

No. 2

SCENE AND OVERHEARD

LIVE MUSIC
CAMBRIDGE LOCAL ROCK RAG

LIVE MUSIC
19th July - Ticket Only

THE HERBS

DOUBLE
YELLOW
LINE

PLUS
LOTS MORE

STRANGE
BREW

FEVER
GARDEN



THE
HERBS

40p.

STRANGE BREW

Gary Brown, the leader of Strange Brew, hides under a raggle taggle mop of spikey blond hair. He is a man stung by the premature pigeon-holing of his band with hard rock outfits ranging from Bon Jovi to Van Halen. It transpires that the main influences behind Strange Brew's sound, however, are bands such as The Clash and The Damned. These various influences blend to form a whole sound which is quite different from any other local band. However do they feel that their wide range of musical tastes could cause problems as they continue to develop?

Martyn Saunders (bass) replies 'Definitely not. I think it will help alot. At the moment we have a mixture of sounds. With Jole (guitar) we don't sound like The Damned and with me we don't sound like Bon Jovi. I hate heavy metal and I don't like us being compared to acts of that genre. When I asked some people if our music reminded them of any particular band they all give different answers. I think we have got quite a distinctive sound.'

So are Strange Brew content to continue playing in this town or do they hope to play to a wider audience?

Gary responds 'Unfortunately our excursions out of town haven't been too successful. We played in Stevenage about a year ago supporting U.K. Subs. We were the first band on out of four and everyone was in the bar when we played. On another trip, to the Gladstone Arms in Peterborough, no-one seemed to be paying any attention to us. I definitely don't recommend that place as a venue. I like to run several miles during a gig and the only place I can do that in Cambridge is at the Sea Cadet Hall. It's all part of my electrifying stage presence, you see.'

'No-one thought that we'd get this far. We used to practice in Steve's (drums) shed on a Sunday morning. One day this bloke from the Environmental Health place came along and said we were creating a disturbance. I don't think that it was the music which caused the complaints but the fact that the wheelbarrow we used to carry the amps in had an amazingly loud squeak.'

Apparently the lack of new material (only two new songs in a year) can be attributed to the band's other pastime which is watching Manchester United rather than to a lack of ideas. They are well aware that to create a bigger impression they will have to concentrate on writing new songs. However a lot of Gary's time is spent promoting bands at the Sea Cadet Hall. Does he think that local bands have anything to offer though?

'Yeah. Double Yellow Line, for instance, could become very big. They play the sort of music that gets played on the radio and they play it very well. Also, another band with great potential is Stormed. They are playing gigs in London now and again which is something we've got to do. There is this feeling of apathy in the band at the moment but this will have to change if we are going to do anything outside of Cambridge.'

However Strange Brew do play very regularly in town and also make frequent appearances at the Melbourn Rock Club. They have also a nine track demo tape entitled 'Beans' and this is available from the band. There is little doubt that as a 'live unit' they generate a great atmosphere and have deservedly gained a large following. The band are under no illusions that they will have to work even harder to earn the sort of recognition they perhaps deserve. Gary has the final word.

'We want to start a football league of local bands. Matches will be in the summer and played at Haddenham. We sometimes play Colonel Gomez and we beat them very regularly. They're not very good!'

PAUL ATTWOOD

'Beans' is available for £2 from the band. Two tracks from 'Beans' are available on 'Tickled Pink', £2 from Peeved Records.

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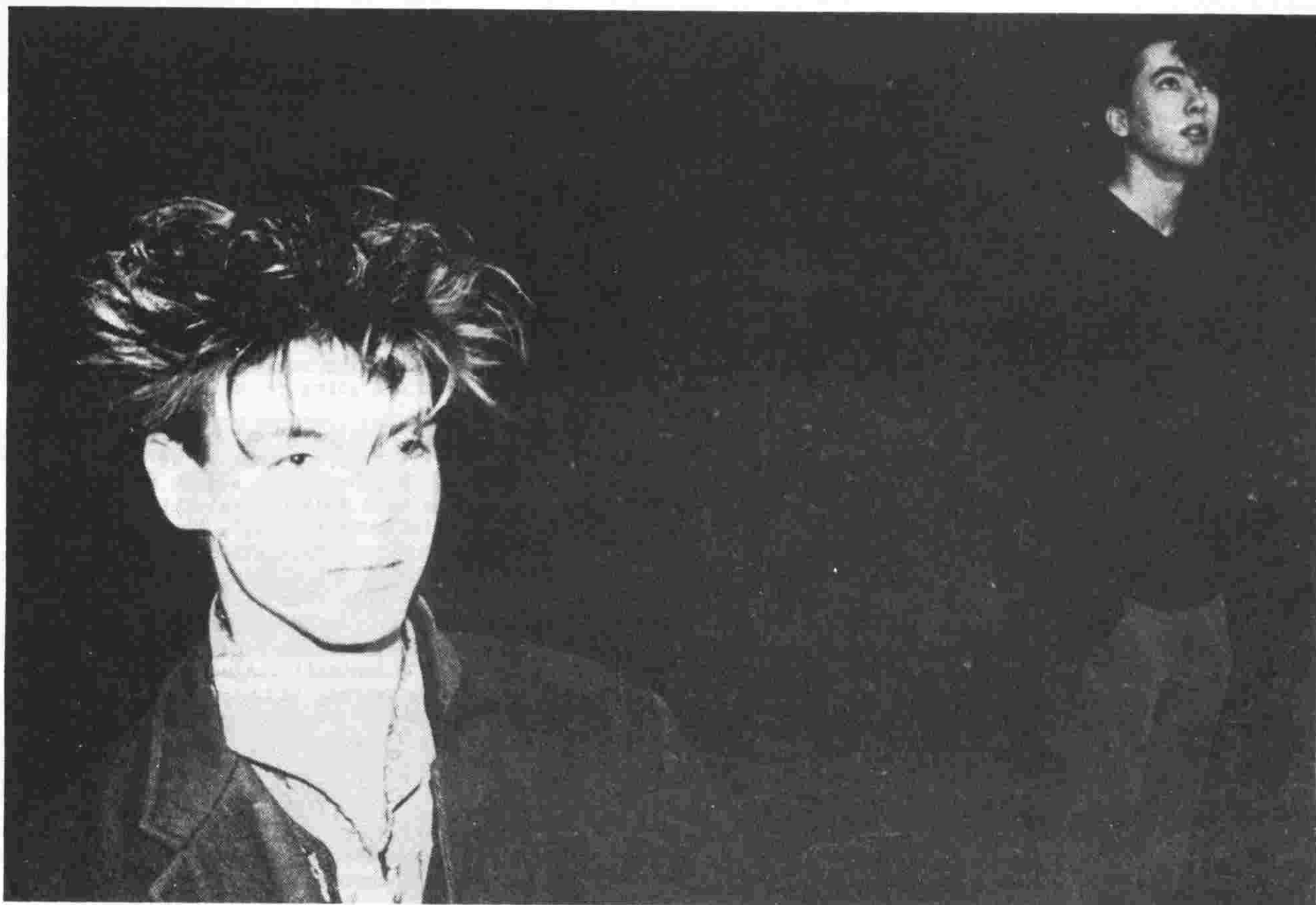
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I'm not a Bunnyman

Musically speaking Cambridge University rarely produces anything interesting or original. Student bards come and go and apart from some notable exceptions they disappear without making any sort of an impression. Fever Garden are striving to lose their 'student band' label playing, as they do, an exciting and original brand of pop music. Coming at a time when the future of pop music seemed too bleak to contemplate Fever Garden provide a crucial shot in the arm which hopefully will act as an inspiration to others.

Their originality is vital to them as Jon Haynes (lead vox/guitar) explains, 'Originality-wise Cambridge is really bad. Unfortunately the bands who are trying to be original aren't necessarily the best. Perfect Vision have some original aspects but they don't carry far as their overall sound is quite bad. Personally I identify with bands such as The Herbs and The Killdares. The truth is we are not easy to categorize. I feel this is an important factor'

Hugh Barker (guitar) is equally disillusioned at the standard of Cambridge music. 'When I came here I expected that there would be a lot of interesting bands in town and at the university. But when I saw what was going on I was quite shocked. Bands like Stormed and Your Dinner are okay but the majority of bands here are ten years behind the rest of the country. We do feel isolated, however, from the local scene but that is partly through choice - the majority of bands here are so safe and unchallenging.'

The Rock Group Competition was a particular bug bear to them. Jon: 'The council are wasting their money. We only entered as a joke but the bands that I saw on the night were pretty nauseating. I loved the way the lead singer from La Voix held a plastic rose to his chest. That moment was really moving - it almost reduced me to tears! There were all those people with interesting haircuts turning out to see these crass bands. It was quite shocking!'

Hugh: 'We knew we were going to get knocked out but it was just nice to play in the Guildhall. We didn't deliberately set out to play badly - it just happened!'

Fever Garden are also cynical of the more commercial side of the business. Hugh again: 'I think the fact that Norman Tebbit presented the prizes in the rock and pop awards sums up that part of the business.' 'We've got nothing against major labels - all the best bands are signed to major labels' Jon quips.

'It annoys me when independent label bands complain about the state of the business. It's a fact that a

lot of people are going to buy crap and the bands making good records aren't going to be as successful. I suppose the state of the music biz reflects the state of society, doesn't it?'

'Basically we are going to get heavily into cocaine in the next month, throw TV sets out of windows and become mega rock-stars' retorts Jon.

What of the future of Fever Garden? A recent recording deal appears to have fallen through and currently all four members of the band are half-way through their respective degree courses.

Jon: 'We will continue as long as we are original and creative and once we cease to be that we will stop. As far as I can see there is no point being in a band like La Voix'

Hugh: 'I wouldn't want it to be just like a job. If I was going to sell-out I would do it outside of music. I quite like the attitude of Red Army Choir. They say that they are going to play until they leave college then break-up. On the other hand you have a band like President Reagan is Clever who are selling their soul to become pop-stars.'

Jon: 'What you are talking about are careerist prostitutes. I don't know why they don't go up to thirteen year old girls and take their money. It would serve the same purpose and we wouldn't have to listen to their music. If I had a back garden then PRIC would be the gnomes at the bottom - they are so plastic.'

Fever Garden are a positive and highly innovative group. Their acoustic rendering of The Jesus And Mary Chain's 'Never Understand' is a joy to behold. Their own songs feature aggressive but subtle guitar riffs with lyrics and they are improving all the time.

Jon has the final word: '1985 was the year of the sell-out as far as I'm concerned. Bands like Echo and The Bunnymen, Simple Minds and The Cure lost their originality in the pursuit of material wealth.'

As they say in the music biz 'yesterdays alternative sound becomes tomorrow's commercial success'

Fever Garden remain unimpressed.

PAUL ATTWOOD

(thanks to Amos Breeze for the tape recorder and Phil Johnson for lubrication)

Fever Garden have 2 tracks on the first Peeved compilation 'The Eye Of The Storm'. Available for £2 from Peeved c/o 46 Kimberley Road, Cambridge, CB4 1HH.

CLAWS OUT

The council won it, no contest. All those sell-out crowds, all that local interest, local support, and a big political Gold Star to your local councillor for organising it. Shame that half the people who went aren't old enough to vote for him.

