

# Scene & Heard

number 29

**Kingmaker**

**Eleven**

**Martin Rae**

**Rock competition**

**Reviews**





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# Scene & Heard

Welcome to S&H No. 29. It's the one they said may never happen! Our thanks for his outstanding contribution to our glorious past must go to Phil Johnson. He's the only person I know who can claim not only to be five days older than Paul McCartney, but also to have seen Rotherham United beat Liverpool by five goals (or was it six goals?) to one - in a league match! Phil's departure has left a gap, but we have fortunately been able to bring in some new blood, and those responsible for typing, layout and designing our new logo (hope you like it) are named below.

As usual we are out in time for another Rock Group Competition, so let's hope that the new condensed contest will be a success at The Junction. See you there!

We at S&H are always keen to have as many people writing for us as possible. If you would like to give it a go please contact the editorial trio.

Bands - please keep the tapes flooding in. The one or two that missed this issue will be in the next one. S&H no.30 should be out by mid-May

*Paul Christoforou*

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# contents





# ELEVEN

The first thing that strikes you, when you go to interview this band is that Eleven are playing for keeps. The band rehearsing at the drummers home, a large old country house on the outskirts of the city. There's no sitting around pontificating on what they're going to do or achieve, feet firmly on the ground, they don't rehearse until they get it right, they rehearse until they don't get it wrong.

This young band consists of nineteen year old Paul Pocock (Guitars), twenty one year old Jason Walsh (Bass), eighteen year old Sam Gillett (Drums) & Jon Haynes (Vocals) the oldest member at twenty two. Together their approach & heavy rock sound is quite radically different from the Tattooed & Spandex clad mob associated with their genre. Having spent the end of last year recording they're now setting out to make an impression playing live.....

With the exception of Jon (Children Of Some Tradition/The View From Without), who only joined last summer, you're not particularly well known musicians, so what's the bands history?

PAUL: Sam & I have been working together a about three years. Going through various personnel changes until we felt we had a stable line up. It was with that line up we recorded a tape under name of Mephisto, which we later found out was a brand of walking boot!...at the Avalon Recording Studios. At the time we had singer Carl Brunson, who was asked to leave by our management, & it was they who procured Jon. SAM: Jason joined about eighteen months ago & we managed to keep

him longer than our other bass players...fingers crossed. Some time last year was spent recording in the prestigious House In The Woods Recording Studio, normally the domain of T'Pau and so on, did you enjoy a taste of big time recording?

JON: It was an amazing place...very atmospheric. I'd never been to a residential studio before & it makes a world of difference. At your usual local studio's you're working 9am until 6pm. There, if you don't want to start until twelve there's no mad rush to finish the mixes... SAM: It was nice to be with the others for a few days & playing drums a lot. PAUL:

Yes, it was a great time -very relaxed & easy. JASON: Except for the mornings when Sam would come in with his video camera & film me waking up. ...

A much more relaxed atmosphere?

JASON: It was a lovely old mansion house & furnished accordingly, the studio equipment was excellent & there was plenty of space, it even had it's own grounds...better than being stuck in a shed at the bottom of someone's garden with a four track. JON: Yeah, you don't make so many mistakes going for three or four days, you don't have the hassle of going home every night & you wake up fresh for the next day. You've got a whole house, you can have your privacy in your own rooms, or a get together in the lounge or over breakfast, you're not stuck in one room all day, not eating & ending up...frazzled. The end result was much better for it.

Did it teach you much about the rigours of the industry? PAUL: I

think so, because there were a lot of things going on at once, photo shoots and so on. There were some serious mechanical breakdowns which involved us sending someone trekking from Caterham in Surrey right up to north London in the rush hour, to get a fully working Guitar Effects processor & racing back so we didn't lose studio time. JASON: I think so, the recording, it gave you a good indication of the extremes in the industry, the recording itself was very intense, but when there was free time everything was there for you.... JOHN: I think from that point of view it made me realise that what you can do if you get a lucrative record deal, better than any studio I've ever seen.

Did you consider having a true producer, Neil Harrison (Iron Maiden/Energy Orchard) an important asset to the recording as opposed to just an engineer like many newer bands?

SAM: The last tape we did, at Avalon in 1990 sounded awful because of the engineer even though they had more equipment than The House In The Woods. JASON: It shows that "more may not always be better, you've got to go where the people are & not be taken in by huge equipment lists. JON: Neil was a most important asset, phenomenal.. I've been to most local studio's & the best engineer is at Thatched Cottage, Phil Dark, I spent two years recording there with The View' & Phil's a great engineer but at the end of the day in the mixing, an engineer will try to make you sound how you hear yourselves & that isn't always best. Whereas a producer will sit there & do his job & say, look I've saved this bit of guitar on a spare track & I think It



guitar on a spare track & I think It will work here.... JASON: It tends to be difficult too in many studios where there is no producer to get a sound that is merely acceptable & you tend to come away with a tape full of compromise with too much reverb! We didn't sit there in the mixing room wondering whether things were going right, we hope to work with him again. PAUL: He was very helpful in that he was able to throw in his own ideas & give a different perspective.

finished, and if it takes nine minutes then so be it. It's a question of bringing things to their natural conclusion, not forcing things due to outside pressures or constraints. When I write a song I approach it in a traditional way, I take an idea & expand on it, I don't flog it death. One of my songs, no matter how long it lasts doesn't become "Not interesting".

Are you deliberately making life difficult for yourselves?

is the only number that has no significance in a dream. Tell a lie! It is fact the number of cigarettes that you will in a vending pack for £2.00 in five years time,...actually it's.... SAM: The time the pubs shut isn't it? No it's the age I started playing the drums..

JASON: Its actually the number of Sam's favourite scalextric car.

Jon, after winning best vocalist in last year's rock competition & being in the band that won best



eleven

You're music tends to be highly technical, is that at the expense of feeling?

PAUL: Our music certainly isn't "highly technical". The way they are arranged however, does tend to stray from the "norm". Although it definitely isn't at the expense of feeling. I personally think that our songs have more feel than a majority of contemporary music.

SAM: I think if we were churning out blues rock, I think then me & the others would get bored.

JASON: I think it's important to do things differently, provided you're not forcing yourselves to be "original", I think it's important to develop what you do, almost in isolation to what may be happening elsewhere.

The songs also tend to be quite long...

PAUL: Our songs couldn't be accused of being long, that's just a value judgement on the individuals part. A song isn't finished until it's

JON: Possibly, I think that when you get a bunch of musicians (excluding myself as a singer!) they're never content with anything straightforward!

What can a hard rock band like yourselves offer that others of your ilk can't? What sets you aside from your contemporaries?

JON: I don't think we've got a traditional Heavy Metal vocal sound, no five minute guitar solo's. We've got a basic rock format (Guitar, Bass, Drums) but we tend to be a bit softer than a box standard heavy metal band but also a little bit more thoughtful.

Where does the name come from?

JON: (Laughs) It was Aleister Crowley's favourite number...no no it's because ours go up to Eleven! PAUL: It's the number of people in a football team, no sorry, it's, according to Freud or one of his school that the number Eleven

song & the competition as a whole, any advice to this years entrants?

JON: Hmmm....What Competition was that?...Advice? Oh no not really. I suppose I got more out of it when I was with The Children' than I did winning it with 'The View'. Probably because I seemed amazed that when I watched the other bands, all the bands in the final were of a reasonable standard. But the heats & semi's I saw bands whose standard of musicianship & presentation was so bad, no good singers. The year that Chris Williams won it with Double Yellow Line there were five or six really good singers, the singer of President Reagan Is Clever, Gary Brown of Strange Brew, the guy from Therapy. Yeah, four or five could sing in tune & had a good range.

Tim Whiteley



# KINGMAKER

## kingmaker

Kingmaker come from Hull. However they seem to like our neck of the woods too. Last summer they supported Crossland at The Maltings in Ely, and in November they came to The Junction, where I was granted an audience with this rock power trio, namely Myles (bass), Loz (vocals, guitar and harmonica) and John, the drummer, whose style, according to the band's publicity agents, is Keith Moon inspired.

John: "What a load of shit. I hate the Who. I like Keith Moon as a drummer but I can't say he inspired me that much."

You've come this far in just two years?

John: "They started it, they had just left school in '89 and decided they didn't really want to do a proper job. They were going to go to University but I don't think they ever seriously intended to go to University, so they bummed around and then decided to form a band. I don't think they were that serious about being in a band, I think it just seemed like a laugh to them. They got one of their friends to do a demo with them with a drum machine, sent it off to a few companies, and got a reply from Ben Wardell at WEA. They thought it was quite normal, you send a tape off and they were a bit upset that they only got one positive reply. He said he was coming up to see them, and then they asked me to join."

What's the Hull scene like?

John: "Hull hasn't got a scene. It's abound in apathy. People really need to be dragged out by the scruff of the neck and shaken and have things forced down the throat from outside the city till they realise." John then mimics: "Oh, Kingmaker, they must be good cos I've read about them in the NME, so we'll go and see them."

"When The Housemartins happened every A&R man was crawling around anything from Hull. There's just one club in Hull, called The Adelphi, which is like a black hole! It used to be a working mens club. It's been run like a venue for about six years now. It's quite a major gig on the national circuit for bands like our kinda standin'."

