

BLUE SUEDE NEWS

THE CAMBRIDGE
ROCK MAGAZINE

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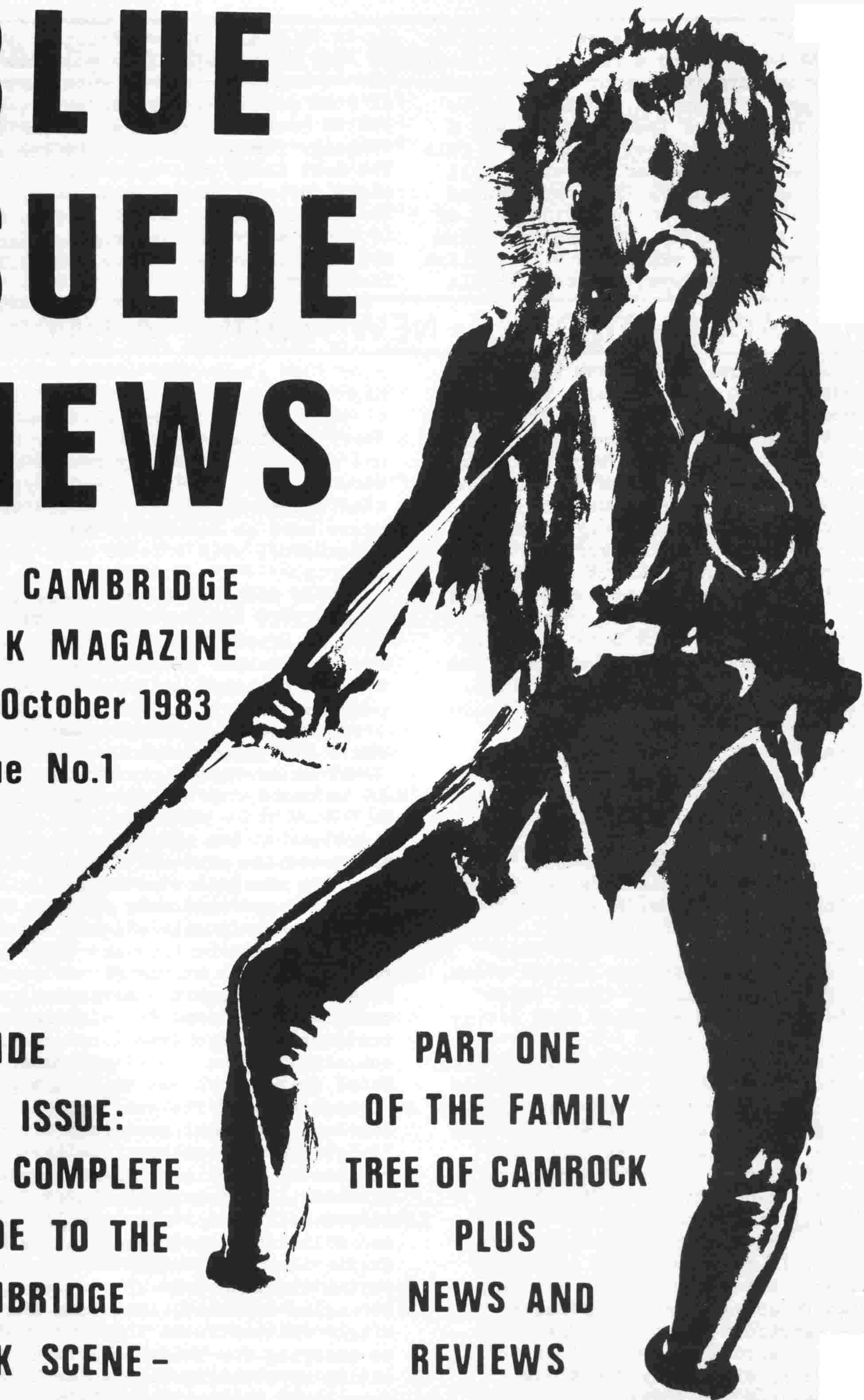
INSIDE

THIS ISSUE:
THE COMPLETE
GUIDE TO THE
CAMBRIDGE
ROCK SCENE -

PART ONE
OF THE FAMILY
TREE OF CAMROCK

PLUS
NEWS AND
REVIEWS

THE BANDS; THE VENUES; P.A. AND LIGHTS HIRE



The aims of this mag were set out in the pilot edition - to be a fanzine for local bands, a campaigning organ, and a source of news and information. To that end we include profiles of leading bands and a survey of venues for new students. A full list of bands, venues and services will be included regularly. The completeness of the lists depend on our being told of your band or facility. Listings are free and advertising is cheap. We will publish fortnightly on Fridays, and copy should

be in by the previous Saturday. We need to hear from Social Secs so bands know who to contact - and we know what's on. If your college restricts entry, please let us know anyway, as we intend to campaign for access to music for everyone. The next issue will have details of the plans for a Cattle Market venue, and how the Council could help to defray the cost if their approach were right. Meantime we urge you to write to your councillors in favour of it.

