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SCENE AND OVERHEARD

CAMBRIDGESHIRE'S ROCK MAGAZINE

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CAMBRIDGE 4th. ROCK GROUP COMPETITION

PULL-OUT PREVIEW SUPPLEMENT

CHILDREN OF SOME TRADITION

CHOPPER : THE WOOD : NUTMEG



THE FRUIT BATS



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Front cover—Ed 'Mundo' Harbud, Callum MacColl, Darryl Everitt, Chris Hogge, Jane Edwards—collectively known as The Fruitbats. Photograph by Mike Taylor.

Welcome to the new year with the latest issue of Scene and Heard, plus your FREE copy of the 1988 Cambridge Rock Group Competition souvenir programme.

It's appropriate that Cambridge's best new band of 1987, the Fruit Bats, are headlining our promo gig at the Burleigh. Nobody disputes the fact that this band's effortless commercial sound stands them in good stead for making a national breakthrough: heaven knows how many times we've seen our hopes dashed when a Cambridge band appeared to be about to make a positive impact on the rock music industry — witness The Roaring Boys, Katrina and the Waves, The Great Divide and, dare I say it, The Bible?

Anyway, enough of the cynicism: let's bring in a note of optimism for 1988, when we can expect to see a veritable flood of vinyl. LPs are expected from The Bible, Jack the Bear, The Fruit Bats, The Principle and The Pleasure Heads, plus the Cambridge Compilation LP from Raven Records (Jay Taylor and Pete Ingram), and there are plans for single releases from Double Yellow Line, Flowershop, House Grinder, Deja Vu and The Sardines. That's not too bad for starters! And what else can we expect to see this year? Well, there's the Live Aid-style concert at Duxford in June (big names to be announced shortly) and then there's the opening of the new Cambridge venue later in the year...hopefully!

Finally, our thanks go to Will for giving his time and talents in producing this issue of Scene and Heard. Our next issue will be out on March 23, so all contributions should be sent to either of us by 4th March, please.
Paul and Phil

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out; issue 1 is free!

Chopper have a got a bit of a dilemma. Hugo, O-J, Tom and James are riding high on the skateboard punk/thrash wave — call it what you will — without a skateboard! Yup! Not one of them can actually ride a skateboard. Somebody phone The Sun — quick!

Kidding aside, the fact that Chopper, self-proclaimed worshippers of The Stupids, cannot skateboard doesn't make a scrap of difference to the fact that Chopper really cut through the crap.

Sharing the stage with The Sardines and Graham and the Mushrooms at the Burleigh, there just wasn't any competition. Chopper made it look effortless, whereas Graham had technical trouble (a broken string which, all credit to him, he handled well). And The Sardines, frankly, should have stayed in the tin.

Perhaps I'm biased, but Chopper were as fresh and fun as watching Batman after a ten-year gap. And OK, you know some of the plots, but it doesn't matter. I met the foursome for the first time in the back bar of the Burleigh, in a slightly drunken state (me, not the band). So when it came to writing this, I couldn't read back my shorthand.

But the crucial fact is, Chopper may worship The Stupids, but they are no dummies. Singer Hugo is in his second year at Oxford, studying English. OJ is also at Oxford, studying Physics and Philosophy, (does my shorthand read right, OJ?). Drummer James and bassist Tom are reading English at Cambridge.

There's an obvious distance problem, but somehow they've overcome the hurdle. Their set is short, sharp, spiky and superb. One song is just a few seconds long — was that "Phil Johnson shreds" or was I really that drunk? Anyhow it works.

James is critical of the absolute crap being churned out by most of Britain's bands, with few exceptions. The band



CHOPPER

INTERVIEWED LIVE AT THE SCENE AND HEARD LAUNCH

agree that they admire the likes of the more innovative American bands, like the Buttholes, and the thrashier, wonderful Scream. But they don't entirely dismiss the British bands. There's a plaintive cry from the corner "I like Tallulah Gosh...because of the haircuts..."

But James still reckons America has produced the finest bands of latter days, and British bands haven't really nicked any good ideas from our cousins over the water.

Ah well...back to all things Stupid. Chopper's biggest ambition is to support said combo. If they manage to stay as fresh as they sounded when I first encountered them, despite being physically separated by many miles most of the time, and despite having been together only a matter of months I reckon they'll cut it.

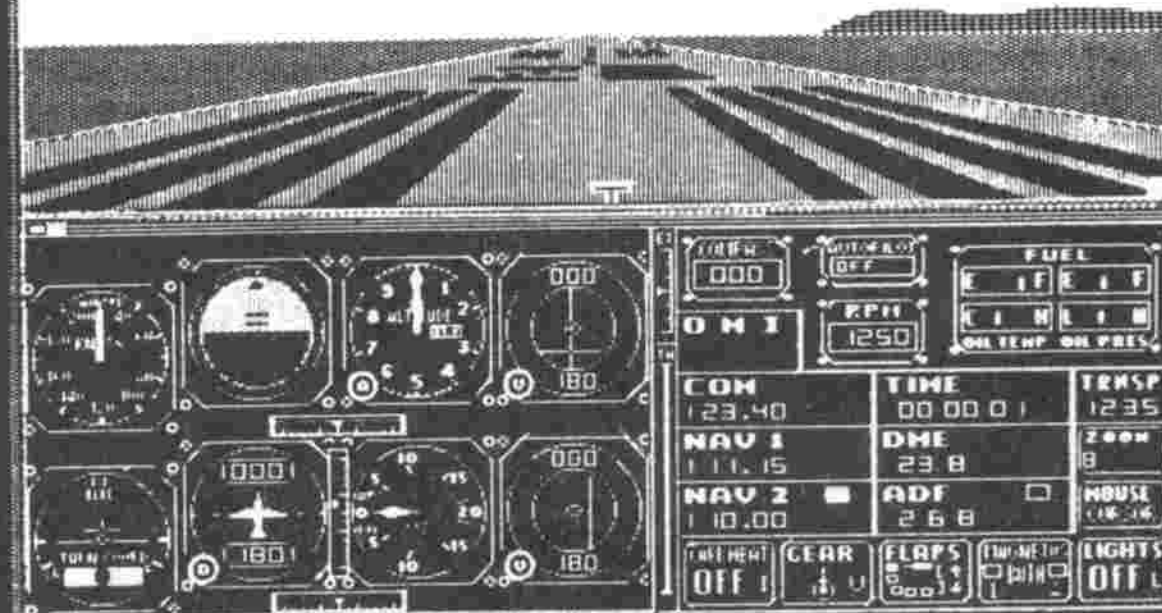
In these grim days of Astley and the like, as I said, Chopper really cut the crap out! See them when next you can. Anything else is downright...Stupid.