"We didn't really do that many gigs, probably about one a month, a couple here and there and we did a few in London. The first time we played in London, I suppose everybody's got the same story, we played at The King's Head in Fulham in the summer (1990) and there were three people who paid to see us. I think there were five in the audience, so the support band obviously pulled a few as well!"

John and his girlfriend, Karen, who recently gave birth to a baby girl used to run a puppet theatre.

John: "We were still doing puppet shows all over Newcastle, Tyneside for the month after we'd signed to Chrysalis. We used to travel round schools all over the country. We've done schools in Cambridge. I only joined the band for a laugh, I hadn't really been in a band for about a year. I got a bit sick of being in shit bands, cover bands and all that."

John warns me he's about to be whisked away to do a live radio interview, by telephone, with Mick and Sarah Jane. But before he departs I ask him about the bands relationship with their record company.

John: "They've just got taken over by EMI. They're great, we signed to them because they had a really independent kind of attitude. We have got control over everything we do. We choose what songs go on the record, what producer and they just leave us to make the records. We only took a small advance of





them in the first place. We tried to be sensible about what money we took of them so that at any particular point in time we're not under great pressure to sell millions of records and hit the top twenty with a bullet."

Between November '91 and the time of writing Kingmaker supported The Wonderstuff on some dates, and nudged the Top Forty (with a slow bullet!) with their fourth EP 'Idiot's At The Wheel'. As John headed off to the telephone, Amanda and I were invited to share some conversation, and a couple of cans of Red Stripe, with bass player Myles, who likes life on the road but not University gigs.

Myles: "They're just extensions on their drinking hours and we're just interrupting them really. Guildford (Surrey University) was bad because that was a free gig. They just came down for extra beer, at cheap prices. You had to be a student to get in so there were no outsiders... We go down really well at Birmingham, London, Brighton, Leeds..."

How would you describe your music?

Myles: "Sort of pop rock, mainly rock pop, in that order. It's much heavier live. There's sort of influences from The Wonderstuff but I wouldn't say we sound like them."

At this point I gave Myles a peak at the press release which I had been sent. Most of it provoked the obvious response "it's all just crap, it's bollocks". Myles also glances at his bands tour list - nearly 50 dates.

Myles: "Eleven gigs left. It's only this tour. We haven't seen much of what's going on. When we started the tour in October it wasn't that cold so we only took away T-shirts so we've all had to buy extra clothes on tour."

For their gig at The Junction it did not take Myles and John, together with Loz, who saved his voice for singing, as opposed to talking to S&H, long to get everyone warmed up. They're exciting onstage yet calm and realistic about their achievements off stage. Long may they reign.

Paul Christoforou (with thanks to Amanda)

**KINGMAKER**



# looking back on the green stuff

martin rae

Credit should be given where credit is due. To Martin and the rest of the band for the Frigidaires. To Gary for a phone call. And to Paul for cashing in on my festive spirit one starry night at the Boat Race, and allowing me the privilege of interviewing Martin Rae.

Now to set the record straight.

*"My first gig was at Fisher Hall (when it was just like a little village hall) with Toby Belch, they were all friends of mine from school at Shelford. The next band was Rorty Dazzler, all we played were covers. I only played the harmonica, I didn't sing with them. Listening to the Beatles, Led Zeppelin and XTC as a boy made me want to sing. I practised in front of the mirror with tennis rackets."*

Martin says that he isn't very musical. Many would beg to differ. Nobody taught him to sing or play the harmonica, yet he is well practised at both.

*"I chose the harmonica as it was something to do, and it went well with singing. When I bought my first harmonica, I thought you just blew it and it sounded right. So, it was back to listening to my records, and practising until I was happy with the way it sounded. The more I play the more I practise."*

Andy Thompson is the longest standing member of the band. So how did Martin become involved?

*"It was well before my time, the band was something to do with Rhydian Abbs, and Mick Hegarty. Then it became more serious, people left. Amyl Dukes fizzled out, so Rhyd asked me to play."*

The band have a set of around twenty-four songs which most regular gig-goers will know, how does such a set come about and why?

*"Songs and the band? - the only criteria has it be if it works for us. Some songs sound really good when you hear them on record, but some of them just don't happen for us. In actual fact, out of every six possible songs, one becomes a reality."*

With a wealth of gigs under his belt, there must be many which he remembers, and a few he chooses to forget:

*"My best gig was at the Junction in December. Prior to that, it would have been at the Boat Race in it's heyday, or with Amyl Dukes at the Great Northern, when there were lots of people. And the worst? - The Pied Bull at Islington, with Amyl Dukes. We played to a bunch of skinheads, they were threatening, but they just stood there and listened. If it's a bad gig I just feel squirmy, I want to be anywhere else but there. But when it's good I'm not in touch with my feelings. You are almost out of yourself."* Interestingly enough, Martin says that this is a feeling which goes immediately at the end of a gig. It's not something you can take home with you.

The Frigidaires are a Cambridge success, and Martin is a long standing member of the local music scene. But would he do things differently if he had his time over again?

*"Yes, I'd have a different bass player! No, really if I could go back to the early days, I'd have stopped to-ing and fro-ing, gone down to London, tried harder and not shim-shammed around."*

The band are popular, and very good at what they do. Their gigs are usually a heaving frenzy, but they've never recorded anything (although there are a few bootlegs floating around Cambridge - I've got one!) So have I - PC.

*"We do cover versions, there can be difficulties. It doesn't work as well. We are really a live band, you can't capture this in a studio. But we'd really like to make a good live recording."*

The band are experienced members of the local music scene, with a wealth of knowledge:

*"Advice - pack it up! It's a bug, it gets to you, so you can't stop. Do it if you enjoy it, and if you are still enjoying it, keep doing it."*

On the theme of local bands, Martin feels that he is out of touch, as he doesn't really see many play.





*"Everything has changed, we are all older. My best time must be the early '80s, when it was more relevant and happening. We've never entered the rock competition as it's really for young, keen bands, and it works for them. May Balls aren't what they're cracked up to be. It depends what time you play. Although I did play harmonica with Dr Feelgood at Darwin May Ball."*

Two of the great Frigidaires traits have to be Strawberry Fair and Colin Hazel. The first wouldn't be right without the Frigidaires. (That's my personal opinion and I'm sticking to it!)

*"I like playing Strawberry Fair, it's a tradition that has annoyed some people. But I like it because it's pleasant and relaxed."*

And the second everyone knows, after all who could miss the famous striptease. But how did Colin become part of the band?

*"He used to come to all the gigs and dance up the front. One night at Fisher Hall he just jumped up on stage. People liked it, so it became regular."*

And who can argue with that?

Martin Rae and the Frigidaires are the people who keep Cambridge going. If you haven't seen the band where have you been hiding? A Frigidaires gig is a wonderful evening. After all, if you ask me, its nothing but a house party!

Clare McComb

# Scene & Heard

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martin rae

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## FORDHAM HOUSE STUDIO

I'd had a bad day, so I decided that I was not going to like this place, I would have a look around pull a few quiet Dorian Grey sneers & go home – what a sod eh? It was quite the reverse. I was impressed, "only" sixteen tracks, admittedly more than enough for all you untalented scum; but there was something of the "big" studio about this place. A sort of quiet revolution has taken place under our noses, local bands are coming here, a lot of local bands are coming here.

The place is a sizeable building part of a large country house close to the village of Fordham. Sweeping gravel drives, large lawns & but sadly no Lady Jane out of Lovejoy (gutted). That notwithstanding place is a good size (lapse into estate agent mode), air conditioned, a big live recording area, a good sized control room, 32 channel desk & a positive plethora of odds & sods that make it incredibly well equipped. There is also a leisure area, a big lounge with Satellite Telly, a linked sound system to the control room, kitchen, impressive to look at. But it's the people that maketh a studio....

Both engineers work together, Phil (Why are all engineers called Phil?) has had three years experience engineering & a great deal in other musical spheres. They aim to get down precisely what the band want, not even a hint of the typical CGI reverb all everythin~, they're pleasant & approachable, they philosophy is to keep things crisp, representative. They do what they suggest maybe some other studios don't; which is having people leave with a product everyone's happy with. The demo I was given a sample of what they do seems to bear those sentiments out more than adequately.

One gripe, the studio with the notable exception of the lounge is that it's non smoking. Now, that may not be to my taste or for that matter terribly Rock & Roll but you always meant to give up didn't you. . So if you play & smoke at the same time, sorry & if you like a nice plump Benson during the mix, you'll have to listen to it in the other room. Nevertheless an impressive operation.... and I thought I thought that all there was north of the A45 was people being friendly within families.....

### All systems go at Fordham House



## QUALISOUND

Open twenty four tracks & day they say – hmmm. The studio based in Bar Hill, just down the road from Cambridge may not at first be as aesthetically pleasing as some of its local contemporaries. But it does have twenty four tracks to lay your all important earth shatter musical statement..

Studio's like this were conceived, designed & used for one sole purpose -for hardworking musicians. The reality of recording at the local level is that you go there in an all too brief space of time, & you do the best with that time that you can, things have to be done with little time to take a dip in a studio pool or relax in the Jacuzzi with nubile young ladies (or men I suppose, but you don't describe men as nubile do you?) whilst letting forth on recent political events to an attentive Melody Maker journalist. This place represents the truth of recording, you go there to work, have a bit of laugh but not to improve your suntan. The engineers work hard & are dedicated to the task & will smilingly let you have those extra hours to let you walk away with something you can be proud of.

