', the tone is set for a useful collection of commercial pop songs. 'Release' is an easy paced tune with a heavily repeated chorus which gels after a couple of hearings; things get frantic during 'God Speed', where Chris Williams gets excited about "seeing the sun go up and down"! 'Any Pretty Body' works better - the playing's a bit more laid back here, whereas backing and vocal arrangements on some tracks tend to compete with each other. Side 1 ends with a '91 remix of the first single 'Crosslands'. On Side 2, 'Life Goes On' is standard fare; 'Big' starts out as hip-hop and ends with a naughty phone call; though 'The Greatest Thing' certainly is not, 'Protect Me' is the most substantial selection on offer. 'The Night' tends to repeat itself, without really going anywhere, which leaves the final track - a bit of a surprise - a live recording of Elvis Costello's 'Pump It Up' - and a gutsy interpretation it is too. All in all, 'Really Big Nothing' is the product of a group who have the raw material and potential to make their mark, should they wish to be the next Duran Duran, the next Simple Minds, or just plain megastars. However at this stage of the game, the ball is not in their court.

PAUL CHRISTOFOROU

#### SAMUEL SMILES

Three track demo

A bit of an oddity: this came through the letterbox from out of the blue. It featured three songs, the first a sensitive acoustic version of an already delicate tune, Paul Simon's 'The Only Living Boy In New York'. The identity of Samuel Smiles is a mystery: the solo female voice has been, well, cultivated - probably by a hundred singing lessons in the bathroom in preparation for that all-important end of term performance at the school concert. The guitar backing

is quite beautiful, for want of a better word, note perfect and expertly played. Blondie's 'Fade Away and Radiate' gets similar treatment: this time, even more care has been taken not to detract from the original, and the stripped down voice and guitar arrangement works well again, and sounds great through headphones. To finish on a low note, the band (?) take an unsuccessful stab at a forty year old Hank Williams song, 'Your Cheatin' Heart': unfortunately, they just can't hack it this time, the song drags and there's even a break down part way through. Still, there's no harm in trying and showing what you can do - whoever you are.

PAUL CHRISTOFOROU

#### IF AND ONLY IF

I Wanna Be tape

Not quite a 'local' band, If And Only If, a commercial dance/rock/pop band, have some members with Cambridge connections, notably Dave Taylor (vox/gtr/keys prog.), who is a Christs College student. Earlier this year the band played The Junction on a couple of occasions, supporting both Martyn Joseph and The Fat Band. This LP-length tape was put together last summer. Side One opens well enough with 'Senseless', an upbeat number which shows off the competence of the performance. 'I Wanna Be', the title track, comes next, but doesn't quite match the standard already set. However, this is a small hiccup, for the tracks



get better and better: 'Cross Of Love' features an impressive vocal break, though, sadly, only in the fadeout; 'Hand In Hand' sounds just like Spandau Ballet; and 'Constant Contact' is the best song on the tape - here, the band manage to achieve the seamless quality so essential to this particular brand of sophisticated pop they seem to be wanting to play. Overall, the sound needs a bigger production: it isn't garage rock and although the expense rules out big studios for almost all new bands, it would be nice to hear what they could do with the extra space. I'm afraid that the second side just doesn't live up to the quality of the first. I suspect it is the result of an earlier recording, put on to fill the tape. If so, it's a pity, because it certainly detracts from the overall effect.