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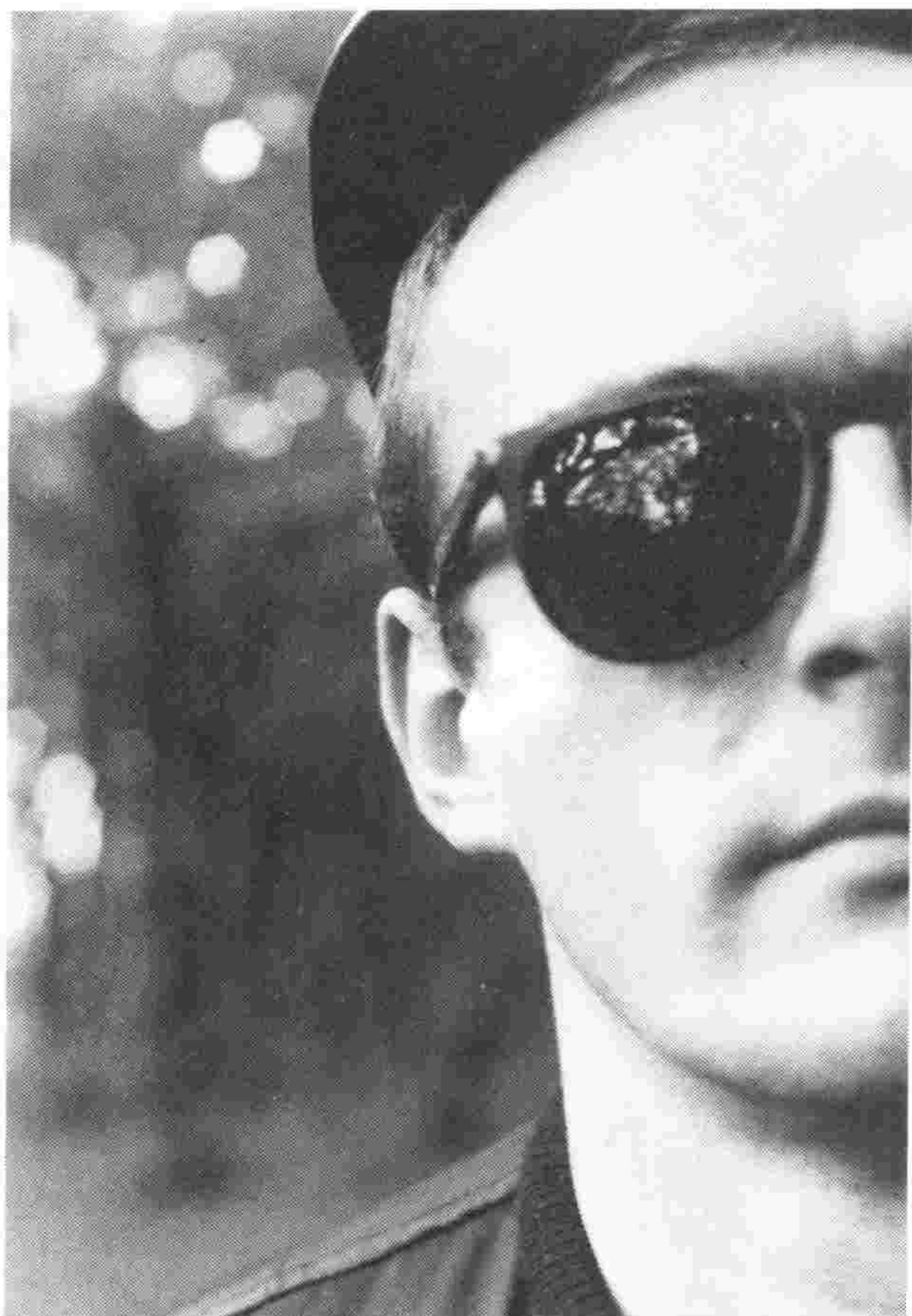
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THE Chris Mann INTERVIEW

The incestuous Cambridge scene strikes again! Interviewing Chris Mann was suggested to us by Paul Weston who just happens to be playing with Chris in the Rock Competition and indeed many years ago they used to be in bands together. Whilst you may not be familiar with Chris's name you've almost certainly heard his drumming, and very soon you'll have the opportunity to hear his other musical talents as he's releasing a solo single (under the name House Grinder).

The first gig Chris ever went to was Dr Feelgood, where he met Paul Weston, similarly attending his first gig. "Paul played in the first band that I played in, Rogue. We used to play Status Quo and Dr Feelgood songs. My final school band was New Model; we went to London to become rich and famous. That died shortly afterwards because half of us were in Cambridge and half in London. I stayed in London because I was at university. While I was there I was coming back to Cambridge at

weekends and playing in Five Times Stronger. That lasted about a year. In my final year at university I formed a band with Julian Evans (organizer of the Fine Weather Fayre) and did some taping under the name 'Prods in the Dark'. We sold at least six copies of that tape through Andy's.

"So What were me and a trumpeter called Neil Blacknell. Our principle was that I used to make a lot of noise on the drums and Neil would make lots of funny noises on his trumpet. We used to put the trumpet through

echo units and things like that. We used to have weird backing tapes that we made up with lots of funny noises. Our gigs generally involved us two and as many other drummers as we could find. The Glasshouse was good because it was the first gig where people asked for their money back. That time we had a backing tape of Hitler's speeches and we were making a vast amount of noise over the top. Then I joined Stormed. We parted ways, perfectly amicably, just after recording the single. I work shifts which makes gigging difficult, particularly with the number of gigs Stormed do. Whilst playing with Stormed I played with Somewhere in the Foreign Office for a while. When I left Stormed I started playing for Steve Breeze. I then played for the Mood Assassins, who have all but faded into obscurity as Dave Gowar now works in Stafford. I'm on the Fruit Bats record. He (Ed Harbud, Fruit Bats drummer) doesn't play drums on the record at all; half is drum machine, I play on two songs and Dave Larcombe plays on the other three. I was at primary school with Jane Edwards (Fruit Bats singer), her and her sister used to persecute me."

Whilst playing with Stormed Chris started producing his own music under an assortment of monikers. "I think it's brilliant fun using as many different names as you can think of. I don't see why you should just produce one form of music all the time. The first name was Flab. Apart from sending the tape to Peeved (it appears on 'Eye of the Storm') I did nothing with it. I thought, I'm producing all this music and nobody's hearing it so I sent a tape to Jon Lewin ('Christopher in Heaven'). He reviewed that. Give another year and I sent Phil Johnson a tape ('Steak House Grinder' and 'Over and Over'). After the review eight people sent for a copy of the tape, which was nice as I didn't expect any response. 'Hard Evidence' and 'Shock Waves' (from the most recent tape) I thought were worth recording properly, so in the last month I've been in Minstrel Court recording those two tracks and another one called 'Rap Down' (which features Chris vocalizing). I used drum machine, a sampler and a sequencer and I actually played percussion and guitar."

For the Rock Competition Chris has put together a band featuring Jason Smith, Phil Darke (both ex-Mood Assassins) and Paul Weston (a sardine). "I've never organized a band before, I never realized how difficult it was, because all I've ever had to do was turn up for rehearsals. We'll do some gigs once I've written the

songs. For the competition we've got the three songs that are going to be on the single. I'm still trying to compose a fourth one to finish off the set."

The Rock Competition rules have forced Chris to use a sequencer/sampler combination when a backing tape would have been considerably more appropriate. The tape would have been used to supply the cut-up vocals taken from radio and TV, which can't be performed in any other way. He would like to have used dub effects but no band can use their own sound man, so that is out as well. "In the days of 'Pump Up the Volume' surely now this sort of thing should be acceptable. I think it's a shame that innovation isn't encouraged."

Recently Cris played in London with Be'ata Burn (S&H scribe). "That was atrocious. We played with backing tapes, which I'd prepared. I was playing drums, she was singing and another bloke was doing videos. I couldn't hear the tapes through my monitor which makes playing with them very difficult. I know definitely that during one song I was playing as far out of time as you can get. It got reviewed in Melody Maker, they said it was out of time, out of step and that coming from another country was no excuse for incompetence.

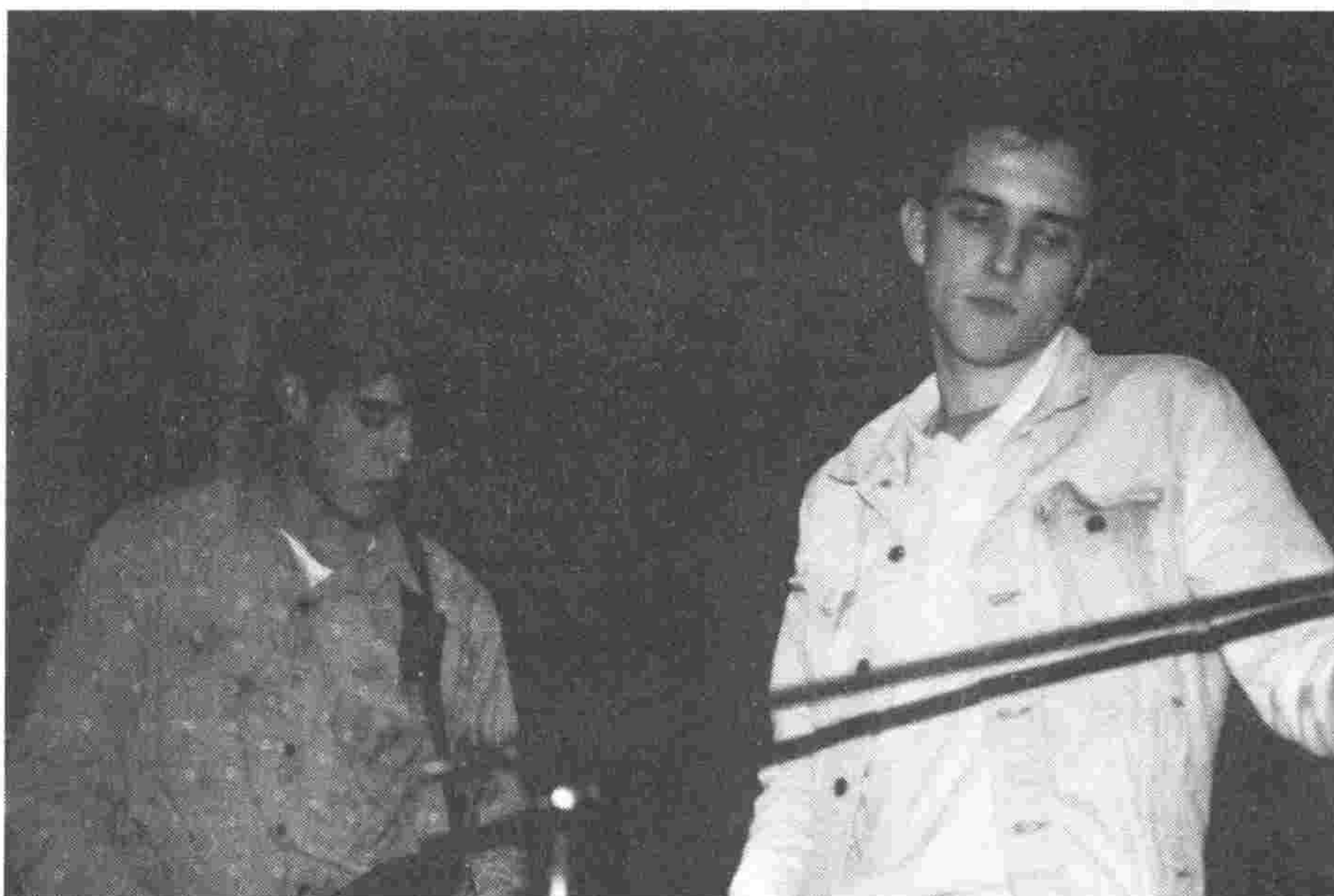
"If you see Mark Stewart and the Mafia plying live, that's what I'm trying to emulate. They've got Keith LeBlanc and Tim Wimbush playing for them and they're the people who played on 'The Message'. Despite being good musicians, they don't feel that they've got to play nice tunes. Because I've been playing for so long now I really ought to be playing something more subtle but I don't want to, I want to use my musician-ship to produce something even louder, and more precisely loud. I don't see why once you've got technique you should bland out.