Cynicism aside, I know the Council were involved, as I had a letter from one (albeit writing incognito); this particular communication berated me for describing her pet sprog group as a "garage band", and "irredeemable". Didn't I know, the good lady queried, that some bands have to rehearse in garages? Pardon me for garagism, but I do like garage bands; and I didn't like Pressure Drop.

Still, neither Pressure Drop nor any other garage band made it into the Final, but then Vince Clarke dipped out too, and he was meant to be judging it. Not entirely his fault, as it is rumoured that the Council omitted to confirm his invitation. He wasn't really missed, and any fears that his synthpop absence would unbalance the judges in favour of old fartedness remained unsubstantiated by the result. By all accounts, the judges did a fine job throughout the whole competition, which even the addition for The Final of baseball-capped Yankophiles A. Kershaw and T. Dann could not hinder.

Lots of different music pranced, preened, limped, and shuffled its way across that stage, and most of it was of an exceedingly high standard, and certainly not prey to the usual accusations of parochialism. When people began reading my articles about the local music scene some five years ago, they often criticised my reviews as harsh/cynical/nasty/bitter/etc. They were right. And so was I.

I have always refused to make allowances for the poverty of local talent - there's nothing in the water supply (to my knowledge) that stops this area producing good musicians; if a band is bad in Cambridge, then it's bad anywhere. I don't think I've mellowed (much) since then, but Cambridge's rock groups have definitely improved. However, one important criticism that should be thrown at the line-up of the Rock Group Competition is that most of the music was far too polite for its own good. No rough edges, no air of disquiet, neither dissent nor dissatisfaction seemed to taint the music. Why?

Colonel Gomez are not the world's most talented players. They know this, admit it, and deliberately over-compensate by providing a bizarre and ridiculous stage show in which cross-dressing, marital aids, and the occult all play a major part (Winston Churchill's private members' bill was probably designed around them). Singer John Devine handles audiences well, treating them easily and familiarly, doing away with traditional star/spectator barriers quite naturally and unpatronisingly. Even those normally brought out in a rash by heavy rock find themselves liking Colonel Gomez. They seemed nervous on the night of The Final, and reasonably so, given they were first on before a full house. They weren't rapturously good - I was certainly too sober to properly appreciate the less fine points of their act.

There's something very winning about President Reagan Is Clever (apart from their unwieldy name): they're young, confident, competent, have songs that bounce about and sound as if they mean something, and they sound like the group I play with (ahem). They do also aurally resemble early Spandau Ballet, which is slightly less fortunate. I enjoy them as they are, but their fairly recent line-up change has unsettled their instrumental balance, taking the power away from the guitar and overworking the keyboards. PRIC aren't a shy band, and they annoyed some with their apparent arrogance in The Final. Somehow, I feel that the band wouldn't really mind.

The eventual winners, Double Yellow Line, also exude arrogance, but of a less wholesome nature. Theirs is introverted and antagonistic, sulky rather than brash. Their career - make no mistake, "career" is definitely the word - is being tightly controlled by their manager, Tim Cole; their music is equally tightly controlled by the band themselves, who do a very clean impression of pop music c.1985/6. Guitar,

bass, drums, a fine lead voice, and excellent close harmonies; slight Police overtones, Duran choruses, hints of Level 42...it would be easy to be cynical, and suggest that Double Yellow Line were simply playing with a formula, but these people have grown/are growing up listening to these groups. Makes sense, but I found the whole atmosphere of their set too restrained, and almost sterile. They haven't yet learned to play to their audiences, rather than at them. Early days, though.

Children Of Some Tradition? What a jolly punky pop group they were, eh? Dragged me back a few years, they did, and no surprise, what with their hints of the Sex Pistols, The Fall, The Cure, lots of people on stage. How strange that we should get such a breath of fresh air from The Past...mainly by virtue of their youth and a number of good tunes. Exuberant chaps (female ones too) who for one brief moment clouded my vision sufficiently into thinking they might win. The moment was fleeting but enjoyable.

Strange Brew's elegant mode of dress belied the stuff of which they are made. There's an incongruity about this group which stops them doing themselves justice. I've droned on before about singer Gary Brown's talents (best haircut of the competition), and about the excess of lead guitar, and the wobbly timing of the rhythm section, but to no avail. These problems are not insurmountable if the group are playing music they enjoy and find exciting, and feel comfortable playing. Strange Brew don't fit that category. There's an obvious tension between their punk/oi background, and the ghastly Yankrock of their heavier songs; Spear Of Destiny, yes; Bon Jovi, yes, but not both at the same time. Please?

Therapy were wholly new to my ears on the night of The Final, and I loved them until they embarked on the second dodgy instrumental break in the first song (one dodgy middle eight may be regarded as a misfortune; two sounds like carelessness). Their three-piece punky power pop (pardon my alliteration) reminded me very pleasantly of the group I played with in London before the War - sweet melodic guitar riffs, tight black trousers, taut pop songs with melodic choruses, and that dreadful tendency to stick in wholly spurious instrumental sections. With a little more attention to song-writing detail, Therapy could have a reasonable future ahead of them. After all, look what happened to The Jam.

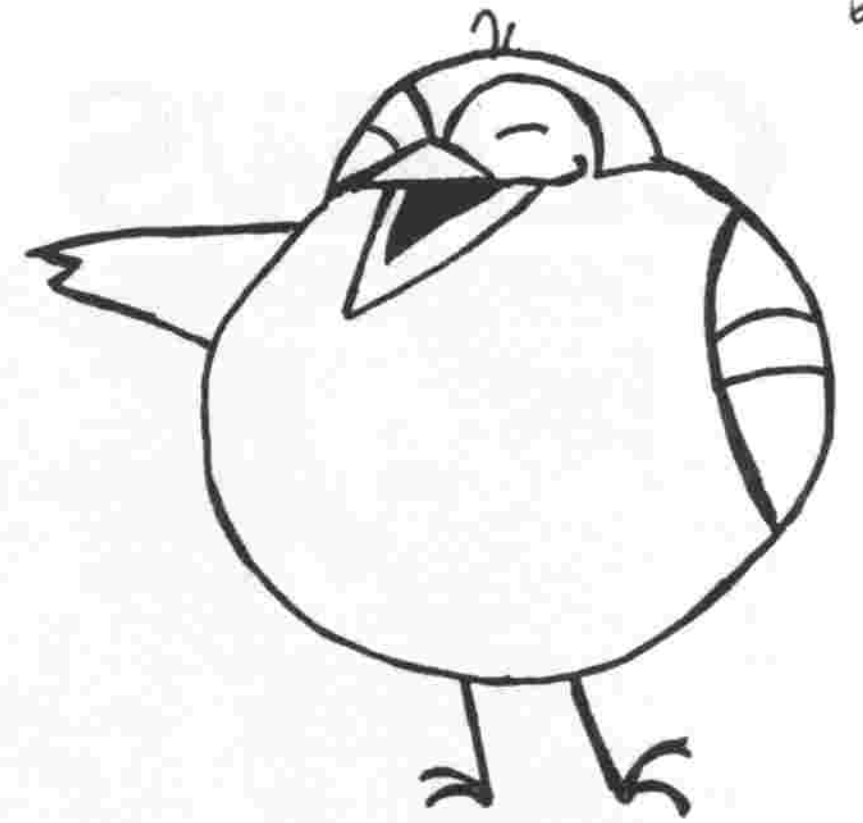
So much for the music. The result, in the end, wasn't all that important, because of the consistently high standard of the groups. Nothing for anyone to complain about, no rubbish for me to trash. Last year's victory by The Detective challenged many more small minds, and even for a moment encouraged some naive fools to think that some small victory had been scored over the forces of conservatism that traditionally rule Cambridge music.

This year, the use of backing tapes was largely banned, and even the occasional employment of taped drum machine was enough to reduce normally sensible persons to paroxysms of rage. While this year's ruling only exiled one performer from the competition, the Council's Canute-like stand for Real Musik is unlikely to divert the flood of pop history. Does anyone believe that Double Yellow Line will insist on playing wholly live on Top Of The Pops?

I hope the second Rock Group Competition has done local bands some good, by providing a short term incentive for players to get off their arses. It was a shame that some of the snot-nosed so-called garage bands didn't condescend to enter - a little more of their scratchy rough readiness might have improved matters slightly. More shouting and screaming next year, please.

JON LEWIN

GOSSIP, RUMOURS, & LIES!



Should BOB GELDOF be given the freedom of Peterborough? That's what Councillor Doreen Murray has been campaigning for ever since he wasn't recognised in the New Year's Honours List. Why Peterborough? Well, when the BOOMTOWN RATS played the city last year, Geldof revealed that he had lived in Cromwell Road during the late 60's/ early 70's, working for various local businesses, including - to their surprise - Freeman's, sponsors of the concert. The concert organisers, incidentally, expected 6,000 people to pay £7.50 each to stand in their tent on the Embankment. When first the Bluebells, and then Beltane Fire, made last-minute withdrawals, the programme became very thin, and members of local heavy rock band Harlequin (who had been earning their admission tickets by litter collecting) were lent instruments and invited to play a few covers, which they did with some relish! The concert was labelled a failure in some quarters because only 1,500 attended (in fact the crush barriers could barely cope with these). The RATS were however immensely entertaining, and the widely-scorned newer material compared well with their hit songs: it was certainly an artistic success. Considering all the fuss over Geldof, it was amusing to note that JOHNNIE FINGERS was the 'main man' amongst the Rats' fans.

Woodston lad ANDY BELL joined Vince Clarke in the Autumn to form ERASURE. Two singles, 'Who needs love like that' and 'Heavenly action' only scraped into the charts, and the music press has criticised Andy for a lack of stage presence, and also for sounding too much like Vince's former partner, Alison Moyet! The pair are persisting, though, and an album is due any time now.

If the Boomtown Rats and Vince Clarke are considered spent forces, what odds THE MONKEES? the 60's pop band will be reforming this year, and city group THE HALEYS will play a vital part. Brothers LAURIE and MARK HALEY and their cousin

NIGEL HAMMOND were hired as Davy Jones' backing band three years ago. Earlier this year they did a brief tour of America, performing Monkees material with Jones and Peter Tork. At present, this quintet is touring Australia and Japan: Micky Dolenz, a Director for Cental TV in Nottingham, will fly out to join them. When they return to Britain in May, Mike Nesmith will complete the band for some TV shows. THE HALEYS have, of course, performed regularly in Peterborough, particularly at The Oxcart. Their large following confidently expected them to reach the final of Anglia TV's "City Sounds '85", but the judges found their brand of pop too sweet, and the round went to another local band, 32/20.

32/20's posters claim they are 'old men having fun', and I enjoy their R'n'B-soaked material, although I think it has been weakened by the departure of saxophonist Jim Patience. At one of their gigs last year, I had an eerie feeling almost of time travel: the band had just climaxed a set with 'Stormy Monday', and as they gave me details of future gigs, they were boyishly enthusing over an album they were going to record with famous blues producer Mike Vernon, a name which conjures up memories of the Bluesbreakers and Blue Horizon Records. 32/20's record will be released in either France or Holland: they were particularly glad of this European release because 'Sonny Boy Williamson has gone down well over there'. Sonny Boy has been dead twenty years..... anyway, the album is due very soon.

