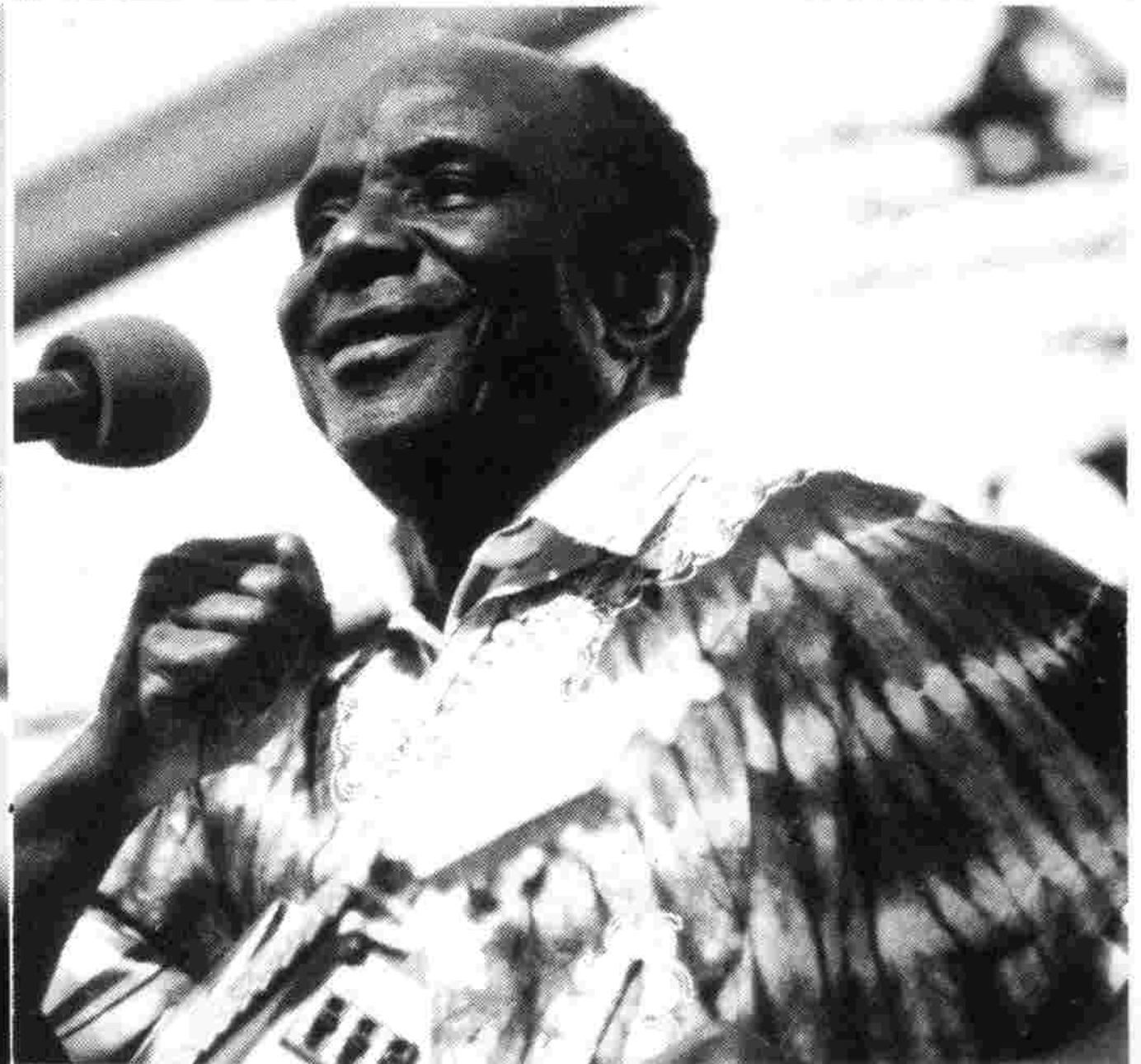


SCENE AND OVERHEARD

CAMBRIDGESHIRE'S ROCK MAGAZINE

SEPTEMBER/
OCTOBER/NOVEMBER 1989

THROWING MUSES : POSSESSION
I THOUGHT I TOLD YOU
JAMES DEAN DRIVING EXPERIENCE



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EDITORIAL

Welcome to our new issue.

First of all, we'd like to thank The Charlottes and This Replica for launching our last issue back in June with a gig at The Man On The Moon. We were hoping that this might have been the first of a series of rock gigs at that venue, but the pub's lack of soundproofing and location make it a 'no go' for loud rock music. Still, we thank landlord Stan for at least giving it a try. However, there is good news on the 'live' front in Cambridge: The Globe on Newmarket Road (opposite the United football ground) is now putting on live music on Saturday evenings. Already Nutmeg, This Replica and The Color Factory have played there. Any bands wishing to play there should get in touch with the landlord on Cambridge 241220. Also, Steve, the landlord of The Rock, is now putting on live music on Thursday evenings for local bands who play other than R & B: perhaps he'll invite I Thought I Told You back. Anyway, the number to ring is Cambridge 249292. Our next issue should be out during December: no promises about who'll be featured in it, but on our shopping list for 'bands to be interviewed' are The Black Sky, The Big Blue, Arcana, Tribe Of Dan, The Night Jars; and we'll be having a look at what's happening in the Ely area. See you then.

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The A-Z of Cambridge Rock

Luke Warm, from a deckchair on a sun-drenched beach in Dungeness, continues his A-Z column, and proves that the pen is indeed mightier than the sword

N is for Name, and in choosing such, you inevitably tread the thin line between a ban on airplay and publicity, and playing it far too safely. Remember the price of Letraset when choosing a name, and if you're struggling with finance in the mad, bad world of pop, choose a short name - this has the added advantage of reducing the odds of wrongly spelling your own band's name on posters, tapes and records. Try also to reflect your band's image in the name. Although journalistically providing a field day for pigeonholing, a thrash metal band are unlikely to choose a name like Cherry Orchard; likewise, The Cherry Orchard would look pretty daft playing their style of music in front of a Freedom Faction emblazoned backdrop (in fact, glancing through a back issue of S & H, The Freedom Faction were once described with great sagacity and seriousness by Paul Christoforou as "a trio comprising three local musicians"!!)

N is also for Narcotics, the 'real' stuff of rock dreams - drink and drugs. Ever wondered why bands nonchalantly drink so much beer and wine on stage, yet still perform to clinical perfection while leaning at 20 degrees to the perpendicular, with glazed eyes and an uncontrollably silly grin? It's all a sham, developed in the days when Heavy Metal was in its element, when women were mere playthings for after-gig entertainment (see P), and men had a thing or two to prove. So stuck between providing a performance worthy of the excessive booking fees, and developing an exhibition of overt masculinity, pint glasses were filled with dandelion and burdock; vodka and wine bottles replenished with water and arranged three deep on drum risers and Marshall stacks. The boozy narcotic rock image was complete, and left to the then impressionable youngsters to perpetuate.

O is for Optimism, and looking forward to what the rest of 1989 (and possibly 1990 before this is printed!) promises, and what the forecast is. There's the Camrock festival which is rumoured to be importing such household luminaries as Madonna and Simply Red. A good day out for your mum, I'm sure, providing the notorious summer weather holds out. (Well the fine weather materialised, which is more than can be said of Camrock - Ed.) Strawberry Fair should be the usual dawn to dusk entertainment of dodging the showers, the mud pools, the overzealous policemen, rip-off jewelry stalls, infrequent muggings and pickpocketing, all floating on a colourful drug-hazed carousel of some of the area's top bands (a somewhat dubious and inaccurate description of this year's fair - Ed.). The Junction venue should have arrived by Christmas, and will be a welcome mid-sized resource for a culturally dying city. A new series of Fat'n'Bulbous promotions at CCAT (now AHEC) by the wonderful Alex and Emma, coupled with the weekly task of tracking down Indie club Splatch, should keep a lot of people happy, as too will the reopening of the Rock Club at Melbourn. And so to the forecast. The Cherry Orchard will hit the big time in London, sign a massive contract and make a packet in a very short time. They will then leave Britain. War Dance will finally meet with infamous Trevor Weedhi, who will turn out to be Gizz's dad. Scene & Heard will buy out two top weekly newspapers, Cambridge becoming the new mecca of the music industry. The Rock Competition will expand to accommodate all 107 entered bands - it will take three months to complete, in which time 75% of the groups will have split up, the majority emanating from Hills Road. The Pleasure Heads and This Replica will headline the Folk Festival, while Chopper will pen Britain's

Eurovision Song Contest entry. Big hearted Stormed will play a final benefit gig, only this time to raise money for their joint pension fund (only kidding, Mike!). Public pressure will force the reopening of Peterborough's Tropicana club for regular gigs. In customary ham-fisted ignorance, the promoters immediately jeopardise its future by putting CCAT faves B.o.B. on the same billing as Lindisfarne. Sunday Sport quickly alerts the nation to the plight of the local music scene as 5 people die of boredom at the aforementioned gig; 5 others receive serious injuries in the rush to vacate the premises. Newly elected P.M. Thomas Dalpra is despatched to investigate immediately.....

P is for Price. Gone are the hot balmy evenings when you used to be able to see three bands at the Burleigh, get well pissed, get a taxi home, and still have change from a pound note (remember them?). OK, so the Corn Exchange costs an arm and a leg to hire out, but surely there's no reason (above pure profit motives) to charge in excess of £5 a ticket to see a couple of average bands, is there? But what are the alternatives? The Glasshouse in Peterborough on Sunday lunchtimes is an unusual but worthy venue, providing a wide selection of music, usually two bands for under £2. The Alma and The Boat Race are still free, but a bit select on bands at present. The Rock, winners of a recent issue's coveted 'Dickhead' award is still a venue of sorts and could be good. So until The Junction arrives (with hopefully cheaper entertainment), you'll just have to put up with a six band spectacular, get away with some illegal flyposting and reduce those prices. P is also for P.A., and yes, this is it - the moment you've all been waiting for, when the A-Z arrives at P and jumps in at the deep end to say what you've always felt but been afraid to fully express. Let's face it -

with a few exceptions, local P.A.'s are shit, aren't they? Thousands of pounds of technology, hours to set up, excessively expensive to hire, and what do you get for your money? Large obnoxious unhelpful peabrain cretins who stick to their set formula whatever the band, whatever the venue, whatever the price. They roll up late, blaming roadworks in town, have a couple of pints, moan a bit about space and the fact that they've gone without their tea to do you a favour, forget to mic up certain drums, have another couple of pints, aim to get the worst muffled sound for a band they're not too keen on, hurl frequent abuse at innocent bystanders and musicians alike, have a couple of pints, forget that there are in fact more than two coloured lights to operate, set the output levels in relation to whether they've got a hangover or not (by this time, almost inevitable - but have another pint anyway), play their mismatched disco-beat tape between bands. Yes, P.A. people are an integral part of a show, but the majority should really grow up a bit, and accept that they're providing a service. Perhaps even turn the odd monitor on occasionally. P is also for Party, the after-gig entertainment for band and more fortunate punters and 'lesser mortals' alike. These usually take the form of wall to wall drinking; reminiscing in as much minute detail as possible the previous couple of hours on stage; dancing yourself silly; throwing up in the neighbours' window box; making lewd suggestions to anything with more than one leg (chairs and pets included); nailing your granny to her rocking chair; sitting in large groups on the stairs, blocking the oft to be used expressway to the toilet bowl; talking a lot of gibbersish to prospective A & R people; trying to regain control of a lolling tongue. Coming back to reality, apres-gig entertainment will usually take the form of watching The Hit Man and Her, with a couple of cans of flat lager and a piece of cold toast up one nostril!

COUNTY SCENE



By the time you read this, **AT 10 PACES** will have played a gig at the Jacquard Club in Norwich, as support to Under Neath What (who, themselves, had the prestigious support slot on the last Nephilim tour), whose Management is showing some interest in the Mildenhall Americans. The band, who now have a new drummer in their line-up, recently played a charity gig at the Mildenhall Social Club, held in memory of Karen, a Mildenhall girl who recently died from an asthma attack (and was to be married to one of the band's Base colleagues) £450 was raised for Asthma Research on the night.

Peterborough's own 'knee in the groin' rockers **THE BLACK SKY** succeeded in pulling in a good crowd for their gig with unknown Notts goths Every New Dead Ghost at what was probably the last gig to be staged at the Posh Club (once home of the ill-fated Sanitarium). Unfortunately, the eternal 'Peterborough Effect' set in when the band promoted Dawn After Dark at the Fleet Community Centre: high costs of band and venue left them slightly out of pocket. It's a shame that a city the size of Peterborough can't support the odd gig of this type, and it's a poor show when Dawn After Dark's following, most of whom had hitched from the Midlands, outnumbered the locals by about two to one. The Black Sky recently parted ways with their bass player, and are currently auditioning a potential replacement.

Undeterred by a surprising slugging off of their latest single in the last issue of Scene & Heard, **BLIND MICE** are now having a bit of a break

after some extensive gigging in May and June. They're concentrating on writing new material for their debut L.P., which should be out on the Davy Lamp record label at the end of the year. The single - Tattooed legend - has picked up excellent advance orders, and has found favour with Melody Maker and NME (who, once again, made the Blind Mice single one of their 'Singles Of The Week'). Both papers have also published interviews with the Saffron Walden area based band.



Gary (Blind Mice)

Peterborough's well known shortage of drummers has finally put to rest the lingering remains of **BOYSDREAM**. David and Chris are still working together (more news next issue), and Mark has recently auditioned for the Leeds based band, Salvation; although they were well impressed, he still awaits their reply. In the meantime, Mark is getting a new local band together, and rumour has it that Matt Keys (ex War Dance and original Boydreamer) may be dusting down his kit and coming out of hibernation.

THE CHARLOTTE'S debut L.P. finally got its release in July, and has already picked up excellent reviews from both Melody Maker and NME. Having recently made a successful London debut - at the White Horse in Hampstead, supporting the magnificent Snuff - their next important gig takes place in September, when they play with Thrilled Skinny in Hull, at a promotion gig for a local



Simon (The Charlottes)

fanzine which is releasing a single featuring both bands.

Virgin cast-offs, Gaye Bykers On Acid, attracted a near 600 crowd at **THE CRESSET** in Peterborough a couple of months ago (mind you, I wonder how many were there expecting the band to be a Smiley T-shirt and Banadana band? Some of them, I'm sure). Apparently, The Cresset Rock Nights are supposed to be a regular thing... so when's the next one? The Management at The Cresset is planning to hold a Rock Competition for local bands at the end part of this year. For details, interested bands should ring Peterborough (0733) 265705.

One of Cambridge's 'most likely to...' bands, **THE FRUIT BATS**, are taking an extended holiday, and are having a long hard think about their future. Bass player Darrell Everett has definitely left the band (what price him joining Jack The Bear?), and another line-up change is very much on the cards: more information in our next issue.