THE FACE; HOT DOGS; NEW MODEL ARMY

The main attraction of the evening was supposed to be 'New Model Army', who had travelled all the way from darkest Bradford to celebrate a single in the charts. It didn't turn out like that, however. Even before the gig had started all eyes were focused on the small colony of outrageously garbed super punks who were colourfully, if self-consciously, wending their way round the hall. This tiny society, with the contrivedly degenerate looks were calling themselves 'Hot Dogs' and they wanted us unsophisticated bumpkins from the provinces to know they were there.

Fishnet spray on trousers; stove-pipe hats growing plaits, and Mohiccan a l'orange hair styles garnished with feathers are hard to ignore. I spoke to stove-pipe hat, who wouldn't admit that he used to play in another well known band; but would admit that Hot Dogs wasn't necessarily their real name, and that this was their first gig, and that they were nervous. Fishnet tights offered to sell me his Tee shirt, but no one would admit to the fact that Mick Jones, until recently of the Clash, was doing the mixing for them; which explained no doubt why they were acting so aloof.

The Face were first on stage, and were understandably nervous as they launched into "The Crying Game". They are fronted by a good singer with an obvious relish at being on stage, and the band play nice tight stuff. But if you have to say that a band's music is tight then it usually means they are none too exciting. That is what I thought about The Face. If they were more watchable and they got together a coherent image they would do very well performing at classy functions for the young; but I think they should steer clear of trying to be funky, since they don't have enough passion for that.

When the Hot Dogs turned to playing they performed an amazingly exciting and

sometimes pleasantly discordant set of high speed American rock 'n' roll classics. Chuck Berry, Little Richard, Jerry Lee Lewis were all aped, satirised and yet respected. They poured scorn, however, all over Elvis Presley; but then didn't he deserve it? The arrangements were as outrageous as the band's appearance, with lots of anti-American inserts.

I wish Mick Jones could have left the echo effect out for just one number though, since it sounded not unlike a backward police siren. He of the Mohiccaned locks was the singer. He performed beautifully, looking like a cross between an orange crested cockatoo and a revitalised Ophelia. He oozed about in an engagingly effeminate way. If he could work on his voice being more sleazy he'd be perfect.

A blackout and rhythmic sound effect announced the arrival of the New Model Army. It was both startling and confusing and obviously excited the crowd. Suddenly stark lights were brought up on the band and the heavy rhythm they set up was promising. However, although the mixing was now excellent again and the lighting continued in this dramatic vein, sometimes harsh, sometimes subtle, New Model Army turned out to be a big disappointment. The one number that had any real excitement contained a chant of "I believe in justice, I believe in vengeance, I believe in getting the bastards, getting the bastards." The singer delivered it beautifully; strong and still and controlled, and he has a great vibrant voice. But the heavy rhythm the band sets up completely strangles any tune, including their single "Bitter Sweet". I found this band so annoying for being so promising and ending up sounding like so much melted down heavy metal, that I left before the final number.

HEATHER STEELE

Dancing To The Guitar Man

GRAEME MACKENZIE

Disillusion did not dawn slowly as it is often wont to do, instead it arrived with suddenness - and sadness - at about half past eleven in the midst of the rapturously received encore for The Waves' usual rousing set. Gary Glitter's "Rock 'n' Roll" went down a storm, bringing the final few seated fans to their feet, the arms into the air clapping in time to the shouts being orchestrated from the stage. A master stroke you may say; and one for me, the self-proclaimed promoter of punter-power, surely to applaud. Here was the band giving its followers what they wanted - a beat to dance to, a chorus to chant, and a near riot of sweaty bodies leaping about in assorted states of intoxication. No dance band could have done better.