"What I'm working on at the moment is good drum patterns, good bass patterns and putting a lot of sampled voices over the top of it. With the cut ups I feel I can produce something that is coherent and powerful, whereas with lyrics I don't think I can always produce the same power. I don't have any messages in my music, I just like making music that makes me feel good. I write about love sometimes, how bad it is. 'Rap Down' is lyrically anti-violence. I like bands that waffle on about nothing in particular, completely irrelevant lyrics.

"The thing about music is to produce drivel but be proud of it."

Interview by Steve Hartwell

Back in the gloomy mists of time, at the country seat of Cambridgeshire's foremost exponent of regicide, there appeared a bunch of potential popstars who entertained the masses with a variety of musical sounds. Of the five bands disturbing that beautiful autumn day at Hinchbrooke House The Deviance, Perfect Vision, Red Over White and James have all disappeared. Only the



CHILDREN of some tradition

are still going. Jon (Haynes, vocals): "We started the band three years ago (22 December 1984, fact fans). Toby was learning to play the guitar at the time. I thought I could sing. We had a little Casio thing which did about four different rhythms and Phil (Green — since departed) had a bass.' Toby (Smith, guitar and backing vox): "Then we had about eight months of Jon not coming to rehearsals, and then we did a tape."

Jon: "At that stage, for a terrible minute, because our friends went 'yeah, you're alright' we thought we were good, but we were so shitty it was unbelievable. The James gig was when the tape came out (Sept.85)." Toby: "All the songs on it were less than two weeks old." Jon: "We didn't really understand how good it was to support someone like James."

Jon: "Before the Rock Competition we got Adrian, the drummer (ex-Blue Mist)." The Rock Competition saw The Children winning the Best Young Band award (they were all about sixteen). Their performance was impressive because of its vitality and freshness, together with a couple of really good songs. One, 'Last Resort', has appeared on all their demo tapes.

Jon: "After the competition a lot more people went to see us at gigs and stuff. We became a bit flavour of the month. Instead of trying to capitalize on that and get more support we cocked up, badly. Because now we'll go and play the Burleigh and there'll be 20 people there, whereas before it was 60 or 70."

With the emergence of The Children there appeared (certainly from a Cambridge point of view) an enormous explosion of talent from the Huntingdon area. Toby: "Red over White came before us, but they haven't come to much. The Crows of Baghdad which our (now ex-) rhythm guitarist used to play bass in were the only other band of note. After the competition

various promoters offered us gigs, so we got to play in Cambridge quite a lot." When they played here, they frequently brought other Hunts bands with them, particularly Flowershop, whom they still rate highly.

Their early career was managed by Jeremy Day, who came up with a number of gigs (including the James concert) and a certain amount of hype (eg. telling S&H that the band had signed to Polydor, when they've never sent a demo tape to any record company — they're too lazy). Toby: "We've had a couple of managers since then, they're just our mates who've got cars really." Their current manager is Jackie, who works at the Youth Centre where they rehearse. "I'm hoping we can break out of Huntingdon a bit, we've already had one gig in Birmingham. There weren't a lot of people watching but the management liked us and will be putting us on again." As well as getting out-of-town gigs Jackie hopes to release a record in March or April. Before then (Sara, bass) "We need to get down to some real hard work, like getting good songs together. It's just a bit of a noise at the moment."

The Children were upset at being excluded from the last competition due to the distance rule. Toby: "If we'd been in last year we'd have done well as it was quite naff, three or four good bands in the whole 40-odd." They are not so confident about the result of this year's competition, not being familiar with many of the other entrants.

When this interview was done, their rhythm guitarist, Desmond, had just left. The band had turned up to collect him for a gig and, Adrian: "He said 'I'm just about

to eat, I'm not playing anymore.'" Toby: "All the other people who've left, left because they weren't any good. Other people in the band got better and they stayed where they were." The band are looking for another guitarist as they felt that the extra instrument is vital to developing their sound. All the songs are written by Toby and are "songs about people doing as they're told and wasting their lives doing what other people think they should do." Despite this subject matter, Toby has to detail virtually all aspects of songs to the rest of the band. Why?

Toby: "If I didn't tell them what to do they wouldn't do anything. We're turning into what Strange Brew were like when they first started playing, practising every two months."

Jon: "I don't like learning new songs, if it was up to me we'd do more covers." Currently the covers are restricted to the Bunnymen's 'Do It Clean' as Sara can't play the Clash songs they used to do. Toby: "We could play a whole set of our own stuff if we wanted to. It's fun playing someone else's song."

Jon: "I think everyone who's in a band is looking, to a certain extent, for a contract, but it's not important, we won't cry about it. I think perhaps when everyone thinks we never are going to get a contract that's when we'll split up."

Toby: "We're always trying to get better, all I'm really trying to do is get loads of good songs together."

Catch them before they join the rest of the James gang!

Steve Hartwell

Time: Sunday afternoon.

Place: round my table with cups of tea.

Present: Lawrence George (gtr), Andy Robling(bass), Siri Wright(vox), Crip Julian (drms), me (tape recorder). The Wood are in interview.

You have to look twice at The Wood. It is easy to make certain assumptions about a band with that name, fronted by a female vocalist, all of whom are or have been students. Soometimes they'll even encourage you in your preconceptions. They're the graddy combo that do hippy songs about ecology and that, aren't they?

Are they? I found, as I talked to them, that for nearly every point you can make about them and every description you can fasten on their music, they can show you that it's partly true, half accurate – but that there is another, often polar opposite view to be taken into account as well.