Quirky popsters **I THOUGHT I TOLD YOU** are promoting a couple of gigs at the Chalkstone Community Centre for Haverhill's gig-starved kids on 23 September and 25 November. Digitalis and The Color Factory play with them on the September date, but they are looking for bands to play the November gig (preferably on a gig exchange basis). Interested bands should ring Tim on Haverhill 704452.

THE JUNCTION, Cambridge's newest venue, moves on apace, and is on schedule for an opening gig on 16th December. Appointments of key personnel have already been made. The Centre's Director is Paul Bagen, who started out running a mobile disco in Cambridge, and finished up in Theatre Management in London. The appointment we're most interested in is the Operations Manager, who will have the responsibility for putting on the gigs, and this is Jasmine Hendry, who comes from the Northampton Arts Centre, where she was responsible for booking the Indie bands. Next is the Centre's Administrator, and it's none other than our old friend John Wroe, who's been quite active in Cambridge over the past few years, promoting gigs at the Corn Exchange, Romsy Mill and Homerton College, and has also been an active member of the Venue Group for the past couple of years. Finally, Publicity Assistant Jonathan Goodachre comes from York, where he was involved with both the local band scene and the York Festival.

One of our regular contributors, **STEPH McNICHOLAS**, who is employed as a journalist with a North London newspaper, recently had her review of a Darling Buds gig in Paris published by Record Mirror. However, Steph has assured me that she won't allow this overnight fame and fortune (!) to go to her head, and has promised faithfully to submit more scribblings for S & H.

Mr House Grinder **CHRIS MANN** has been keeping himself quite busy during the past months. He's been standing in on drums for Pluck This (in



THE FRUIT BATS

the absence of Davy, who'd damaged his hand) and played with them at the Folk Festival. He's also been recording with such diverse artists as the Dead Goldfish Ensemble (under the joint name of 'Featuring Karen Wheeler') and Cherry Orchard's Liz Creasey (laying down some 'soulful' tracks).

One of Music Maker Publications range of monthly magazines, **PHASE ONE** is a little more generalist than its sister publications. The current issue features the last of a two part article on singing, written by Steve Xerri, former frontman with Perfect Vision, probably the most innovative



group to come out of Cambridge in the 1980's. Incidentally, the Editor of Phase One is David Bradwell, keyboardist with the currently singer-less Flag Day: cue for a Steve Xerri comeback?

After a lengthy spell away from the 'live' circuit in order to concentrate on writing new material, **THE PLEASURE HEADS** are back in action on 8th and 9th September, with gigs at the Waterloo in Huntingdon and the Shamrock Club in Peterborough respectively. The Peterborough gig has been specially arranged for Revolver Records, who are showing some interest in the band.

Rumour has it that **PLUCK THIS**'s gig at The Boat Race in August was their last. Certainly, since the abrupt departure of Andy Ross, the future of the band has been the subject of much speculation. A question mark now hangs over the release of their debut L.P.: having had serious discussions with both Backs Records and Cooking Vinyl, it seems likely that the tracks will be released in cassette-only format.

PETER SLEIGH, local promoter in Peterborough, tells me that, following Andy Frantic's OTT comments in the last issue of S & H on Pete's managerial abilities, the misunderstandings between the two of them have now been sorted out, and relationships are back to normal. Pete is now managing Peterborough's newest punk/noise band, Shotgun Wedding, and may well be joining a large Management Agency, based in Cambridgeshire, in the near future.

STATUS PROMOTIONS have just announced their September programme of gigs at the Sea

Cadets Hall in Cambridge. On 2nd September, perennial favourites Stormed headline the bill, and are supported by The Milk Monitors and Let Sleeping Dogs Wake. The long awaited reunion gig of Infernal Death takes place the following Saturday, 9th: support bands are Venus Love Boys and Eternal Dirge. There's a treat for all hippies - old and young - on 30th September: Dævid Allen, of Soft Machine and Gong fame, is doing a special one-off gig. Not to be missed. Support for the night is Crossland, featuring new vocalist Chris Williams. Finally, one for your diary in October - on the 14th, Nutmeg will be officially launching their debut album: they'll be supported by The Senseless Things and The Color Factory.

Status Promotions are looking for someone to help with stage management at these gigs. For further details, ring Mark on Cambridge 244825.



GARY SHEPHERD

GARY SHEPHERD, former frontman of Hollow Land and employee of the Kitchen Reject shop in the city centre, recently made local news when it was announced that, in a competition for shops in Cambridge, who were asked to dress up their windows French-style in red, white and blue to mark the Cambridge Festival French theme, he came up with the best-looking window. His prize? A holiday for two.

Cambridge isn't the only town in the county which manages to hold successful **WAREHOUSE PARTIES**. Following the disappointment of having parties at Peterborough's Tropicana and Wirrina cancelled due to police and Council opposition - fuelled, no doubt, by reports in the national press that such parties were havens of drug abuse, and could possibly even alter the world's orbit and send it crashing into the sun (Sunday Sport 16.7.89) - an impromptu party took place a couple of weeks ago on the Embankment, when 600 people partied to their hearts' content till 3am Sunday morning. The city's police are still scratching their heads as to how the party came to be there, and whether such events are illegal. I doubt it: you can't put laws on enjoyment. Congratulations to the organisers.

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I THOUGHT I TOLD YOU



PROLOGUE

The scene: A pub in Haverhill, almost four years ago. Two young men are in deep conversation, quietly sipping the local brew.

"So what are we going to call our new band, then?"

"I thought I told you."

"No, you didn't.... hang on, though, that's not a bad idea..."

I THOUGHT I TOLD YOU are vocals, guitar, drums and bass - a standard line-up for a rock group, you may think. Well, maybe you're right.... and maybe you're wrong. Anybody who has seen I Thought I Told You will know that there's nothing 'standard' about this band. Audiences who are conditioned into accepting only the well-defined standard rock formats simply cannot come to terms with what I Thought I Told You are about. "We are unhampered by any form of musical competence", they say. How many times do you read of bands who say that they will never compromise their music values? Far too many. And how many bands actually stick by their principles? Far too few. I Thought I Told You are one of the few.

Although they've been around for nearly four years, the current line-up has been together for just the last two, when the drummer joined the band after playing with another local group, The Six Napoleons: "This is it, for what it is. We are a group, and there's nothing before us that's relevant. We retained the name, but we were a new band since he joined us - we're nothing like the old band." The education system was responsible for the foursome coming together: "We were at school together. The guitarist was a couple of years younger

than the rest of us - and still is."

Their tastes in music are very similar, and "probably would be broader, but there's not enough music about"; any influences can be traced back to the post-punk groups of the late '70's.

They don't object to being classified as non-musicians (see Tape Reviews), but surely the passing of time has made them technically more proficient? "We've moved on a hell of a lot without actually getting technically proficient. People talk about chords, and keys, and their trousers, and other things... it seems unnecessary, really. I think that the guitar and bass have improved immensely and the songs have got better, but I haven't had the urge to buy a Bert Weedon Guitar Book." Ideas for new songs will emanate from any one of the four. "We've got quite a good trust within the group, there's no egos, no 'cor, I don't like that!"

Lyrics are basically down to the singer, but very often, it's the tune that inspires the lyrics. "I don't see any point in writing 'Boy meets girl, boy has sex with girl'. Our songs are observations on life, there's no obvious message, no sloganising. On the surface the lyrics may seem naive, but they're deeply sinister."

The group's sparse sound gives equal focus to each individual member of the band: "you find groups that just have a guitar, and everything fills in around it. We're not like that. Being non-musicians gives us a tremendous amount of freedom. It's so easy to start with something that's so obvious, you know it will be popular - we're never satisfied with

anything like that."

I Thought I Told You are NOT popular, in terms of building up a following. For every one person who gets off on their personalised pop music, there's probably three or four who'll walk away from it. Doesn't his dishearten them? "No, we get drunk. There's only two things we take seriously; the drinking side and the playing side. So if one of them's not going well, the other one will. We don't do post mortems after gigs, like other bands do: we have a drink, and that's the end of it. Take the whole thing about soundchecking and tuning up: the chap at The Rock (Cambridge pub venue) couldn't get to grips with it. He expected a band to come in, set up, tune up, soundcheck, sit down for half an hour, and then play their set. We just come in, set up and sat down - that was it. He was asking 'what sort of music is it?' - he didn't understand at all, which was a shame, because I'm sure some of his regulars did like it."

Even I Thought I Told You find it difficult to categorise their music: "that's the hardest one to answer - I don't think it's fair to ask us. If we're unpopular, it can't be pop(ular) music - it's unpop music, isn't it? I'd say it was aggressive, but not in a thrashy sort of way."

It came as a bit of a surprise to find that I Thought I Told You had recently been in a recording studio (Flightpath): "we're not totally purists, you know. We'd bought a 4 track portastudio off someone cheap, but we couldn't operate it. So we went to a studio because they had the professional know-how. He (Tim Harding) was very good, actually. When we marched in there, he told us we were the

first band who'd ever got there early, let alone on time. At the end he said that he wasn't normally surprised, because he'd seen most things, but he was surprised at us. But I think he quite liked it."

"We've got foundation plans for the destabilisation of the Government, and a social revolution that has not been matched for the last three to four hundred years.... but I don't think we've got time to go into that, have we?"

We've a pathological hatred of the rock industry in fact, all capitalist industries, but particularly the rock industry - because that's converging on the young generation. Most people's views for the rest of their life are formed from the period about fifteen to eighteen or nineteen, and there's a lot of their mental views that are formed through music - it's such a powerful media; and it seems that the music in the last five to eight years has been so mediocre and reactionary that we're breeding thousands and thousands of Tories. And that's graphically proved by the groups: they're Tory groups, aren't they? The first thing they look for is the money. We broke down once on the way to Cambridge for a gig, and another group came out to pick us up - you expect it, as we gave them the gig: they were supporting us. After the gig, they wanted fucking petrol money for coming to pick us up. We've got a new breed of minor Thatcherites. In years to come, there'll be a massive social change - a total reverse: nothing is forever. Once the economic boom starts to slump - and it will - and people will realise that they need more money, but they haven't got the power to obtain it, because the Tory party's virtually made it illegal for people to take industrial action effectively."

EPILOGUE

"I think we've come a long way from the Shepherd & Dog in Poslingford. People tend to see us on the jovial side, but it's deadly serious what we do. It's very right, we're non-musicians, but I don't think we're bad. If we know there's going to be an ignorance factor at a gig - "oh, look at that, they're not doing that properly" - we'll take the piss, but what we do, we try and do it well... unless we get pretty drunk."

PHIL JOHNSON

POSSESSION



Henry Wilson

Possession are probably most familiar from their performance without their vocalist at the Rock Comp. (and they came third in their heat!). Indeed, this mysterious front person is missing from the interview, and even the band photo looks like his picture has been pasted on. However, the rest of the band assure me that he does exist and was seen at a recent successful gig in Ramsey (see Gig Reviews), and can be heard on their latest demo (see Tape Reviews).

Steve 'Baz' Bastion

(bass): Possession have only really taken off from that gig in Ramsey.

Steve Gibbs (guitar):

During that week we spent two days in the studio, knocking out a brilliant demo tape which we're really proud of, and then we did a gig where everyone - band and audience - was really enjoying it. We thought "yeah, this is more like it".

Simon Iron (drums): We've never played to an appreciative audience before. We've always played to two people and their dog, or they've turned up to see a mod band. We got a really big kick out of the gig because there was a bloke there with a Possession T-shirt on... and we haven't printed any T-shirts!

Baz: We have really turned our attitude around. About a month ago, the band was ticking over, nothing was happening: it was just turn up for a band

practice on a Friday, practise for two hours and go home. I was almost on the point of leaving. We thought about getting gigs, but never did anything about it. There was no sign of a new demo or anything. I said 'we're going to have to do something' and suddenly from there everything really changed. We got on to Lydgia, our manager and said we've really got to kick some ass basically, we've got to wake ourselves up, because no one's going to ring us up and say 'do you want a gig?' - you've got to do it yourselves. The sound of the band changed immensely as we went out and spent over a thousand pounds on new equipment. Each time we write a new song, we throw an old one out of the set, because you can really hear the difference.

Steve: What we want to do now is just gig. Now we've got a lot of confidence and a lot of songs, we want to play a lot of gigs - which is difficult to do.

Simon: We'd play Cambridge if we could but (a) it's a closed shop and (b) there's nowhere to play anyway. We sent a tape to the Sea Cadets and they said 'sorry we don't think you're good enough'

Steve: Huntingdon is a really good area to play as everyone seems really interested in music, we go down really well. We're hoping to get gigs much further afield, through the interest we're getting from

fanzines. There's a bloke in Boston (Lincs) who wants to do a big feature on us.

Baz: We should have changed our name really because we're so different from what we were.

Simon: We've just been on a band holiday, we went down to a little Welsh fishing port, mellowing out.

Baz: It was good going as the band because we don't spend all that much time together, it's usually just practises.

Simon: We lied to all the locals saying that we were big stars.

Baz: We wrote to the local paper saying we had a single coming out and that we were going on a national tour. We had a big picture, but it was all lies.

Steve: Haverhill is the second most violent rural town in England. It's full of people with short hair and bad attitudes. It's getting better, but a year ago I wouldn't have walked down the High Street after 10pm for fear of getting beaten up.

Baz: There's probably more weirdos in here (the Tram Depot) than there is in the whole of Haverhill.

Simon: A couple of weeks ago we started up an alternative disco, at a nightclub, but we got a very small response.

Simon: I used to play in a band in 1982, then I gave it up for 4 years and then I saw an ad. in the paper for the Melting Trees

wanting a drummer. I saw them and I thought they were pretty shit but I joined them anyway.

Baz: The Melting Trees split up...

Simon: ...the day I joined!

Baz: When the Melting Trees split up, me and Steve had already left, cos Steve had found out how to play the guitar. Steve used to be the second guitarist who never got heard in the Melting Trees. Suddenly one day he said 'Baz I can play the guitar' and so I went round and it was really good, I thought this man's got talent, so we quit the Melting Trees and saw them at their last gig, and laughed tremendously. Simon was still in the Melting Trees and I asked Simon to come along to one of our practises. He came along and we thought this is good, so we poached him. Then we went through a couple of singers who looked the part but didn't have the ability and then Mark (Cowling, vox) was knocking on the door again.

Simon: Mark was the original man in the Melting Trees, but the last gig they played he was drunk on stage, swigging a bottle of wine and totally embarrassing, so everyone says 'Possession, they're the band with that drunken old singer'.

They don't realise how much we've progressed.

Simon: We get described as a goth band but none of us are goths. The music is very Cult-ish, and you've got Mark's lyrics and singing which are totally diverse.

Steve: I write most of the music and Mark writes the words. I do nothing all day except write songs. I turn up at band practice every week and boss everyone around telling them what to do. Then Mark tapes it, goes home and works his words around it.