Another "City Sounds" finalist was Northants band SCHOOL. They more recently won Hereward Radio's round of Central TV's Band of the Year competition, and subsequently the final in Derby. Their failure to immediately capitalise on these successes irritated several of the bands they beat, but not half as much as some of Hereward's D.J.'s. When SCHOOL played the Glasshouse at Christmas, they killed the party atmosphere with endless soundchecks. Support band THE SIX (who won the Central TV competition in 1984, when entry was age-restricted) humiliated them with a superb no-nonsense set: SCHOOL came across as a third-rate Wham! with a lack of stage presence, and the audience drifted away. SCHOOL have just split with their guitarist and bassist, have signed to perform material by Steve Glenn (a songwriter for Hot Chocolate and Bucks Fizz), and, of course, have received offers of contracts from record companies, including CBS and Phonogram! THE SIX, incidentally, will be off the scene for a while because their leader Stuart Wood has passed an audition to play accordion for Vanity Fair, one of Britain's contenders for the Eurovision Song Contest!

To complete this catalogue of rank commercialism, HEROES announced in March that they would be performing 'more U2 / Simple Minds-styled material, because that seems to be the direction the charts are taking': is there no hope? HEROES are recording for an independent release on Lambs to the Slaughter the very same label CARE FOR A WALTZ's single wasn't released on last year, despite white labels reaching local radio stations.

Indeed, little in the way of records has appeared by local bands for some time. Even demo tapes are rare now that the city has no studio: Live Music's little studio has closed, and the Musicians' Co-op's new one is behind schedule.

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THE DESECRATORS

Left to right:

- Graham Butt - guitar & vocals
- Mark Holroyd - bass & vocals
- Scott White - drums & scapegoat
- Darren Hodgson - Vocals & married man

Reggae band and record label WORLD PEACE (AND DISARMAMENT) managed to release their fascinating 1984 recording of 'Culture Xmas' (with folk busker Irish Dave) only just before last Christmas, so they are hoping to re-promote it properly next winter.

Soca / steel band RUSTY STEEL COMBO's 'Christmas loving' was recorded too late for a pre-seasonal vinyl release, so it suffered severely restricted distribution as a cassingle.

These groups may have suffered disappointments, but these recordings, and the winning of the Cambs Association of Youth Clubs Band Competition by QUADRO, illustrate the increasingly high quality of Peterborough's black music scene. Indeed, the frequent gigging throughout the Fens - and almost a residency at Huntingdon's Waterloo - by the latter black teenaged reggae band really does show how ridiculous local musicians' complaints about lack of venues, narrowminded audiences and the like are.

One band who can justifiably complain about a lack of venues is THE DESECRATORS. They evolved from the remains of The Destructors in 1983, and have gigged nationwide, to considerable acclaim (five encores in Ipswich, for example). Unfortunately, a fight at one of their few local gigs (actually while another band was playing) has branded them as inciters of violence so, to prove their critics wrong, they have been performing in the city under various pseudonyms. THE DESECRATORS certainly deserved to be heard: theirs has been my favourite demo tape over the past few months. The band plays a hybrid of punk and heavy metal, but free of repetition and cliché: most notable is the inventive and witty guitar of Graham Butt (also of English Dogs). You can contact him at 40 Blackmead, Orton Malborne, Peterborough PE2 0PN.

Andrew Clifton

Mention Huntingdon in company and it's doubtful there will be a rush to reminisce about its "good old days", unless of course some of Oliver Cromwell's friends are still hanging around (not an unlikely proposition). Where Cambridge's musical scene is lambasted for its staid nature overall, Huntingdon merely evokes an image of some dismal satellite, perhaps providing the occasional punter for major gigs in Cambridge, but on the whole well stocked with people who still think gothic punk is sinister. Happily, however, things look set to change in the not too distant future with a couple of events coming to the attention of an increasing number of people in Cambridge. The James gig last September opened some peoples eyes to the towns possibilities, whilst more significantly the superb performances

by local champions the Children Of Some Tradition at the Rock Competition seems to have led to a realisation by Cambridge gig goers that accessible, new talent CAN be found outside the boundaries of the dreaming spires. Huntingdon is a town of possibilities rather than one possessing an already thriving scene - perhaps this short article will encourage more bands, promoters and gig goers in general to investigate it further.

Huntingdon's main problem is its lack of bands. New talent is emerging, but with the exception of the CST and a few other short lived outfits, gigs rely mainly on visitors from out of town. Having said that the potential for gigs is really much greater size-wise than Cambridges with there being at least six plausible venues to hand. Most are inexpensive to hire (if anything) and whilst far from a short cut to Cashville, offer the bands chance to gain exposure in front of a decently-sized new audience. These venues are the Medway Centre, Commemoration Hall, Hinchingsbrooke School Fisher Hall (usually organised internally) and three pubs - The Territorial, The Lord Protector and the Waterloo. Bands will find that these are all worth checking out (Gigs are also staged at the Hinchingsbrooke Hospital Social Club). P.A. services are nearby, from Star Hire, whilst Zodiak Disco Hire may be able to put something together if money is tight.

Having covered gigs /venues etc., or rather the potential for them, the one thing Huntingdon does boast is its own fanzine. 'Where's Robin?' is based at 19 Ermine Street, and is expanding in order to become more of a forum for local/other contributors. Issue 2 (now out) features, amongst others, James, Balaam and the Angel, The Dream Academy, Tinytown and The Velvet Underground. One half of the editorial team manages the Children of Some Tradition, whilst the 'zine collectively is moving into gigs, and working on new activities for the future. Issue 3 promises New Model Army, bloodsports, the Police Bill and lots more. Issue 2 costs 35p + sae. Contributors are invited to send material on any subject.

Hopefully, this cursory glance at Huntingdon has fuelled whatever interest you may have had in this promising town. Gigs and other events are planned in the near future: hope to see you there.

LUKE KELLY

HERETICS

Boo Hewerdine's got religion - having gigged with Tony Shepherd and chums as THE GEORGIA PEACH!, his mini L.P. on Backs Records will shortly be released under the name of THE BIBLE. Rumour has it that the five band members are about to be re-christened Matthew, Mark, Luke, John..... and Jim???

COMMITTED TO THE ASYLUM

Andy Graves and Tim Bryce, the two survivors from the GLASS ASYLUM/Boat Race Tragedy (see Obituary elsewhere) have recruited like-minded person Simon as their bassist. The band are now closeted together, undertaking intensive rehearsals in preparation for forthcoming gigs at Ida Darwin Hospital and Pembroke College. Definitely a band not to be missed!

BLOWING IN THE WIND?

AMOS BREEZE, man about town, and mentor to yesterday's heroes THE GREAT DIVIDE, is giving serious consideration to a proposition which could have a profound effect on the future of one of Cambridge's finest young rock bands: S & H No. 3 will give the full story.

Late addition to the list of bands - Famous Last Words - 032874 398

Katrina And The Waves have a new single out called 'Is That It' which is taken from their 'second' album. The album should be out towards the end of April. The band are touring Britain in April and May and they're even playing one gig in Cambridge, on May 9th at Homerton College.

The new vinyl release by Boo (ex-Great Divide) is a mini-LP on Backs Records. For this venture Boo is using the name The Bible in preference to the more usual Georgia Peach. The record is called 'Walking The Ghost Back Home' and features 8 tracks recorded at Spaceward.

On the subject of records, according to the national music press there is a Cambridge based band called Field Marshall Slug who've just released a single. The record is called 'Glam Bang' and is apparently released by AMP records - presumably not the London based electronic music label.

The latest release from Peeved Records is 'Catchin' The Late Train' by The Herbs. This is available for £2 (inc. p+p) from 46 Kimberley Road, Cambridge, CB4 1HH.

Coming soon is a five track 12" EP from President Reagan Is Clever on their own record label - more details when we have them.

The Rock Show has gone but you can still find out about the weeks gigs by tuning into BBC Radio Cambridgeshire (96/103 FM) on Sundays at 11.30. Martin Scott, who does the gig guide, is not completely reliable: On the first show he described The Force as a Peterborough punk band despite them being reviewed in the Weekly News that week and appearing on the same Peeved compilation as The Lonely, for whom Martin drums. Despite Trevor Dann's assurances that the Rock Show will be back in the autumn, this is by no means certain. So if you want it to return write to Ian Masters, BBC Radio Cambridgeshire, PO Box 96, Cambridge and tell him so.

Camera Shy may be about to start playing live again soon. Since last years Rock Group Competition they've been busy recording at Metronome Studios in Chatteris. The result of all this activity has been some positive record company interest but they want to see the band live. As a way of avoiding gigging the band are going to make a video. Whether this will be good enough for the record co. remains to be seen.

Twink, who drummed on Syd Barrett's solo records, has a new single out on Twink Records. It's a 7" featuring 'Apocalyptic' and 'He's Crying'.

Strawberry Fair is on the 7th June this year. If you would like to provide some of the music contact David Gower at 2 Field Row, Kingston, Cambs. Tel. Comberton 3875. He'll want a tape and a list of forthcoming gigs.

Seen making fools of themselves, The Self-Righteous Brothers (how appropriate) at the CCAT Batman. This appears to be a Broadsheet house band featuring the editor, Jon Haynes, and music editor, Ben Thomson. See elsewhere in this issue for some words from Jon in his alter-ego as vocalist with Fever Garden.

Artifacts Of An Unknown Religion, the Huntingdon organisation responsible for the Where's Robin fanzine and the big gig at Hinchinbrooke House last year are moving into the record/tape business. Look

out for some releases in the next few months, probably featuring The Children Of Some Tradition. They're trying to arrange a series of gigs at Huntingdon's Fisher Hall in May. Look out for details nearer the time.

Recently released on the German 'In Der Tat' label is a C90 compilation tape entitled "Reynard The Fox". Local music featured on this are unreleased tracks by Perfect Vision ('Clockjacks'), Andy White (early live version of 'Religious Persuasion'), The Detective (demo version of 'Blood On Glass') and The Dead Goldfish Ensemble ('Indeed'). Also on the tape are people like Trixie's Big Red Motorbike, Human Flesh, Leven Signs, The Legendary Pink Dots, Clive Pig, Thomas Haag, Strange Fruit, Rimarimba, Dancing Free Fall, UT, Bene Gresserit, The Lo Yo Yo, ex-F-Explains, Cleaners From Venus, Nikki Sudden, Casablanca Style, M.A.L, Horst Keller and The Noisician. To obtain a copy of this excellent tape send a C90 (without its library case) and 2 IRC's to Martin Christgau, AM HOLZHOF 21, 6520 WORMS, WEST GERMANY.

The Cambridge Venue Group (CVG), which is negotiating with the Council for a proper live music venue, is currently conducting a feasible study on the two main proposals. The reason for delaying the venue to do this study is to make sure that having got a site the CVG will be able to keep it. The two sites being considered are the Cattle Market and the sunken roundabout on Elizabeth Way. Keep your fingers crossed that CVG succeed, if you'd like to help in a more practical way then contact David Gower on Comberton 3875.

Steve Hartwell

Late news of a new Huntingdon fanzine, it's called 'Wild Hearses' and the first issue should be out in May, although this probably means November! Contact Luke Kelly with contributions at 4 Fielding Court, Eaton Ford, St. Neots, PE19 3LP.

The Children Of Some Tradition have a live tape recorded at the Rock Group Competition out now which goes under the unlikely title of 'Kissing The Camels'. More details in issue 3.