No indeed, and there's the rub. As I chart the progress of Cambridge bands I frequently come across the group described, often by other musicians and usually in scathing terms, as a "dance band". Presumably the main distinction lies in the material they play - all covers, and usually old covers - but clearly the purpose of the band, to entertain, also disqualifies it in the eyes of "original" musicians, who put their musical integrity before the fans' desires. The fact that dance bands get paid relatively large sums of money, simply for providing fun, and that they usually consist of relatively old musicians, all adds to the scorn with which they can be dismissed by their (usually) younger, "street credible" fellows. The fact that they do what they do well might also provoke a good deal of comment from those whose performances provide such a marked contrast.

If something known as a dance band can be distinguished from a rock band, it is surely not so much their intention simply to entertain, as their having cast aside any ambition to say or do something new as well - and to scale the charts with it. Age alone will not suffice as a distinction - though clearly it is partly an explanation for the falling off of that ambition to achieve something in a field that for the young can best express, and help to live with, the personal pain and intellectual frustration of adolescence.

Hitting thirty, however, does not automatically bring content to all - not even to all middle class white Anglo-Americans - let alone to the

deprived and underprivileged classes that still constitute a large part of our societies. The enduring ability of the great blues performers, from whose black roots so much of the inspiration for rock and roll sprang, stands as a lasting example to us all. So long as the feeling is still there, age can enhance the ability to express the experience that remains vital to even the most modern and synthesised branches of the rock tree.

So, have The Waves settled for being a dance band? It is a question I address to them, rather than to anyone else; because the answer lies not in the conflicting responses of the dance-crazy fans or cynical fellow musicians - still less in these glib assumptions of a musical hack - but within the band itself. Only they know whether they have given up ambition and settled for making a living. Only in their hearts, and given that marvellous voice and style of Katrina's I must say soul as well, will lie the motivation to propel them to greater heights.

Is it still there? Was it ever really there in the first place? Maybe Kim and Alex are too decent to succeed in the jungle of rock that they have been exploring for many years now - and the last thing I or anyone else who would like to count themselves as friends want, is for them suddenly to assume all the ruthless art of the rockstar in order to succeed in that artificial world. And yet, perhaps that is why I want them to succeed; because they are pleasant and interesting people, and not just manipulated or manipulating "product".

If they want to, can they still do it? I believe so, and I believe it because they still have the three basic ingredients necessary for success. First their superb musicianship. The rock solid rhythm section of Alex and Vince provide a driving foundation for the soulful power of Katrina's voice, and the brilliant guitar playing of, quite simply, the best rock guitarist in town.

Secondly the songs. Kimberley has had a caseful of tuneful pop songs for years past; short, sharp and to the point with some great hook lines, though often lacking a bit in depth and development. The advent of Katrina as lead singer and the subsequent shift towards a more soulful feel, has I think begun to show dividends in the songwriting, with some of the new material played at Fisher Hall

having more bite. It will be fascinating to see how the new album sounds when it comes out in the New Year - less than a year after the first. That is a great songwriting output - and indeed a great work-rate too; especially if you look at the tour they are currently embarked upon. And that brings me to their third asset, their energy.

If there is one thing that convinces me they could have the will to succeed, it is that energy and commitment to what they are doing - even if it appears they are committed to doing the wrong thing. Both Alex and Kim have been playing for over ten years, yet not only do they not look that old, they do not behave that old either on stage. No one works harder than Alex behind a drum kit and it is not just flashy show either; he is the motor that drives the band precisely onwards. Any band given the chance to pinch one member of The Waves might be well advised to pass over the best guitarist in town (for all guitarists are wasted - at least in this sort of music - without a decent rhythm section) and choose the best drummer in town. Given that you cannot have him, at least go and admire him and note the difference between keeping time and making it. Vince is always there too, having successfully made the transition from rhythm to bass guitar; and Katrina, while she may not be the fashionable female frontperson, who tries to sing as she dances, pours all her energy and feeling into the production of that remarkable voice. Finally Kimberley himself gives so much on stage. The contrast between the quiet, modest, shy archeologist and the extrovert, rocking guitar-hero is remarkable. Kim gets off playing, as so many of his audience get off going to hear him; and both are a joy to behold.