The studio consists of a lounge, a good sized control room & a large live room, for those of you with pretensions to Lebensraum, the rehearsal room can also be utilised with plans to expand ~ refurbishment of some area due for completion by the time this issue is out, they should be on a par with some other their counterparts in London. The equipment is top notch as you'd expect & the rates highly competitive for a twenty four track.

With the upsurge of many home based musical activities particularly in the Keyboard based area of music, plans are underway to make the studio fully MIDI compatible run through computer so you can roll up with your tub of Vicks, record decks, EMI etc etc to enable your audience to bop the night away on somebody else's property...or something like that.

The studio management seems eager to adapt & move into different area to provide even more services & cover the whole spectrum of music making from those who want to rerecord their four track demo for personal interest upwards. The place to be.....





# The 1992 Cambridge Rock Competition


## THE JUNCTION

The Junction is to host the 1992 Cambridge Rock Competition. The competition, which will be the eighth opens on 11th March, with the final taking place on 11th April. There is big prize money with the winning band getting £1,000, the audience's favourite band getting £400 and the other finalists receiving £200.

The Cambridge Rock Competition was previously put on by the Corn Exchange in Cambridge who have decided to discontinue the event. It has now been taken over by the Junction and there is to be a new format for next years competition. The changes are intended to renew interest in the event, making it smaller, shorter, more local and also with prestigious judges and prizes.

The heats, which are on 11th, 18th, 25th March and 1st April, will each have four bands. Five bands are then selected for the final, Four by the judging panel and one by the audience. Audience participation is going to be an important aspect of this year's competition. Such sophisticated pieces of equipment as a clapometer are to be brought in to aid this process, although a ballot system will be the main method of adjudication.

rock competition




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# CAMBRIDGE ROCK GROUP COMPETITION

*preview by Paul Christoforou*

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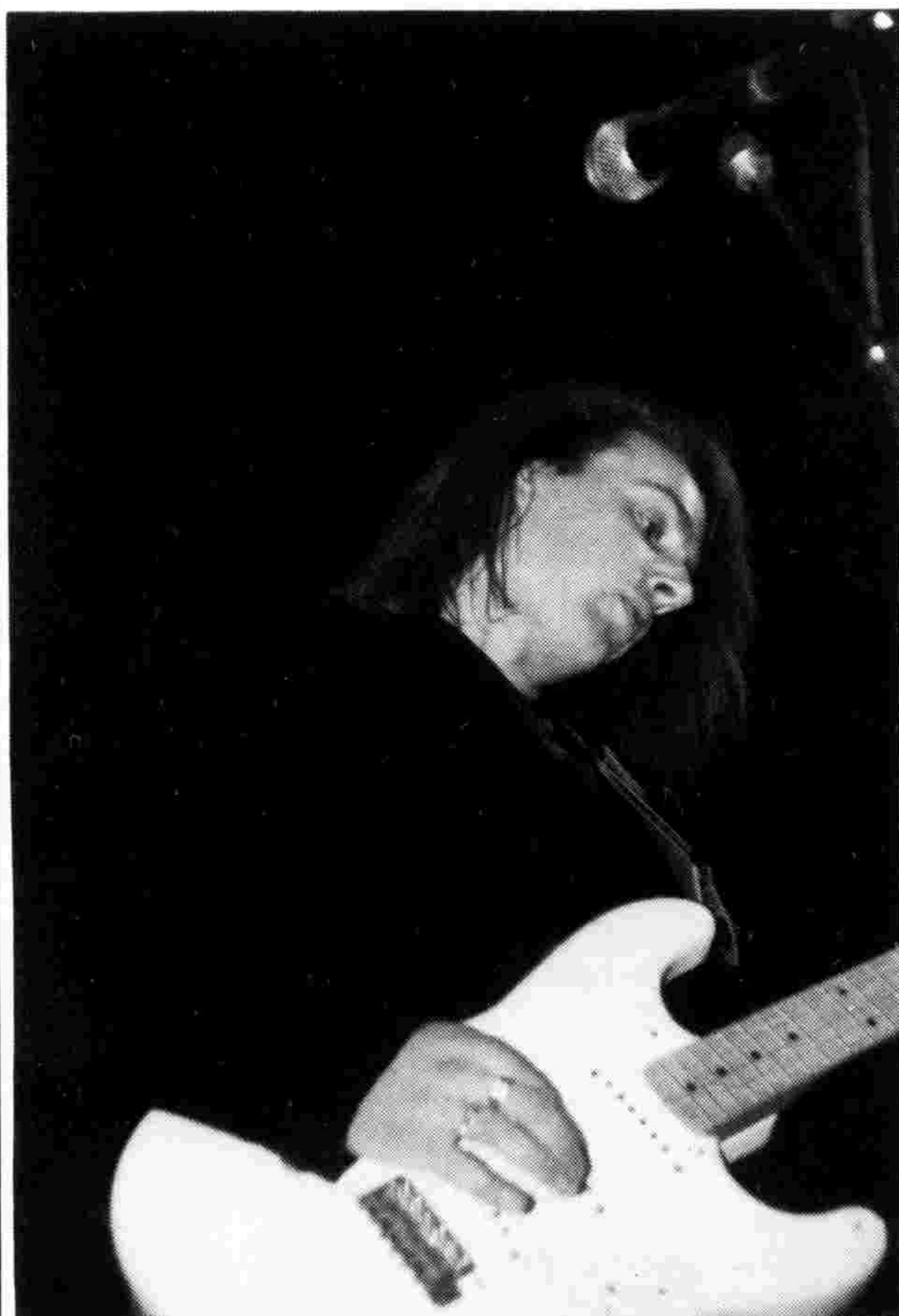
rock competition

NAME: **VITAL ESCAPE**  
FORMED: 1984

LINE UP: JACK COOKE - VOCALS, GUITAR + KEYS  
ADRIAN ROSE - BASS, BACKING VOCALS  
CHRIS ROSE - DRUMS

#### HISTORY:

VITAL ESCAPE are one of the area's busy bands with some excellent gigs and a session on Radio 1's FRIDAY ROCK SHOW behind them. Their recent sets at The Rock and The Boat Race were two of the best I've seen this year.



**Vital Escape**

NAME: **LOADED FOR BEAR**  
FORMED: 1990

LINE UP: BAX - LEAD VOCALS, RHYTHM GUITAR  
SIMON - LEAD GUITAR, VOCALS  
JAYNE - KEYBOARDS, VOCALS  
JON - BASS, VOCALS  
JULES - DRUMS

#### HISTORY:

Although LOADED FOR BEAR have been going since October 1990, they appear to have played most of their gigs outside the area. Recent appearances have been at Letchworth, Bedford and Oxford.

NAME: **RECKLESS**  
FORMED: 1989

LINE UP: PAUL RICHARDSON - VOCALS  
DAVID OSBOURN - GUITAR, KEYS  
DARREN STAMMERS - GUITAR  
ANDY 'REM' START - BASS, VOCALS  
GARY BACON - DRUMS

#### HISTORY:

RECKLESS are another hard working band, which accounts for their high standard of musicianship. RECKLESS covers of rock classics by Thin Lizzy, ZZ Top etc are immaculate. However their set in the competition will have to comprise of all original material.

NAME: **MAHEM**  
FORMED: 1989

LINE UP: WAYNE HIPGARE - VOCALS, GUITAR  
TERRY FROST - LEAD GUITAR, VOCALS  
ANDY BERKERLEY - BASS, VOCALS  
CHRIS ADAMS - DRUMS

#### HISTORY:

MAHEM are similar to Reckless in so far as they have plenty of gigs under their belt. This should make for a competitive first heat.



NAME: **WRING THAT NECK**  
FORMED: 1991

LINE UP: NICK WOOD - VOCALS  
CHRISTIAN THATCHER - GUITAR  
MAK WHEATLY - BASS  
PHIL BRYANT - DRUMS

HISTORY:

Interesting combination of two previous Rock Competition entrants. Vocalist and guitarist were both with Rat Bat Blue, whilst the bass player and drummer played for In Flight - Competition finalists in 1987.

NAME: **CANTERBURY STREET**  
FORMED: 1989

LINE UP: PETE COUSINS - LEAD VOCALS  
JAMES FREE - SAX, VOCALS  
RICHARD HANDLEY - GUITAR  
JOHN STARR - BASS  
DAN REAVEY - KEYBOARDS  
TOM REAVEY - DRUMS

HISTORY:

Fairly well known local combo of musicians, each able to excel on his respective instrument. Should do well provided they don't get over indulgent, as reported in S&H No. 28.



Canterbury Street

NAME: **THE LOWMEN**  
FORMED: 1989

LINE UP: PAUL GARNER - LEAD VOCAL, GUITAR  
JEFF PRINCE - GUITAR  
CHRIS POINTON - BASS  
MARTIN POINTON - DRUMS  
ELIZABETH HOLLAND - BACKING VOCALS  
MATT MAUNDER - KEYBOARDS

HISTORY:

THE LOWMEN have not been over active locally, but they did have a gig at The Mean Fiddler last December. There is also a wealth of previous Rock Comp experience within the ranks. Paul Garner and Matt Maunder were finalists with The Surfin' Druids in 1987 and Jeff Prince played with Standpoint.