Those unlucky souls locked out of this years Cambridge Rock Group Competition Final, when the last few tickets sold out at 7.45pm, can console themselves with the thought that next years final will be held in the 1500 capacity Corn Exchange. Meantime the man from Stiff Records, providers of a first record release for winners DOUBLE YELLOW LINE, was also seen showing interest in CHILDREN OF SOME TRADITION, whilst LA VOIX's lead singer Tom Grimes informs me that people with some influence had taken enough notice of his band for him not to want to reveal anything further! - well at least not for the time being.

Tracks from the forthcoming KATRINA & THE WAVES album were resounding from the speakers of a local record shop, or so a large talking bird told me, well in advance of the platters release date. However on further investigation it was discovered the 'record' in question was no more than a pre-release promotional tape, supplied by the bands record company. On the subject of records John Peel (no less) was clutching two copies of CRI DE COEUR's excellent first waxing 'Paul' as he left the studios of BBC Radio Cambridgeshire recently. Needless to say, in the interests of good taste Mr Peel was also provided with a copy of Scene & Heard No. 1, which brings us finally to RUMOUR HAS IT. Two members of RHI giving me lots of excuses as to why they should not purchase our first issue, whilst insisting strongly that I should attend their recent gig at the Burleigh Arms. Come the night of this prestigious occasion I found myself stranded on the outskirts of the city, in Fulbourn Village to be precise. Notwithstanding I strolled into town and arrived at The Burleigh some fifteen minutes into the bands set, and well worth the lengthy walk it was to. Reports that the band have ordered two hundred copies of S&H no. 3 and changed their name to Guilty Conscience have still to be confirmed.

PAUL CHRISTOFOROU

Soul Trader are a newly formed local outfit performing a compelling mixture of soul and funk. All material is original and having heard them in rehearsal I can confidently tell you that they are going to be very good. Apparently they have already interested several record companies and are going to record a demo at Makka soon. All the members are experienced and competent musicians and Clive Kilby (guitar) will be familiar to Hondo fans. However, their main asset is their singer, Robert Caloway, who has one of the finest voices in town. They are playing at the Alma on April 12th and I suggest you go and see them for yourselves. If you're into soul/funk you'd be a fool if you didn't!

PAUL ATTWOOD

SUDDEN SWAY

Information

Singsong is eight singles.
Singsong is out now.
Singsong is by Sudden Sway.
Sudden Sway come from Peterborough.

Singalong

Singsong, the 8 dimensional record, comes in eight different versions, with 8 good reasons for the number 8.

- ① Interact The eight versions come in identical sleeves so getting the version you want is a matter of luck or perserverance. Having bought the record you can tell which version it is by the number on the label. Just to make life more interesting different versions are handled by different distributors.
- ② Recreate 'Any Singsong can be re-processed to suit your personal needs, eventually removing the necessity to create new music' claim the band. This talk of re-processing the single through some new box of tricks to generate the eight versions is contradicted by the band themselves. Equally they also disagree whether the eight songs are different recordings or simply eight re-mixes.
- ③ Expand After you've bought all 8 Singsongs to get the version you want (and get Sudden Sway into the charts) you can buy Spacemate. This is a large soap box sized box containing two 12" records, a personality test, a map of the Universe and a space-time report from the band. There will also be a refill pack which just contains a conventional LP.
- ④ Unite The eight parts of the Singsong are meant to increase its universal appeal but to these ears the different versions are simply not different enough to appeal to everyone.
- ⑤ Diverge Each Singsong is intended to create a different mood - you can judge that one for yourselves! (Interact....)
- ⑥ Influence Music as personality alterer - pull the other one lads! Hopefully Singsong will remain a one-off marketing ploy, the last thing we need is another excuse for people to sell endless re-re-re-mixes. Having said that Sudden Sway have certainly approached the idea with considerably more imagination than the likes of Frankie (as is to be expected from the people behind the Hypnostroll and Lets Evolve).
- ⑦ Variation Supposedly each record was developed by a different production company, but I think we can put this one down to Sudden Sway's liking for invented companies, Finepro, Nutel and Conceptat to name but three.
- ⑧ Octivate 8 is a significant number in the structure of the atom, in evolution, in some religions and in MUSIC.

The song itself is not particularly catchy, lacking the expected Singalong chorus, but nonetheless it could well be successful. The b-side of all versions of the single are identical featuring instructions to the Finepro Sales Force on 'Creative Marketing In 8 Dimensions'.

Lets interact ...

Contact Sudden Sway via Conceptat, PO Box 693, London, SW2.

Steve

THE LONELY - BEETHOVEN STREET STUDIO SESSION
Recorded 5th-8th November 1985

The Lonely are something of a Cambridge institution, as lead guitarist Ted Koehorst put it to me recently "in three years time we'll have been going for ten years"! The first seven years have seen a number of interesting line-up changes. Former bassist Andy Metcalfe is now playing auxiliary keyboards with Squeeze, whilst current bass player Bob Jakins was previously one of Katrina's Waves.

The band spent most of 1985 searching for a new vocalist following the departure of Martin Bond. Curiously, just as it seemed The Lonely would be no more, the hunt was temporarily called off and the band went to London to record the seven tracks that make up their second tape. Unlike their first effort, a retrospective collection entitled 'The Lonely Years', Beethoven Street Studio Sessions features just the present line-up, Martin Scott, himself a former 'Model' and occasional 'Wartburg' makes up the trio on drums.

Also in contrast to the bands first offering BSSS is something of an exersize in recording perfection, each track having been painstakingly mixed and engineered on the same machinery that produced Elvis Costello's first waxing. Ted's aim therefore seems to be as true as EC's though he informs me that this project cost an arm and a leg, as opposed to 'less than zero'. The Lonely sound has always been a basic blend of well crafted catchy tunes with Sixties style guitars and harmonies. The story of 'Claude Dallas' is preferable to the repetitive 'Working For The Man'. Whilst 'Return Of The Jangle' sees Ted's obsession with the Byrds, and their guitar style go a little too far, in fact the track borders on self parody. The best is saved until last, 'Something Happened Today' being a more solid sounding song than the preceding half dozen. The vocals are handled more than adaquately, thus rendering the efforts to find a singer as unnecessary as they hitherto proved unsuccessful. The bands playing is excellent, note perfect but then it's always been that way. Here's to the next seven years plus three Ted.

PAUL CHRISTOFOROU

SLAGS CORNER

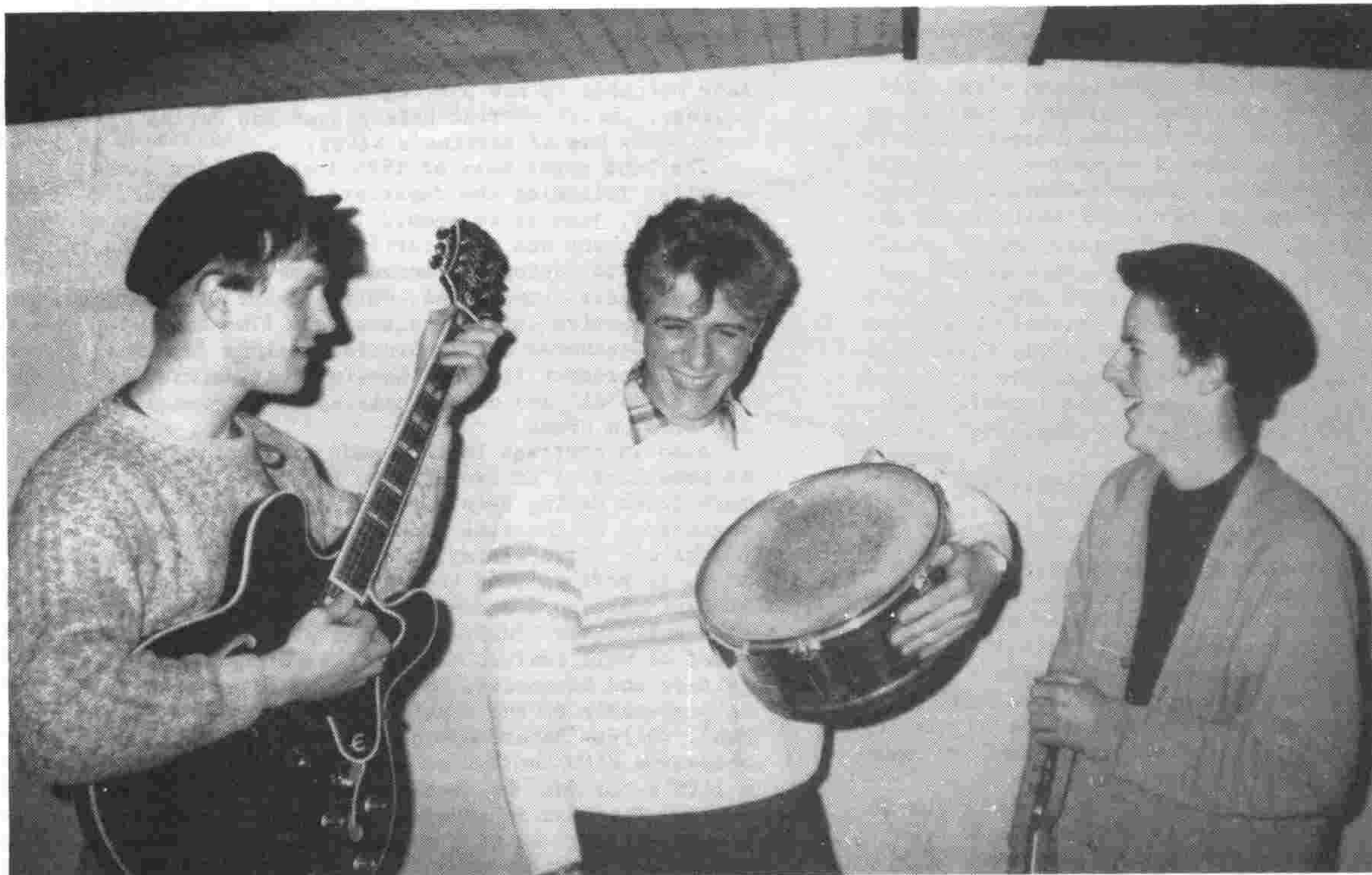
Now the Rock Competition is over Monday nights just won't be the same, will they? Just think of all the great bands who appeared during this extravaganza! Who says that Rock and Roll is dead in Cambridge?

Take La Voix for instance. This band are the epitome of everything that is vile and abhorrent in todays music. How on earth these untalented, pretentious poseurs got through to the semi-final I just don't know. Who the hell wants to listen to five dummies dressed out of Top Man anyway? La Voix make a mockery of all the values I most cherish in music.

'This song is for those of you in love and for those of you who aren't but want to be'. Take a running jump Mr T. (Tiny-mind) Grimes. If you haven't got anything to say then shut-up! What was most nauseating was that La Voix recieved some critical acclaim for their performance. Of course they were 'interested in the competition' because their music is written solely for the wallet. Their hideous performance can only be seen as trivialising an art form in a horrible and destructive way. I sincerely hope they never play another gig. But they probably will and they will be quite popular in this musical vacuum they call Cambridge where anything original and interesting is oppressed in an unrelenting quest for mediocrity.