That desire, indeed perhaps a need, to play, is surely the reason why Kim, and maybe the rest of The Waves, go on performing. It is why after the trauma of the Soft Boys split Kim had to reform The Waves and get on with making music. That trauma still seems to affect Kim's attitude towards playing his guitar. He was widely admired as the guitarist in the band (perhaps one reason why Robyn Hitchcock, the other guitarist, and a good one too - but never one to be outshone - split the band when he did). Kim appeared to react against the unhappy memories associated with that saga by reacting against his guitar. Away went the solos, leaving only the power chords to drive us along. Obviously the fashion of the new wave, against solos, played

its part too. Yet Kimberley Rew, with his short, sharp, powerful pop songs, and his energy, was for a while the embodiment of the meeting between the old wave and the new; for however hard he tried he could not avoid - and his fans would not let him avoid - the occasional outburst of solo activity that remained, and remains, as spellbinding as ever.

But still the problem remains too; his greatest asset is underused. For example one of the new songs, "Legalise Having Fun", is a surprisingly heavy arrangement of some traditional and Wave-like attitudes, which cries out for one of Kim's freaky acid guitar solos, which we did not get at Fisher Hall. On the other hand he did let rip on "Wipe Out"; but then that is a guitar instrumental anyway.

It is the number of such covers they do that has long irritated the critics - and sometimes resulted in unfair comment. For instance when they played the Cat Club there were very few covers compared to originals, yet that aspect of their performance was the one chosen to carp at. It is not a criticism that I will endorse because doing covers creates communication between band and audience, becoming a common meeting ground from which to jump off into the unknown original material. Only when a band is very well known ought it even to consider doing only original material - and the more unusual and inaccessible their material, the more covers are needed. For example, look at the Soft Boys again, who no one can deride as unoriginal (though like all bands they were often obviously derivative). They never ceased to do covers, and do them well. Of course a bad band probably should avoid them, as it is also the easiest way to judge a band's competence - since one might assume the original stuff is meant to sound awful.

The Waves played "Rock 'n' Roll" as well as they played everything else - and apparently they are soon to add further, Sweet, gems of the glam-rock era to their repertoire. Like every other era, except the immediately preceding one, the early seventies are now coming back into fashion, with not only the revival of progressive rock, but the likes of Boy George openly championing the recently despised Marc Bolan. Fair enough too since the music has once again become secondary to the prettiness of the band, or the outrageousness of its dress.

The credibility of the glam-rock era, however, is saved only by the towering genius of David Bowie - who went on to

become the single most important British influence in the creation of our original punk movement. But the fact that he could rise out of the trough and ride the new wave to even greater prominence does not mean that Glitter and his like should be rescued from the much deserved oblivion into which they had sunk. But let not my personal antipathy for any one number and all it symbolises, distract us from the main issue. As the only local rock band for a few years to release one, let alone two albums, The Waves are important locally. I happen to think they could be important nationally too - and not just to H.M. Forces up and down the country. The question remains; do they think it too; and do they want it? Or, are they content simply to be playing in the band, and entertaining the people who know them and love them - as I do, and doubtless always will. But what a waste it would be.

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From Our Own Correspondent

This year's Folk Festival was as I predicted, something of a disappointment. I should like to revise one of my pre-judgements, however, and say that Stephane Grappelly's band were, in fact, excellent, and Martin Taylor on guitar often outshone even the old man himself. The thing which struck me most forcibly about this year's festival was the age of the punters. When I first went, 12 years ago, the average age was 16-30; it is now 26-40, and this lack of youthful interest, both on stage and off, showed in what were mostly turgid performances and lukewarm receptions.

It is interesting to note, therefore, that Clare College Folk Club still pulls a sizeable regular audience of 18-21 year olds. And for very ageing performers at that. (It is one of the few University gigs open to the general public - though I understand that the college is about to clamp down on non-student entry to rock gigs.)

I bumped into Declan O'Dempsey, Clare's Irish impressario, in Sainsburys and he told me, with great delight, and much to my dismay, that this year's "big act" was Roy Harper. Roy Harper? Since the bulk of the potential audience for this gig were still learning to read the last time he produced a good album, it'll be interesting to see what happens; though I understand he got a reasonable turnout at the Tech in May.

Folk Clubs need good atmospheric venues to help the audience get through often diabolical floor singers, and Clare is at least blessed with a wonder-

fully evocative vaulted cellar (not so good for rock gigs). Back rooms in pubs are more common, but since discos make more money, fewer and fewer landlords are willing to give away precious drinking/dancing space to broke folkies. The Cambridge Folk Club suffered from this recently and was moved, after 15 years or so, from the Portland Arms to the Golden Hind. Having been in a coma for several years the move brought on a major heart failure, and when local singer/broadcaster Nick Barraclough appeared there recently only 15 people turned up - and this is no reflection on him.