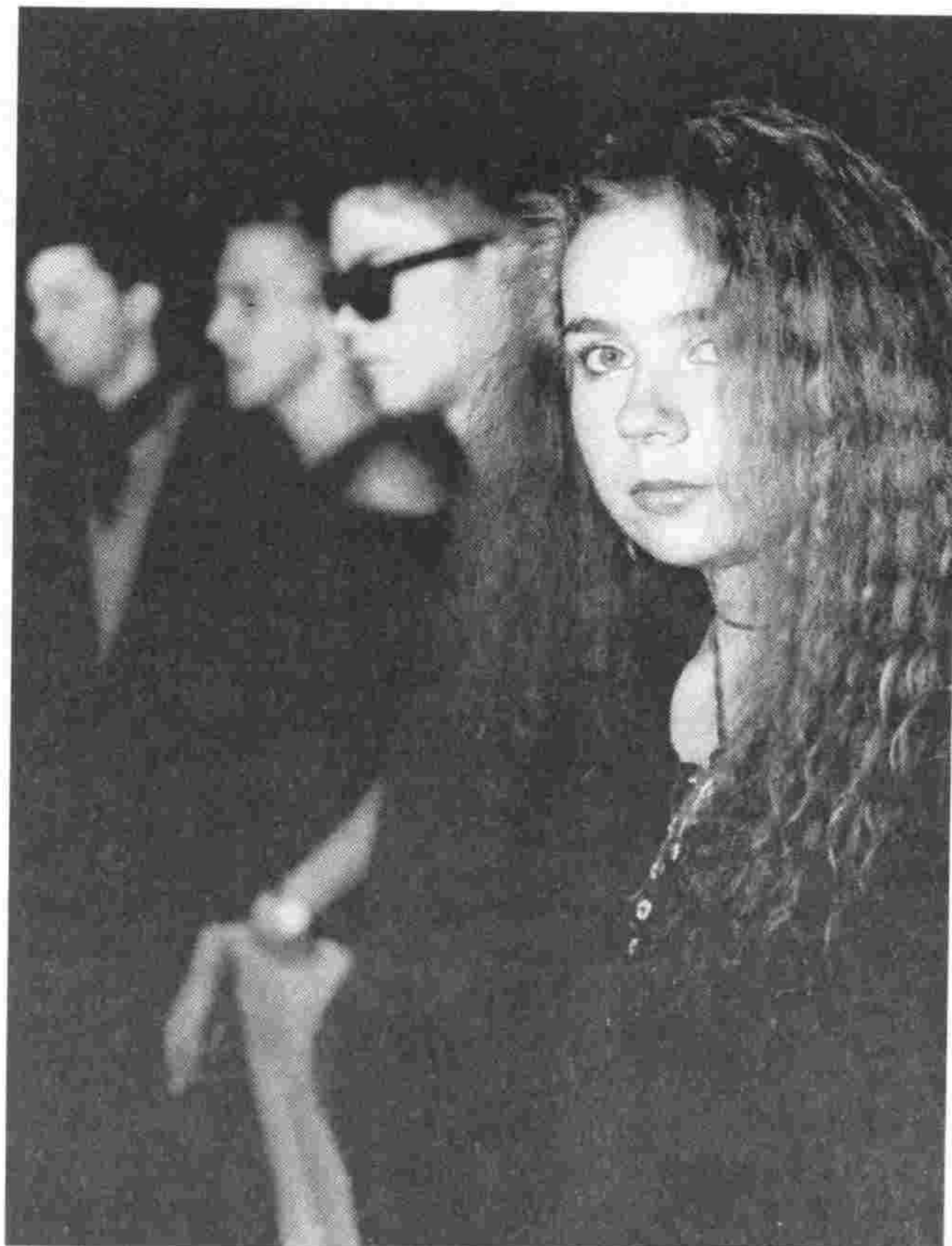
Together now for 18 months, they clearly know each other well and respect the abilities and limitations of their collective force. A nice self-mockery was the keynote of the afternoon, and I was struck by the degree to which they had recognized and allowed for the differences of approach within the band. Indeed, as we talked it became clear that this unity-in-difference is a quality that runs through their lives as a group, with "we're all into completely different music" a one moment being offset the next by "as far as I'm concerned there are four of us and we're all equal – we all work together to sort things out".

So, what of that 'student combo' tag? Apparently, it "makes our hearts sink. That whole town and gown thing is boring." They have what they call a small following, drawn from grads and townspeople alike; small it may be, but they can fill the Burleigh as well as the JCRs, have sold 50 copies of their demo tape – not just to students – and regard college audiences as "odd – too cool to dance".

Yet, necessarily, they have to think about their future when, at the end of this academic year, all but Siri will be free to pursue fame and possibly fortune – or at least the recording companies – while she may have to quit the band to finish her medical studies.

And that name – to me, suggesting at first glance something acoustic or folkly. Certainly there are folk elements in their music, but there is also a hard cutting edge produced by Andy's hammering bass and Lawrence's metallic guitar. Lawrence, who thought of the name, says he doesn't mind the sixties overtone, even though he doesn't feel that it quite fits all that they do; "there's always a bit of a romantic hark-back in anything vaguely artistic". Andy, though, says it came from Lawrence sending him a postcard from France where he'd just had a feeling of oneness with Nature in a forest. Half-embarrassed protestations from Larry, who nevertheless will admit to a smattering of Green politics, and all dissolve in laughter over his "love of trees"...

It's not quite right, then, to think of The Wood as an over-serious bunch – far from it. There is, again, a serious side to them,



The Wood

"A shock of fighting elements"

reflected in their lyrics and the care with which they craft their songs ("it'd be a shame if people bought the demo and said 'oh, the words are bollocks'"), but there is a corresponding devilment in them too. Andy and Crip, arriving later in the afternoon, independently confirmed Lawrence's description of how songs are written: "I play it to Andy and he says it's crap – if he doesn't, I know something's really wrong with it!".

Freedom to tamper with the material extends to Siri, who will change words she doesn't like – or make some up if she forgets them in a gig – all with Larry's blessing. As for Crip, he gets five minutes to think of a drumbeat" when they're writing, but "he changes it during a gig!".

During a gig? The Wood are the first to admit that gigs are risky affairs; "often we can't hear what's going on...sometimes we think we played really badly and people say afterwards 'that was great'; and vice versa". But it's the sense of danger that they think gives their live appearances bite – and I certainly feel that their demo, though well produced by Davy at Makka, doesn't quite capture the energy provided by their bass-driven live performance. "We knew we'd lose the chaos button, which we don't always mean to press – but when we do,

something happens and we get more noise." Noise? And there I was talking about the folkly side of the band. But noise there is, with Siri "bellowing down the microphone" (her description) and "no guitar-wanking" but rather a combination in varying ways (some deliberate, some deliberately chancey) of a whole range of musics drawn from many sources. Influences cited go from Andy's professed obsession with JJ Burnel to Crip's love of acid surfer indie stuff, from Siri's admiration of the Velvets and Madonna to Larry's preference for Nick Cave, Cocteau and Doors. The guiding principle is that these possibly clashing elements should be simple and effective ("complicated is bad"), now in tension, now blending. Not for The Wood is an old wardrobeful of different song styles, but rather an amalgam within each song of varying strands. The result is unpredictable, "a shock of fighting elements", and a music which, rather than losing its distinctiveness, they hope, will reflect the four individuals from whose tempered interaction as musicians something unique comes, "not just a sort of mishmash" but a new entity with its own direction, its own quality. Like four kinds of tree making one wood?

Steve Xerri

Fruit bats...

FOLLOWING the break-up of The Great Divide, we've seen the emergence of both Boo Hewerdine (The Bible) and Steve Penn (Jack the Bear) on the local scene during 1987. Ed Harbud, the other third of the Great Divide, had been comparatively inactive following the demise of the short-lived Happy Hour. Ed, however has little time for the past, especially now he has got the Fruit Bats going. I caught up with the Bats before one of their earliest gigs at Robinson College, and asked Ed about the formation of his new band.

"It sort of started with Chris (Hogge, guitar) and myself, we were writing a lot of songs together after The Happy Hour split up which then transformed itself...we needed someone to do some singing and as luck would have it I bumped into Jane (Edwards) at a party at Spaceward, and I asked her if she was busy. She said she wasn't. What luck, I thought, she can come and sing with me. I was just about to go into Spaceward to record my first album."

A solo album?

Ed: No, I mean the stuff that Chris and I had written. It wasn't a band as such at the time, but it was going to be an LP recorded with lots of different guest people helping out. Out of that, the other two band members arrived, Darryl Everitt (bass) and Callum MacColl (lead guitar). It sort of evolved into a group; there was always going to be one, it just took a long time. We decided to record most of the LP first.

Did you intend the sound to be commercial?

Darryl: We didn't intend to make it like that, it's just the way it comes out.

Ed: It's the way we play together. None of us are doing anything other than what we're good at.

Callum: The idea, I think, was to write good songs really, with as few fillers as possible.

Do you think this band will be big?

Ed: Yes, absolutely.

Darrell: We're all hoping so.

Callum: It's not a hobby if that's what you mean.

Jane: When you start off it's a hobby.

Is it different now, compared with when you were younger, in previous bands?

Jane: My attitude's the same. It's always been the same. Every band I'm in, I'm aiming for it being the one, otherwise there's not much point in it. Well no, that isn't true, there's been a couple of bands like the Wobblies, which we never just purely thought were going to go anywhere else, but it doesn't make it any

"It's not a hobby, if that's what you mean."

less fun just because you want to make some money out of it. I always feel a bit strange when people actually give me money for singing. I still react a bit strangely to that, I mean - I don't say no! Ed: If you're good enough, as I see it, and you put all your energies into writing really good songs, all these things turn up in front of you anyway.

Callum: Without the fun, no-one's gonna like you much anyway.

Why did you leave The Bible, Callum?