NAME: **TRIBE OF DAN**  
FORMED: 1989

LINE UP: DAN DONOVAN - LEAD GUITAR, VOCALS  
NED - GUITAR  
CHRIS CUTTING - BASS  
A. MAN (?) - DRUMS

HISTORY:

Only survivors from last year's Competition final to give it another bash, Donovan's boys have recently been gigging in Holland. Recording history includes numerous tapes, and a CD (reviewed S&H No 28).



Tribe of Dan

HEAT Three Wednesday 25/3/92

NAME: **WANNEBES**  
FORMED: 1988

LINE UP:	WAYNE ZENITH	- LEAD VOCALS, DRUMS
	GRAHAM PARTRIDGE	- GUITAR, BACKING VOCALS
	ROB SLANE	- GUITAR
	TOMMY ROT	- BASS

HISTORY:

WANNEBES don't seem to have been over active. Most of their time appears to have been spent on changing their name. Previous incarnations have been; Zofo, Atmospheric Toenails, Existence Ltd and Rabid Vomit.

NAME: **EARTH MAJIK**  
FORMED: 1991

LINE UP:	DAN GILBERT	- GUITAR, VOCALS
	DICK FIELD	- BASS
	TOM FISHER	- KEYBOARDS
	NICK GALLAGHER	- DRUMS

HISTORY:

Another unknown quantity. Bass player Dick Field has been in bands whilst in London.

NAME: **SAFFRON'S DAUGHTER**  
FORMED: 1990

LINE UP:	GREG WARD	- LEAD GUITAR, VOCALS
	ADRIAN PINDER	- RHYTHM GUITAR
	PADDY HUKSON	- BASS
	JULIETTE JONES	- DRUMS

HISTORY:

Popular Indie band. Last December they headlined a six band gig at Ramsey, then played The Sir George Robey in North London. SAFFRON'S DAUGHTER also have the novelty of a female drummer.

NAME: **ZENO BUZZARD**  
FORMED: 1990

LINE UP:	PAUL HILL	- VOCALS
	COLIN WHITE	- GUITAR
	LANCE WEBB	- BASS
	DANIEL ALEXANDER	- DRUMS

HISTORY:

Another fairly familiar band with members from Bury St Edmunds and Huntingdon. Still better known as Dead Vogue. The name change occurred late last year. They have since played with Atom Seed at The Waterfront in Norwich.



**Saffron's Daughter**



## HEAT FOUR Wednesday 1/4/92

NAME: **COLONEL HATHI'S DAWN PATROL**  
FORMED: 1990

LINE UP:	GARY BROWN	- VOCALS
	SPAZZ JONES	- GUITAR, VOCALS
	KEVIN HART	- DRUMS
	BIC BARKER	- BASS
	JON MITCHELL	- TROMBONE
	NICOLA	- SAXOPHONE
	ED STEWART	- BACKING VOCALS
	MEREDITH PICKFORD	- KEYBOARDS

### HISTORY:

I won't bore you with the past glories of this band, the largest line up in the contest and they're bound to be fun. The bands mouth (Gary Brown) was featured in S&H No. 28.



**Colonel Hathi's Dawn Patrol**

NAME: **BLIND**  
FORMED: 1991

LINE UP:	CHRIS LOFTS	- GUITAR
	KATHY ANDREWS	- VOCALS, GUITAR
	MARK CURSLEY	- BASS
	DARREN CLAXTON	- DRUMS

### HISTORY:

Relatively new Indie band from Huntingdon (a traditional breeding ground for Indie bands). Recently supported This Replica at The Boat Race.

NAME: **SCINTILLA**  
FORMED: 1991

LINE UP:	ALISON DAVIDGE	- VOCALS
	PETER HOSKINS	- GUITAR
	JASON MYERS	- DRUMS

### HISTORY:

Another new name. SCINTILLA (previously Noise Goblins) have played a few gigs including one at the Rock Garden. According to singer Alison Davidge the band may have a surprise in store, which will take the form of an extra musician not listed above...

NAME: **PEDRO ORANGE**  
FORMED: 1990

LINE UP:	SEAN PLEDGER	- VOCALS
	ADRIAN INWOOD	- GUITAR
	TIM RICHARDSON	- BASS
	JEZ	- DRUMS

### HISTORY:

PEDRO ORANGE are an Essex band. I do not know any Essex band jokes, which is probably just as well - Saffron Walden's not too far away!

### RESERVE BANDS:

Heat One	- INCIPIENT
Heat Two	- PROHIBITION
Heat Three	- KONKRETE GERBIL
Heat Four	- THE BUZZ



# BOO HEWERDINE IGNORANCE

Ensign LP CHEN 24, CASS ZCHEN 24, CD CCD 1930

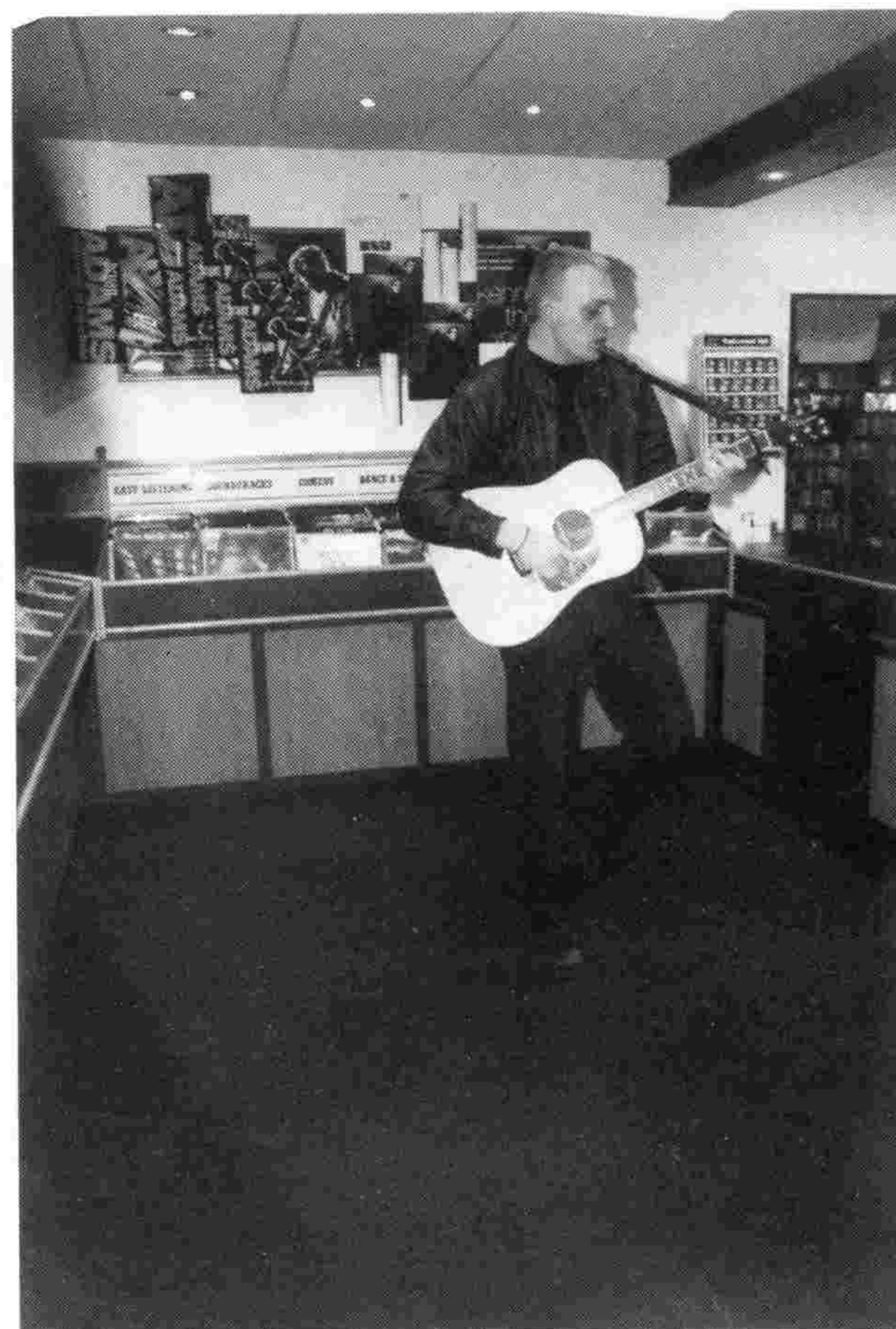
On Wednesday 14/2/90, the day The Junction was born, it was The Bible, Cambridge's premier band who had the honour of playing on opening night. At that point the band had two albums behind them, and three of their singles had gasped into the lower reaches of the Nation's pop charts. All was looking good and a third long player was in the can. However two months later a bleaker picture emerged. Chrysalis Records were said to be unhappy with what they felt was a lack of commercial potential in the new material, and were thus reluctant to release it. The Bible were therefore dropped, and subsequently they disbanded.

For Boo Hewerdine the prospect of going it alone would hardly have been a daunting one. For Boo had already worked outside the framework of a band, when he collaborated with Texan 'New Country' artist Darden Smith on 'Evidence', an LP which was released in 1989.