Simon: The songs are good, they're not 3 minute pop songs, they're 6 minute epics. They are really good thought out songs.

Steve: Mark's an animal on stage, he's a good front man.

Baz: People go 'pretentious prats' but you've got to look the part, otherwise there's no point in doing it.

Simon: We love our music but now we've got to convince other people.

STEVE HARTWELL

THROWING MUSES

Petra of The Charlottes indulges in Girl Talk with Tanya Donnelly, guitarist with Throwing Muses



Cambridge's Corn Exchange has come up with some real gems of gigs over the last twelve months. Some may say that *The Fall* was the best gig, others may say the *Pixies* was, and some may even say that *Shakey* was the tops, but for me, it has to be the *Throwing Muses* and the *Band Of Susans* gig. I spoke to Tanya Donnelly, guitarist with *Throwing Muses*, in a small room above the stage, just before they played their set, and she told me how three fourteen year old girls got together to play their idea of pop music in an attic. "Well, it was our idea of pop music! It didn't sound insane, or strange, or intricate, or anything else that we've been accused of. All we ever listened to when we were really young was the *Doors* and *The Clash*, but we're not really influenced by that. We were seventeen when we started talking to 4AD, and eighteen when things really

started happening. We're unfortunate that we're on Warner Bros. in America, which is really hard to deal with. It's like a beehive, you never know who to talk to or who does what job, and then when you find out, next week they're gone. And we're really nothing there. 4AD is perfect though: it helps that it's quite a cult label - it helped us initially. I didn't know much about music, but I liked most of 4AD music." *What's your relationship with the Pixies? A year ago, they were supporting you, and now they're playing arenas.* "They're dear friends. We met them in Boston; we're both Boston bands, and we both played the same circuit, and we have the same manager and record label. We don't get at all funny about their success - they deserve the best." *You recently played with them at Glastonbury: your reviews weren't all that good...* "It was really weird, because we got out of the van and ended

straight up on stage two minutes later; that's why I don't think we played so well. Also, it took us an hour and a half to get into the place to begin with, and by that time we were supposed to have been on stage an hour before. So we just got our gear out and set up."

So while everyone was waiting in the traffic jam, cursing because they were missing Throwing Muses, you were in the same traffic jam cursing because you were supposed to be playing!

"Right. The reason we came over here was to do all these festivals with the *Pixies*, and then to end up doing all these gigs for money! But we ended up having to turn down other festivals because we're supporting *New Order* in the States."

Where do you prefer playing, in America or England?

"It depends. I prefer playing here because the audiences are more responsive, but it depends where you are. America's tough because in order to play the big cities, you have to do the little ones in between. That's sometimes weird, but the big ones, like *Detroit*, *Chicago* and *San Francisco*, are neat. Redneck country is hard: *Alabama*, the mountains of *West Virginia* - uugh! It's all in-breeding, like something out of that film *'Deliverance'*."

Do you think the British press generally take to you?

"They like us. I guess we're lucky in that we haven't got much backlash from them yet. We get them in little stabs, but they seem not to want to hurt our feelings."

How do you feel when you see interviews and reviews of the band? Can you ever comprehend just how 'big' you are?

"It doesn't really touch me. I mean we're not - or rather I don't feel - particularly famous. But it worries me when I see people waiting outside for us: it worries me that they're going to be disappointed, or that there's anything more we can do for them. They already have the most important part of us on vinyl, and there's nothing really we can do beyond that.

We have good fans for the most part, though. Kristen gets a few really needy types!"

What do you think of your support band tonight, Band Of Susans?

"I definitely like them, but they're very separate from us. I know they're part of this 'noise' movement, and I'm always suspicious of any movement, because they always seem to fizzle out quickly, and I'm not into music scenes; but they're really good."

As a 75% female band, do you find yourselves being treated differently?

"Not as much as I expected. It's a problem sometimes, as far as getting people to accept our playing ability, but people don't really treat us as 'females'."

What do you think about a group like Transvision Vamp, who 'use' Wendy James to sell their records?

"I don't know what I think about that, really. On the one hand, it doesn't offend me... well, sometimes it really does. *Debbie Harry*, for example, definitely used her sexuality, but I think she's beautiful - she used it really well, without it being a trashy thing. If women do it because they love their bodies, and they're attracted to themselves, then I think it's attractive - that doesn't offend me. But if they're doing it in a 'I wanna give you a hard-on' way, that disgusts me and bothers me. I don't think she (*Wendy James*) should make excuses and say she's not doing it when she plainly is. I think she should defend herself: I mean, she can't say she's not doing it, when she poses topless, with records over her tits. But if she believes in what she's doing... It's something I feel you should be able to incorporate into your music, as much as you incorporate it in your head. You shouldn't have to give up one for the other. Sexuality is really powerful and you should use that power! Well, I don't think you should use it for the sake of using it, but I don't think you should quench it, if it is there." *Can you ever see yourself compromising your music for*

Neil Carter

commercial success?

"I don't think we'd know how to do it. But I don't think you have to do that anymore, to be honest: you can work your own success out."

Do you ever think, 'I should get out of the music business'?

"Well, it's weird you should say that, but I was thinking of going back to Archaeology school. I hate all the business crap you have to go through with: that doesn't have anything to do with music. On the one hand it's something we don't want to have to deal with; but then again, it's something we don't want anyone else to touch. I'm fed up with it now. We've been touring for five months, and as soon as we finish, I'll be fine, but with friends and relationships, we're all falling apart."

What comes after Throwing Muses?

I don't think about myself as an older person, or what will happen in the future. I can't imagine myself in time to come. I have faith in myself that I'm not going to be a pathetic creature, thinking about what could have been. I have faith in the music, but I don't have faith in us as people, and that worries me sometimes. But the music itself is strong enough for us to do okay."

Don't you all get on well, then?

"Well... well... well.. we do, but it HAS been five months on the road. Of course there's tension, but it's all very sibling, very bitchy, very picky shit - but when we're away, we miss each other."

Like a family?

"Yes, that's exactly what it is, same kind of aggravation. And I miss America when we're away for a while. After the tour, David (drummer) and I are staying here for a couple of weeks. We have to have a break, though, or there'll be no Throwing Muses. Any song that me or Kristen writes now is just sooo dumb, no one wants to hear about it. All we can write about is 'where's the beer?', which is NOT interesting. Road songs are really dangerous."

I know this is inevitable, but do tell me about Kirsten's lyrics.

"She can never really see anything about them. She's always saying 'why do people always want to ask me about lyrics? I have to lie about them so I don't just sit there and say "I dunno". I dunno what they mean!' People call them a stream of consciousness, but I don't think that. I do see that they've all got a thread to them: there's a beginning and an end, and they all go into a



perfect circle."

Your latest album sounds different from its predecessors - more conventional, and easier to get to grips with...?

"Yes, but there weren't any decisions made about the music itself; but before we went in to record, we all made a kind of big conceptual decision just to slim things down. The songs just begged for an easier structure."

Have you a personal favourite album?

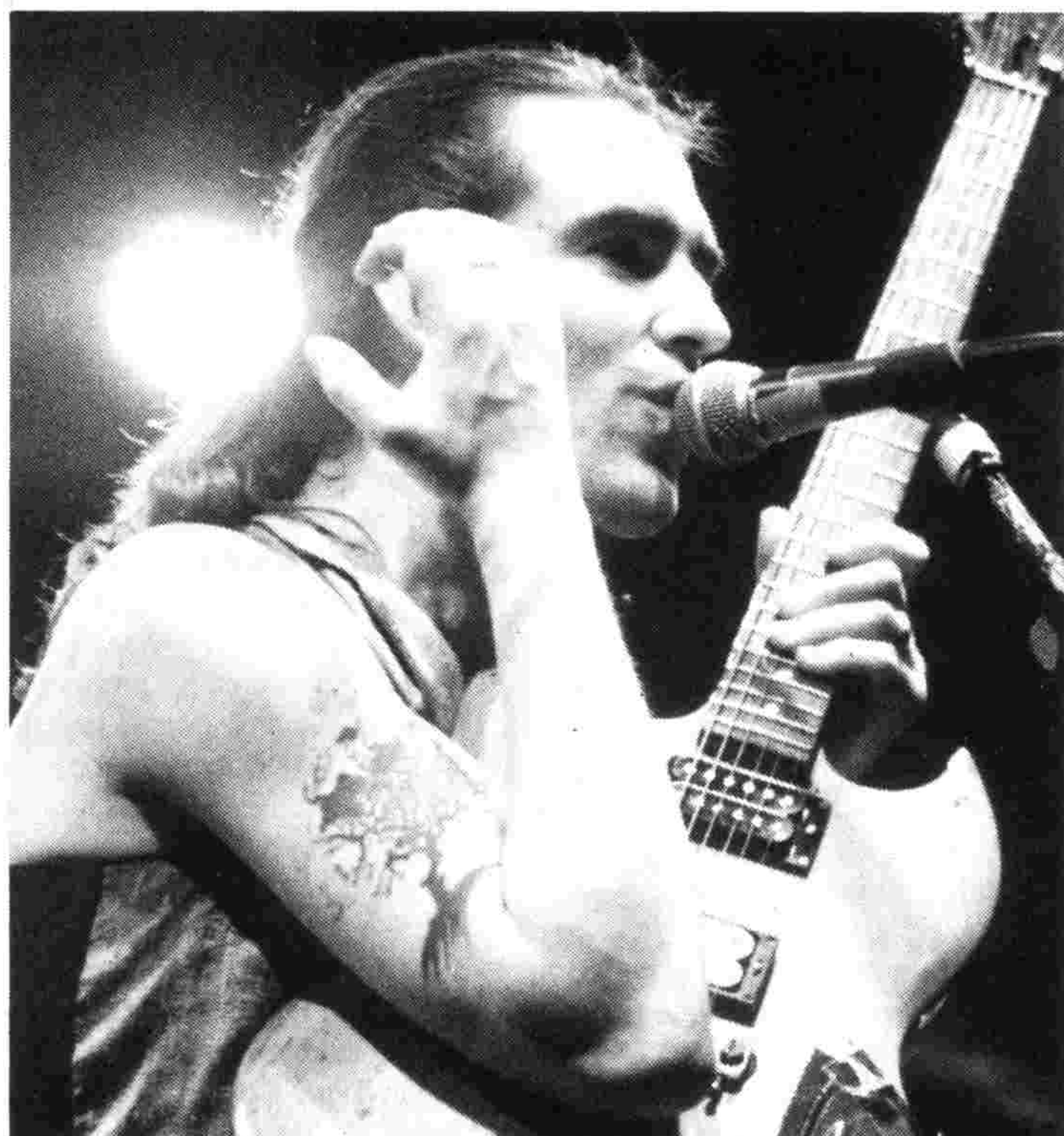
"The next one! It's out next year. I don't think it'll really

change - it's because we've put out so much stuff over the last two years. People have been saying 'Put another record out NOW!' I get more excited about each album as it comes out, but I don't know if that makes it better."

Unfortunately, the interview ended here, as one of the notorious Security men barged in, and because we didn't have passes on us, we all had to leave - including the enigmatic Tanya. Famous, you said? Evidently not THAT famous!

NEW MODEL ARMY

Mark Curtis concludes his chat with NMA's Justin Sullivan



Friends aware of my musical tastes are always bemused by the fact that I rate New Model Army's 'Better than them' one of the greatest songs ever written. As I conclude this interview with NMA's Justin Sullivan (conducted at Cambridge's Corn Exchange a few months ago), maybe it'll become apparent that there's definitely something a little special about them...

We left off in the last issue with Justin talking about the way NMA's music can be interpreted, and how it can help to achieve unity amongst its audiences. Why is that then?

"Because it says you're not peculiar if you feel like this. Most of us feel this, actually. Alienated, insecure people are not strong people; they're not the ones who go out and change things, because they're too scared. The people that have

power and energy are those that have security and belief in themselves. These are scary times - we're living through a second industrial revolution. We have a right wing Government; people are divided; family is dead and dying in Western culture, and there's no substitute for it. Grow up with a sense of family, and you grow up with a sense of security: if you don't grow up like that, it robs you of a kind of strength. Following NMA is not a thing anyone does for more than 2 to 3 years; to some extent it's like family, but moreover, it gives them a chance to see the world and meet people."

How does NMA affect your own home and family life?

"When I go home to Bradford, I tend to be tired, shut the door and be fairly private. I don't live on my own, I live with other people - I do like that sense of community. I wouldn't

Steve Gillett

London and 'make it', then forget it. We never started with that attitude, we started with the attitude 'this is fun'. Playing is great fun: if you don't like playing in the first place, if it's not good enough for you to go into a pub in Cambridge and play a gig in front of 25 people, then give up now. You had a Rock Competition on here last night: I don't know any band that won a Rock Competition that's ever done anything... kiss of death." *How much are the press to blame for creating false aspirations?* "When 'Vengeance' came out, everybody loved us. After that,

So, if NMA finish, where do you go from there? "God knows, we've been splitting up since 1982! We take it a tour at a time, even a song at a time! We don't really make any long term plans, and afterwards, who knows? When I did a tour at the beginning of last year with Jules (his poet girlfriend), we played little venues in small towns, in back rooms of pubs: it was brilliant fun, I really enjoyed it, and I know I could go back to that any day of the week. I don't worry about it really. We produce a couple of groups, do all sorts of different things: we're lucky enough to be in a position to do



Chris Clunn

everybody hated us for the last four years until, suddenly, the opinion changed. It's best to ignore them: do it for its own sake. There's two ways of making it, as far as I can see: one is to play what you know people want. Go out and give them what they want: be Stock, Aitken and Waterman and all that kind of crap. Genetically design a pop group, and you'll probably be successful, if you can persuade someone to put enough money into it. The alternative is to do it for its own sake - do it because you love it. Write songs because they mean a lot to you, and go and perform because you love doing it. We sell more than six thousand records and less than six million: it doesn't make any difference to us at all, because we still do it for its own sake."

like to live alone, but at the same time, within the small group of people, we're very private. That's important if you lead a semi public life, which I do to some extent. On the road, we're quite easy to get hold of. All our soundchecks are open, and, generally, there's nothing more boring than going around the world if you don't actually meet the people in all the towns that you go to. Groups complain that all they ever see is the inside of dressing rooms and hotels and buses... well, that's true, but then it doesn't matter because you meet people. If you DON'T meet people, then it must be really boring. We're always around, we're quite easy to find if you really want to find us. But what that means is that when we finally go home at the

end of tours, or whatever, then, personally, I do tend to say 'that's it, I really don't want to see anybody for a while'."