Callum: Well, on the one hand I was never really a bass player, I am a guitar player. After four months in the studio it was like a really long boring process. It did start going askew in some places and people started getting at each other's throats a little bit. When you live on top of each other in a work situation, you see someone 24 hours a day, seven days a week, naturally a few tensions arise. It wasn't like being in a group really. Ed had been hassling me for about three months anyway to leave and join his band.

Ed: I'd be ringing up every week and

telling him to join.

Do you think you'd be happy if the Fruit Bats got a deal and you were in a similar position within another band?

Callum: It's not the same thing. The way I see it, on a commercial basis I think this band could go further because it's far easier for a record company to deal with us. The Bible are not quite so easy to pigeonhole.

You're going Top Twenty then?

Jane: That's alright, I'm quite happy with that.

Callum: The words 'pop song' are not a dirty term really, it's quite flattering. In trendy muso circles it's always been a dirty word.

What about the recording side? You've done a lot of work in Spaceward Studios.

Ed: We recorded most of the album a few months ago. We've just been in the studio again doing a few newer songs. There's no point in putting an album out if you're not entirely happy with it. It has to be really right because it's like a big statement of what you're like. I've waited this long so another couple of months isn't gonna make that much difference.

Jane: It's just that lots of the album didn't sound like we are. It was a bit of a lie somehow.

Ed: So it's being changed. It's got to be right.

So are the band happy with their live gigs?

Ed: We're doing as many as possible. Any that come up. We keep writing new songs and adding them, so it's developing a bit.

What about the way you come across in performance?

Ed: Well we haven't seen us!

Darryl: We'll see after tonight, they're videoing it.

Jane: When you start a new band, you rehearse for a certain amount of time and you get so far and you can only get so far by gigging and especially presentation and that side of things. It really comes from completely trusting everyone on stage.

Callum: It does take a bit of time.

Are you going to spread your wings and look elsewhere for gigs?

Ed: We've already played in such devilishly wonderful places as Northampton. We had a gig at the South Bank Poly in London which we got all excited about and ready for and went down there. We were supporting the Flaming Mussolinis but their van broke down and the gig got called off. We have agency connections which are getting us other London gigs and things, and we'll obviously support The Bible next time they do some things.

You do get a lot of support. Together with Jack the Bear you seem to come under the

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Great Divide umbrella.

Ed: No, there's not a Great Divide Umbrella. We're all just good mates.

Callum: It's a very incestuous music scene here. You could equally call it any other umbrella.

Jane: The Cambridge umbrella.

Callum: I've only been in one band before which had Jane in, The Wobbly Jellies. Half of Cambridge was in the Wobbly Jellies. I counted 27 people in the band in a year!

Do you think it would be advantageous for the band to move to London?

Callum: I've just moved from London. It's just not a nice scene. There are gigs but consider the number of bands. I saw a figure suggesting there's 12,000 bands in London chasing that number of gigs. In Cambridge there's not much either. There's your Alma and your Burleigh and the odd gig at other places but everybody helps each other out. For a start it's more supportive, more of a community and there's less bands chasing it, it's less apathetic as well. You don't get so many people with beer glasses leaning against pillars, with 'make my day' expressions on their faces. It's actually easier here.

So would you advise other bands to stay in Cambridge?

Jane: It depends what you're doing. I mean, it must be useful to meet as many

people as you can.

Callum: In London the actual club owners really are bastards. You've got to analyse why you want to go to London. If it's to get a record deal then it will be the old thing of setting up showcase gigs and getting them along. I think it's increasingly easier, especially as there have been a few signings of bands up here that have been spotted in Cambridge. I think record companies are more aware now of sending people out of London, otherwise the only point of going to London was setting up showcase gigs in shitty places like The

Embassy Club and getting all the coked out A&R men to come down to sort of reel around and look at you - if they turn up.

Ed: The Divs got signed when an A&R man came down from London to a gig at a college, in fact.

Later on that night, the band played their first college date in front of an appreciative bunch of late night revellers. 1988 looks like providing the Fruit Bats with more gigs, and more admirers.

Paul Christoforou





“And in Soham...”

Some time ago, I made the long and arduous journey from Cambridge out to Soham, in order to observe Nutmeg in their natural habitat. When I arrived, I was ushered into the Nutmobile, and while waiting for their bassist to settle a minor domestic dispute, I decided to catch up on Nutmeg's little-known past history. The band has been in existence now for approximately three years, and was formed by Tom Dalpra (vocals and keyboards), Matthew Hobbs (lead guitar), Simon Palastanga (bass) and Neil Taylor (drums), after their stint at Soham Village College. They have kept this line-up intact, the only alteration being the addition of Richard Scurrah on rhythm guitar. Richard is apparently 'the clever one', and is studying some form of engineering at Loughborough University. The others are in various modes of employment, none of which seem to be taken too seriously, because Nutmeg are completely confident of attaining fame and fortune!

In the middle of 1987, 'And In England They're Going Mental' was released as a 12" single. The band are

hoping to release their next single as this issue of Scene and Heard goes to press.

Some of you may remember Nutmeg's performance at the 1986 Rock Competition. They were prevented from entering last year because they lived too far out of Cambridge but, the rules having been changed yet again, they are due to play in this year's first heat. I asked the band what they had been up to since 1986.

Tom: Well, basically, we were very disorganized, and we didn't know about getting gigs, but now we've got some decent management, things are better.

Their manager just happens to be Richard's uncle, and it is at the Scurrah household that the band rehearse. The Scurrah family, almost Soham's equivalent to the Mafia, are very supportive of the band, and are largely in evidence at Nutmeg gigs.

The acquisition of this 'decent management' has had a noticeable effect on the band: instead of being an obscure name from the past, they are now gigging constantly. Indeed, there is a fear in some quarters that they are

perhaps playing too much.

Simon: Especially at the Burleigh, the crowds are dwindling a bit. The next time we play, we'll probably get about three people there.

Tom: Well, you can't expect people to go to every single gig.

Simon: Why not?

However, the band does not only play in Cambridge or on their home ground, but all over the place, including Loughborough, and there was a possibility that they would travel up to Yorkshire. I asked them about their favourite places to play.

Matthew: Newmarket's a great place to play.

Neil: The Crown in Peterborough was quite good.

Tom: I enjoyed the gig at the Glasshouse because I had a lot more space there.

Simon: What about Wembley?

And as a frontman, Tom Dalpra does seem to need as much space as possible to kick up his heels and give a good impression of going mental. On several occasions, I have been seriously in doubt as to his sanity. It's anybody's guess how many glasses have been smashed or pints lost due to Tom's enthusiastic performances. Nutmeg certainly have a strong stage presence: while Tom is throwing himself about, the others attract attention too - Matthew with his ever-present shades, for example. Does he ever remove them?

Matthew: No, never, not even when I go to bed.

Matthew: It's not that bad out here. I mean even in Cambridge, there's only a couple of places to go, especially if you like live music.

On the subject of live music, I asked them which other local bands they had seen and liked. Stormed and the Sardines were the two mentioned most favourably. As for non-local music, it would appear that an assortment of heavy rock-type bands, David Bowie and (surprise, surprise) the Rolling Stones are big influences. Tom Dalpra, however, refutes the allegation that he models himself on Mick Jagger.

Tom: People were telling me that I reminded them of Mick Jagger, and I hadn't even watched the guy properly.

One criticism that has been levelled at the band is that their set contains too many covers:

Tom: What do you mean, like eiderdown and sheets?

Matthew: Well we do covers of other people's songs because they're fun to do, and our audiences like them too.

Simon: You should hear the shouts we get for 'Passenger'.

Tom: Maybe the more we write, the more we'll do our own stuff.

Out of their own material, I asked them which were their favourite songs.

Matthew: 'Why you lie'.

Tom: 'Cleopatra', well, no, probably 'Why you lie'.

Richard: 'Fairground', because it's really fast, it's mad...

Neil: I like 'And In England', but I just feel really knackered afterwards.

From what I could gather, none of the band members have been in bands before, or, at least, had never taken it seriously before. Tom, as usual, let his bizarre sense of humour overcome him for a moment.

Tom: When I was four I was in an elastic band. No, really, I'd never tried it before, I taught myself to play keyboards at school.

Have they got any ambitions?

Simon: We're going to win the rock competition.

Matthew: We really thought we might have got somewhere last time.

Tom: We want to do some recording. After the next single, which will probably be 'Why you lie', I'd like to do an album. Maybe it'll be a mixture of live stuff and other good songs. Some of our stuff only sounds good live.

Matthew: Well, we're going to be a success, whatever we do.