And so to the contents of the new record. The eleven tracks that make up Ignorance were selected from nearly thirty songs which Boo laid down in little over one day during last August. Boo literally talks his way through the first track 'I Remember', a sombre tale with Boo reminiscing with just an acoustic guitar for company. 'I Remember' collides into Nick Cave's 'The Ship Song', the only non-original track here. '59 Yards' is an up-beat ditty which grows on you. Things slow down again on 'Sweet Invisible' on which Callum MacColl takes a riff, not too dissimilar to the Twin Peaks theme, creating another solemn ambience for Boo to croon over. Once again repeated playing increases appreciation. 'Swan Silvertone' sounds a lot like standard Bible fare with a gospel chorus. The moody atmosphere created by 'Touched' is either stunningly beautiful, or, if you are trying to look for any real meaning to the song, much ado about nothing. 'Little Bits Of Silver' is worth hearing a few times. 'Sixteen Miles' is just OK, whilst the tune for 'Gravity' has been borrowed from Bob Dylan's 'Chimes Of Freedom', and will doubtless attract a hefty fine if it is not returned to its rightful owner shortly. For a title track, 'Ignorance', another poignant ballad, lacks appeal. 'A Slow Divorce' is just another pleasant listen. To finish Boo goes for a rock out, on 'History', which features a raunchy rock and roll guitar riff from Kimberley Rew, another Cambridge resident. Even tagged on at the end 'History' sounds out of place although it does work as a track.

Ignorance is obviously an important release and there is no doubting Boo's talent as a songwriter. But without another 'Graceland' or 'Honey Be Good' it's difficult to see how this album will receive the attention it deserves.

Paul Christoforou



Boo Hewerdine pictured above in Andy's redcords where he used to work. Now with just one record to sell Boo played a short set to promote 'Ignorance' one lunchtime in February. Ensign are due to release 'History' as a single some time during March. Most formats will include one or more previously unreleased songs

## ALICE BARE new edible Cover Cassette

Yes, their name is rather unfortunate, but it's too late to change it now. This Huntingdon pop-rock band has already built up a large local following in recent months, regularly filling Spikes in Peterborough and being asked back to every venue they play. They have started touring nationally and CD EP is scheduled for a summer release. The instantly accessible, danceable pop on this cassette gives a good indication of their appeal. Both tracks have a spartan rhythm section, reminiscent of a Sixties beat on "Your Perfume". They are however distinguished by Jason Bunting's keyboards, which whilst evoking circus and cinema organs, paradoxically bring their sound right up to date.

Andrew Clifton



**FAT TULIPS**  
**TAKE ME BACK TO HEAVEN**  
 (Sunday SUNDAY001)  
**FAT TULIPS: THE TULIP EXPLODES EP**  
 (Marineville MARINE1)

When I returned to Peterborough for Christmas I was surprised to find that top shamblers Fat Tulips are less well known locally than abroad. The indie radio show in Milan played their irritatingly catchy 'Catch Me By Surprise' almost to death. Now Sunday Records of the wonderfully named Rolling Meadows, Illinois, have decided to launch their label with a Tulips EP. The title track is a pleasant but unmemorable verse about unexpected rejection, nicely set off by the use of xylophone instead of drums. 'Reach for the Sky' builds up to a rousing climax of uncredited organ and frantic strumming. The faster 'On the Seventh Day' is the best track, with neo-psychedelic lyrics and fuzz electrics topped by a closely miked acoustic guitar motif reminiscent of 'Georgy Girl'. It would be well worth writing to Sunday at P.O.Box 8335, Rolling Meadows, IL 60008 USA, as they also have releases scheduled by 'Bulldozer Crash', 'They Go Boom', 'St. Christopher' and 'Sweetest Ache', at five dollars or three pounds each. Alternatively, as with the other disc reviewed here, you might save a few pennies by contacting the Tulips direct.

They have also been used to launch a new British label called Marineville set up by Rollercoaster Records of Brighton. Like 'Imaginary', the label will specialise in cover versions, the difference being that each band will play an EP's worth of material by another artist, in this case 'The Teardrop Explodes' hits of 1981. 'Passionate Friend' is deservedly the A-side, they emphasised changes of pace and thrashing guitar heightening the emotion of the original. Repetitive stand up drums on 'Reward' stress it's simple, positive resolve, but 'Treason' is sung in a too up beat manner for my taste.

*Brenda Barber*

**RAY PERRY**  
**Common Knowledge**  
 CR2704 - cassette

This is the new album from Ray Perry, a name beginning to be known in Cambridge, and if the album is anything to go by, deservedly so. The whole album is very high quality, both in terms of the music and the production; it's also well paced, very important for a solo performer, some tracks are full of space, just with guitar, voice and the occasional extra, others are much fuller, 'Sleep', for instance, has very much a 'band' feel about it. The structure of this album has been long considered - the songs sound like they should come one after the other - I found myself listening to the whole thing, beginning to end, always wanting to know what happened next. The climax comes with 'Common Knowledge', the most powerful, and possibly also the most depressing song on the album. Fortunately, the very last number 'Back Inside', is a very lighthearted throwaway of a song, which basically 'bounces' the listener back to life. This is very definitely a new songwriting talent, and luckily for him he seems to have the musical skills to complement it. The album is available from Parrott Records in Cambridge (also the Cambridge Blue) and features eleven original tracks. News just in says that this album will be available on CD by the Summer.

*Jo Hedley*



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## **ELEVEN** **Two Track Demo Tape**

There 's something special about these boys, The music is somewhat reminiscent of Led Zeppelin without the blues. The two songs on the tape House Of Cards, is a cool rock song, the intro not unlike Queensryche. The musicianship & vocals are outstanding & the soulful vocals quite chilling. The production is above standard, especially the reverby middle eight heralded by an unearthly divebomb on the guitar & a well taken solo which unfortunately is ended by the usual guitarists ' "Need for speed" to bring us back to the last chorus;

'Evillive' shows a more ballad-like style. An interesting point at the end is that, the instrumental part sounds a bit like something another (now defunct) Cambridge outfit "The Bible! ". Is this another pointer to a "Cambridge Sound" to rival Manchesters? It clocks in far too long at nine minutes, I get the feeling that you could put an Eleven song on your hi-fi, have a bath, go up the pub, eat a curry, give the missus a good seeing to & still be in time for the last verse. That said it's surpasses anything I've heard from a new band, quite a debut.

*John Simpson*

## **SCINTILLA** **Two Track Demo Tape**

What an absolute insult ! There 's me sitting around waiting for Phil Johnson to drop dead of old age or to be put in a home or something so I could review something other than Heavy Metal bands & what do I get? Returneth Philip, I take back all I said. So we all sat in the pub the new Scene & Heard production team, Paul Christoforou gleefully clutching a handful of demo tapes & I have to get the runt of the litter.

I digress, as ever . Now I ' m sure that there are some arty types about who' ll listen to the tape & waffle on about a "cacophonous wall of sound inching along the precipices of the real & surreal". To me it's a bloody noise, & it's the sort of tape you don' t play to your parents when you' ve recorded it. The female singer can't sing & although simplicity may be akin to beauty, but something is lacking. The key to success that lies within this sort of I dunno "noise band", is that there should be some depth , urgency or aggression . There is a thin line between being basic & being crap. Tread more carefully next time.

*Mark Curtis*

## **APES HIT**

Picking this cassette up is quite an experience in itself, with it's pink fluorescent cover, elegant(?) dark blue case, and very red insides. It's this sort of attention to detail that really makes me appreciate reviewing. Fortunately the music inside lives up to it's presentation. I can't fault the technical side - it claims to have been recorded live in 9 hours, and I'm quite willing to believe it, but it's undoubtedly a case of don't try this at home. The music? Well I could cop out of this by saying 'Pluck This meets Acid', but maybe some of you have never heard of Pluck This (I won't say can't remember because that would be a physical impossibility), so.... This is definitely a new sound: astringent vocals, lots of weird noises, but all fitted into a good, solid rhythm. Dance music with added interest. I thought the second side drifted a little, not enough ideas, or possibly too many. Of course, the Apes may just have been getting a little tired. If you're willing to take a risk and want to hear the newest sound coming out of Cambridge, get down to Premadonna Records, the White Swan or the Man on the Moon, where this very distinctive cassette is on sale for a paltry four quid.