Finally Richard Thompson, so long considered a hero of the English folk scene, has just released his first rock and roll album since Fairport's "What We Did On Our Holidays" in 1968. It was recorded at least partly in America, and the line-up includes several Americans, including members of Ry Cooder's band. Says it all really. A.M.

THE ALMA

LIVE ! LIVE! LIVE!

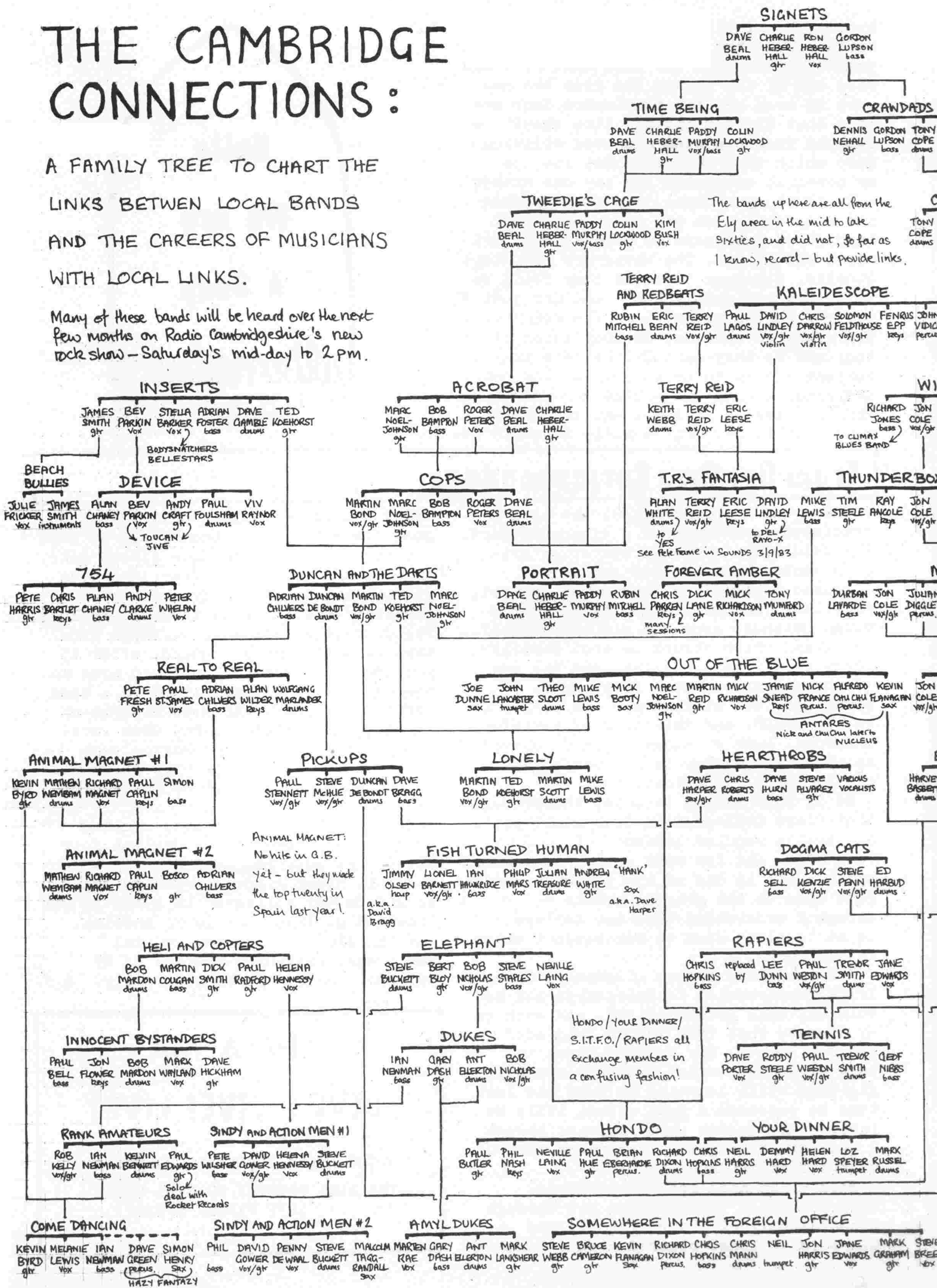
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THE CAMBRIDGE CONNECTIONS:

A FAMILY TREE TO CHART THE LINKS BETWEEN LOCAL BANDS AND THE CAREERS OF MUSICIANS WITH LOCAL LINKS.