Playing down South must be strange: take this city, for example, it must personify everything like greed, privilege - all the things you must find repulsive. "There are worse places in the world than Cambridge. Contrast Cambridge with somewhere like Telford: one is a bastion of privilege, but it also has a lot of roots, a lot of history, and possibly a sense of community; somewhere like Telford doesn't have privilege, but neither does it have anything, except fear, greed ... I'm slagging off Telford here, which I shouldn't do - there's many more towns representative of that around Britain. Cambridge is very nice, it's very pretty: you can slag it off and say it's all privilege, but because there are large parts of green, it must be a reasonably pleasant place to live, even if you don't have money; whereas some other places are really not nice to live, unless you've got money... London, for Christ's sake..."

You didn't feel attracted to London, then, when you first formed the band? "We played for two, three years around the Bradford area, we never even thought we'd get a look-in in London. We did it partly in a distant faith that one day (smiles), somebody might take notice. We existed because it was fun. When we formed the band, our sights were not on London, record companies, and 'making it': our sights were on (puts on stereotype Northern accent) "Next Wednesday we've got t'gig at t'youth club!" If you start with the idea 'this is make or break, that your object of being in a band is to get into anything we enjoy.'"

Is that through the financial security of being signed to a major record company? "We owe our record company millions! We don't earn a penny: this tour, even with the fact that it's sold out, is losing plenty of money."

Does that worry you? "No (laughs), it's not real money. We lead a strange double life, very peculiar. A couple of weeks ago, we had to do this press in Germany, to do with the new L.P. We did 63 interviews in three days, and we were staying in a really

posh hotel in Cologne, and got taken out to dinner: it was lovely. The next day, when we went home, I had 30p in my pocket. I said to Jules, 'have you got any money?': she had 45p, and we were trying to put enough together to have dinner. There are moments when we have the best things in life, great meals, lovely hotels; and there's other times at home when I'm on 50 quid a week."

Doesn't that make life rather difficult? "No, it's great, it makes me really happy. It's good you get to experience some of the really nice things in life which do cost money, and seeing interesting places in the world. We went to Japan, and that was fantastic. At the same time, we've got pennies in our pockets, and nothing in the bank. I'd like to have a car. I had a 12 year old Cavalier - older than punk rock, it was - and it fell to bits, so I sold it to a scrapyard for 40 quid, and I haven't enough money to buy another one. Yes, I'd really like to have a car to run about in. But it keeps me firmly on the ground. Money's never meant much to me.

If anyone would like to know what it's like to be super rich, go to Poland and change some money on the black market. First day you're walking around, you've got about six months' wages in your pocket; it's dead funny, you can buy what you want - not that there's much to buy. Second day, you start to feel a bit sick; third day, you wish you didn't have all this fucking money. It's horrible: it separates you completely. Over here, we're so fucking lucky, but they just don't understand: bit by bit, Mrs Thatcher is taking it all away from them, and they don't realise it. All those liberties that our great grandfathers fought and died for are all being chipped away, and they don't realise it. What frightens me is that no one in this age has any sense of history. We think we were born with human rights full stop, not that half the time people had to die for them. They're very complacent. NMA won't change it: music doesn't start revolutions."

Parting shot? "We played in Cambridge years ago at the Fisher Hall, and were supported by what would be Sique Sique Sputnik! How about that?"

25TH CAMBRIDGE FOLK FESTIVAL

WORDS: Rob O'Dempsey

PICTURES: Stefan Thor Stefansson



The Light Blues Band

"FOLK FESTIVAL FIASCO" the *Evening News* exclaimed! So what really happened?

The 25th Cambridge Folk Festival was overall a huge success, a complete sell-out on the Saturday, with a capacity crowd of 15,000, and many turned away. There were, however, some problems and inevitably some criticism, which I'll turn to later, together with a few suggestions - but first of all, what it's all about... the music.

I first came to Cambridge in 1975 to the 11th Folk Festival to see the legendary American 12-string guitarist Leo Kottke, and knowing very little about Folk Music. This year was my 12th Folk Festival at Cambridge, and it's interesting to note how little this Festival has changed in layout: there are still three separate stages with simultaneous performances, plus numerous impromptu sessions around the site. The term 'Folk' is more of an excuse for a festival, the most traditional aspect being the beer drinking, and looking back to when "it was twenty-five years ago today", the weather was fine, tickets cost £1, and Paul Simon was on the bill! As a result of the layout, it's impossible for any one person to cover the whole of this event. No two people ever get to see exactly the same festival, and everyone comes away with different impressions and highlights. Trying to cover it in two

thousand words is a little like trying to squeeze a whale into an egg, as Neil Innes once said.

Friday opened on Main Stage One with one of the best local bands in town, **The Light Blues Band**, fronted by Nick Barraclough, a figure long associated with this festival (he was here in 1975 with Ann Baker, and later with his group Telephone Bill and the Smooth Operators). They were a suitable opening act, with their standard set, which includes the great 'Weary Blues', Little Feat's 'Willing' and Ry Cooder's 'I think it's gonna work out fine' (which features the excellent Pete Towers on slide guitar). The Light Blues were followed by **James Varda**, who, despite his pretentious programme write-up (which described him as "the most original songwriter to have emerged in the current singer/songwriter renaissance"), was actually quite good.

Much more fun were **The Washington Squares**, who are a twangy arty coffee house trio from Greenwich Village, New York, a sort of beatnik Peter, Paul and Mary. They played a ferocious set on Main Stage Two the following evening.

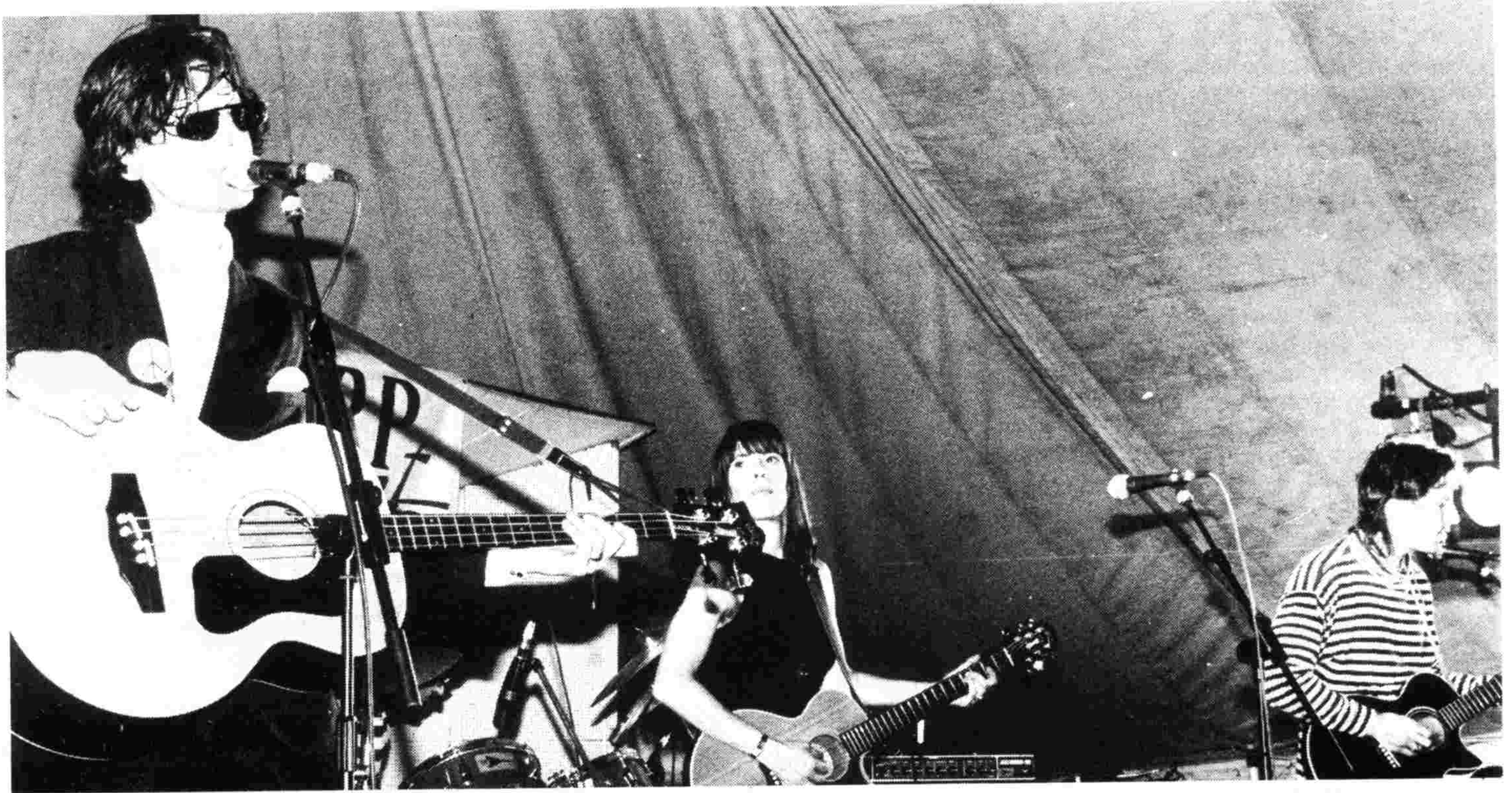
Rory McLeod was certainly one of the highlights of the festival: everyone was in love with him, and he seemed to be playing everywhere on the site. For years, fellow performers have been raving about Rory,

and I'm surprised that this is the first time he's been on the bill at Cambridge. He draws from a wealth of material and was well into 'World Music' before it became marketable. His beat was once described as



"a mix of reggae-folk-blues-punk-jazz -poetry-cabaret that goes where others fear to tread", and he combines Salsa, Bolivian, Chinese and even Pigmy music to produce something that is completely fresh and original, ranging from

the political ('Farewell Welfare' or 'Stop the Apartheid Fascists') to the more personal ('Hug you like a mountain'). Rory is a one man band, singing notes into his harmonica like you've never heard before, and tapping out rhythms on his guitar, spoons and shoes. He made a point of playing different songs in each of his sets, unlike New Country singer **Nanci Griffith**. Although another festival highlight also with a wealth of material to draw from, Nanci managed to play two virtually identical sets, even though she was only accompanied by her longstanding keyboard player **James Hooker** (who must know her material backwards). 'Once in a very blue moon', 'From a distance', and a particular favourite 'Deadwood, South Dakota' were among 10 songs she repeated, and it was a pity she didn't choose two more differentiating sets as many of her fans no doubt watched her twice. Regardless of this, everyone loved her, but she did play 'I wish it would rain'.... and it did. T'anks Nanci! Irish music was represented at the festival by the **Davy Spillane Band**, featuring James Delaney on keyboards (in the past, he's played with Paul Brady and Freddy White) and ex-Stockton's Wing bass player Tony Molloy. Davy was the piper and low-whistle player throughout the ten incarnations of the legendary **Moving Hearts**, who in their final instrumental line-up were the



The Washington Squares

best live band in the world. Moving Hearts played traditional Irish-style music in a jazz-rock format, and really had to be heard to be believed; if you never got to see them, you really missed out. The Davy Spillane Band are the next best thing, sounding like half the Moving Hearts, with the musicians doubling up for the missing instruments. Anton Drennan's guitar covers Keith Donald's sax parts, and they feature much Moving Hearts material in their set - mostly from 'The Storm' - and similar style material from Davy's own highly acclaimed 'Atlantic

Bridge' album. It's still a great sound, and of the three sets that I saw, it was the Sunday night on Main Stage Two that really took off. They would have been helped by bringing their own sound engineer, who understands what they should sound like - especially on Main Stage One - but the crowd loved them. If you can imagine a band sounding twice that good, you'd come close to what Moving Hearts were like.

Lyle Lovett, another representative of New Country music, was OK, although his set seemed to stay on one level throughout, and included 'If I

had a boat' and 'She's no lady, she's my wife'. It's always good to see a 'cello on stage, but it came across sounding more like a kazoo (they also had this problem when they recorded their Andy Kershaw session).

The Watsons performed at the very first Cambridge Folk Festival and were back this year, with Martin Carthy and with their own brand of traditional unaccompanied English singing. I think they're great, but they are, perhaps, too traditional for some tastes, and would suit a smaller club, rather than a huge marquee. Whippersnapper are one of the best acoustic bands around, and must be a real pleasure to play with. I always enjoy the interaction of the members and interplay of musicianship, and their antics on stage. The balance of Dave Swarbrick's and Chris Leslie's fiddles, Martin Jenkins' mandocello and flute and Kevin Dempsey's guitar with their voices is perfect, and 'The Pride of Kildare' always brings a tear to the eye.

Everyone enjoyed the Palm Wine guitar playing of S.E. Rogle from Sierra Leone, a real character, with entertaining songs like 'Don't touch my tomato'. He was the only representative of African music, as Ali Farka Toure was in hospital with kidney trouble. Al Stewart played a couple of sets which spanned his career and will be remembered for his

sax player Dave Kemp's appearance on the sound tower and in the crowd, and Roy Harper's surprise appearance. What was Roy on about? What was Roy on? Some think Al's set would have sounded the same if he had just played his album 'The year of the cat', with cardboard cut-outs on stage: others loved it.

The Boys of the Lough are one of the older, more established traditional groups and may not be everyone's cup of tea, but it was a real pleasure to hear Aly Bain retune his fiddle into an open tuning for 'Midnight on the water' and 'Bonaparte's retreat': it sounded like he was playing two fiddles at once.

Ralph McTell played a range of material which included many of his classics, including 'First song', 'Zimmerman blues', 'From Clare to here', 'Michael in the garden', but also gave an equal airing to his ragtime blues influences, with 'Louis Collins', 'Love in vain', 'Hesitation blues'. He also sang 'Streets of London', which he announced was first sung in public at this festival in 1969, and everyone sang along then, as now. He was joined for the encore by Roy Harper and Al Stewart!

Over in the Club Tent there were a lot of problems on Friday, with the P.A. not being ready. Some three hours of performing time was lost, and many singers didn't get on stage as a result.. I didn't get



Davy Spillane

to see much there, but I did manage to catch a classic set from **Martin Carthy** and **Dave Swarbrick**, reunited after many years, which included 'The Dominion of the Sword', 'Sovay' and 'Biker Hill'. **Pluck This!** went down a storm again this year, and had the whole tent on their feet. Demmy and Clive were driven to new heights of frenzy by stand-in drummer Chris Mann, and it's amazing that, on the strength of last year's set, they weren't booked on one of the Main Stages with their peculiar brand of rap'n'reel. Of the numerous impromptu sets around the site, note should be taken of **Michael Greiner**, a hammer-dulcimer player from Oregon, and Pete Croft's Cajun and Irish session in the food tent, accompanied by several local musicians from the Tram Depot and Geldart - Clive Lawson and Kath'n' 'azel on fiddles, plus Brian Cleary and Jon Ward on guitars. **Isaac Guillory** closed the festival on Main Stage One with an all-star cast which included **Rory McLeod**, **Roy Harper**, **Al Stewart** and just about everyone else, and sessions continued into the night.

On meeting **Rory McLeod** as the site was breaking down the next morning, I explained in the words of **Groucho Marx**: "Now there's nothing left to do but wait for next year's folk festival!"