*Jane Wilson*



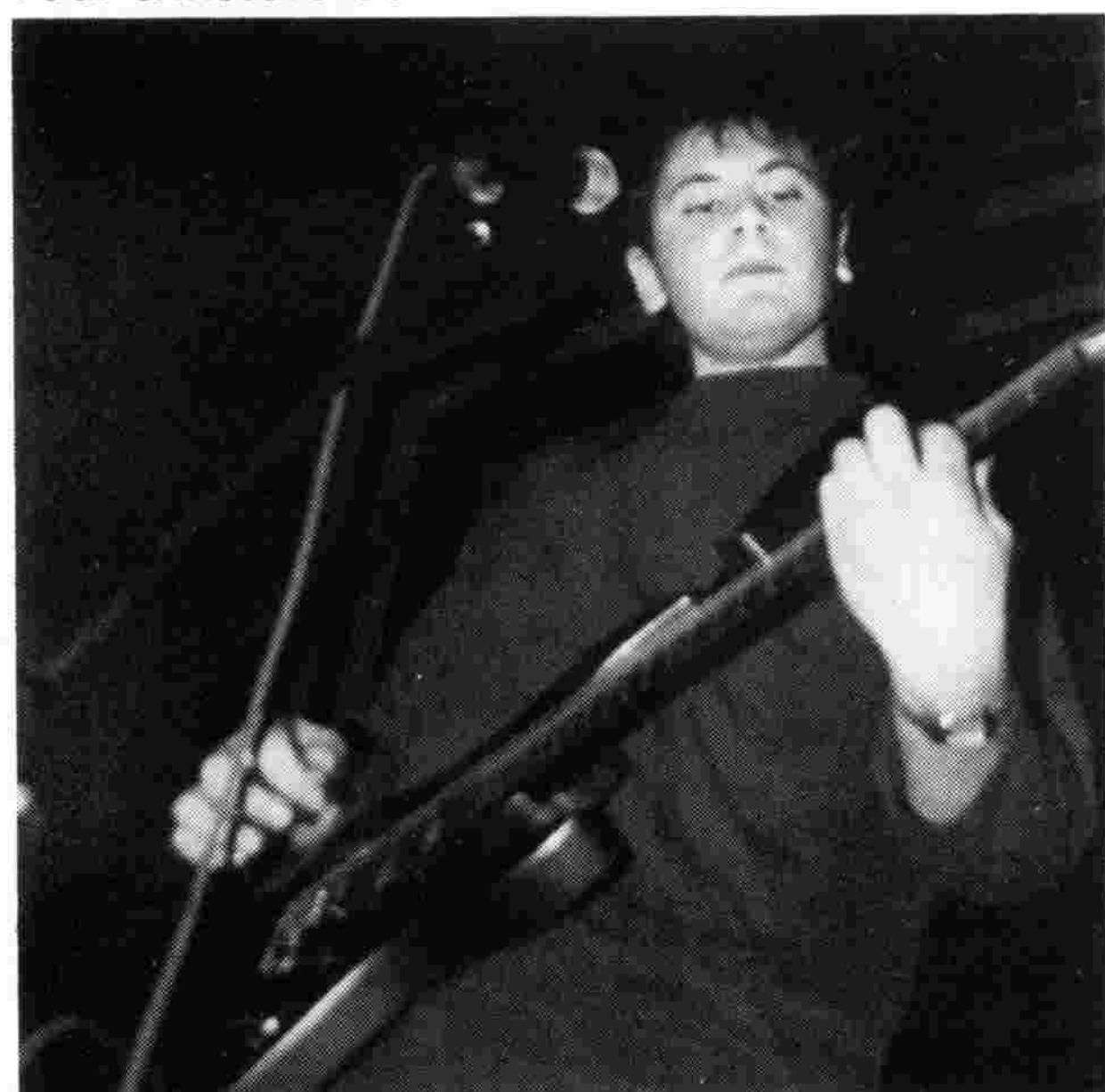
**Apes Hit**



**THE DREAM SEASON**  
**Mr NOSEY'S NEW STILTS**  
**6 TRACK TAPE**

Considering the size of the places it's amazing how many bands seem to emerge from the St. Ives area. The Dream Season are yet another. What's more they're yet another good one. From the opening bars of 'Care Of A Millionaire' the main ingredients are there; a driving uncluttered rhythm, a psychedelic guitar solo and punchy lyrics. Nothing here is over-stated. In fact 'Things Happening To Me' clocks in at a little over two minutes. The first two tracks on the second side are not quite as bright as the three on side one but 'Loves You' is one of those quirky ditties, the likes of which once filled John Peel's radio programmes. The Dream Season are not set for world dominance but there's a lot about their tape, produced by Tim 'Flightpath' Harding to suggest they may reach for the top of the St. Ives Indie Charts.

*Paul Christoforou*



**The Dream Season**

**THE MINISTRY**  
**3 TRACK TAPE**

This tape came in a plain uninspiring photocopied cover. Inside there were no details of who was playing what. My guess is that the identity of the line-up is not being revealed to protect the guilty. It's not that they can not play their instruments, but, oh, the songs. I tried to remember when I had last heard three pop songs sounding so insipid and dated, but quickly gave up. First track, 'Are You Satisfied' features standard guitar, bass and drums with keyboards and a repetitive chorus. 'Power And Corruption' might be OK with a decent set of lyrics, but would still need a fortune spent on production to kick it into the Nineties. 'What It Is' is simply awful.

Now I know the men from The Ministry can all do a lot better. It is, however, most evident from their tape that they need a new band - each!

*Paul Christoforou*

**HUSH HUSH**  
**3 Track Tape**

This tape was thrust into my ever grateful hands one night at the Boat Race by Sean, the band's vocalist. Now Sean's not new to the scene, in fact one of his previous bands played the very last gig at The Burleigh Arms. Sean also managed to enlist the services of Dave Greensfield from the Stranglers to help out on another of his tapes, which, if my memory serves me correctly, was a poorly recorded effort. I'm pleased to report that Hush Hush have, at least in terms of recording quality, left little to chance this time round. Track one, 'Wintering Time', is mainstream, almost to the point of being M.O.R. A slow vocal lead over guitar, bass and drums. Things liven up a bit on the chorus, one that sticks after two or three plays, and most impressive it sounds too, even on just a walkman. The appeal of 'Cartoon' hinges principally around the arrangement. The piano parts are especially sparkling (who's he got in this time, Jools Holland?) - another good pop tune. Predictably 'Inspiration' is more or less the same, this time the song is guitar driven but less memorable than the first two, still, a pretty good effort. Given a touch more originality and a topless budget to spend in a studio I'm sure Hush Hush could do even better.

*Paul Christoforou*

**THE TRIPLETTES**  
**4 track demo tape**

The Triplettes manager would have us know that Valerie Gerard and Carol Walsh are classically trained, and it is indeed unfortunate that three tracks here are parodies of popular styles. "C-rap", "Hot Gospellers" and "Good Ol' Country Music" need to be much more focussed to have the desired impact. The last, for instance, drags on for ten verses, and C-rap even has a stanza about the supposed rap group's psychotic drummer. "Hot Gospellers" is pointless. How many people really find gospel exasperating, irritating mush? How often do they ever hear it? The mock West Indian accents are reprehensible and the abuse unfunny. On "Reach for the Bleach" the Triplettes tackle a topic they seem more familiar with - the reaction of men towards blondes. Sadly they end up reinforcing the stereotype by labelling blondes 'dumb' and 'bland'. Their keyboard playing is skilful and the lyrics do have their moments (rhyming sequipedalian and alien?) I'd like to hear how they'd go down at the Gaslight.

*Andrew Clifton*

dem os





### Friday 13 March

The Rover Boys	The Rock
Liam O'Flynn	The Man on the Moon
Carol Grimes	The Junction
Dot Cotton Club	The Junction (11-2am)
The Radiators	The Wrestlers
Haze, Bones and Mark	The Boat Race

### Saturday 14 March

Gotham City Blues Band	The Alma
Blues On Tap	The Rock
The Only Fruit	The Man on the Moon
Curve + Adorable	The Junction
Eleven + Angstrom	The Boat Race
Pagan Billy	The Wrestlers

### Wednesday 18 March

Rock Competition	The Junction
Nigel Kennedy	The Corn Exchange

### Thursday 19 March

Ian McCulloch	The Junction
Tongue and Groove	The Rock
Reggae Night	The Boat Race

### Friday 20 March

Hope and Glory	The Wrestlers
Throbbe	The Junction
The Burners	The Rock
Backyard Blues	The Boat Race

### Saturday 21 March

Cherry Orchard	The Boat Race
Wring But Nick	The Alma
Elemental	The Junction
Funny Horse	The Man on the Moon
King Bees	The Wrestlers
The Boogie Men	The Rock

### Wednesday 25 March

Rock Competition	The Junction
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### Thursday 26 March

Boo Hewardine	The Junction
Cross	The Rock

### Friday 27 March

Frank Williams African Jazz Quartet	The Junction
Dot Cotton Club	The Junction (11-2am)
Scratched	The Rock
Under The Gun	The Boat Race

### Saturday 28 March

Reckless	The Alma
Colonel Hathi's Dawn Patrol	The Boat Race
Hope and Glory	The Rock
Back Street	The Wrestlers
The Happy End	The Junction
Jive Alive	The Junction (11-2am)

### Sunday 29 March

Level 42	The Corn Exchange
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### Tuesday 30 March

The Fall	The Corn Exchange
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### Wednesday 1 April

Rock Competition	The Junction
Gary Numan	The Corn Exchange

### Thursday 2 April

Jack Dee	The Junction
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### Friday 3 April

Blue Vein	The Wrestlers
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### Saturday 4 April

Pale Saints	The Junction
+ The Boo Radleys	
T.D.O	The Wrestlers
Whisky Chasers	The Rock
Twelfth Century Drawing	The Alma

### Sunday 5 April

Tori Amos	The Corn Exchange
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### Tuesday 7 April

Bleach	The Junction
+ Jacob's Mouse	
Love Hate	The Corn Exchange



**Thursday 9 April**

Rage of Angels      The Rock

**Friday 10 April**

Nazareth      The Corn Exchange  
Rover Boy Combo      The Wrestlers  
Out of the Blue      The Rock

**Saturday 11 April**

Rock Competition final      The Junction  
The Blues Band      The Corn Exchange  
JSJ Blues Band      The Alma  
Blue Vein      The Rock  
The Guv'nors      The Wrestlers