PAUL ATTWOOD

THE HERBS



The Herbs have been going for about a year and in that time have established a considerable reputation for themselves, both as a live and studio band. I first came across them about a month after they formed, at their first public gig. I had turned up expecting a London band of the same name but was very impressed with the enthusiasm of the band and the quality of their songs. The London based band have changed their name and have even offered support slots to The Herbs, which makes a change from the more usual threats of legal action in cases like these!

The interview was conducted whilst they were recording their third set of demos at Makka. The band are back down to the original three piece of Adam (bass/vocals), Paul (drums) and Jez (guitar/vox). Despite the enormous number of gigs the band has played Paul still claims that "there's nowhere to play in Cambridge." On being pressed on this obvious contradiction he explains that venues are "either very small or they're very large and terrible. The small ones you can't get enough people in and they're very sweaty. There is only one big place which is the Guildhall and the acoustics there are awful." They have played at the CCAT canteen and found it to be the most acceptable of the big venues. Paul is rather sceptical of the possible success of the Cambridge Music Trust's (CMT) efforts to get a proper venue but nonetheless The Herbs appeared on the 'Ways To Move' tape which is raising money for CMT.

The Herbs have been described on many occasions as a garage band although they beg to differ. "Power pop" suggests Jez but soon disagrees with himself and settles for saying "we wouldn't classify ourselves as anything, we leave other people to do it. We don't aim to be anything." Their main contention is that whilst "The Killdares are certainly a garage band" they are "a bit more musical." This musical element is important to them and indeed is probably the biggest factor in their runaway success. Jez: "We're very serious about our sound but about actually doing things we're not." All The Herbs' recording has been done at Makka because they like the sound and as Jez says the people there are "very friendly and they're not too serious." As yet the band haven't really made much use of their demos so I asked Jez why they have done so much recording. "It's a nice record, it's a good thing to promote your band with as well if you sell them or have them played on the radio. It's just nice to have something to listen to, to hear what you really sound like."

The Herbs record very quickly, 4 or 5 songs in a day, which is very unusual in these days of high technology, but certainly seems to suit their sound. Whilst they don't ignore the possibilities of multi-track recording they like to "keep things fairly simple" so that the tapes are not too different to their live counterparts. Happy as they are with being a three piece ("you get more money if there's fewer of you") they would like a rhythm guitarist to help fill out their live sound. They have got through a large number of members in the last year mainly because people were not up to standard or lacked commitment, which they consider to be very important. Jez "wouldn't mind having a keyboardist playing a squeaky organ" but that's about the limit of their embracing of the new technology.



The band, or least Paul, are becoming much more serious about becoming successful. They're about to start doing the rounds of the record companies and playing outside of Cambridge. When asked why they hadn't entered the Rock Group Competition Paul replied "I wanted to, Jeremy was iffy, but Adam didn't want to because he thought it was too commercialised." Next year Paul will enter the band regardless - any prediction of the winners? Of this years winners Jez was very critical of the way they dressed "it's very sort of poppy and very slick and commercial and I think they should wear something a bit more apt." Paul disliked PRIC because their music is "really weird, too many chords every second, too many beats, really dense." Of the other local bands they completely disagree with each other, Paul liking Strange Brew and The Mood Assassins whilst Jez likes Stormed. Their influences are equally as different, Jez being into people like the Beatles, Kinks, Rolling Stones and Buddy Holly. Paul claims to be influenced by alternative 30's bands, although these turned out to be people like Van Halen and Pat Benatar! Despite their disparate musical likes they all agree on what The Herbs should sound like. One big advantage they have is that both Jeremy and Adam write constantly. Adam now makes his first and last appearance in this interview to say "don't know" when asked what his lyrics are about. His only other contribution to the interview was to play slide guitar so we couldn't talk and climb walls. Adam's lyrics are usually made up fairly quickly and tend to reflect a very English whimsicalness, that is most often associated with people like Syd Barrett. Jez's songs are much more direct and about "real life." The combination of the two styles really sets The Herbs apart from other bands.

See them soon!

Steve Hartwell

"At Play" and "Catchin' the late Train" are both available from Peeved Records c/o 46 Kimberley Road, Cambridge, CB4 1HH for £2 ea inc p+p. All their recorded work appears on these two tapes. Two tracks appear on "A Head Full Of Noise" from Peeved. Price £2 inc p+p. One track appears on the "Ways To Move" tape available from local record shops and venues. Price £3.99



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EDITORIAL

AGE OF CHANCE
CCAT Batman 7/2/86

First off, congratulations to Double Yellow Line on winning the Cambridge Rock Group Competition. Their victory was ample reward for the bands 2-3 years of hard work and dedication. What with all those prizes, it looks like an even busier year ahead for the boys, and we wish them every further success. Praise is also in order for the council, not only for the Rock Group Competition but also for booking the likes of Dr. and the Medics and the March Violets into the Guildhall. Hopefully more bands of their stature will visit Cambridge when the Corn Exchange is opened (current prediction is Feb. 1987).

On a more local level the Ancient Druids has started putting on gigs and the Burleigh is intending to put on Peterborough bands on a Sunday lunchtime.

The next issue of Scene & Heard will be out on May 22nd, there'll probably be a benefit gig to coincide (look out for details nearer the time). Thanks very much to The Herbs and Strange Brew for doing the first benefit, which launched this issue of the magazine. The deadline for contributions to the next issue is May 10th. If you want to help in any way please get in touch - there's plenty to do. The people mostly irresponsible for this issue are:

Paul Attwood
17 Gunning Way
Cambridge
CB4 3SQ
Tel. 64199

Paul Christoforou
53 Kingston Street
Cambridge
Tel. 358044

Steve Hartwell
46 Kimberley Road
Cambridge
CB4 1HH
Tel. 352612

Contributors: Jon Lewin, Nicci, Steve Xerri, Phil Johnson, Andrew Clifton, Luke Kelly, Milton Tipp, Valentine Breeze.

Cover design and logo: Malcolm Ayers
Typing help: Phil Johnson
Double Yellow Line photos courtesy of the Cambridge Evening News.

Even aging hippy, Trevor Dann, was impressed when this gig was announced on the Radio Cambridgeshire Rock Show gig guide - why weren't you? Less than 100 people turned up at the Batman to see one of the country's up and coming 'indie' bands. Yet another fine band from Leeds, AGE OF CHANCE have, to date, released two singles, 'Motor City' and 'Bible Of The Beats' on their own RIOT BIBLE label, and both records have spent a considerable amount of time in the top reaches of the indie charts.

Although Age Of Chance consider themselves to be an 80's 'pop combo', to Cambridge ears they would appear to be a fairly radical band, mainly because we don't have bands in this area who play their sort of music. And just what is 'their sort of music'? Well, for a start, none of the band claim to be musicians - JAN, their stand-up female drummer, lays down a basic, primitive beat which rarely varies from song to song; NEIL, a guitarist who shoots from the hip, makes the sort of discordant, jagged sounds evocative of The Birthday Party, or The Membranes; STEVE, an Elvis Costello lookalike, hovers like a hawk on the edge of the stage, ready to pounce on the unvary, belting out his vocals in a raucous, monotonous voice, in the best traditions of punk; whilst the talkative GEOFF gels the whole sound together with a heavy layer of bass. Certainly, Cambridge's crash-dancers ("this one's for you Spear Of Destiny fans") enjoyed this evening, for, despite PA problems, there was no let up in the band's raw 100 mph set, which included a couple of unusual cover versions, The Trampp's 'Disco Inferno' ("breakdancers down to the front, please") and Presley's 'Baby Let's Play House' ("it's got a back beat you just can't lose it"). This band's got style, pace, humour, excitement - you really should have been there!

A quick word about the support band THE SELF-RIGHTEOUS BROTHERS - Tossers!

Phil Johnson



All tapes are £2 from Peeved Records, c/o 46 Kimberley Road, Cambridge, CB4 1HH

PERFECT VISION 'Demonstration'
Early tape from the band.

THE DETECTIVE 'Behind Wires'
One side pop, the other electronic.

THE HERBS 'At Play'
10 songs recorded at Makka - excellent.

VARIOUS 'The Eye Of The Storm'
Features: Perfect Vision, The Detective, The Deviance, President Reagan is Clever, Red Army Choir, Nick Brett DeVinton, Exploding Hamsters, Fever Garden, Flab, Snap! Cabinet, Colonel Gomez, Charlotte's Party.

VARIOUS 'A Head Full Of Noise'
Features: The Herbs, Tablets For Felix, Glass Asylum, Martin Baxter, Blue Mist, Camera Shy, Stormed.

VARIOUS 'When Things Were Perfect'
Features: Perfect Vision, The Deviance, The Children Of Some Tradition, Red Over White.

VARIOUS 'Tickled Pink'
Features: Spike, The Force, Vanishing Point, The High Tech Pagodas, The Lovely, Strange Brew, Worlds End Band, The Lonely.

THE DETECTIVE 'Human Wreckage'
12 new songs from the winner of last years Rock Group Competition.

One area in which Cambridge has good town/gown relationships is our local rock scene: most college bands occasionally play the 'town' venues, and many town bands get ample opportunities to play in the Colleges. One of the points in favour of college bands is that they normally have a maximum life span of only three years, unlike some of our ageing town bands, who just don't know how to retire gracefully. This, then, is a purely personal assessment of College bands currently doing the rounds: I don't profess this to be a comprehensive list, but it does cover those bands who gig on a regular basis:

THE ACCELERATORS

The brainchild of egotist Wes Stace, a third-rate actor, a second-rate musician, and a first-rate pillock; a man who has not fully recovered from the 'achievement' of having a play which he has written, performed at last years Edinburgh Fringe Festival. Surprisingly though, the band is passable: they play standard R'n'B-based original songs, and have an attractive 3 girl line-up on backing vocals (all of whom are creditable performers on the University drama circuit).

THE EXPLODING HAMSTERS

Perhaps they don't now qualify as a college band, but they certainly started life as one. Since the demise of THE WOBBLY JELLIES (of whom the Hamsters were pale imitators), they have had the Salsa/Latin/Funk/Whatever dance floor to themselves. Last years' tragic death of their percussionist was a big blow to the band, but Jane Reck appears to be filling in admirably, as well as fulfilling her normal role of backing vocalist. The band's weakness is vocalist Mark Sendell - his voice is adequate but unexceptional, and he projects a fairly weak personality. Their strength is undoubtedly the brass section - the best in the city. On the whole, well worth a look.

FEVER GARDEN

An enigmatic band, fronted by the equally enigmatic Jon Haynes. Musically, they lay somewhere between JAMES and THE JESUS AND MARY CHAIN, and, on a good day, are unsurpassable. The trouble is, there aren't many good days. However, Fever Garden on a bad day are a better proposition than the majority of town/gown bands. Live dangerously - go and see them.

PRESIDENT REAGAN IS CLEVER

Probably the best known of the college bands. Unlucky not to win this years Cambridge Rock Group Competition, PRIC, as they are affectionately known, have undergone drastic personnel and musical changes since their impressive debut a couple of years ago. Genuinely nice people who deserve to succeed, but I have lingering doubts about the overall quality of their songs. You're always guaranteed a pleasant evening in their company.

RED ARMY CHOIR

A gem of a band, who have a funky style very similar to STORMED, without Stormed's overt white reggae influences. Front man and trumpet player Noj McLeod has a talent, and a nose, as prodigious as that of Billy Bragg's. Their set contains a few mini-classics: 'Think I'll Go To Bed'; 'There Were Always People'; 'When You Lied'; 'Mixed Media'; and only the dead can failed to be moved by their version of Abba's 'Dancing Queen'. This band has humour: essential viewing.