ROB O'DEMPSEY

(Editor of 'Musin' Music', a local Roots Music magazine)

SOME QUESTIONS AND SUGGESTIONS

1. After 25 years of festivals, one would expect the P.A. to be sorted out well in advance. This caused a lot of problems in the Club Tent and is really unexcusable. A lot of people arrive for the festival on the Wednesday, and it would be an idea to have the Club Tent running from Thursday evening, with fringe events, as was the case a couple of years ago when there was a jazz band, poetry and an impromptu set by **Atilla the Stockbroker**. The Club Tent could then run all day Friday, as there are many musicians arriving, eager to play, but they don't all get a chance to play during the weekend.
2. As the festival is funded by the City Council, why doesn't the **Mayflower Folk Club**, which is the best attended club in town, get a chance to run one of the days in the Club Tent? They are enthusiastic to do it, and have already proved themselves by successfully running the Folk Tent at the **Strawberry Fair**.
3. More people could see into the Main Stage Two and the Club Tent if the outside poles were a couple of feet taller. Also, could not the Stewards be responsible for opening the outside flaps of the marquees when appropriate?
4. Camping was a problem this year, with the new fire regulations meaning that a second site at **St. Bede's School** had to be used, and people bussed in. Could not the grounds

of the **Netherhall School** (across the road) be used instead?

5. Why, in the best summer for years, was there no outside stage?

6. Where was **Louden Wainwright III**?

ROB O'DEMPSEY

FOOTNOTE

The **Mayflower Folk Club** meets on Tuesdays at the **Geldart**, **Sleaford Street**, and the **Cambridge Folk Club** meets at **The Man on the Moon**, **Norfolk Street**, on Fridays. All are welcome. There is also an Irish session at the **Geldart** on Sundays, and a **Cajun/Bluegrass/Irish/whatever** session on Wednesdays at the **Tram Depot** in **Dover Street**.

STOP PRESS

Cambridge World Service is presenting a series of concerts this autumn (every Saturday, from late October to December), which aims to present music and cultures from around the world, displaying the diversity, rather than the unity, of **World Music**:

28 October: Romsey Mill

ABDUL TEE-JAY'S ROKOTO

A **Sierra Leone** seven piece dance band, reputed to be the finest African band based in the UK. Their album '**Kanka Kuru**' (**Rogue Records**) was placed no. 1 in **The Guardian's World Music Chart** on the week of issue. The gig is free, but **World Service membership (£5)** is compulsory, and available on the door.

4 November: Man On The Moon

To be confirmed

11 November: Man On The Moon

S.E. ROGIE

King of the **Palm Wine** guitar, **Soiiman Ernest Rodgers** is also from **Sierra Leone**, a country where less than .1% of the population owns even the simplest gramophone. Having spent 10 years in the States,

lecturing on and performing African music, **Rogie's** performances on the **Peel** and **Kershaw** shows (and this year's **Cambridge Folk Festival**) place him firmly at the forefront of African solo artists.

18 November: Sea Cadets Hall

RORY McLEOD

CINDY SMITH

McLeod is a one man soul band, probably the brightest star in English acoustic music. **Cindy**, a singer/songwriter from **Bristol**, has been likened to **Joan Armatrading** "on a Cuban holiday".

25 November: venue t.b.a.

TOUMANI DIABATE

The king of the **Kora**, **Toumani** is a member of **Songhai**, a fusion of **Spanish flamenco (Ketama)** and string bass (**Danny Thompson**) with **Bambara** sounds.

2 December: Man On The Moon

ZUMZEAUX

A four piece, comprising twin fiddles, bass and cittern, **Zumzeaux's** music has been described as 'Swamp swing and East West boogie': one for the **Pluck This** crowd.

9 December: Man On The Moon

GEOFFREY ORYEMA

Ugandan **mbira** and **ruanda** player, singer and storyteller. Lives in **Paris** after escaping **Uganda** in a car boot, with a death threat on his family.

16 December: venue t.b.a.

Very special guest, subject to venue confirmation.

Cambridge World Service is based at **91/93 Norfolk St.**, **Cambridge CB1 2DL**, tel. **Cambridge 461024**



Rory McLeod

Steve Gillett's Folk Festival Photos



Whippersnapper



Ralph McTell



Martin Stephenson



James Varda



Al Stewart



Nanci Griffith



Fairground Attraction

JAMES DEAN DRIVING EXPERIENCE



Popping up pretty regularly in the music papers' live reviews sections, and touching the Indie Charts with their debut 7" single, the James Dean Driving Experience, possibly by virtue of that name, are one of those bands that everybody's heard of, but few people have actually heard.

Appearing at the CCAT Batman earlier in the year, courtesy of Fast'n'Bulbous, the gig presented me with an opportunity to speak to Dave Hopkins, studious looking guitarist with the band.

So (the question I bet they ALWAYS get asked), where did you get that great name from? *"The name originally came from a friend; it had been around for some time before we actually got started. Since we've got going, we've thought up various sick variations, which are far too depraved to mention here!"*

Your performance and record suggest a careful jangly sound, rather than an overdriven blast, which is popular nowadays.

"I would agree that initially our sound was very much a jangle, and probably still is, although we are beginning to get a lot louder now. We're starting to beef up our sound, and we're discovering that we actually enjoy ourselves more, although we've yet to completely 'rock out'."

When is the follow up to 'Dean's Eleventh Dream' finally coming out?

"'Clear Lake Revisited' will be out on Plastic Head Records; they're from Oxford, and are very big on distribution in Europe. It'll be a 12" with Rita Heyworth on the cover, and should be available very soon."

Having had mentions in the music press, do you think that

being London-based gives you an advantage over other bands? *"I don't know if it alters our fortunes at all. Playing in London can be a bit of an ordeal sometimes, as people seem to have their hands glued together when it's clapping time. I suppose there are venues where you can play, and you know you stand a reasonable chance of getting a review. However, the music press will be bastards to any band - whether they're from London or Wigan! I'd sooner play out of London than in it, simply because audiences tend to be better."*

What do you think of the current national music scene? Where do you see yourselves fitting in? *"For me, there are few bands around at the moment that I would willingly pay money to see. Where we fit in is something we've often talked about, but we've never come to*

any clear conclusions. Obviously, the Indie scene is the starting point (as regards venues), but we are aiming higher. I don't want to piss my life away playing in the Falcon (Camden Town) for the next two years, and I certainly want to make good records." How have your audiences generally reacted? *"The best receptions we've had have been in the North, Manchester and Leeds. But then again, out of 20 people, only two danced at Huddersfield."* (worrying indeed for all those local bands that would dare to cross the county border!)

The James Dean's are believers in that old idea of a good song, following a tradition set by the Byrds and Buffalo Springfield, and carried on by the Go-Betweens. Live, they're refreshing and melodic - a rare commodity in these grungy times.
SIMON COCKLE

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MISS PIGGY PROMOTIONS

Since embarking on a part-time Music Business Course last year, **Sharon King** has led a somewhat hectic life, combining her full-time A-level studies with another full-time job, that of managing several of our local bands. Sharon talks to S & H about her work, and her aspirations.

Why Miss Piggy Promotions?

Well, the main reason is because I collect pigs, but we have Paul Christoforou to blame as well, after his drunken night in the Boat Race. It was humorous, and everyone seems to remember it, so it stuck.

What can Miss Piggy Promotions do for a local band?

I really do what the bands want me to do. I deal with promoters, record companies, I book gigs and the dreaded coaches, which seem to be anecessary evil when booking bands into larger venues. As well as booking bands in other people's venues, I also do my own promotions, which involves hiring a venue, taking care of publicity, P.A., lights, printing of tickets, etc. Every band has different

requirements, and I try to satisfy their needs as close as possible. I'm not a musician, so I let the bands get on with song writing and practices. I've done a bit of work with image before, which - right or wrong - is very important to a band. I went on the Rock bizz Course run by John Wroe last year, which not only went into detail with some aspects of the music industry, but it taught me a lot about the overall excitement, satisfaction and hard work that appealed to me with my first bands, Red Over White and Stormed.

How do you choose the bands to work with?

Experience isn't of primary importance; bands come forward who're looking for new members and aren't quite ready to gig for several months. Bands must have a positive attitude, be enthusiastic and mature, and be able to take the rough with the smooth - which many bands can't. Every demo I receive has obviously had a lot of work put into it, and it's difficult to say 'no' to bands when they're not what I'm looking for, but wasting the band's time is wasting mine too, and neither can afford to do that.



Do you deal with a particular kind of music?

No: I hate to categorise a band, but I have High Treason, a heavy metal band, through to 'noise' bands like Jacob's Mouse, to dynamic soul orientated bands like The Big Blue. The more different kinds of bands I have, the more venues I can work with.

Do you have problems with running your business from home?

Yes, and I've a lot to thank my parents for: they've had to put up with constant phone calls and messages. Because there's no business hours as such, bands think they can phone 24 hours a day! In spite of being invaded by punk rockers, they have supported me totally. I think they just understand how determined I am to achieve my goals. Bottisham isn't exactly the centre of the universe, either, so I have to travel to Cambridge a lot to meet bands, then I have hundreds of phone calls to return to.

Do you find the lack of Cambridge venues a problem?

Yes, but then, who doesn't? Most of my work is in London. Without playing London, the bands don't get seen by A & R people, promoters and other agents, because they're not

usually prepared to travel out of London, but they'll set up a gig in London most of the time. Most bands think London is paved with gold and are disappointed when they get there, especially when the P.A.'s blown up the night before and the sound engineer hasn't got a clue what he's doing, which sometimes happens. Keith from the Sir George Robey has given me the most constructive advice and a lot of opportunities to experiment, so that I can learn from my experiences. Every band is different, every gig is different, and every musician is difficult - so I never get bored!

Are there any plans to expand your business?

Definitely. Paul Hill from 'Dead Vogue' is planning to come into business with me. We intend to go on the Enterprise Scheme, buy a Unit and set up professionally as soon as possible. We'll both be able to teach each other what we know, and make a go of it. Miss Piggy Promotions has got enough bands, venues, contacts and experience to do a lot of good work, and along with Paul's enthusiasm and drive, I hope we will be successful.

Sharon can be contacted at 19 Tunbridge Close, Bottisham, Cambridge CB5 9EB (tel. 0223-811220)



MINSTREL COURT STUDIOS



Minstrel Court is an integral part of Thatched Cottage Audio, one of the largest suppliers of studio equipment in this country. The whole organisation is based at the unlikely location of a farm a few miles north of Royston on the A14, near Wendy. The two studios that make up Minstrel Court are used not only for recording bands, but also for teaching, demonstrating equipment, TV work and recording voice-overs. The close proximity of the retail side of the business is very advantageous, as it means that all the gear, old and new, is always available if required, and the on-site repair facilities mean that technical help is always close at hand. The operation is currently expanding into the hire and sale of P.A. equipment. The boss is Dave Simpson: "We have two studios, one 16 track and one 24. We mainly

use the 16 track as a demo room. We're just about to expand another 5,000 sq. ft. into the barns, and around the back we're putting in an indoor swimming pool and snooker rooms, etc. We charge £15 an hour (for the 24 track studio). The desk (68 channel mixdown) is automated, with as much outboard, as many toys as you need."

Thatched Cottage Audio grew out of Thatched Cottage Studio, which recorded, amongst others, Double Yellow Line. As the business is now primarily based around the retail of studio equipment, why keep a studio running? "Minstrel Court remains because it keeps us in touch with the gear and also local bands, eg. The Principle, House Grinder, Pluck This, Nutmeg. The Stranglers did their last album here, and we've also had the Flying Pickets in."

Rather than getting the more famous names in to record at Minstrel Court, Dave tends to end up selling them studios of a similar capacity "that they don't use".

There are a number of resident engineers available if required: Dave Arnold (who's worked with Mark Knopfler), Phil Darke (ex House Grinder, Mood Assassins, etc.) and Pete from Newmarket band Limited Edition. At the moment, most of the bands that come in are guitar orientated, but the in-house production team are also keen on more contemporary sounds. Pete: "There are hundreds of synth bands, and they shouldn't be scared to come into a studio like this. I thought 'what can I do here?' - I can do it all at home, running it live with three tracks of vocals. I came in and did a track, used 12 tracks of synth on tape, run about 15

parts live, and had 12 tracks of vocals, and the result was pretty incredible. If a band comes in and asks for ten SPX1000's, then they'll have ten SPX1000's. The stuff is all on site, and the alarm system is amazingly sensitive! We run recording courses every couple of months, usually with six people on each course."

The studio itself has spacious live and control areas, and most importantly, it's all air conditioned. As well as all the recording gear, there is also a certain amount of acoustic and electronic instrumentation available. This includes a number of samplers and sequencing on an ST, using either Pro-24 or C-lab software. The 24 track is a Studer A80 Megalith that fills a corner of the control room almost to the ceiling. Mastering can be to cassette, DAT, quarter- or half-inch reel to reel tape.

Like most big studios, there's a separate room for non-essential people to amuse themselves in. This one boasts a pool table, a coffee machine and a TV. If you need to stay at the studio, there is spartan self-catering accommodation for up to six people.

If you need the sophistication of 24 tracks, this has got to be the best place to go to locally. The facilities are excellent and the natives very friendly and helpful. Minstrel Court/Thatched Cottage Audio can be contacted on Cambridge (0223) 207979.

MARK CURTIS' SHADES

LETTERS

Dear S & H,
After spending an evening watching The Frigidaires, I have come to the conclusion that I must have been watching the wrong band, for, according to S & H no. 18, "The Frigidaires do not create anything". I beg to differ: they create an atmosphere which many bands could not achieve in a lifetime. The band frequently pull large crowds: the human sauna at The Boat Race was evidence enough for this. But

they do not rely on their images (or egos) to pull their audience, unlike some poor souls I could mention. I really cannot see the basis for such overt criticism. You describe their music as "regurgitated and boring": I find this a more suitable description for Mr Christoforou's style of writing! In your editorial no. 18, you state that "S & H's first priority is, and always will be, to promote the local scene and local bands." The Frigidaires are a timeless element of the local scene. They are reminiscent of a hey-day containing Dr Skull, Colonel

Gomez, Abraxas, etc. - a dying breed, shall we say? In that case, hadn't you better treat them with the care they deserve? As for adding spice and vitality to Mr Christoforou's writing, I suggest he try a 'little green stuff'!
Yours sincerely,
Clare & Drina McComb
(Melbourn Rock Club)

Paul Christoforou replies: Don't worry, you were watching the right band: it's your interpretation of S & H which appears to be somewhat askew. If you read my

comments on The Frigidaires again, it should not escape your notice that I suggested they are well good for a piss-up - so the Boat Race sauna is just the place for them. If you take a second glance at the editorial, and then consider your own opinion of The Frigidaires, you may well ask yourselves if they needed the exposure of yet another Strawberry Fair appearance. Should their slot - and one or two others, for that matter - have been given over to some of the other acts which I listed as being worthy of the chance to play at what amounts to the city's premier gig? So,

(CONTINUED OVER)

you see, The Frigidaires - however wonderful - just don't need the promotion: others do. As for my own lack of writing style, put it down to a poor education. But I'm currently studying for a major academic qualification - it's called the 11+.