**Monday 13 April**

The Charlatans      The Corn Exchange

**Friday 17 April**

Vital Escape      The Rock

**Saturday 18 April**

Ezio + Ray Perry      The Man on the Moon  
Burners      The Wrestlers  
Out of the Blue      The Alma  
Blue Suede Donkey      The Rock

**Tuesday 21 April**

Ra Ra Zoo      The Junction

**Wednesday 22 April**

Galliano      The Junction

**Saturday 25 April**

Reckless      The Rock  
Rover Boys      The Alma  
Chain Gang      The Wrestlers  
Clockwatcher      The Man on the Moon  
Eclipse Rave      The Corn Exchange

**Sunday 26 April**

Capercaillie      The Junction

**Thursday 30 April**

Mary Whitehouse      The Corn Exchange  
Experience  
Ozric Tentacles      The Junction

**Friday 1 May**

Rad C Nesbitt      The Corn Exchange  
King Bees      The Wrestlers  
The Frigidaires      The Rock

**Saturday 2 May**

King Bees      The Rock  
Backyard Band      The Alma

**Tuesday 5 May**

Carter USM      The Corn Exchange

**Thursday 7 May**

Sean Hughes      The Junction

**Friday 8 May**

Showaddywaddy      The Corn Exchange  
Roger The Cat      The Rock

**Saturday 9 May**


Wild Time      The Man on the Moon  
Kevin Bloody Wilson      The Corn Exchange  
Light Alloy Band      The Rock

**Sunday 10 May**

The Levellers      The Corn Exchange

**Monday 11 May**

Hawkwind      The Corn Exchange



Ray Perry

Common  
Knowledge

Available at Parrot Records



## NO DAKOTA AND THE CHERRY ORCHARD

No Dakota's front man George Taylor was right when he reminded me that S&H should have reviewed his band in our last issue. For N.D. have been playing quite a few gigs, mostly like this one at the Man on the Moon, with the Cherry Orchard.

The small stage looked a bit crowded with the Cherries on it. In fact Simon Simski and his keyboards were perched well to one side. Jason Smith has certainly beefed up the sound since last Summer, when, as Rosevale Plain, they sounded well mellow. These days they are giving everything a gutsy acoustic thrash. Jason, at least to these ears, sounds like a frenzied Lloyd Cole. The ever dependable Rob Appleton provides vocal support and harmonica, whilst Mel Brunt sings and adds exquisite bursts of flute to the two best songs, 'I Need Your Love' and 'Love Parade'. With Stavros keeping it all well balanced from the mixing desk this was a fairly convincing performance.

No Dakota share drummer Dave Larcombe with the Cherry Orchard. It's good to see Ed Harbud back too. Once a drummer Ed is now playing keyboards. Like the Cherry Orchard The Dakotas have opted for a harsher approach. But does it suit them? The once delicate and whimsical 'Bicycle Ride' in particular takes a bit of a battering. But it's not all bad news, Boo Hewerdine's 'Touched' sounds eerie and somewhat remarkable even without Boo. Likewise 'Open Your Door', a new creation, and 'I Could Be Blind', a haunting melody, work well.

On the whole George has to decide the best way to present his thoughtful songs. At the moment it's not just Dave Larcombe who's between two stools.

*Paul Christoforou*

## SQUEEZE THE CORN EXCHANGE

It's been some fifteen years since Squeeze first descended upon us. At first they were pretty close to punk, but then it was 1977. Full of sexist lyrics and short, sharp songs Squeeze developed quickly, the cockney rhyming soon being replaced with maudlin tales of relationships gone bad. Like a soap opera set to music Squeeze have subsequently carved out a nice little niche for themselves. Predictably their audience have come most of the way with them. Hence a large proportion of the 25+ brigade were at the Corn Exchange to see their favourites return for the first time, give or take a May Ball or two, in nearly twelve years.

Squeeze for season 1991/2 are of course without the larger than life Jools Holland, who, having courted with the masses of the media, is now

doing very nicely thank you with his own jazzy combo.

On arrival the band launch into 'Sunday Street', a recent single but never a hit, and it sounds just like the record. 'Pulling Mussels' has lasted for over a decade whilst 'Annie Get Your Gun' is a live killer. A brace of songs from the new L.P. 'Play' are well received, but then Squeeze songs are loaded, both with words and melodies. For the main part the concert is a greatest hits compilation with little communication with the audience. When the singer does speak he invites the audience to bounce up and down in time with the beat - many take up the challenge as they witness a performance by a band with the secret of longevity - that is, to have the talent to stay one jump ahead.

*Paul Christoforou*

## KIRSTY MCCOLL THE JUNCTION

Following a period of uncertainty as to whether Kirsty MacColl would be treading the boards at all, it was The Junction, as opposed to The Corn Exchange, who had the honour of playing hosts when just a few tour dates were announced. Consequently, come the big night and the place was mighty crowded, with sold out signs pinned firmly to all the doors.

Whilst being none too keen to travel countrywide Kirsty is somewhat ubiquitous around the studios. Her dulcet tones being prevalent on recordings by The Pogues, The Wonderstuff and Billy Bragg. She even provided backing vocals for David Byrne's (Talking Heads) solo album 'Rei Momo'. Married to Steve Lillywhite to suggest that music runs and runs in the family could be something of an understatement.

With a lineup that included Mark E. Nevin (ex Fairground Attraction), Kirsty set about the task of entertaining her audience with selections from her solo albums. Along the way things were folky but there's a lot of beat to the uptempo 'Walking Down Madison', and 'Free World' is fast pop. There's a certain charm in the way Kirsty presents her tunes, she hasn't really got a lot to say, but she has a nice way of saying it. For an encore Kirsty told us the acoustic 'Dancing in Limbo', which included an impromptu goof(!) was just for us. We should be most grateful.

*Paul Christoforou*



# Scene & Heard

So, what has happened since the last great issue of Scene and Heard? Well, as you can see, we've changed a bit ourselves, and I hope you like it. Quite a bit has been happening around town aswell...The Old Dot has ceased to exist as a full time jazz venue, very sad for jazz fans, and alarming rumours of karaoke nights haven't helped, however, this does leave a 'free' music venue right in the centre of Cambridge and there are whispers of a world music venue starting up later in the year. The Alma's future as a music venue is looking a little precarious - it comes under the scrutiny of the Cambridge Council's licensing authority on the 14th March, although the landlord seems quietly confident (see listings!). One definite disappearance is Music Village on Mill Road: the site has been sold and it doesn't look like they're going to open another branch in Cambridge - sale signs are up in the windows, and there'll probably be some bargains to be had, but I'll be sad to see it go. (No more window to stare into wishing I had lots of money.) The demise of the Color Factory adds to this list of woe, the individual members should still be on view, and we will try to find out where and when for you. And now for the good news! Cambridge now has it's very own 24 track studio with the refurbishment of Qualisound, their 'phone number is knocking around this rag somewhere... A couple of fun legal actions are on the go: CUSU are suing The Farm (no less), for pulling out of a gig at the very last minute and leaving poor CUSU to pay for the hire of the hall (small place called the Corn Exchange I think) and Status Promotions are doing much the same thing to The Hypnotics for their non-existent gig at The Junction last November.

Releases to look out for include Boo Hewerdine's 'History', due to be put out by Ensign some time in March (incidentally Boo is playing the Junction on the 26th March, replacing the previously advertised Soup Dragons who now seem to be playing on the 9th April), and further into the future, Ezio has just finished recording his first solo album, which should be out before the Summer.

If you are in possession of any newsworthy information, you're 'just about to be signed to EMI' would be good, for example, or even any complete trivia, please tell us about it, so we can tell everyone else!

*Jane Wilson*

## STOP PRESS

Coming soon, we hope, will be Cambridge Community Radio. At the time of writing CCR are expecting to be granted a short term license to broadcast during July, to tie in with the Cambridge Festival.

If all goes to plan CCR will have room for lots of music, including a locally flavoured rock show, which will be organised by the editorial team from S&H. More details in our next issue. CCR's address is Centre 4A, Gonville Place, CB1 1LY (tel 0223 65099).

*Paul Christoforou*



Dear Sir,

in your article 'A Touch Of Madness' (Scene and Heard no. 28, page 11), with Mr Gary Brown he failed to admit that he is/was a founder member of 'The Mega Beached Wails' (the band who can claim to have flawed and changed the Rock Competition). If he no longer wishes to be associated with the band, we would be obliged if he returned his sweaty wellies, hanky, and wail pole to Wails HQ - tout suite / en suite!!

Thanking you in advance  
Lots of love and kisses

The secretary

Wails HQ

All at S&H remember 'The Wails' with great fondness, as did Gary when I spoke to him. In fact Gary mentioned his days as a 'beach' boy. The glint in his eye however could not be conveyed into mere words. PC.

## VICTORY AT THE BOAT RACE

If you've been to a gig at The Boat Race recently you are bound to have noticed that things have changed. Gone is that awkward balcony. The stage is now situated at the far end in the main bar. Last December, Elliot, the man responsible for all the improvements, invested in a PA system for the pub. Davy Graham, who also does work for The Junction, supplies his know-how behind the mixing desk. The new equipment cost £4000 and is soon to be upgraded.

At present The Boat Race puts on gigs on Friday and Saturday nights. However at the time of writing Elliot was hoping to get the nod from the local authorities to put live music on six nights per week.