Nutmeg are certainly a band with a lot of confidence, but, having, spoken to them, they do not give an impression of arrogance. I learnt that most of what they said needed to be taken with a pinch of salt, because they are in this business to entertain, and there aren't many bands around that are better. Then again, maybe they're just mental.

Sara

“So, you just think we're a bunch of fen boys, do you?”

Neil: It's supposed to, but I'm not sure that it really works out like that. People who live in Cambridge may think that life out of town is completely different. I asked Nutmeg, who all live in the Soham/Ely area, what it's like.

Tom: So you just think we're a bunch of fen boys, do you?

Scene

Compiled by Andrew Clifton, Jeremy Day and Phil Johnon

Inevitably at this time of year, the attention of Cambridge's rock fans is focussed on the Rock Group Competition – 42 bands vying for the title of Best Rock Band In Cambridge. Well, at least, the best of the 42 who are participating, for once again the city's acknowledged leaders, The Bible, Jack The Bear, even past competition winners Double Yellow Line and Spiritwalk, have not entered. At the time of writing these notes, the City Council's promoter, Mick Grey, was toying with the idea of putting on a post-competition gig at the corn exchange, featuring the 1988 winners, past winners, and established bands like Jack the Bear.

Back to this year's competition, which looks like being the best yet, with no obviously outstanding bands, a marked absence of 'unknown' (purpose-formed) bands, and a wide variety of music on display.

One person who will not be judging this year's competition is Wendy Lloyd, the Glenda Slagg of Radio Cambridgeshire's Rock Show. Plucked from the obscurity of Long Road Sixth Form College and the occasional Double Yellow Line gig, it was Paul Christoforou (yes, he's the guilty party) who originally suggested that she should be Scene and Heard's judge for last year's competition, and that she could review the heats for Radio Cambridgeshire on the Rock Show. Since then, she's become something of a minor celebrity, having interviewed for the Rock Show such celebrities as Julian Cope, Gary Numan, Depeche Mode, Nanci Griffith: she even accompanied 'Uncle' Trevor Dann on one of his trips to the States to do a Pink Floyd interview! Having the brashness of youth works both ways – Trendy Wendy gives the Rock Show a certain amateurish naivete, a trait that seems quite popular these days among producers of image-conscious youth-oriented programmes, but on the other hand, her off-the-cuff, often dismissive remarks

on the capabilities (or otherwise) of local bands and musicians has not earned her many friends!

Steve Hartwell, of Peeved Records and Tapes, is planning another in his series of Cambridge Compilation tapes. Any bands wishing to submit their recordings for consideration should get in touch with Steve at 46 Kimberley Road, Cambridge CB4 1HH.

The Peterborough scene's a bit quiet at the moment, but expect things to start buzzing about the end of February. The Pleasure Heads are at this very moment finishing off the recording of their debut LP, which is scheduled for release by Ediesta Records at the end of February (on both vinyl and CD: are the Heads the first local band on CD?). The Heads business affairs, previously handled within the band, are now being looked after by Rob Jones of Hereward Radio, and Dave Colton, the manager of the Music Room recording studio in Peterborough. (Incidentally, the Music Room Studio is moving to larger city centre premises within the next two months: more details in the next issue of Scene and Heard.) The management have already lined up a support slot with the Wedding Present (February 20 at Bradford University), and there's the possibility of others to follow.

Our regular readers will know that we at Scene and Heard have an unfortunate knack of extolling the virtues of local bands in grandiose terms, only for said bands to immediately split up. This happened to three bands whom we intended to interview for the last issue of Scene and Heard. One group, Boysdream, had the decency to split before the interview was set up; another, The Freedom Faction, split up after the interview, but before we went into paste-up (so we conducted a post-mortem); but the third, Peterborough's Jilted Brides, lost singer Nick Poenicke just as we went to print. Ironically, the Brides' 'Bad Vibes' EP was picking up good vibes, to the extent that indie record label Chapter came up with an offer of a £3000 advance. Guitarist Steve Crosby has spent the last two months re-vamping his Brides (the 'Jilted' has now gone: that's official). He's recruited a new vocalist, but is coy about releasing his name, since he is well known in the Peterborough area, and Steve wants to build up an air of mystery for the Brides' first public appearance, which should also be about the end of February. He's also had to bring in a new bass player (Jem Squires), as Louise, his previous bassist and long-standing companion in previous bands, was finding problems getting to rehearsals and gigs, having moved to Nottingham last summer.

The new brides have already recorded some demos, are about to do a video, and are planning to release a mini-LP in June. Oh, yes, Chapter 22's offer could still be available for the band to take up, provided that the new line-up

comes up with the psycho-goth sounds that originally impressed them.

One band to look out for on the local gig circuit in the near future is the new Graham Butt/Andy Frantic combo, going under the name of Wardance.

Things are also quiet in Huntingdon, or were until December 3, when Flowershop and Graham and the Mushrooms played a fund-raising gig at the Waterloo, in aid of the children's ward in Hinchingsbrooke Hospital.

out at the end of February, provided that the band don't change their minds yet again about which songs to put on the single. At the moment it's 'Ten Foot Tall' c/w 'By His Side'.

A postscript to the Children Of Some Tradition interview: rumours are circulating that Double Yellow Line's manager, Tim Cole, is about to become the Children's manager, and has even offered to buy Toby a new guitar. And apparently Jon Haynes wants to sing



Pleasure Heads

Towards the end of the evening, when the Mushrooms were on stage, Graham dedicated a song to someone in the audience who was celebrating his birthday with some friends, one of whom obviously did not like the song, for he went up to Graham and punched him in the face. A minor riot ensued, the police were called in, but, amazingly, refused to arrest the offending person! An unfortunate end to a successful fund-raising evening. Flowershop's debut single should be

with a heavy metal 'covers' band. One rumour which can be confirmed is that the Children are seeking Tim's advice on how best to present themselves in the forthcoming Rock Group competition. Tim Cole, as manager of Double Yellow Line, may lack credibility in the eyes of many of the younger indie-type bands, but those of us with longer memories can recollect the days when Tim managed Cambridge's premier punk/goth group, 13th Chime.

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Tapes



Reviewed by Chris Williams of Double Yellow Line.

Turn To Blue

What's this? One without a sleeve, why? It's a tape from the Turn To Blue boys, with three songs and a sound which is one of the most original to come out of Cambridge lately. This is sweet-sounding music! Those who have seen them in real life will know how these songs are presented. They're cool, even naive, but still fun. (Even though they may lack a bit in dynamics.) The two guitarists sing into one microphone, you know, a Harrison/McCartney sort of thing. It is this presentation and this image which perfectly complements their whimsical tunes, something which a recording alone cannot embrace.

The voices are slight, even frail. The guitar and bass are not much more than backing instruments to the gentle keyboards. Not surprisingly, without a drummer, the drum tracks tend to be unimaginative and dull. But as they say themselves, it is the song, not expert musicianship, which is most valuable. Look at the Pet Shop Boys.

All the tunes are a little bit special, but not as special as Rain Parade. This one drifts magically, capturing the atmosphere

of the lyrics superbly. 'I walk in the sun, I move into the shade, I never leave again, Cause I reach Rain Parade.' Could this be the beginning of a new wave of psychedelia? Probably not, but they should fare well in the Rock Group competition. It's a good song, they know it, and to prove it they play it out for as long as possible, repeating the catchy bits furiously. Turn To Blue have style, visally and aurally. Will this be enough to see them through? I would like to think so. How about a groovy sleeve for the tape next time?

Paradise Street

One listen was enough. From the absurdly pretentious intro voice/effect (was it from Dr Who?), to the disgraceful rendition of 'You Really Got Me', it was obvious that this tape was not going to get overplayed. I find it difficult to comment on songs which are nothing more than an excuse to play one more (yawn) guitar solo. Paradise Street may be a young band, and this may be their first tape, but it does not explain how or why they came together in the first place.

The arrangement of the vocals is the sort other singers might save for the bits where, in des-

peration for something better to do, they start to adopt a talking style. It can be done, but not here.

Heavy rock, which I guess this is, is one element of popular music which has survived the cruel chops and changes in an often malignant industry, and has sustained mass appeal despite pop's fickle audience. It has kept its head above cessation by (if nothing else) its blatant satire and self parody. Take Twisted Sister, Bon Jovi, AC/DC...the list is endless. Sadly, any such humour is avoided, or very well disguised on this tape. Maybe next time they'll take their shades off.