JANE WILSON



## BANDS

Angstrom - Madingley 210021  
Babylon - Peterborough 413703  
Bay-X - Ipswich 869180  
Betty Blue - Cam. 412598  
Beyond This Place - Nmk. 780524  
Big Blue World - P'borough 347294  
Big Clothes For Lucy - Cam. 350285  
The Black Sky - P'borough 238163  
Bleach - Ipswich 225131  
Blind Mice - Saffron Walden 30645  
The Brotherhood - Cam. 353006  
Camb. Mountain Rescue - Cam. 246670  
Canterbury Street - Cambridge 62567  
The Cherry Orchard - Cam. 248058  
Citizen - Wisbech 772881  
Coldhouse - Stamford 51251  
Colonel Gomez - Ely 740900  
Colonel Hathi's D. P. - Cam. 358685  
The Color Factory - Ely 667385  
Creed - Cambridge 315940  
Crossland - Ely 663016  
Dead Vogue - Thetford 890672  
The Dear Johns - Cam. 336320 (day)  
The Denial - Chatteris 2822  
Dirty Fingers - Cambridge 61454  
Donald Elsey - Chatteris 5521  
The Dream Season - St. Ives 64879  
Ether - Huntingdon 63932  
Existence Ltd. - Cottenham 51202  
Ezio - Cambridge 214852  
Fat Tulips - Peterborough 265245  
Forfeit - Cambridge 410119  
The Frigidaires - Cambridge 312694  
The Hamsters - Southend 340008  
The Honeytrap - Mkt. Deeping 342254  
Hope'n'Glory - Madingley 210357  
I Thought I Told You - H'hill 704452  
Immaculate Deception - Cam. 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  
The La La Tree - Cambridge 60923  
Limited Edition - Royston 261448  
Love - Cambridge 811220  
Magenta Bentley - Mildenhall 751756  
Mary, Mungo and Midge - St. Ives 61767  
Mean Red Spiders - Ipswich 462576  
The Ministry - Cambridge 840942  
The Minotaurs - Cambridge 263356  
The Moment - Ely 740244  
Monks Of Science - P'boro' 264108  
The Nightjars - Ramsey 822745  
Nightshift - Peterborough 205178  
Nutmeg - Ely 721761  
On The Brink - Ely 721619  
Out Of Order - Mildenhall 717228  
Pagan Billy - Cambridge 881113  
Penelope Tree - Corby 67937  
The Pleasure Heads - P'boro' 348805  
Pipehead - Elmswell 42234  
Private Idaho - Gamlingay 51209  
Prohibition - St Ives 66986

Pure Mania - Peterborough 69090  
Razing Agent 500 - Cambridge 60080  
Ring Piece - Haverhill 705849  
Rover Boy Combo - Cambridge 880981  
Saffron's Daughter - St. Ives 64879  
Scarlet Tears - Kettering 511781  
The Seagulls - Cambridge 863111  
Session 57 - Newmarket 750724  
Shades Of Indiff'ce - St Neots 72145  
Shine! - Kings Lynn 772332  
Side Effect - B. Stortford 658704  
Slam - Cambridge 871949  
Soluble Fish - Cambridge 411131  
Sonic Love Coalition - Cam. 872348  
The Stokers - Cambridge 357025  
Stormed - Cambridge 311872  
Subterfuge - Cambridge 834769  
Subversive Toadstools - Mereside 405  
Sundance - Peterborough 230383  
This Replica - Ely 721761  
Threehead - Ely 663398  
Thrilled Skinny - Luton 453385  
Throws Of Passion - P'boro' 68336  
Timewave - Huntingdon 52951  
The Toy Box - Cambridge 67422  
Tribe Of Dan - Chatteris 2689  
The Uncut Version - Cam. 325637  
The Upper Room - Cambridge 213927  
View From Without - St Neots 75452  
Vital Escape - (0832) 272364  
War Dance - Peterborough 391368  
The Wetherheads - (0553) 828993  
While Rome Burns - Ridgewell 625

## PA HIRE

Criterion - Cambridge 242688  
Drum & Guitar Centre - Cam. 64410  
Glitterstompf - St. Ives 61767  
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 - Peterborough 263653  
Giles Hudson - Cottenham 51204  
Dave Kelly - Cambridge 494564

## RECORDING STUDIOS

Avalon - Barkway 8805  
Carlton - Bedford 211641  
Flightpath - Teversham 5213  
Minstrel Court - Cambridge 207979  
Quali Sound - Crafts Hill 782948  
Stuarts - Huntingdon 830073

## REHEARSAL ROOMS

### Cambridge area

Flightpath - Teversham 5213  
Quali Sound - Crafts Hill 782948  
St. Barnabas Church - Cam. 352924

## LIGHTING HIRE

D Lights Design - Cambridge 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 - 460905  
The Boat Race - 313445  
Corn Exchange - 357851  
The Junction - 410356  
Man On The Moon - 350610  
The Rock - 249292  
The Wrestlers - 358777  
The Zebra - 312058

### Great Shelford

The Plough - Camb. 845793

### 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 - 73551

Kings Head - 74094

### Sawston

University Arms - Camb. 832165

## DESIGN

Fusion - Cambridge 243103  
Mise En Page - Letchworth 480554

## VIDEO RECORDING

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

## RECORD COMPANIES

Davy Lamp - Harlow 639543  
Everlasting - Cambridge 60981  
Free Fall - Willingham 60182  
Heaven - Peterborough 265245  
Liverish - Bury St. Edmunds 760370  
Molesworth - Ramsey 830778

## PROMOTIONS

Darren John - Sudbury 676361  
Laughing Gravy - P'boro' 348805  
Lighthouse - Stevenage 358567  
Status - Cam. 462244  
Troubadour - Sudbury 311256