There's certainly no shortage of bands looking for gigs, and they're not only from this area. Elliott has had calls from Northampton to Liverpool, and there's even been an inquiry from Amsterdam! This all sounds more like good news than double Dutch.

Paul Christoforou





## BANDS

Angstrom 0954-210021  
Another Man's Poison 0223-214131  
Babylon 0733-413703  
Betty Blue 0223-414681  
Beyond This Place 0638-780524  
Big Blue World 0733-347294  
Big Clothes For Lucy 0761-221558  
The Black Sky 0733-238163  
Bleach 0473-225131  
Blind 0480-433908  
Blind Mice 0799-30645  
The Brotherhood 0223-353006  
Camb. Mountain Rescue 0223-246670  
Canterbury Street 0223-62567  
The Cherry Orchard 0223-248058  
Citizen 0945-772881  
Coldhouse 0780-51251  
Colonel Gomez 0353-740900  
Colonel Hathi's D. P. 0223-358685  
Crashing Dream 0480-407169  
Creed 0223-315940  
Crossland 0353-663016  
Dead Vogue 0842-890672  
Dirty Fingers 0223-61454  
Donald Elsey 0354-695521  
The Dream Season 0480-810085  
Eight Days In Cromer 0733-236512  
Ether 071-482 6858 (Petra)  
The Excitable PJ Maybe 0353-778682  
Ezio 0223-214852  
Fat Tulips 0733-265245  
The Frigidaires 0223-312694  
Gross Encounters 0223-461901  
The Hamsters 0702-340008  
Higher Breed 0353-667343  
The Honeytrap 0778-342254  
Hope'n'Glory 0954-210357  
Hush Hush 0223-311356  
I Thought I Told You 0440-704452  
Immaculate Deception 0223-880048  
Incipient 0487-830953  
Jacob's Mouse 0440-61562  
Jactus 0480-457809  
Jaded Hartz 0480-403265  
Janglefeet 0733-252472  
Keith's Dad 0223-841099  
The La La Tree 0223-60923  
Limited Edition 0763-261448  
Love 0223-811220  
Mary, Mungo and Midge 0480-457306  
The Ministry 0223-840942  
The Minotaurs 0223-263356  
Monks Of Science 0733-264108  
Nightshift 0733-205178  
Nutmeg 0353-721761  
On The Brink 0353-721619  
Out Of Order 0638-717228  
Pagan Billy 0223-881113  
Penelope Tree 0536-67937  
Phalanx - 0487-814357  
Pipehead 0359-42234  
Private Idaho 0767-51209  
Pure Mania 0733-69090  
Ray Perry 0223 410138  
Ring Piece 0440-705849  
Rover Boy Combo 0223-880981  
Saffron's Daughter 0480-64879

Scarlet Tears 0536-511781  
Session 57 0638-750724  
Shades Of Indifference 0480-72145  
Shinel 0553-772332  
Side Effect 0279-658704  
Slam 0223-871949  
Soluble Fish 0223-411131  
Sonic Love Coalition 0223-410356 (Keith)  
The Stokers 0223-357025  
Stormed 0223-311872  
Sub Rosa 0480-66986  
Subterfuge 0223-834769  
Subversive Toadstools 073129-405  
Sundance 0733-891398  
This Replica 0353-721761  
Threehead 0353-663398  
Thrilled Skinny 0582-453385  
Throws Of Passion 0733-68336  
Timewave 0480-52951  
Tribe Of Dan 0354-692689  
The Upper Room 0223-213927  
View From Without 0480-75452  
Vital Escape 0832-272364  
The Wetherheads 0553-828993  
While Rome Burns 044085-625

## PA HIRE

Criterion 0223-242688  
Drum & Guitar Centre 0223-64410  
Glitterstompf 0480-457306  
Music Village 0223-316091  
NSD Sound Services 0223-245047  
Pearce Hire 0733-54950  
Silent Running 0223-891206  
Sound Advice 0480-56642  
Star Hire 0480-411159

## PHOTOGRAPHY

Neil Carter 0480-494303  
Tim George 0487-812376  
Steve Gillett 071-700 1652  
Adele Heath 0733-263653  
Giles Hudson 0954-51204  
Dave Kelly 0223-494564  
Phil Taylor 0778-344812

## RECORDING STUDIOS

Avalon 076384-8805  
Carlton 0234-211641  
Flightpath 02205-5213  
Fordham House 0638-721100  
Minstrel Court 0223-207979  
Quali Sound 0954-782948  
Stuarts 0480-830073

## VENUES

Cambridge  
Anglia Poly. 460008  
The Alma 64965  
The Boat House 460905  
The Boat Race 313445  
Corn Exchange 357851  
The Junction 410356  
Kelsey Kerridge 463210  
Man On The Moon 350610  
The Rock 249292  
The Wrestlers 358777  
The Zebra 312058  
Chatteris  
The Palace 692252  
Deeping St. James  
The Bell 0788-3433  
Great Shelford  
The Plough 0223-845793  
Huntingdon  
Lord Protector 0480-424720  
Melbourn  
Rock Club 0763-61725  
Peterborough  
Crown 341366  
Gaslight 314378  
Gladstone Arms 344388  
Norfolk Inn 62950  
The Shamrock 312706  
St. Ives  
Floods Tavern 67773  
St. Neots  
Kings Head 74094

## VIDEO RECORDING

Demonstration Station 0353-699700  
Status Promotions 0223-462244

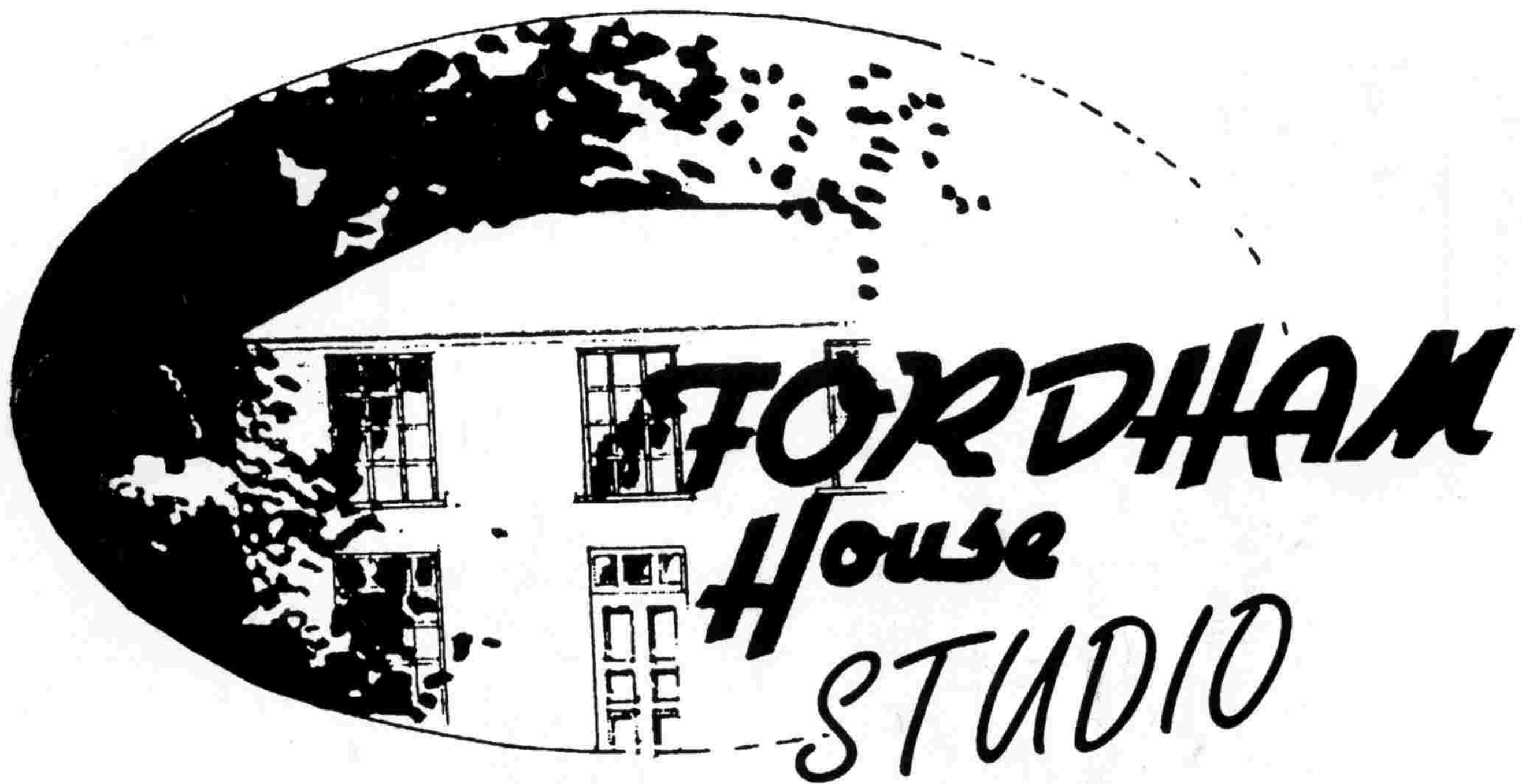
## RECORD COMPANIES

Everlasting 0223-60981  
Free Fall 0954-60182  
Heaven 0733-265245  
Liverish 0284-760370  
Molesworth 0487-830778

## PROMOTIONS

Status 0223-462244





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