RUMMAGING WITH OSCAR

Fronted by a Homerton girl, this new-ish band specialise in tasteless cover versions of a wide range of 'pop' songs. Not to be taken seriously: if you're into superficial music, then this bunch of wimps could be the band for you. Great name, though.

THE SELF-RIGHTEOUS BROTHERS

Recently formed, and at the moment, sadly lacking in discipline. If they get their act together, they could become a force to be reckoned with; otherwise, vocalist Ben will be better employed in getting bands such as the Membranes to play in Cambridge.

SOUL FACTOR 2

Revolves around the multi-talented but singularly obnoxious Ric Moore. Those of you present at Heat 5 of the Rock Contest will readily attest that this band is a classic example of the age-old theory, proficient=boring: soul is definitely one factor missing from their music. Avoid at all costs. Closely associated, I believe, with another College band going under the name of Mr CREOSOTE - this doesn't auger well for them.

PHIL JOHNSON

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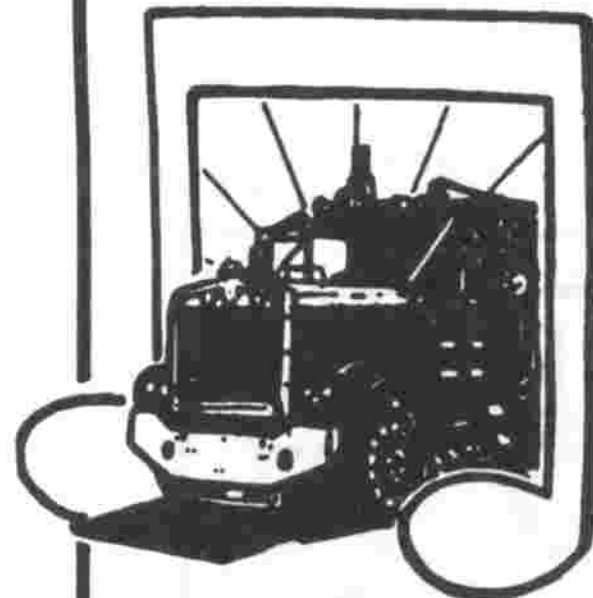
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OBITUARY

Julia Graves

R.I.P.

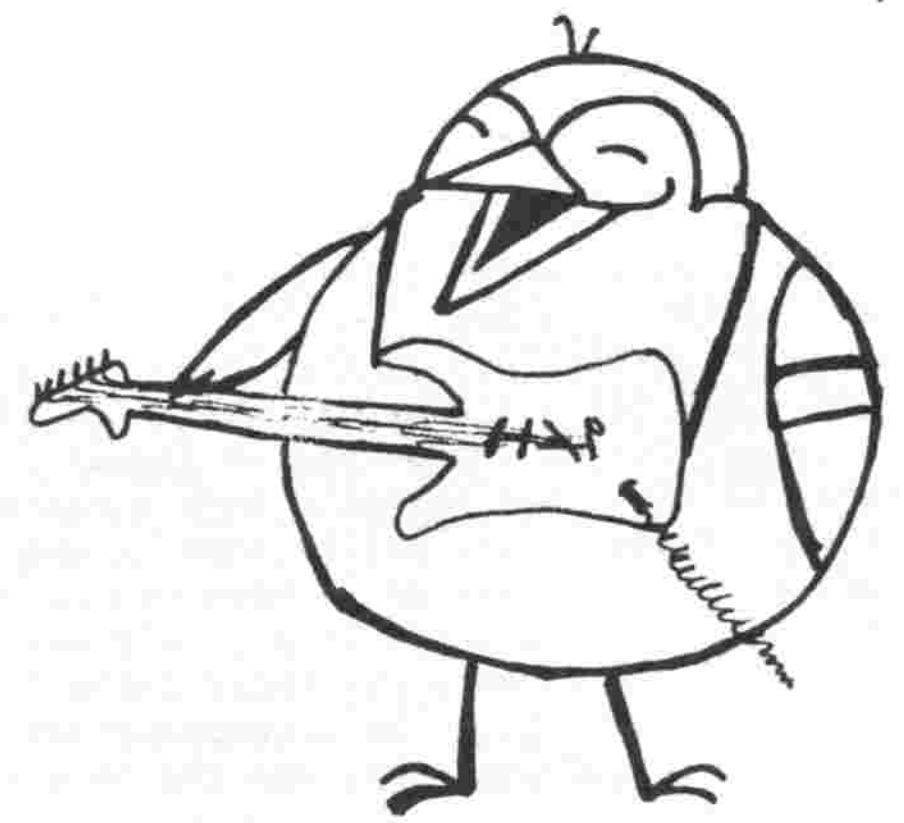
Only a few friends and casual acquaintances witnessed a sad occurrence at the Boat Race Public House on the evening of Wednesday, 19th February 1986: at the conclusion of GLASS ASYLUM's gig, their keyboards person and occasional vocalist, JULIA GRAVES, passed away from the Cambridge Music Scene.

Although only 21 years of age, she had been gigging with brother Andy and assorted persons for the past three years, initially with the late-lamented avant-garde FRIDGE FREEZERS, followed by the short-lived but brilliantly erratic AMERICANS ON HEAT, and finally, the aforementioned synth-based pop band GLASS ASYLUM (whose bastard offspring LOUIE LOUIE recently played their debut gig at Harvey Court - but that's another story).

Julia's early undisciplined performances earned her the reputation of an 'enfant terrible', but, notwithstanding this, it was apparant to many that a new exciting talent was emerging - in short, this girl wanted to FLY. Unfortunately, her wings were well and truly clipped by the inherent conservatism of Cambridge Music, and as a result of constant wilful neglect by local musos, the Boat Race tragedy was predictably inevitable.

No flowers at the funeral, please (the family business will take care of that), but you can dance on the grave - Julia would have appreciated that.

GONE BUT NOT FORGOTTEN



GIG GUIDE

APRIL

- 4th Gary & Vera Asprey - Lady Lodge Arts Centre
Drive - Tropicana
In Vogue - Crown
The Men From Uncle - Burleigh
- 5th Energy - Crown
The Lonely - Alma
- 6th Feet First - Glasshouse (lunchtime)
Turning Point - Crown (lunchtime)
Next - Gladstone Arms
909's - Boat Race
Madcap Laughs - Burleigh
- 7th Indiscipline - Crown
- 8th Rhythm Method - Gladstone Arms
The Bible - Burleigh
- 9th 32/20 - Crown
The Men From Uncle - Boat Race
Serious Business - Burleigh
- 10th Detroit Emeralds - Tropicana
Wacky Backy Boogie Band - Crown
His Wife Refused - Gladstone Arms
Amadeus Boldwicket and the Red Hot Peppers -
Boat Race
- Blind Lemons - Burleigh
- 11th Desolation Angels - Melbourn
Stormed + Strange Brew - Burleigh
The Original Davison Woods Band - Crown
- 12th Soul Trader - Alma
- 13th The Platters - Chatteris Palace
The Margin - Crown (lunchtime)
Energy - Glasshouse (lunchtime)
Session 57 - Burleigh
Colonel Gomez - Boat Race
- 15th Hire 'em And Fire 'em - Gladstone Arms
- 16th Cri De Coeur - Boat Race
- 17th Cinema - Crown
Kevin Flanagan Quartet - Boat Race
- 18th Drive - Crown
909's - Burleigh
- 19th Samurai - Kings Lynn Blue & Gold Club
Between The Lines - Alma
- 20th Samurai - Glasshouse (lunchtime)
Lifeline - Crown (lunchtime)
Dr Soul - Boat Race
- 22nd Icenl - Gladstone Arms
- 23rd Uncle Eric's Backstairs Creepers - Crown
Dr Skull + The Crossbones - Boat Race
- 24th KGB - Boat Race
- 25th Circle - Lady Lodge Arts Centre
The Groundhogs + Next - Melbourn
- 26th Oral Complex - Lady Lodge Arts Centre
Quadro - Alma
PRIC + Stormed + Red Army Choir - Trinity

MAY

- 2nd Spirit Level - Man On The Moon
PRIC + Fever Garden - Clare Cellars
- 3rd The Principle - Alma
- 4th The Frigidaires - Boat Race
- 10th Tekela + Torn Veil - Arbury Baptist Hall

STRANGE BREW

Wish to thank all those who came and supported them at the Guildhall in the Rock Competition

VARIOUS - TICKLED PINK
 VARIOUS - WAYS TO MOVE
 THE DETECTIVE - HUMAN WRECKAGE

Listening to these three tapes has left me in two minds - pleased but wanting more, critical but impressed by the energy that's been put into the releasing of the cassettes. To begin with the plus points, I think Cambridge is fortunate in having people like Steve Hartwell & Pete Ingram, prepared to devote time and effort in such lavish amounts to providing tapes which, apart from anything else, document the character of the local music scene. Music in Cambridge seems, from the series of compilations that have emerged in recent months, to be plentiful and played with a quite remarkable level of competence - there's hardly a track on any of these three tapes which suffers from poor playing, and some of the performances are as slick as many which find their way on to disc.

But if I list the particular groups whose contributions I found most intriguing, slickness and good taste are not foremost among their qualities - bands such as The Dinners, Dr Skull & Glass Asylum on the Raven tape, and The Lovely, Vanishing Point, High Tech Pagodas and the dear old Detective from the Peeved stable. These aren't bands whose playing I fault - rather, they have an extra quality which I think of as an amalgam of riskiness, inventiveness, imaginative difference.

Difference, you ask, from what? Well, from mainstream pop, from tried and tested ways of making music which - with the obvious difference in terms of money-linked factors such as production and hi-tech equipment - constitute the kinds of pop we get from the BBC/EMI/WHSmith axis. There is of course no reason why local bands should not enjoy playing straight pop - any pleasure is worth having, especially in these Tory times - but I think it's a waste of a valuable resource if organisations like Peeved & Raven turn out re-creations of musics already available in perfected form elsewhere: the real strength of independent music is its ability to present an alternative to the officially sanctioned forms of pop. To try to compete with the Big Boys of the record industry is to invite failure, and I'm made uneasy by the sheer amount of music on these tapes which is about as subversive as rice pudding.

The claim by Ways To Move that it presents 'the best and most original' in local music, and presents it 'in the best possible way' is, it seems to me, quite wrong. The wonderfully sharp production-job achieved by Makka, and the glossy printed sleeve are not what tapes of this kind should be concerned with: Peeved's lower-tech (though neat and informative) appearance is not off-putting: it's a real signature, an invitation to consider music which promises not to be smooth but spiky. In contributions by the likes of The Lovely and The Detective, that's what we get - rule-breaking, provisional statements, music that wears its roughness or its unconventional texture with pride. Doubly sad, then, that 60's revivalism and Americana are allowed to water down Tickled Pink. There is of course plenty of room for music like that - but it's not on this kind of project which is at its best waging guerilla warfare against available music.

Of course, unless more extremes are explored by local music-makers, the likes of Raven and Peeved cannot but be hampered by blandness. Peeved's slogan 'The Record Industry Is Killing Music' is one which we should be endorsing. Producing all-purpose soggy pop for local consumption isn't the way to do it - the final irony being that not one of the tracks which failed to thrill me stood out as being strong enough to compete nationally with the kind of music they aped, whereas the kind of novelty which distinguished the best work is something which the ravaging beast we call the pop industry at least declares itself to be seeking.