Dear Sirs,
We are instructed by New London Security Limited who have expressed concern over statements published in the previous issue of 'Seen (sic) and Heard' magazine concerning

employees of that Company. These statements appeared in an article concerning the Cambridge Rock contest. Our Client wishes to stress that his employees all carried out their jobs in a professional manner and we hope that you will be prepared to publish an apology in case any readers of the publication were given the wrong impression about the conduct of New London Security employees. We look forward to hearing from you.
Yours faithfully,
Lee, Davies & Co.

Solicitors & Commissioners for Oaths

S & H's reply:
Dear Sirs,
Thank you for your letter of 11th August. I suspect that your Clients have not seen the 'offending' article in full (a review of Heat 2 of the Cambridge Rock Group Comp., which appeared in issue no. 17), otherwise they would have realised, as we did, that the article was written in a light hearted, tongue in cheek

manner, and was not intended to be taken seriously: had we thought otherwise, we would not have printed it. It was certainly never our intention to give the impression that the New London Security employees were carrying out their duties in anything other than a thoroughly professional manner, but as your Client has felt otherwise, then we can only offer our apologies.
Yours faithfully,
Scene & Heard

REVIEWS

FANZINES

SHINE: The Second Coming

There has been a trend of late amongst fanzine editors to list bands on their covers who, inside, receive barely more than a one-line review of their flexidisc. Chris Lovell's 'Shine' thankfully doesn't follow this line: "I think there's enough mags and papers full of reviews. I'd rather use all my space on good long interviews." And when he says 'long', he means it; these must have taken weeks to transcribe from tape! Furthermore, what we have here aren't all the same old shambling or goth bands, but the likes of Genesis P. Orrage of Psychic TV, and Danielle Dax - imaginative artists who also talk informatively and entertainingly about anything from auditioning for 'Eastenders' to Apache shamen. Of course, not even the most eloquent conversationalist consistently talks in grammatically correct, perfectly logical sentences. It takes great patience and skill to make transcriptions entirely lucid. For the most part, Shine succeeds, although I do think it is occasionally too faithful to the spoken word; I'm sure most interviewees would prefer to have quirks of speech and repetitions removed if it made their points clearer on paper. Also parts of the Psychic TV interview (by Allen Adams) about acid house do seem out of sequence.

There are other interviews (some posted and some taped) with Salvation, M4Alice,

Claytown Troupe, Altered States, Full Moon and Saffron Dreamshow - most of whom were hit by Red Rhino's collapse. They are hardly household names, but Chris has done his homework and draws out more information and interesting anecdotes than appear in numberless fanzine interviews with bigger name bands. His interviewees recognize this straight away, and rarely descend into the flippancy and sarcasm many lazier fanzine writers leave themselves open to.

Shine: The Second Coming is available for 80p + sae from Chris Lovell, 69 Crown Street, New England, Peterborough PE1 3HX: well worth it! (Copies of the first issue are still available - same price).
ANDREW CLIFTON

RECORDS

BOO HEWERDINE & DARDEN SMITH

All I Want (Is Everything) Ensign ENYX 625

Underneath all the illusory industriousness of The Bible's re-release/retrospective period, Boo Hewerdine has been busy in hybrid activity with the up and coming New Country star from Texas, Darden Smith. What the duo offer is a bit of country mixed in with some 'Biblical' romanticism, along with a tendency to lean on a (kind of) Everly Brothers-style sentimentality. It's safe, comfortable and familiar, although Darden does growl and snarl his way through a whole catalogue of clever

contradictions like "I need someone to talk to who won't talk back" and "With one foot on the ground and one foot on the wire". Sounds painful, but the simple, uncluttered acoustic tracks on this single do possess an irregular charm and lyrical intrigue. This may not turn out to be a world shattering seismic partnership in songwriting, but then you can't have everything, can you?
CHRIS WILLIAMS

THRILLED SKINNY

Little piggies and cows E.P.

Hunchback Records HUNCH 005

Luton's finest are back again with six cracking tunes, nicely done in their own inimitable fashion, including one from their brilliant debut L.P., 'They said we wouldn't but we did'. Classic riffs, recorded loud, muffled and fast (in fact, twice as fast, if you happen to play the record at the wrong speed, as I did), caught in a 'live' atmosphere (and on red vinyl!) In fact, see this band live, and your life will never quite be the same again. Write to them at 22 Claydown Way, Slip End, Luton, Beds. LU1 4DU.
PHIL JOHNSON

BIG BLUE WORLD

Deviation E.P.

White Mountain BBW 01

Big Blue World's debut 12" on their own label is well worth your attention. It shows them to be a band with major label/chart/stadium potential, and some skill and intelligence. A song which opens with the lines 'Like an itch you just can't

scratch, here I am, like a deviant' isn't likely to have the teenyboppers immediately going doe-eyed over them, but 'Deviation' has much to hold the attention in its three and a half minutes. Pacy bass-power takes over from the menacing guitar intro; the vocals overlay this with a catalogue of rather dubious similes, but the imagery is interesting enough to persuade you to go back to work out what is being said. On the three minute mark - just when less imaginative bands would plump for 'repetition of chorus to fade' - 'Deviation' instead climaxes with a slower, chanted version of the call-and-response chorus, accompanied by only the drums. 'Deceiving myself' is a mournful ballad, saved from being too pathetic in the choruses by Neil Simpson's mildly uplifting piano accompaniment - which is nigglingly familiar, but certainly no worse for that. 'Winter skies', like 'Deviation' has lyrics which, in some circles, would be derided as 'sixth-form'. On paper, they would make Stuart K look politically naive or shallow: his expressive vocals convince you, though. He declaims and questions, and uses repetition to build tension, rather than because he can't think of anything else to say. A list of lines starting 'I'm talking about, yeah,....' seems unpromising, but certainly works here. Ending the song with the American pledge of allegiance, tellingly altered, could have sounded corny, but Stuart makes it work.

It is an encouraging sign that, although BBW has shown the initiative to obtain sponsorship from Thomas Cook's, the firm doesn't seem to have sought a say in the contents of this E.P. Rest assured, many record companies contributing less finance would have insisted! This record is a limited edition, mainly for promotional purposes. Since the band were featured in the 'A & R Talent' section of 'Music Week' in June, BBW have had many requests for it from the big labels and agencies, so I recommend you to contact them at 46 Granville Street, Peterborough, before supplies run out.
ANDREW CLIFTON

TAPES

HIGH TREASON

Reason For Treason

All credit must go to Flightpath Studios' Tim Harding and High Treason themselves for the superb production of this four track demo. 'The night has its price' is an Iron Maiden-esque belter, featuring some cracking guitar work from Kev Malia, and some painfully high notes from vocalist Julian Clarke (Spandex trousers too tight, Jules?). 'Once you kiss a stranger' features atmospheric keyboards (I can only assume that Tim provided his services for this session), together with a strong chorus, powered along by the solid rhythm section of Kitch Gowler and Dave McIntosh. I also like the backwards effect on the vocals at the beginning of this track - very imaginative. The guitar is faintly reminiscent of Queen's early days, with a few Steve Vai squeals and wails thrown in to remind us that the Floyd-Rose tremelo is definitely here to stay. 'The thin red line' is a fairly sedate plod through a tale of a determined foe: performances by all band members are up to par, it's just that the song doesn't grab you by the scruff of the neck, like the others do. The tape closes with 'High Treason', chockful of catchy hooks, rampant time changes and gives full vent to Julian's vocal range, faintly reminiscent of Saxon's Biff Byford (no offence meant here). Julian sometimes sounds a bit nasally, but it doesn't really show up, as he's spot on, even on those eye-watering falsetto screams. Surely some studio

trickery here, when it came to the harmonies, but then again, if technology is there, why not use it?

This band belie their youthfulness with their mature and confident musicianship and songwriting. Keep an eye out for them.

TIM SLATER

(Tape available from Miss Piggy Promotions, tel. Cambridge 811220)

I THOUGHT I TOLD YOU Out

If you haven't experienced I Thought I Told You live, this tape will probably sound rather strange. This is the sound of virtually complete non-musicians carving out pop songs to the best of their ability, and, most importantly, they seem to be enjoying themselves. The ideas are, in many cases, far better than their execution, but they still have some good moments, particularly on 'Strange Affair', a sort of post-AIDS 'Germ Free Adolescence'. The guitar playing is quite sparse and not at all fluid, forming an appropriate counter noise to the leaden drums and the manic voice. In places, they remind me of the Reptiles (Ted Chippington's old band), or perhaps a less tuneful Albertos, but the general impression is of a post punk Bonzo's, primarily because of the distinctly English lyrics and humour. The 'Fat' side's first track 'Paradise' gives us the wonderful line 'The excuses are lame, they came on the train'. On the 'Back' side, the most noteworthy track is 'Lead and Milk', an unusually constructed song, with the vocals being spoken in the gaps between the short instrumental sections.

If you like the more bizarre forms of pop music, played with more enthusiasm than competence, this is the tape for you. Long may I Thought I Told You twist the knife in the carcass of pop.

STEVE HARTWELL

(Available for £2 from 14 Chainey Pieces, Haverhill, Suffolk, or the Grapevine Bookshop, Gwydir St., Cambridge)

POSSESSION

Take Me To Your Leader

Possession are a curious enigma. By far and away the most serious and talented band to emerge from Haverhill in recent years, they seem to be building a substantial following

on a lack of any obvious musical identity, preferring to let the music do the talking. Their jagged, rumbling 'Toxin' demo was a highlight of last year for me, but this new tape far surpasses the wildest expectations. Taking the logical Cult-ish steps away from gothic medusas into a newer rock monster, Possession now link thoughtful prose to pure rock music. However, they do it with such intensity, originality and forcefulness that the whole structure teeters on the brink of sucking itself inside out. The monster's strength lies in its component parts - Steve Gibbs, in retrospect, makes a well deserved mockery of the Cambridge Rock Comp. Best Guitarist result, and still remains ridiculously underrated. Steve and Simon, on bass and drums respectively, still provide one of the tightest rhythmic backbones for Mark's impassioned vocals. The studio production by Tim Harding at Flightpath is - let's not mince words - MASSIVE, and, soothed by the white noise pounding intro of waves hitting the beach, you find yourself dragged helplessly in by the music's immense depth and the colossal cathedral-like resonance of the guitar chimes. Beginning not a million miles from early Cocteau's, Steve Gibbs' fiery inventiveness on guitar launches the title track. It's a song full of spiralling tangents and complex tempo changes, at times recalling 1919 (remember them?) 'Ink', meanwhile, is a stab at tabloid journalism, full of thick criss-crossed drum patterns and cheesewire guitars, chasing a myriad of elevated riffs and hooklines. Possession's short instrumental opens side two with an acoustic intro, quickly pounded by blistering layered chords and a clamouring bass and backbeat. 'Don't let me down' provides one of the high points of their vastly improved live act, as witnessed by 300 dumbstruck punters at Ramsey recently. On tape it's a monumental piece, fragmented, but held by Mark's unusual vocal style - a sort of Ian Astbury, but full of heartfelt quivering passion and a feeling for every word that's rained down. Time is far too short to let treasured moments like this slip by unnoticed. Catch Possession at their unsettling best: their time has come.

LUKE WARM

(Tape available from Lydgia, tel. Cottenham 50423, price £2)

SITTING IN CAFES

11 track demo tape

Some of you may remember the name from the Cambridge Rock Group Competition of a couple of years ago. Sitting in Cafes were, for all intents and purposes, Ben Gellner plus friends (although Ben didn't actually appear with his band in the heat, due to illness). After a couple of year's absence, Ben is back as a solo performer, but still using the Sitting in Cafes label, and with a demo tape which he's touting around the record companies. His basic problem is that he's born a generation too late. His music is totally evocative of the flower power/psychedelic droolings of the 60's, with influences of Donovan, early Floyd and the softer side of Velvet Underground all showing through. His lyrics may be well-intentioned, but, at the best, sound out of step with the cynical, hard-nosed lyrics of 80's rock music (the exception being his 'Psychosis Blues', with its disturbing - personalised? - thoughts). The tape's first two tracks 'Across the Sea' and 'Comfort' are far and away the outstanding ones, in terms of song construction and sound production. The remainder are let down by a poor production, particularly those which have the thicker sounding bass and synth backing, with an incongruous tinny snare drum. The more you listen to the tape, the greater the feeling of personal discomfort - a sense of intrusion into someone's private life ("I'm crying for you, I'm dying for you"). Ben's got an ear for a simple catchy tune, but what he needs to do is rid himself of his almost morbid introspection: after all, one Leonard Cohen in a lifetime is sufficient, isn't it?
PHIL JOHNSON

WILD BILL HARTZIA AND THE MALARIAL SWAMP DOGS

Why not?