Many of these bands will be heard over the next few months on Radio Cambridgeshire's new rock show - Saturday's mid-day to 2 pm.



The bands up here are all from the Ely area in the mid to late sixties, and did not, so far as I know, record - but provide links.

ANIMAL MAGNET: No hits in G.B. yet - but they made the top twenty in Spain last year!

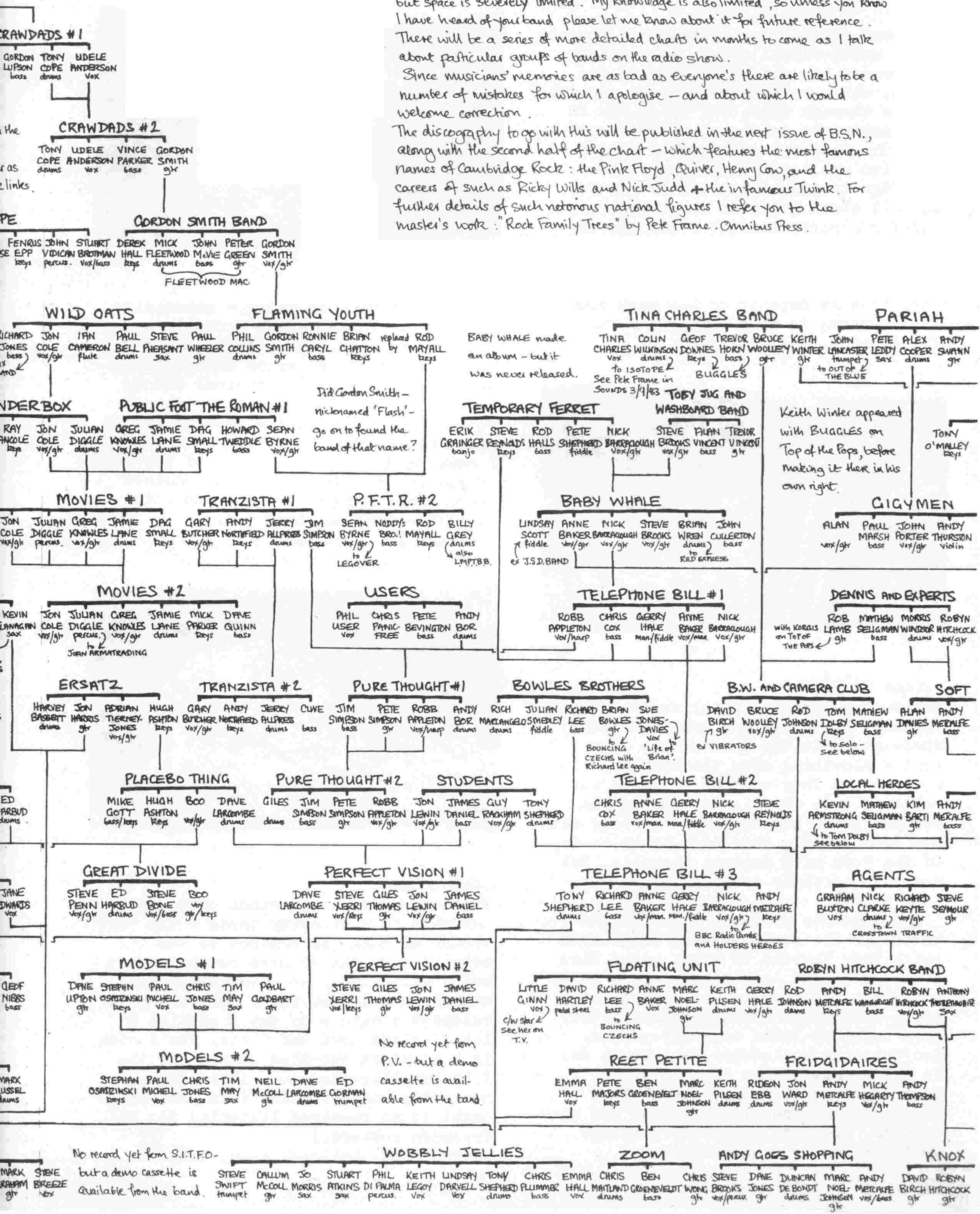
Hondo/your dinner/S.I.T.F.O./RAPIERS all exchange members in a confusing fashion!

solod deal with Rocket Records

HAZY FANTASY

This chart concentrates on recorded bands, and those essential to making the links between others. Inevitably therefore some important local bands are omitted - but space is severely limited. My knowledge is also limited, so unless you know I have heard of your band please let me know about it for future reference. There will be a series of more detailed charts in months to come as I talk about particular groups of bands on the radio show. Since musicians' memories are as bad as everyone's there are likely to be a number of mistakes for which I apologise - and about which I would welcome correction.