Sound Advice

Although there is nothing startling about the sounds on Systematic, it does bring with it a pleasant clarity and listenability in which the lead voice benefits enormously. You can actually hear all the words on first listening! The backing vocals on the first track are amusing, sounding (intentionally?) like The Monkees' 'Last Train to Clarksville'. Richard Watts' guitar parts are versatile, interspersed with complementary bass playing to the wistful tunes, giving the tape its strength, with no obvious weak points in sight. Only the drums are left out in the cold, sounding crazy and, at worst, mechanical. Men At Work would be a reasonable comparison to draw, particularly in the vocal arrangements, very Colin Hay. In fact, 'World's End' would sound very comfortable on 'Business as Usual'. Lou Reed's brilliant 'Satellite of Love' receives treatment with a considerable degree of divergence from the original. It could have been risky, but it works to the band's credit. It's just that Hank Marvin guitar solo...

That Saxe

It was as if side A and side B had been the products of two different groups entirely, side A being three tracks of considerable originality and spirit, side B slipping, however, and showing signs of the dreaded 'what are we going to do now' syndrome. I will endeavour therefore to concentrate on the good side, but will start with the other.

'Forever Mine' is a hundred tunes you have heard before, served like a rather messy casserole of bits and pieces, but

it's not unpleasant. There exists a good guitar line...it's a shame Prefab Sprout wrote 'Goodbye Lucille #1' around it. There are, however, no rules against sampling other people's ideas in the 'Top 40 handbook', as we all know, if that is what That Saxe are aiming for.

Bewildered is an amusing piece, where the group makes use of its three voices; one singing, another half-singing, and the third talking, all in unison. It works quite well. Shame about the song. 'Just Like The Other' is just that. How often have we heard "I'm only human after all"? Even Level 42 have sung it.

There is an intriguing looseness to the sound of That Saxe, and it suits the relaxed tones of the voices. I think of Strummer and Jones when I hear Ben Wee and Mark Aston, but there is a lot more here. The additional vocals by Sam Dowson, for example: although placed in the background by the mix, a distinct quality in her voice brings it into its own, adding extra dimension all round. But it is 'The World And I' which is the real highlight. It is a song which brings together a sparkling combination of voices, lyrics, military drum sounds, and other effects, building it into a moving and atmospheric number. What more can I say? Forget the rest.

Fragile Skies

'Songs for the Fragile Skies'

This is the kind of stuff some might say would grow on you, as 'Songs for the Fragile Skies' is definitely a long way from the immediacy of commercial pop. But frankly, the only growing it does is that of pestilence, and if this review is boring, I will at least have conveyed the feeling attained after listening to some Fragile Skies. What is the point of having a singer who not only cannot sing, but positively annoys as well? Is this the intention? I doubt it. The Sex Pistols they are not.

Along with this, the words for the Frgile Skies must rate as some of the most trite ever displayed, and are plainly nonplus. I could think of countless replies to some of those vulnerable one liners, but even clever people like me know when to shut up. "I remember living in another distant time" we hear. Perhaps it was 1967? Things were a little different then...

Live

The Sardines
Moses, Peterborough

After S&H 10's extensive interview with the Sardines, I was quite looking forward to seeing 'Cambridge's fourth best band' in action. Christ, was I disappointed. Moses is really a Chinese restaurant which is rented out on Thursday nights to a rather enterprising businessman who calls himself Moses for these nights. Actually, he wasn't so enterprising for this bash. Moses forgot what advertising is, so there was a visible lack of followers. The Sardines went down like a ton of shit. They lacked any stage presence and just thrashed out tune after tune (it could have been the same tune, but with different words). They didn't even look as if they were enjoying themselves. I was beginning to wish I'd stayed down the jazz session at Joe's Garage, but things did actually liven up: this was when an eight-foot light stand was sent crashing down onto the drum set. Unfortunately, the drummer managed to keep playing with this set of lights resting on his shoulder. There was little applause when they finished: most seemed unimpressed with the performance. Maybe it was just because they came from Cambridge, bit of two town rivalry there. I'm sure in front of a home crowd the Sardines could throw in a lot more excitement, but the Peterborough people, definitely preferring their own, gave little feedback. If the Sardines come back to Peterborough, they'd be well-advised to bring their own fans. *David Foster*

Then Jerico
The Worrina, Peterborough

Then Jerico, being the flavour of the month, were a highly sought-after prize for Peterborough's Worrina. Even bad doses of flu all round couldn't keep them from delivering a brilliant set, and showing bags of excitement. One thing that bugs me (and many others) is having to wait in a queue that dissolves into a mad rush when the doors eventually open.

When a venue says 'open at eight', why doesn't it? After another long wait inside, the support band, Hard Rain, played a respectable half-hour of music in much the same vein as Then Jerico, in a set which included their debut single.

Again, there was another ridiculously long wait before through a swirling mass of dry ice came the figure of Mark Shaw, with the usual "Hello Peterborough! Hello Cambridgeshire! Hello Yorkshire..?" The schoolgirls loved him. Most of the songs on the album were played, with the high-lights being the singles 'Muscle Deep' and 'The Motive'.

Then Jerico probably have a bit of a teenybopper image, but they deserve more. Guitarist Scott Taylor showed with some pretty hefty solos that they're not just an 'image' but a good rock band with a high degree of musical talent. They look set to go far, and with explosive live appearances like this, they can't go wrong! *David Foster*

Chopper
Trinity Hall, Cambridge

Are Chopper a mess, or a bonfire of inexhaustible energy and innovation, glowing brilliantly above our heads? On the evidence of this gig, I'd say the latter.

Chopper are probably a shock to the system for those fed on the trash offered by TOTP, or even the more commercial side of the indie market. They rise above such nonsense quite easily with their brash, uncompromising and brilliantly erratic form of hardcore. This is the music that gets you off your backside and onto the dancefloor — and the dancefloor at a Chopper gig is not for the fainthearted.

After a couple of numbers, sparks were flying from the P.A. and amidst the chaos, Chopper's drummer lost his composure (and dignity) when his drum stool collapsed. Chopper's music is not composed or dignified, but in its own way, it radiates a special warmth. Their uncompromising stance will bring a new freshness and sparkle to the Cambridge Rock Competition next year, ingredients which have been missing in the past.

Chopper are great entertainment, and this gig confirmed their position near the top of the cluster of student bands. Do yourself a favour: take yourself down to the Corn Exchange for their heat, and watch them burn! *Paul Attwood*

Serious Business
Burleigh Arms, Cambridge

Just when you thought that things were under control, that curse of Cambridge rock music, the dreaded funk, strikes again!

Serious Business, the grandmasters of funk, are now enhanced by the presence of Graham 'Honey Tonsils' Buxton on vocals, plus percussionist extraordinaire Trevor Gilchrist, and tonight we witnessed a special guest appearance by one of Mark (Level 42) King's old bass guitars, lovingly caressed by the nimble fingers of

Davy Pollitt.

Serious Business's funk-riddled rhythms had infected most of the jam-packed Burleigh to such an extent that they leaped up and down, sticking their arms in the air, and waving a finger in the general direction of the stage — most peculiar! (The most notable abstention from this frenzied activity was, of course, myself: obviously, my staple diet of Big Black, Swans, Sonic Youth et al has immunised me against any possibility of catching the funk plague.

The good news is that this epidemic appears to be contained in a controlled environment — the Burleigh Arms — although there may be further outbreaks in the forthcoming Rock Group Competition. *Phil Johnson*

The Sea Urchins /
The Poppyheads
Harvey Court, Cambridge

The first and last time I saw the Poppyheads was at Jesus College, where they played in a room, for that's what it was, ricolously small for the audience they attracted.

At Harvey Court, therefore, I got my first real look at The Poppyheads. They opened up with their large repertoire of audience-contact dialogue (tongue in cheek, folks!), swiftly moving into their first song. Motown; Stones; Woolworths; Jam Song: this is an extract from the Poppyheads' set list. A very decent chap pinched one for me — without it, I wouldn't

have had any idea of the (dubious) titles of the songs. Is lack of communication part of the image? I found it merely irritating. On the other hand, their music was well up to standard, although the drummer had a few problems. The Poppyheads have style and potential, with music that's interesting, and a look about them that's coming into its own. My only real moan is the girl singer: she cuts through my head like a serrated knife! All too soon, The Poppyheads were gone, and so, it seemed, were half the audience.

Enter the Sea Urchins: I had high hopes about what was to come, them having done a Peellie session, an' all. Five blokes and one girl (who, as usual, played the organ), all dressed as 80s beatniks, with My Bloody Valentine haircuts. The Sea Urchins played well and were musically tight. The singing was good, a little better than the Poppyheads. Two songs stuck in my mind, 'Cherie' and 'Christine' (the latter their newly-released single) both are lazy and tuneless. Their habit of tuning up after every song was annoying but vital, I'm sure. One good point — at least the girl didn't sing!