This tape presumably represents a finale for Wild Bill, at least in this line-up, as various members leave the University for the big wild (sic) world. The band have mainly played around the colleges but their brand of acoustic



folk/skiffle got them as far as the semi-finals of the Rock Comp. The tape features the current 9-piece line-up and is a good quality recording. The sleeve is similarly well put together with a tinted black and white photo of the band (with one member missing). The tape starts with a medley of other people's songs and goes on to Dan Gooch's original songs. 'Kylie Au Lait' deals with acid rain, pollution, the ozone hole and Chernobyl fallout. This is followed by 'Working at MacDonalds' and 'Hard Times', which is beautifully sung by Grainne McAlonan. Side 2 starts with 'Mission From God', a rather less well aimed kick at everybody's favourite police chief James Anderton. 'Hitchhiking' is followed by a cover of Roxy Music's 'Work Together'. The tape is rounded off by 'Every Little Bit Hurts'. Nice recording, nice packaging, good group, so buy one. For other information on this and other releases, send an SAE to Phil Salmon, 69 Tenison Road, Cambridge. CB1 2BG. STEVE HARTWELL

VARIOUS ARTISTS
Yeah, yeah, yeah
Two Pint Take Home TPT
001

"You'll like this!", a voice said to me from behind a stall at the Cambridge Guildhall Record Fair, and quickly thrust a bright yellow A4 package into my clammy hands. The package turned out to be a veritable jewelbox of posters, flexis, the wildly impressive and

informative 'Two Pint Take Home' fanzine and this compilation tape. 40 minutes of unsung heroes, where the likes of Mega City 4 and the late lamented Talulah Gosh rub shoulders with our own Pleasure Heads and Thrilled Skinny. THE POPGUNS open the tape with their original brand of jazzy, quirky pop with female



vocals bristling with coy niceties. 'YD & R' later on however does see them a darn sight more powerful and self assured. MEGA CITY 4 provide two short sharp power packed demos, with guitars to the front - the ONLY place they should be. TALULAH GOSH meanwhile are live and naive from two years ago. 'My best friend' will always be head and shoulders above The Primitives /Darling Buds set. It's all aboard the grunge guitar

psychedelic bandwagon as THE TELESCOPES, recent media faves, massacre The Beatles' 'Tomorrow never knows', sadly let down by their drawling Burton-on-Trent accents and similarity to The Mission's own cover version. Skipping over the silliness of THE TEDDY BEAR HUGGERS, THE FAT TULIPS contribute two rivetting chunks of guitar pop: 'Amelia' is fast, catchy and very loud (possibly something to do with their Mark D. producing the tape), while 'Embers' could pass as House Of Love in their female chanteuse days. THRILLED SKINNY, Luton's biggest export since UK Decay, donate their single 'So happy...' - all OTT thrash and goddam catchy chorus, making it the almost perfect song. NINE STEPS TO UGLY are all about (wait for it, cliché spotters) shimmery guitars and sunny vocals. Peterborough's PLEASURE HEADS' 'Twirling tranquiliser chair' is all tangential crashing guitars and deadpan drums, and isn't a patch on their live act. BOB still seem to be shaking off their 'twee' tag with another midpaced love song complete with '60s style keyboards. THE SAINSBURYS etch an irritatingly hummable chorus into your brain for six minutes, but its novelty has worn off after about three. PO! meanwhile, apart from MC4, provide the best cut on the tape. Their 'Farmyard' features some splendid vocals strung across some tortuously menacing overdriven guitar splashes. It's a little Eve-ish, with all the originality but none of the clumsy gothic pretensions. LUKE WARM (The tape is available from 12 Chatsworth Place, Longthorpe, Peterborough PE3 6NP, price £2.50, which includes free copy of 'Two Pint Take Home' issue 3)

FLEXIDISC

SHINE!
Millions & Millions
Baz McHat Records
 In which Shine! sadly don't, if you see what I mean. This four piece are our finest purveyors of coastal guitar pop, and at last make the transfer to vinyl. As with The Cherry Orchard, the flexi now seems to be a cheap (50p), popular and workable medium, losing little in the way of reproductive

quality. It took a while to click, but it would seem in this case that choice of tracks and weak production are at fault here. More appropriate would have been the hearts on sleeve velocity attacks of 'You can't help yourself' and 'Heaven', or the introspective instrumental, all featured on their earlier portastudio demo. Of course, the Weddie style thrashed guitars and vocal harmonies are still in there, fighting it out with Shine's forceful and thoughtful rhythm section. The title track, although tame enough to play to your favourite aunty over tea and scones, does feature a classic Shine! chorus that threatens to bring a lump to the throat every time. 'The city can wait', meanwhile, is a less pacey attractive jingle which would appear to be a veiled caution on social inertia in Fenland towns such as their own Kings Lynn! Shine! have already had some fine local support slots alongside the likes of My Bloody Valentine and the Field Mice to demonstrate their dynamic live act. Now, coupled with this publicity-orientated flexi, we should surely see this hard working bunch quickly snapped up by a forward thinking record label. LUKE WARM (Available from Andy's Records in the Grafton Centre)

GIGS

BIRDLAND
CHRISTIAN DEATH
THE PARACHUTE MEN
THE SCREAMING
MARIONETTES
UNSTABLE
Christs College,
Cambridge

Expectations were high for Christs College's bi-annual June Event. A couple of years ago, their line-up boasted The Primitives, Fields Of The Nephilim, Close Lobsters and Stormed: this year's line-up of up and coming indie bands looked equally impressive, despite the late withdrawal of Rose Of Avalanche. First band on stage was the Selwyn College student band UNSTABLE. If, like me, you remembered their naive - at times embarrassing - performance in the Rock Comp., then, like me, you would have been gobstruck with their metamorphosis. Tonight their

performance oozed with confidence. Benefitting from a superb sound mix, the quality of their songs and their technical proficiency shone through. Vox/guitarist Nick Johnson - at times bearing an uncanny resemblance to former Fever Garden frontman Jon Haynes - showed an assertiveness that just was not there in the Rock Comp. Now that virtually all the established student bands have left Cambridge, Unstable could well be next year's no. 1 college band.

THE SCREAMING MARIONETTES' name sounds a bit gothy, so it was no surprise when waves of dry ice announced their arrival on stage. But what a disappointment: a bunch of ageing musos playing a second rate Zodiac Mindwarp type of set - and you can't get worse than that, can you? (In fact you can, if you read on a little further.) It was the sort of performance that gives 'goff' a bad name. Next band please. I'd recently read somewhere that THE PARACHUTE MEN, hotly tipped by many in 'The Biz' to be The Next Big Thing, were currently functioning as a duo (ie singer/guitarist Fiona and guitarist Steve), pending line-up changes, so I was a



little surprised to see a four piece line-up. (In fact student John Hartley, singer/guitarist with his eponymous college band and bassist with the short-lived The Pearl, has been auditioning for the Parachute Men's bassist spot.) The appearance of a blonde female singer immediately channels all thoughts to The Primitives/Darling Buds, but there's a different quality about their

cheerful guitar based pop tunes - more the sound of 10,000 Maniacs, I guess. A band with a future.

After an interminable break - about one hour - CHRISTIAN DEATH eventually appeared on stage before a packed, expectant audience. They looked distinctly dodgy: a singer with one side of his head covered with long black crimped hair, the other side shaven, and, to top that, he wore a crucifix-embazoned leather cod piece over his trousers. Worse was to follow - they started playing. I've never seen a hall empty so quickly: by the time the finished their first 'song', the place was three-quarters empty. I stood my ground, thinking things could only get better - but they didn't. It's difficult to describe their dirge of a sound: if I said they sounded like the Swans after a night on the piss, I'd be insulting the Swans. Nick Grant, bassist with Stormed and Freedom Faction, succinctly summed up Christian Death: "They're the biggest load of shit I've ever seen." What a downer! Just when we were beginning to question the meaning of life, along came BIRDLAND to blow all such thoughts away, and to remind us of what rock is all about. Imagine four frenetic Tom Dalpras, and you've got some idea of what Birdland are about. This was punk stripped down to the bone - just the way we like it! At no stage was there any let-up in pace and excitement: the kids in the audience went bananas. At the end of the set, their guitarist indulged in Pete Townshend-type histrionics, by attempting to smash up his guitar. OK, so it's all been done before, but it's no worse for that. At least I got to cycle back home with a smile on my face.

PHIL JOHNSON

IT BITES

Town & Country Club, London

Out of the smouldering smog It Bites appear, to the unrestrained delight of the pony tailed musos who had come to witness "a British rock band testing the boundaries of their imagination..." No less than three David St. Hubbins clones

appear together with what looked like a warlock on keyboards, whose mouth kept forming round shapes as the urgent but characterless music was dragged out. He could have been trying to blow his top hat off, or perhaps he was mouthing the unfathomable lyrics, but there again, he could have been mooing as he played. Ten minutes or so into the set, the singer took the opportunity to tell everyone how unfairly It Bites have been treated by the music press over the last few years, concluding that the world would be a better place without them, and telling the aforementioned in no uncertain terms to leave the venue right now! It may have been in vain, because I didn't see anyone move.. This exorcism of 'artistic frustration' seemed pretty straightforward and coherent at that point in the evening, but we only had to wait a short while to find out WHY It Bites have reached a crisis point over the critique directed at them ever since their first hit record. "Are you



ready to rumble?", we kept being asked. Yes we were, and wiping my fevered brow, I 'rumbled' with anticipation during the long drawn out intros, impatiently during the drawn out middle bits, and wearily through the outros. Their single achievement was a sixty minute explanation of why the last three years of press have been so unkind to them. It Bites hang uselessly in that limbo reserved for the sinless and the allusive, the profound and the clueless. "This chord is dedicated to every one of you", the singer suddenly quips. Well thanks... They leave us with a message, "Peace on earth", which is pretty ironic, coming from them. Two encores included 'the hit' and the more recent 'Still too young to remember' single, with a maudlin singalong sentimentality between the



BIRDLAND

singer and an audience who would probably have been better off at an Iron Maiden gig – because that's what the best bits of It Bites were like, except without the humour. They don't bite insomuch as dribble and drool on their clean confident stodgy songs, ruminating through a past they're still too young to remember. The only boundaries being tested tonight were those of forbearance and endurance. A risible and irrelevant exercise in passion.

CHRIS WILLIAMS

THE NIGHT JARS
THE PRINCIPLE
POSSESSION
PROHIBITION
BELLADONIC HAZE
The Grand Entertainment Centre, Ramsey

The Grand is, in fact, a redundant cinema, now used primarily for Bingo (eyes down four nights a week), but a few rock gigs have been held there in the past few months, notably Vengeance, and Freddy & The Dreamers (!). Walking into the Auditorium is a bit like a step back into time: there's a positive '50's atmosphere about the place, emphasised by the rows of fixed tables and chairs. There was a good turnout, though: around 300-400, predominantly teenagers. BELLADONIC HAZE were just finishing their set when I arrived: a young local band, sounding a little REM-ish – not a bad thing, I hasten to add – playing their third gig. I remember the days when THE PRINCIPLE were a young, promising synth/pop band. After four years of constant gigging and rehearsing, they've reached a level of performance that is technically faultless, but pompous and lacking in spontaneity. Having said that, there's obviously a market for this sort of pap – as T'Pau have proved – so why shouldn't The Principle have a slice of the cake? Their dedication and hard work deserve some sort of reward. Haverhill's POSSESSION have been around for nearly a couple of years now, and there's been a vast improvement in that time. They've got themselves a tight, gothy sound, very reminiscent of Xmal Deutschland without the keyboards, and tonight Steve Gibbs' guitar work is a joy to behold, confirming that, along with The Brides' Steve Crosby

and Hollow Land's James Cupit, he's one of the foremost local exponents of this particular style of guitaring. But their ace in the pack is singer Mark Cowling. Though visually at odds with his colleagues, he showed just how much difference he could have made to their fortunes in the Rock Comp., had he been there. Possessing a dark, brooding voice which perfectly complements the band's music, Steve is one of those oddball characters (like Cud's Carl Puttnam) whose marked differences make a band stand out from the crowd. The best set of the night. PROHIBITION are a modern day rarity – a new band from the Huntingdon area. They appear to be a part of the psychedelic revival, with twin guitars turned up to stun. Their songs aren't particularly memorable, and the singer's plaintive voice



is slightly at odds with their music, but there's something there which can be worked on and improved. THE NIGHT JARS were the obvious headliners for tonight – a local band, experienced musos, with a large following. They've now acquired a second guitarist – Michael Green – to help thicken out their sound. At the moment, there's still a lack of corporate identity: influences are still too obvious, and this resulted in a somewhat disjointed set, the high spots being 'Suicide kisses' and 'Terror train'. Frontman John Lindsell's spirited performance holds the band together: his enthusiasm and love of performing is very evident, and is a stark contrast to his somewhat laid back colleagues. But there's sufficient talent within this band to sort out

these problems, provided the commitment is also there, of course.

PHIL JOHNSON

THE HAMSTERS
The Boat Race, Cambridge
 9.15 on a Thursday night, and The Boat Race is packed. In fact the place is so full that admission is restricted by a one in, one out policy, a hitherto unprecedented move by the landlord, following a couple of those Frigidaires gigs (I luv'em, don't you?). Yes, they're all here tonight: foreign language students; Tom Dalpra with shades; the girl with the ginger hair who'd propped up the bar the previous week having spent over 25 minutes waiting to be served; and (inevitably) a bloke with his two dogs! There's little opportunity to see or hear The Hamsters, but why worry? For even at a distance, uncomfortably pressed against a pillar with a glass of that lethal '1080' in my hand, I could FEEL the power of this mighty trio – almost as potent as the alcohol. I was well impressed with the ZZ Top and Feelgood covers, complete with wah wah guitar breaks. A rendition of 'Voodoo Chile', which closed the first set, really stood out: surely the maestro Hendrix himself would have taken his hat off to these lads from Southend for delivering such a fierce version of his posthumous chart-topper. Claustrophobics in need of air and tranquility had left by the start of the second set, and this meant that I could now almost see the band. The Hamsters gave us more of the same again: more Hendrix covers, more breathtaking solos, more '1080'. Staggering!

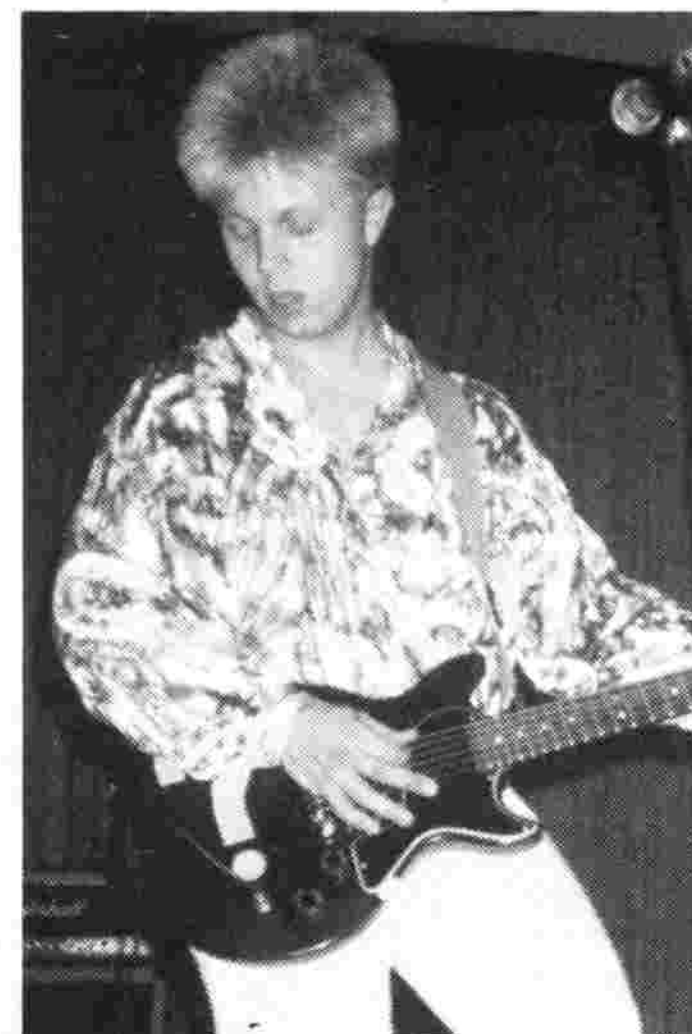
PAUL CHRISTOFOROU

NUTMEG
STORMED
THIS REPLICA
THE COLOR FACTORY
THE DEMONS
Needhams Hall, Ely
 School Halls are rarely used for rock gigs: I don't know whether this is down to prejudice or ignorance, but with the alarming decline in the number of pub venues who are willing to book our young rock bands, it's an alternative well worth exploring. The Needhams Hall in Ely is, in fact, the main hall of the City of Ely Community College, and tonight's gig, a fund raiser for an unspecified charity, attracted a crowd of around 400. The cost of staging

this event appears to have been underwritten by Music Maker Publications, specialist music magazine publishers who are based in Ely.