The discography to go with this will be published in the next issue of B.S.N., along with the second half of the chart - which features the most famous names of Cambridge Rock: the Pink Floyd, Quiver, Henry Cow, and the careers of such as Ricky Wills and Nick Judd & the infamous Twink. For further details of such notorious national figures I refer you to the master's work: "Rock Family Trees" by Pete Frame. Omnibus Press.



BANDS

HONDO

The local reggae band, guaranteed to pull a good multi-racial crowd. They are in the process of releasing their second single, which is likely to go on general release through Wimp, but which can in the meantime be purchased at **The Beat Goes On**. They put out another single some time ago, and had a track on the Cambridge Compilation album "Honey For Tea" all about going to a party. A great band for a party in fact - but who can afford them, since they charge a

ridiculous fee even for local gigs. But if you get the chance, worth seeing once; after that it depends on how much you like grooving in that particular rut.
CONTACT: Cam. 211371.



DOLLY MIXTURE

The most celebrated local combo since The Soft Boys; particularly following their photo in the arms of one John Peel - something even the Soft Boys did not manage! They went on to catch Paul Weller's eye, who signed them to his Respond label and took them on tour with The Jam. Finally they made it on to Top Of The Pops with Captain Sensible. But success for their own records escapes them still.

The time has probably come for them to throw off the sweet sixteen image upon which they thrived to start with; find a more powerful lead singer - and maybe some more musicians - and change their style before the immense goodwill they have built up fades away altogether. See what the Bellestars managed to do. In the meantime they like to play Cambridge occasionally, though busy elsewhere, if the gig is right; and when they do, everyone goes home smiling.
CONTACT: Hester - Cam. 35514



PERFECT VISION

A difficult band to enjoy - especially at a first hearing - but probably worth persevering with, since their music is original and their lyrics interesting. A little gloomy and mechanical for my taste, but the last time I saw them I not only appreciated the immense amount of work that went into their music, but I even enjoyed at least half of the set. If you enjoy synths and drum machines these are the boys for you. Cassettes available from the band too.
CONTACT: Jon - 313564



SUBCULTURE

Another enterprising bunch of lads catering to a minority taste - the "oi" branch of punk (as opposed to the metallic, or the freaked out branches) - but a minority by no means small in numbers around Cambridge. The band have released a single on the Essential B label called Loud and Clear. The A side is a standard sub-Sham chant, but the flip is altogether more interesting, musically and lyrically (and perhaps it ought to be required listening for all freshmen rockers.)
CONTACT: 18, Holbrook Road, Cam.

BANDS



GREAT DIVIDE

The Great White Hopes of Cambridge funk, signed recently to Ensign records, following their debut recordings on Wimp. Their new single will be out on October 7th, is said to be very dynamic indeed, and was produced by Greg Walsh who has been responsible for sending Heaven 17 into chart orbit of late. So pleased are Ensign with "the product" that they have immediately authorised the release of monies to record an album. A very visual and often amusing act, with three singers, one of whom not only looks a little like Jim Morrison but can sing, a little, like him too. They are not to be missed - or perhaps I should say they will be missed when after the Fisher Hall gig on the 5th they head off for foreign parts.