STEVE XERRI

TICKLED PINK and HUMAN WRECKAGE are £2 each from Peeved Records c/o 46 Kimberley Road, Cambridge, CB4 1HH.

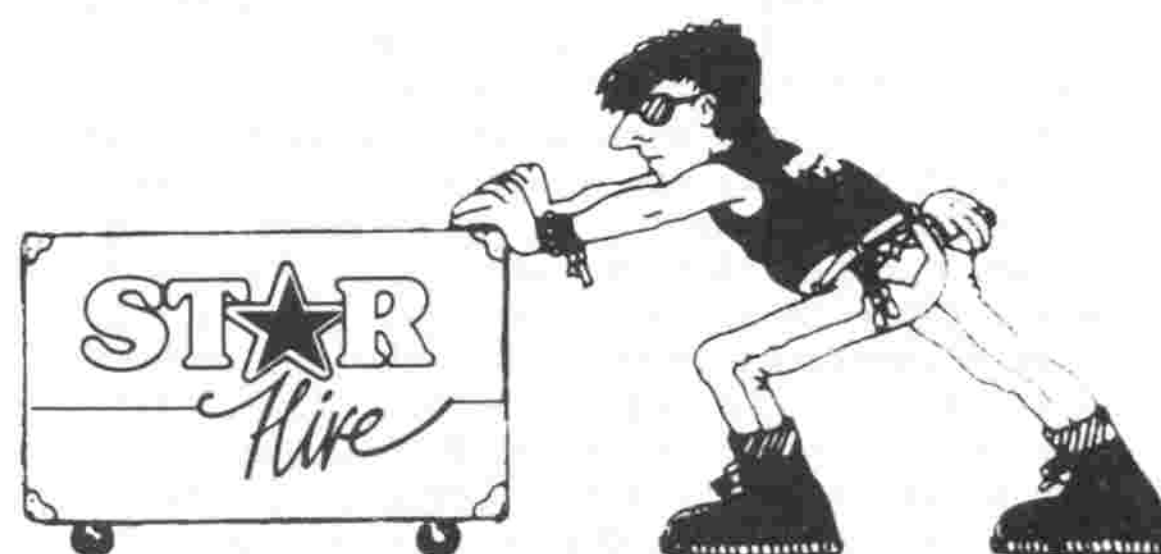
WAYS TO MOVE is available from local record shops and music venues.

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0480 411159

Double Yellow Line



I caught up with the band the day after they won the Cambridge Rock Group Competition in the noisy confines of the Alma. Unusually for a band at this stage of development they have a manager, Tim Coles, who used to look after 13th Chime. He's been managing them for about a year and has a lot of faith in their abilities.

They entered last years competition and "ended up very disappointed, getting into the final and at the same time winning absolutely nothing". Their reason for entering this year depends on who you ask, Adrian (bass) thinks the prizes were important since "they were there to help bands as much as they could". Chris (vocals) thinks "it's not just a competition, it's a big thing as far as Cambridge music is concerned and it's good to be associated with it". Simon (drums) felt they were under a certain amount of pressure from people who expected them to enter because they had done well last year. According to Ben (guitar) "competition in sport is all very well because you can either run faster or you can't run faster but competition in music is very different because as far as I can see it's impossible to tell the difference between two bands of completely different types, how do you tell which is the best band?" They all agree that the publicity from the competition will do them good and should bring in the crowds at their gigs.

Like most bands they bemoan the lack of venues in Cambridge. They have played in Peterborough and Huntingdon but they describe gigging out of town as "a necessary evil" finding the venues just as bad as the ones in Cambridge without the compensation of having their fans there. They enjoyed Strawberry Fair last year "because it wasn't the typical type of audience that we always attract, there was, like the Rock Competition, a large mixture of all the different sounds and so we came across to the audience much better".

They all have ambitions to do as well as possible with the music and at the moment it takes first priority although they do not intend to carry on if they or their audience do not enjoy it. How long these admirable sentiments last remains to be seen since part of the prize is having a single released by Stiff Records which may prove to be an important step in the ladder from local band to international bestsellers, with all the compromises that that usually implies. The record may not be released for a while yet as they've deferred the studio time at Spaceward (another of the prizes) for a couple of months since they've just finished some recordings at another studio. This is their third demo and two of the tracks were played on the Rock Show (sadly off the air for a few months) and from the one hearing don't appear to capture anything of the excitement the band generate live. "We come out of the studio and for the first few weeks we grudgingly like it and then after that time you just HATE it. The first one wasn't too bad but it just happened. The second was a complete disaster zone as

far as we were concerned, I mean the studio and everything was fine, it was just us and our relationship with our songs basically, without wishing to sound over serious, but it's true. The last demo we're just about happy with but there again we're going through this thing again". It was obvious that the band didn't like the the third demo from the discussion between Ben and the manager about whether they should talk about their bad experiences with the studio. Despite having obviously put in a lot of time, money and effort into making demos they neither send them to record companies nor sell them: "we'd rather play to people than sell them recordings of us". Quite how this policy will increase the numbers of their fans, given the notorious apathy of (non) gig goers, remains to be seen. Later it was admitted that they only used the demos to get gigs as "we're just not happy enough with the stuff we're producing at the moment" to send them to record companies or sell them.

On the competition they were "very impressed" with the overall standard and "thought Therapy were very good and even liked Gomez" for their entertaining stage act. One very positive aspect of the competition has been that "everybody has been able to get along with everybody else backstage, no matter what type of music. There's been no barriers between us.....everybody's been talking to each other and getting on". Whilst they are very pleased with the publicity they've had so far they are already steeling themselves for the backlash which they think is inevitable. Hopefully this will not turn out to be the case and certainly the judges decision has not caused anything like the controversy it did last year.

At this point time ran out and the manager told them to say good-bye to Trevor so off they went to make their farewells to Trevor Dann.

Steve Hartwell



ALIVE AND WELL?

THE LEN BRIGHT COMBO
Burleigh Arms

The last time Wreckless Eric hit town, he played under the "pseudonym" of his real name, Eric Goulden, and consequently drew an audience of just 15 to City Limits, for an intimate evening of well crafted pop songs interspersed with witty anecdotes.

Despite his continued efforts to throw everybody off the scent, a few more people were at the Burleigh Arms to witness the third or fourth coming of this one time Stiff Records recording artiste. Dwarfed by his bassist, the diminutive Mr G strolled on stage and traded insults with a couple of rowdy hecklers in front of him, before launching into his set. As it turned out, The Len Bright Combo sound is a back to basics re-hash of most things punk, circa 1977 (no wonder the bass player complained of being spat at!). This was all a bit of a surprise ten years after the event. One would have preferred to have heard the words to a song called 'The Golden Hour of Harry Secombe'. OK, so we were treated to one slower song, but then it was time to thrash out the older material, 'Take The Cash' and 'Semaphore signals'.

Wreckless Eric meets The Dammed? Hiding your identity is one thing, camouflaging your talents is another.

Paul Christoforou

PRESIDENT REAGAN IS CLEVER
Burleigh Arms 6/3/86 + CCAT 8/3/86

It was Tim Keogh of PRIC who wrote in issue one of S & H "Each heat of the Cambridge Rock Group Competition has an audience of 450. If 5% of them come to your next gig you've won something". Tim and the boys must therefore have been well pleased with the turnout at their recent Thursday night bash at The Burleigh Arms. Scant consolation though I'm sure for the student band who witnessed Double Yellow Line picking up the glittering prize of best band in front of them at The Guildhall.

PRIC's live shows are well worth seeing these days. The band appear to have got the balance right; plenty of catchy rhythms and chorus lines. The addition on some songs of super sax breaks, courtesy of Victoria Keogh, (that's Tim's sister), and a delivery that is tight and economical. No self indulgent solos, just simple hook lines interwoven into each number, thus making for a compact overall sound. Some may say backing tapes give an unfair advantage, but it's the way this facility is used that counts, and there are not too many bands around that have mastered the art as well as PRIC.

Two days later at CCAT PRIC's horde of devotees, mainly student girls (wow), were out in force again, gyrating enthusiastically, this time to a far shorter set. Notwithstanding the restrictions imposed upon them, and regardless of whether they're playing 'This Game' or giving a turn to 'The Wheel' PRIC still deliver the goods. Great stuff.

Paul Christoforou

JACK THE BEAR
Burleigh Arms, 13th February 1986

Three piece JACK THE BEAR feature ex-GREAT DIVIDERS Gren Penn and Graz Fuller together with an unknown 'John' on drums. The band's name stems from an alternative title for a G.D. workout called 'Crazy Power'.

I went along to this their debut gig, with some trepidation, remembering the abortion of a gig which my beloved G.D.'s played as a threesome at the Guildhall back in March '84. My doubts were soon proved unfounded: JACK THE BEAR took the Stage by its roots, and delivered a set full of swirling funk rhythms which surpassed everything that demi-Gods the G.D.'s ever achieved.

Like the new Hewardine, Gren Penn has the glint of devilment in his eyes. Both are major songwriting talents, but to date, Penn has not received due recognition for his gift. Critical acclaim may have eluded him, but he is still an hypnotic performer. He and the sax-less Fuller feed off the excited crowd reaction as it approaches fever pitch. This might be a new band, but their considerable experience shows. These guys really know how to manipulate an audience, never losing control at any stage of their 11 song, 40 minute set.

JACK THE BEAR are not original: they plagiarise from all possible sources, but their whirlpool of sound and endearing personalities would win over even the most hardened of cynics (are you out there, Lewin?). They deliver with such spontaneity and conviction that their originality (or lack of it) matters not at all: if these guys said they had invented rock 'n' roll, I would believe them. Tonight, they did more for local music than most bands achieve in a career.

JACK THE BEAR are in control of their own destiny. They have the experience, and the ability to be huge: whether they want to tread the boards once walked by THE GREAT DIVIDE remains to be seen. Meanwhile.....

I felt sorry for the headliners SPIKE who were left playing to some 15 people, as the 150 plus fans of JACK THE BEAR disappeared into the cold night air, full of warmth, and proclaiming this to be one of the greatest debut gigs this city has ever witnessed.

Valentine Breeze

THE KILLDARES
Live at the Burleigh Garage, 30/1/86

Landlord Reg knows a nice little earner when he sees one, and The Killdares represent lotsa readies. Tonight the garage is full; punters eager for some excitement. They find it in The Killdares, the city's premier psychedelic garage trash band. The Killdares, five men with a mission. These guys walk the edge of total depravation. Collectively, and individually, they destroy the myth that musically nothing exciting ever happens in Cambridge.

The instrumental sensation 'Jack The Ripper' opens up a set which bleeds with power and energy but restrains the over the top enthusiasm of earlier gigs. Each song, 'Fyne Tyme', 'Gotta Go', 'Sweet Sweet Rain', 'Hey Mr. Boss', 'Good Guys', whether cover or band original, is a wow with the audience. Classics in their own right. Vocalist Screaming Lord Richardson is a captivating performer, he breathes fire and the punters burn. His tight leather trousers restrain his priapismic urges.