In fact, the first band on, THE DEMONS, is virtually their in-house band: Chris Williams (vox & Crossland), Adam Jones (gtr & The Desmonds) and Simon Braund (drums) are all employees of Music Maker Publications. The Demons' line-up is completed by ex Therapy Simon Thorp, on bass. Having had just one rehearsal, they came up with a refreshing set of cover versions, ranging from Wreckless Eric to Elvis Presley, each one stamped with Chris Williams' unique vocal style: love him or loathe him, there's no denying that he's one of the area's most confident frontmen.

THE COLOR FACTORY confirmed



their potential with a bouncy, energetic set. My only reservation about them concerns singer Ali Loaker. He really needs to give some thought to his between-songs patter: indiscrete remarks achieve nothing other than audience alienation. Also, if he's going to participate in stage gymnastics, he ought to pay closer attention to Tom Dalpra, and learn how to make the movement flow. Tonight he was more Pinocchio than Fred Astaire. It was disappointing to hear THIS REPLICA suffering with the sound mix. Vocals were initially non-existent, and Lyndsay's keyboards sounded at times like an elephant suffering from flatulence. No sooner were these problems sorted out than Darren's guitar was out of sorts: even a change of amp failed to bring about any improvement. Despite these irritations, This Replica confirmed that they are one of

the best bands around at the moment. For such a young band, they are not afraid to be innovative, even extrovert. To take apart a song ('The unknown song') at the halfway mark by introducing some spaced-out psychedelic ramblings, and then to reassemble the structure and take it to a power pack conclusion, shows that they have the confidence and ability to progress to bigger and better things. They are currently auditioning for a second guitarist: if they find the right one, then they could be moving into a whole new ballgame. Time will tell.

It's not often you find STORMED playing second fiddle on a local bands bill, but tonight they acquiesced to Nutmeg's greater crowd-pulling power in what is, after all, their own back yard. The thing about Stormed is that you know exactly what you're going to get: Tea Time, Psycho Steve's manic laugh, Hums Of Trinity, Mike's front of face hand gestures, Psycho Killer, face paint, etc. etc. Will Mike and Steve still be performing the same old songs in ten years time? It's quite possible, given that Stormed's appeal is not confined to any age group. Dance on....

The fact that NUTMEG can now play a set without including 'And in England...' shows that they have at last come of age. It's also noticeable that there's a maturity emerging within the band's technical ability: Simon's unruffled bass playing and Neil Taylor's Action Man drumming provide a rock-steady rhythm section which, gelled to Rich Scurrah's love of pedal effects and Hendrix-style riffs, gives them a harder, sharper sound. As more and more new songs creep into their set, the number of cover versions diminish accordingly; but even I will be sad to see the day when 'Passenger' disappears from the set list. I certainly can't say the same for 'Purple haze', though!

PHIL JOHNSON

**GAYE BYKERS ON ACID
THE BLACK SKY**

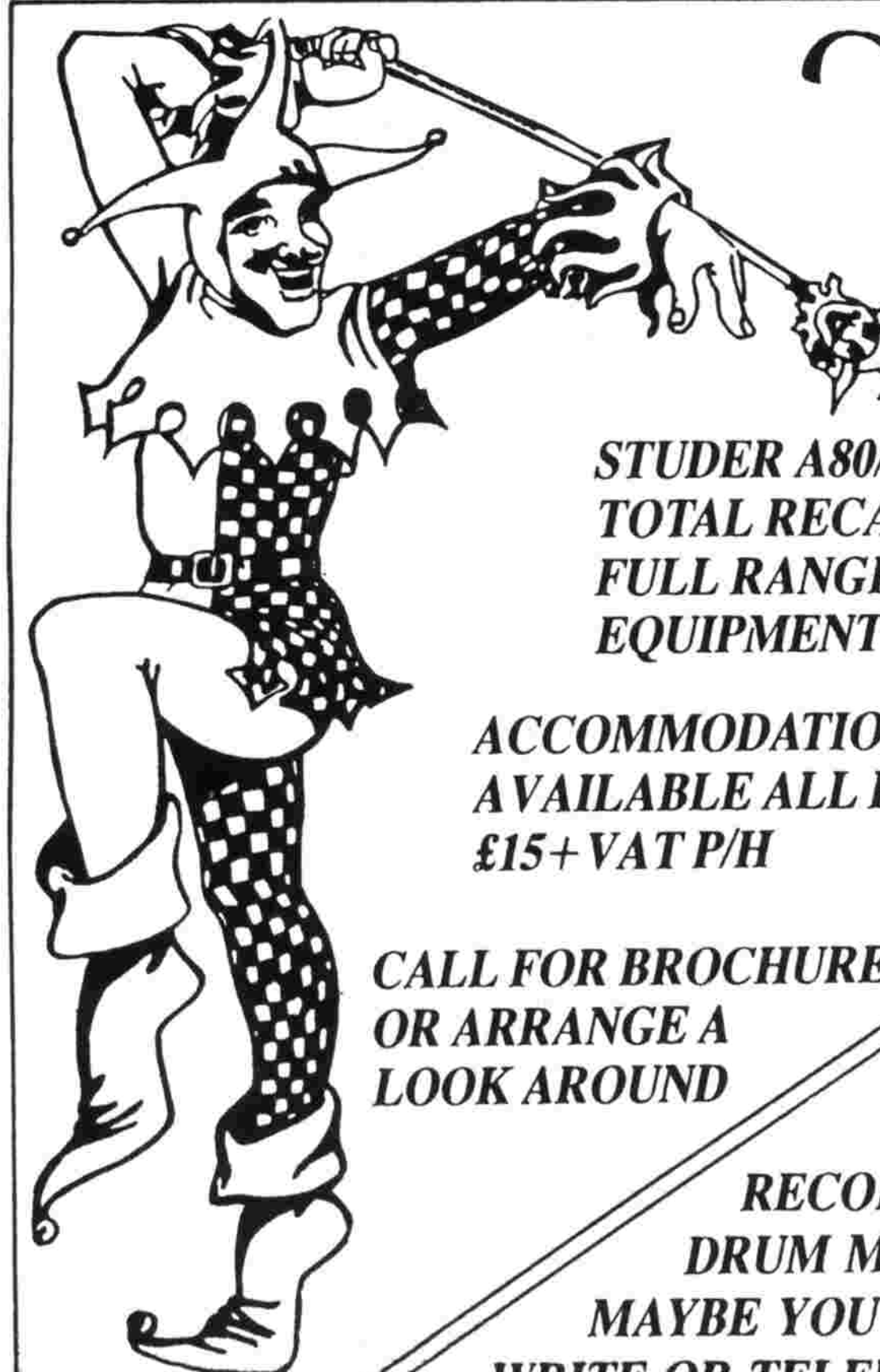
**The Cresset,
Peterborough**
Peterborough's user-friendly Parkways make, for motorists, The Cresset Centre in Bretton one of the most accessible of the large-scale venues in the county. The Cresset is a complex of buildings used for

social, religious and recreational purposes, and tonight's gig takes place in the Sovereign Hall, which, judging by the floor markings and wall fixtures, is normally used as a Sports Hall. The crowd of around 500 barely half-fill the auditorium, which is roughly the same size as Cambridge's Corn Exchange.

Local band THE BLACK SKY, originally down to play an opening 20 minute set, are given a 40 minutes' slot as the 'official' support band, Scat Opera, fail to turn up. Through sheer hard work, this band has pushed itself to the forefront of the Peterborough music scene. There may be more talented local bands around, but there's none with as much determination to succeed as this band has. You know that if they get their chance for their fifteen minutes of fame and fortune, they won't bottle out of it. Their image suits their music - fascinatingly ugly! Tonight they revelled in having the advantage of a big venue P.A.: their gothy-trashy -scumbag of a sound was a revelation, and nobody benefitted more from this than their drummer. Frontman Mark Mason used the large stage to

good effect, prowling from one side to the other, like a caged animal. The highlight of the set was one of their newer songs, 'The desecration song', which they intend to record and bring out as a single in the near future.

Having just been dropped by a 'Major' record label (Virgin), you could be forgiven for thinking that GAYE BYKERS ON ACID are on their way out, but on tonight's showing, it might be a little premature to write them off just yet. The Cresset's trendy (ie crap) programme notes describe the "outrageous" Bykers as a "heavy metal band"! Ha, ha! Actually, their guitarist does throw in one or two metal riffs, but there's a hell of a lot more other influences in the band's music, particularly psychedelia. And as for "outrageous", the only thing about The Bykers that is remotely outrageous is frontman Mary's name. Actually, he comes over as quite a personable sort of guy. The Cresset punters certainly warmed to him and the rest of the Bykers tonight, and called them back for a couple of well-deserved encores.
PHIL JOHNSON



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LISTINGS

Bands

Abraxas - Cambridge 64346
As It Is - Market Deeping 342254
As You Like It - Cam. 67566
At 10 Paces - Mildenhall 717900
Arcana - Cambridge 860460
Bible John - Histon 7112
The Big Blue - Cambridge 811220
Big Blue World - P'borough 47294
Black Candy - Newmkt. 664638
The Black Sky - P'borough 238163
Blind Ambition - St. Ives 494004
Blind Mice - Saffron Walden 30645
Bogus Renegades - Cam. 842344
The Brides - Peterborough 71139
The Brotherhood - Cambridge 353006



The Charlottes - Huntingdon 433589
The Cherry Orchard - Cam. 243316
Chill Out - Crafts Hill 81882
Colonel Gomez - Ely 740900
The Color Factory - Ely 667385
The Crawthumpers - Cam. 65757
Crossland - Ely 664931
Cri De Coeur - Cambridge 833894
Deja Vu - Newmarket 720090
The Desmonds - Cambridge 843551
Fleg Day - Ely 666149
The Flesh Mechanics - Cam. 321807
The Floorshow - Cambridge 323973
The Freedom Faction - Cambridge 60733
The Frigidaires - Cambridge 312694
The Fruit Bats - Fowlmere 578
Gangster - Huntingdon 52951
Geneva Convention - Cambridge 860470
High Treason - Cambridge 811220
House Grinder - Cambridge 872348
I Thought I Told You - Haverhill 704452

Inflite - Cambridge 65048
Jacob's Mouse - Cambridge 811220
Jack The Bear - Royston 61295
The Lonely - Cambridge 246670
Mad Hamster - Cambridge 62730
Making Progress - Cambridge 276820
Mel's Kitchen - Cottenham 51255
The Melting Men - Histon 3450
The Moment - Ely 740244
Mr Kite - Cambridge 811220
Mr Meaner - Cambridge 834928
The Midwich Cuckoos - Cam. 811220
The Mullahs - 01-254-6543
The Night Jars - Ramsey 822745
Nutmeg - Ely 721761
On The Brink - Cambridge 263870
The Outworkers - Ashwell 2607
O-Zone - Cambridge 321696
Pagan Billy - Cambridge 881113
The Pleasure Heads - Pboro 48805
Pluck This - Cambridge 64660
Possession - Cottenham 50423
The Principle - Swavesey 80150
Quiet Life - Cambridge 811220
Rat Bat Blue - Cambridge 811220
Real Time - Cambridge 352237
Rhythm Method - Hitchin 37587
Rhythm Touch - Cambridge 845283
Sardines - Cambridge 240953
Session 57 - Newmarket 750724
Shades Of Indifference - St. Neots 72145
Shine - Kings Lynn 673760
Shotgun Wedding - Peterborough 71139
Sitting In Cafes - Cambridge 467052
Spiritwalk - Cambridge 214852
Stormed - Cambridge 65449
The Sullivans - Harlow 37048
Surfin' Druids - Cambridge 860665
This Replica - Ely 721761
Thrilled Skinny - Luton 453385
Tribe Of Dan - St. Neots 405972
Vampcow - Cambridge 880798
The Voice - Haverhill 705371
War Dance - Peterborough 314703
Woolly Mammoth - Cambridge 843211

PA Hire

Chings - Cambridge 315909
Drum & Guitar Centre - Cam. 64410
Flite Audio - Cambridge 316094
Fuzzy - Cambridge 870651
Music Village - Cambridge 316091
NSD Sound Services - Cam. 245047
Pearce Hire - Peterborough 54950
Silent Running - Cambridge 891206
Skysound - Cambridge 358644
Sound Advice - Huntingdon 56642
Star Hire - Huntingdon 411159

Photography

Richard Brown - Cambridge 860801
Neil Carter - St. Ives 494303
Tim George - Ramsey 812376
Steve Gillett - Cambridge 426560
Adele Heath - Pborough 263653
Rosanne Holt - Cambridge 249003
Giles Hudson - Cottenham 51204
Dave Kelly - Cambridge 494564
Serge Lenfant - Cambridge 63643

Recording Studios

Avalon - Barkway 8805
Carlton - Bedford 211641
Cheops - Cambridge 249889
Flightpath - Teversham 5213
Kite - Cambridge 313250
Lizard - Cambridge 248877
The Lodge - Clare 27811
Minstrel Court - Cambridge 207979
The Music Room - Peterborough 46901
Quali Sound - Crafts Hill 82948
The School House - Bury 810723
Skysound - Cambridge 358644
Stable - Ware 871090
Stuarts - Huntingdon 830073

Lighting Hire

D Lights Design - Cambridge 844500
Fuzzy - Cambridge 876651
Just Lites - Cottenham 50851
Pearce Hire - Peterborough 54950
Soft Spot - Cambridge 244639
Star Hire - Huntingdon 411159

Venues

Cambridge

The Alma - 64965 (Maggie)
Boat Race - 313445
CCAT Batman - 460008
Corn Exchange - 357851
Devonshire Arms - 311719
The Globe - 241220 (Roger)
Man On The Moon - 350610 (Stan)
The Rock - 249292 (Steve)
Sea Cadets Hall - 353172

Huntingdon

Three Tuns - 53209
Waterloo - 57199

Melbourn

Rock Club - Royston 61725

Newmarket

Rising Sun - 661873 (Paul)

Peterborough

Crown - 41366
Gaslight - 314378
Gladstone Arms - 44388
Glasshouse - Stamford 65776 (Ann)
Norfolk Inn - 62950
Oxcart - 267414
Wirrina - 64861

St. Ives

Floods Tavern - 67773 (Stan)

St. Neots

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

Sawston

University Arms - Camb 832165

Design

Fusion - Cambridge 243103

Video Recording

Cambridge Video Unit - Cam. 241030
Neil Roberts - Cambridge 210320

Management & Promotions

Miss Piggy - Cambridge 811220
Status Promotions - 244825