After the gig, a friend of mine turned up. He'd just been to the James Taylor Quartet gig, and was raving about how brilliant it was, and that I should have been there, instead of watching this lot. But I think not. *Jordan*



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Letters

Sturm und drone

There appears to be a minority of people within the local rock scene of Cambridge only too willing to criticize the majority's favourite bands. Examples of this are the recent attacks on Stormed, who, despite the fact that they are the most popular band by far, have received unjustifiable criticism.

Not only has the City Council put pressure on the Sea Cadets Hall to stop this band from playing any more gigs there, but it has never offered Stormed a chance to play any of the Council-promoted gigs in the past. Even the Fine Weather Fayre organisers turned down Stormed's offer to play at their open air concert held on the outer parts of the city. Unfortunately, that event was a washout and Stormed were approached and asked to play a benefit gig at the Guildhall, to help recover the money lost by the Fine Weather organisers.

In a previous Scene and Heard, Paul Attwood writes: "Stormed claim to be Cambridge's most popular band, but...". Well, Mr Attwood, here are the facts. I spoke to Mike Michael and he revealed that, during an interview when Mr Attwood visited the band in Cambridge, his very first words were "Now that you are justifiably Cambridge's most popular band, where do you go from here?" Mike replied 'I don't know about being the most popular! Certainly some people say this.' Little did Mr Attwood know, but a cassette machine was listening in on the subject, in case of future errors. I hope Paul Attwood reads this letter: there's nothing wrong with the truth! Another critic hits the scene, this time by the name of Jordan. He writes of a gig which took place in St Neots Priory centre: Stormed, Vigil's Aunty, Strange Brew, etc. In his eyes, it was Vigil's Aunty who had the crowd roaring, and as for Stormed, he didn't like them because he couldn't understand what Mike Michael was singing about. Not surprised! Did he see the PA Vigil's Aunty supplied? And it was engineered by one band member's dad. As for 'Jordan' — who is it? A friend of someone? Does he exist? Does she exist?

Someone else writes "Stormed don't like criticism, and bite the bollocks of journalists who do." Name the critics who have been bitten: only one...Jon Lewin, and he deserved it. It was the fact that I disliked Mr Lewin so much, it brought about the incentive for me to see Stormed for the first time.

What would the local rock scene look like if Stormed never came about? Boring to hundreds of gig-goers, and a relief to the bands that seek the popularity that Stormed have maintained for the last few years. Let's face it, Mike Michael has kept the price of music at a level the average punter can afford, has raised thousands of pounds for charity, has exposed new bands to larger audiences, and is an artist in the true meaning of the word. Let's stop kidding ourselves: to create something as original as Stormed takes more than posey images and money, and certainly a lot more than covering other people's material. Give credit where it's deserved: Stormed are the ultimate in live music, drama, theatre and art. Let's stop being jealous (and I once was, when I was in a band) of Stormed, and say fuck it, to hell with the old British image of being reserved and macho, and allow ourselves to have some FUN. Let's boogie,

Love, Nicky Sutherland

Sturm und drain

I have just seen Mike Michael of Stormed walking into town with an umbrella. Does this mean that he votes Conservative, or was he just trying to impress his bank manager?

Phoebe Probe

Much better-Will

Bands

Abraxas-Cambridge 64346
Bare Yogis-Cambridge 248481
Blind Mice-Saffron Walden 30645
Bogus Renegades-Cambridge 833232
The Brides-Peterborough 265456
Brotherhood-Histon 4253
Camera Shy-Histon 3816
Catholic Boys-Cambridge 328992
Children Of Some Tradition-Huntingdon 51161
Colonel Gomez-Ely 740900
Cri De Coeur-Cambridge 833894
Crosstalk-Cambridge 66438
Curious-Chatteris 3010
Déja Vu-Newmarket 720090
Double Yellow Line-Cambridge 352370
Fires in Arabia-Crafts Hill 80918
Flowershop-Huntingdon 57306
Fruit Bats-Fowlmere 578
Geneva Convention-Cambridge 860470
Giant Polar Bears-Ramsey 822745
Graham and the Mushrooms-St Ives 69301
Heidi and the Dobermen-Cambridge 276637
Hondo-Cambridge 61577
House Grinder-Cambridge 872348
I Thought I Told You-Haverhill 704452
In Flight-Cambridge 65048
In The Pocket-Cambridge 880034
Indiscipline-Peterborough 264156
Indiscretion-Cambridge 246195
Infernal Death-Cambridge 880377
Jack The Bear-Royston 61295
James Dean Quartet-Cambridge 322635
La Voix-Cambridge 67253
Legend-Peterborough 61854
Mel's Kitchen-Cottenham 51255
Melting Men-Histon 3450
Melting Trees-Haverhill 704203
The Moment-Ely 740244
The Mullahs-Cambridge 242972
Nutmeg-Ely 721007
On The Brink-Cambridge 263870
Paradise Street-Cambridge 244825
Playhouse-Cambridge 210384
Pleasure Heads-Peterborough 311376
Pluck This-Cambridge 64965
Poppyheads-Cambridge 351597
The Priests Of Vengeance-Cambridge 811220
The Principle-Swavesey 80150
Rhythm Method-Hitchin 37587
Sardines-Cambridge 240953
Serious Business-Cambridge 357850
Session 57-Newmarket 750724
Sheik Threw a Wobbly-Cambridge 64973
Sitting In Cafés-Cambridge 313045
Sound Advice-Crafts Hill 82112
Spiritwalk-Cambridge 214852
Stand Point-Cambridge 64041
Stormed-Cambridge 65449
Strange Brew-Cambridge 243424
Street Legal-Crafts Hill 80949
Strike Force-Cambridge 246958
The Sullivans-Harlow 36743
Surfin' Druids-Cambridge 860665
That Saxe-Royston 62272
2AM-Madingley 210360
Turn To Blue-Cambridge 214861
Trux-Crafts Hill 31550
TV Messiahs-Cambridge 352089
The Wood-354635
Woolly Mammoth-Cambridge 843211
909s-Cambridge 243144

Ricky don't lose

THIS NUMBER

PA hire

Chings-Cambridge 315909
Flite Audio-Cambridge 316094
Fuzzy-Cambridge 870651
Music Village-Cambridge 316091
NSD Sound Services-Cambridge 245047
Skysound-Cambridge 358644
Star Hire-Huntingdon 411159

Photography

Chris Hogge-Cambridge 350799
Steve Gillett-Cambridge 62560
Rosanne Holt-Cambridge 249003
Giles Hudson-Cottenham 51204

Recording studios

Carlton-Bedford 211641
Cheops-Cambridge 249889
Flightpath-Teversham 5213
Kite-Cambridge 313250
Lizard-Cambridge 248877
The Lodge-Claire 27811
Makka-Cambridge 66534
Minstrel Court-Cambridge 207979
The Music Room-Peterborough 46901
QualiSound-Crafts Hill 82948
The School House-Bury 810723
Skysound-Cambridge 358644
Spaceward-Stretham 600
Stable Ware-871090

Lighting hire

D. Lights-Design 944-500
Fuzzy-Cambridge 876651
Just Lites-Swavesey 50851
Softspot-Cambridge 244639
Star Hire-Huntingdon 411159

Venues

Cambridge

The Alma-64965 (Mick)
Boat Race-313445
Burleigh Arms-241996 (Reg)
Corn Exchange-357851
Man On The Moon-350610 (Stan)
Midland Tavern-311719
Sea Cadets Hall-352370 (Tim)

Huntingdon

Three Tuns-53209
Waterloo-57199

Newmarket

Rising Sun-661873 (Paul)

Peterborough

Crown-41366
Gaslight-314378
Gladstone Arms-44388
Glasshouse-65776
Norfolk Inn-62950
Oxcart-267414
Peacock-66293
Wirrina-64861

St Ives

Floods Tavern-67773 (Stan)

St Neots

Cockney Pride-Huntingdon 73551
King's Head-Huntingdon 74094

Sawston

University Arms-Cambridge 832165

Video recording

Neil Roberts-Cambridge 210320
Spaceward-Stretham 600

THE BIBLE/JACK THE BEAR/THE FRUIT BATS
1st. TEAM SQUAD 1987/88



Top row : Neill MacColl, Chris Hogge, Darryl Everitt, Martin Green [above], Boo Hewardine, Tony Shepherd, Callum MacColl, Greg Harewood.
Bottom row : Graham Fuller, John Carter, Jane Edwards, Dave Larcombe, Steve Penn. Below : Ed. 'Mundo' Harbud.

Photo: Steve Gillett.