Tonight though, the biggest surprise is the new found bass playing skill of young Nigel, a man of Beatle extraction whose dynamism really shines. Nigel has come of age, both as a musician and a vocalist. His interpretation of 'Greenfuz' is a near revelation.

The Killdares are still raw, like an open wound, but they now demonstrate a previously unseen maturity. They are tighter, play better, and yet are still able to retain that edge which stands them head and shoulders above their rivals.

The Killdares have all the attributes to be internationally great. Their only failing has been their individually strong egos which have occasionally threatened to destroy the band before they attain deserved recognition. A strong minded manager, able to resist their venom could enable them to make that big step and achieve the success which they so richly deserve. Bullfrogs and mere mortals need not apply. Ladies and gentlemen, I give you The Killdares!!!

Milton Tipp

The Alma Brewery

Russell Court

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Nick & Maggie Welcome You

This is an idiots guide to getting gigs, so don't be surprised if you already know most of the information. This piece is largely an up-dated version of a handout Jon Lewin did a year or so ago.

Before you start anything, you will need a two or three song cassette of your music. It doesn't have to be perfect - often a Walkman-style recording of a rehearsal will do - but the better the quality, the more chance you have of being taken seriously. In addition to this, it is useful to have a short descriptive biography of the band; this should give some indication of what sort of music you play, the size of the group, and any other info that might be relevant to the person who's going to book you (ie. if your stage show includes fireworks, live animals, etc.). Try not to write too much - a page at most. You can include as well any favourable reviews you might have had. Be impressive.

What sort of gig do you want to play? If you want to support another band, try asking other local musicians if they need supporting acts. Try writing to the following people:

TIM COLE	DEREK BUXTON
104 ROOK STREET,	KETT HOUSE,
COTTENHAM.	HILLS ROAD, CAMBRIDGE

RAY NORTHFIELD	GARY BROWN
101 FISHERS LANE,	60 GREVILLE ROAD
CAMBRIDGE.	CAMBRIDGE.

Tim and Gary often book bands for the Sea Cadet Hall (as does Vagabond productions but we don't have their address), Derek is the City Council person responsible for booking bands into the Guildhall, and Ray (who manages Tranzition or whatever they're called now) occasionally puts bands from outside Cambridge on. Send them a letter, and wait for a reply before committing a tape - unless you can afford lots of tapes. You're unlikely to get them back.

If you want to play on your own, and you think you've got enough friends to fill part of a pub, try contacting these persons/venues: Reg at the Burleigh Arms, Maids Causeway -316881; Nick at The Alma Brewery, Russell Court - 64965; Simon at The Boat Race, Burleigh Street - 313445; Melbourn Sports & Social Club via Royston 61725 (ask for Morris, but only if you play heavy rock); Man On The Moon, Norfolk Street (for jazz, or occasional rock 'n' roll) - 350610. These are the only regular music places in the immediate Cambridge area that I know of. For venues out of town see later.

Either telephone or visit the places before you send your tapes and biogs, as it helps to make contact with the people concerned.

There are a few suitable venues lurking within the dark recesses of the University, but being booked for these is a rather haphazard matter. Unless you already know somebody in the relevant college, the best way of approaching them is to write to the Social Secretary c/o the college, with your biography. You could send a tape straight away, but again, you are unlikely to get it back. If you can find out the Social Secretary's name (by asking at the Porters' Lodge), you could follow up your letter by visiting him or her, tape in hand.

There are colleges which put on gigs more regularly than others: these are Clare, Emmanuel, Christ's, CCAT, Sidney Sussex. But the others are worth trying too.

Telephone or visit your contact a week or so after they receive your tape. It can be helpful if you know the dates when you will not be available (holidays, birthdays, dentists etc), just in case it's possible to fix a booking on the spot. If it is, don't forget to ask about all the other associated matters, such as financial arrangements (make sure you understand about percentages etc), who's providing the PA, what time you should arrive to set up your equipment and soundcheck, size of plugs (partic. college gigs), anything else I've forgotten.

As soon as you've confirmed a date, write to the national music press with the details. You must allow at least two weeks before the date of publication (Tuesdays), otherwise you'll miss out. Write to:

NME GIG GUIDE
4th FLOOR,
COMMONWEALTH HOUSE,
1-19 NEW OXFORD STREET,
LONDON, WC1A 1NG

WORKING WEEK
MELODY MAKER
BERKSHIRE HOUSE,
168-173 HIGH HOLBORN,
LONDON, WC1V 7AU

NIGHT SHIFT
SOUNDS,
GREATER LONDON HOUSE,
HAMPSTEAD ROAD,
LONDON, NW1 7QZ

If you have more than one or two gigs lined up, it might be worth writing to their news pages as well, mentioning your 'forthcoming tour'. Don't send a biog to the gig guides, but do include one for news items. Especially if you've made yourselves sound important.

Two weeks in advance of your gig (but not more, as provincial journalists have small desks and short memories), contact your local media. This means:

PETE MITCHELL (POP SCENE)	JON LEWIN (ROCK SCENE)
CAMBRIDGE EVENING NEWS,	21 VICTORIA STREET,
51 NEWMARKET ROAD,	CAMBRIDGE, CB1 1JP
CAMBRIDGE, CB5 8EJ	

and also: gig guide, Nick Barraclough show,
BBC Radio Cambridgeshire
c/o P.O. Box 96
Cambridge, CB2 1LD

just in case the bozos who run it haven't heard anything from the other sources. For exploiting the vast potential student audience, you should communicate with STOP PRESS through their address in Round Church Street (#4, I believe); mark your envelope for Music Listings.

If you can, cobble together some posters for your gig, making sure each contains full details of date and location. Hand them to the staff in places like Andys and Our Price, and they will display them for you. If you want them fly-posted around town, and you're too lazy to do it yourselves, call Colin Hazell on 355785 - he is both efficient and reasonable, and will proffer as much help as you could possibly need.

Think about placing a box advert on the Ents pages of the Cambridge Evening News; a 2" square ad can cost around £16, but for attracting new clients, they are a definite boon.

If you and your group (or backing tape) are even halfway organised, you will have arranged such technical niceties as PA and lights already. If you haven't look on the back of this magazine; or phone Cambridge Rock (316091); or Stav (245047); or Roger Chatterton (313250)... there are others if you know where to look, but these are the most common sources for PA hire. And to my knowledge, the best. Make sure you have a sufficiency of microphones and stands, leads, and the like. Try drawing a diagram of your stage set-up, with all requirements listed on it; then check it against your gear.

Do you have adequate transport to move your equipment to and from the venue? Taxis can often prove as cost effective as hiring a van or estate car. And if you do have to hire, remember to ring round first to compare prices.

OUT OF TOWN VENUES

Rinaldos, Bridge Street, Peterborough. 312277.
Peacock, London Road, Peterborough. 66293
6 Bells, Westgate, Peterborough. 61288
1A Club, Station Road, Whittlesey. P.208453
Barnwell Mill, Barnwell Road, Oundle. (0832) 73621
The Gaslight, St Theresa's Club, Manor House Street, Peterborough.
Boy's Head, Oundle Road, Woodston, Peterborough.65021
Horse & Groom, Orton Centre, Peterborough.
The Paul Pry Inn, Lincoln Road, Peterborough.
Municipal Club, Dickens Street, Peterborough.
The Royal, Westgate, Peterborough.
The Greyhound, Eye, Peterborough.
The Claypipe, Eastgate, Peterborough. 51830
The Crown, Lincoln Road, New England, Peterborough. 41366
The Gables, Lincoln Road, Werrington, Peterborough. 77666
Gladstone Arms, Gladstone Street, Peterborough. 44388
The Heron, Stanground, Peterborough. 41480
The Norfolk Inn, Lincoln Road, Peterborough. 62950
The Oxcart, Oxclose, Bretton, Peterborough. 267414
The Peter Pan, Eastern Avenue, Peterborough. 41388
Tropicana, Embankment, Peterborough. 45545

Jon Lewin/Steve Hartwell/Andrew Clifton

USEFUL NUMBERS

Accelerators - 328237
 This Beeno - 371516
 Between The Lines - 392736
 The Bible - 353137
 Camera Shy - Histon 3816
 Charlottes Party - 333202
 Children Of Some Tradition - 0480 811210
 Colonel Gomez - Ely 741016
 Cri De Coeur - Caxton 467
 Julian Dawson - 323158
 The Deviance - 60701
 Dr Skull - 322438
 Double Yellow Line - Cottenham 50405
 Excess Tempo - 247802
 Exploding Hamsters - 63172
 Family Affair - 315776
 Fast Friends - 841420
 Fever Garden - 333200
 Flab - 871319
 The Force - 832843
 Frigidaires - 247136/316420
 Glass Asylum - 276408
 The Herbs - 360665
 Hondo - 315909
 In Flight - 327124
 The Lonely - 246670
 Louie Louie - 242792
 The Lovely - 360618
 Mac And White - 340436
 Millions Flea - Stretham 600
 Montreal - 246045
 Hood Assassins - Comberton 3875
 Montreal - 315776
 Nimrods - 370327
 Perfect Vision - 313564
 President Reagan Is Clever - 328823
 The Principle - (0954) 80150
 Red Over White - (0487) 822832
 Rover Boy Combo - 355702

RT's Wasp Club - 357495
 Bahara - 68975
 Snap! Cabinet - 323571
 Spike - 240349
 Stormed - 371319/321885
 Strange Brew - 243424
 Therapy - 843157
 Trux - Crafts Hill 31550
 Vanishing Point - Histon 4504
 Wild Party Productions - 322879
 Worlds End Band - 246327
 2 The Limit - 845026
 909's - 243144

Recording Studios

Spaceward - 9889 600
 Kite Studios - 313250
 Cheops - 249889
 Skysound - 358644
 School Hse Studios - Bury St Eds 810723
 Stable Studios - Ware 871090/870520
 The Lodge - Clare 27811/278035
 Metronome Studios - Chatteris 3949
 Thatched Cottage - Bedford 771259
 Ace Lane, Bugbrooke - Northampton 831800
 Roger Gunkel - March 581608
 Makka - 66534

Record Companies

Wimp - Comberton 3875
 Peeved - 352612
 Blue Murder - Fowlmere 578
 Dawn Productions - Stamford 51736
 Artifacts Of An Unknown Religion - (0480) 58440/75113

P.A. Hire

Stavros - 245047
 Roger Chatterton - 313250
 Skysound - 358644
 Cheops - 249889
 Cambridge Rock - 316091
 Fuzzy - 370651
 Star Hire - 0480 411159
 Purple Hire - 0462 894732
 Melbourn Rock Club - Royston 61725

Lights Hire

Just Lites - 0954 50851
 Softspot - 244639
 D. Lights Design - 844500
 Paul Vincent - 0462 894732
 Star Hire - 0430 411159
 Fuzzy - 370651
 Purple Hire - 0462 894732
 Melbourn Rock Club - Royston 61725

Venues

The Alma - 64965
 Burleigh Arms - 316881/241996
 Man On The Moon - 350610
 Guildhall - 358977
 Sea Cadet Hall - 353172 (evenings)
 CCAT Canteen, Batman, Theatre - 312513
 Midland Tavern - 311719
 Boat Race - 313445
 Melbourn Rock Club - Royston 61725

Video Recording

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

Photography

Lowlife Photography - 321260
 Chris Hogge - 350799



**SPACEWARD
STUDIOS**

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



THE MARCH VIOLETS