CONTACT: Ed - Royston 60027



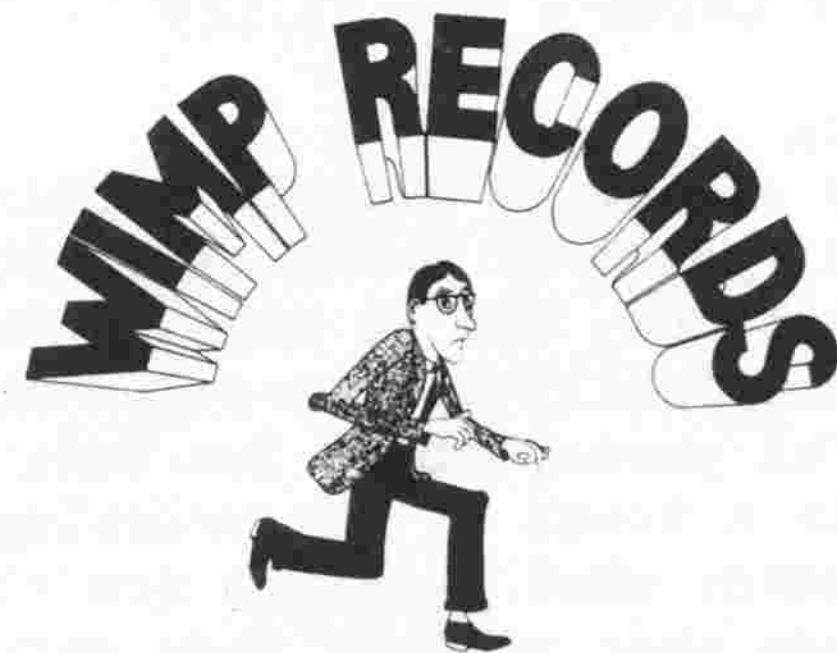
TRUX

The heavy metal mob leaders - and good at it too. They also play a pretty nifty set of rhythm 'n' blues on occasion. Check them out on their single -Bad Luck c/w Moving On . I was agreeably surprised, having been literally blasted out of the hall when last I saw them live.

CONTACT: SUE - 93 31550

THE FACE

The Little White Hopes of Cambridge funk, but perhaps some of them will go even further than the Divide. Certainly their singer, Dave Watson, is a man to watch. A choral scholar with great versatility, a great stage presence and a songwriter of some promise; the band naturally revolves around him - especially as some of them are rather young. But inexperienced as they are, they impressed everybody from their first gig on - which was less than a year ago. Already signed to Wimp, their first single will be out mid-October. CONTACT: Mark or Trevor - Cam. 350272



WIMP NEWS.....

The autumn brings Cambridge these goodies.....

The SECRET WEAPON is WIMP 007 the first single from the FACE -

WIMP 8 from SINDY AND THE ACTION MEN will also have a video to go with it

Listen and watch out.....

There is a WIMP about.....

BANDS



WOBBLY JELLIES

The dancing Afro-funksters that are everybody's favourite for live entertainment, but who are engaged in that difficult transition from student fun band to semi-serious professional band. Not that their music has changed a great deal, but their approach to the "business" just may be. The recruiting of Emma Hall has brought in a really good singer to replace some of the dancing girls — though Keith and Lindsay are still there to shake their maracas together. Maybe they will at last get a record out, albeit only on the local, Wimp, label; having been led — or was it having led — more famous names a merry dance of the demos; it is about time.
CONTACT : Keith — Cam.352125

TRANZISTA

Recently signed to Atlantic after a couple of years of doubt as to their very existence, not to mention their style. Originally very popular and successful purveyors of Two Tone style ska, with a touch of the Brinsleys on the Hammond; what they are now remains to be seen when at last they gig again. First they have got to find a new bass player who will last. See their In The Mood EP, released a few years ago on a local label, which I think is preferable to their Atlantic single Heaven With Her.
CONTACT: Ray — Cam. 241370

Milestones — Jazz/funk — Tony 862155
The Frigidaires — r'n'b — Rid 355568
Andy Goes Shopping — Marc 316091
Holders Heroes — bluegrass — Nick 211424
Sindy and the Action Men — David 8263875
Your Dinner — try Hondo's number
S.I.T.F.O. — Mark 314366
Tennis — Roddy 840608
Pure Thought — Robb 68442
Final Scream

Racing Heart
Safety Valve— Dave, Huntingdon 51490
Su Lyn — Roger 313250
Misbehaviour
Tutch
20th Century
Beat About The Bush
Rendez Vous — Murray 245455
Storm (the Dorms) — Mike 521885
Ex-Direktry
Talos
Force 9
Neutral Vision — 0480 66088
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13th Chime
So What
Dr. Skull — Viv 322438
Worlds End Band — John 212029
Lonely — Ted 351708
Sax Appeal
Toby Jug And Washboard Band — Trevor68184
Zoom — Chris 355806
Final Frontier
Self Righteous Brothers
Phoenix — Steve 354917
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This issue was put together by the editor, and James Hall, who was responsible for all the photographs and the cover. Thanks to him, and to the contributors. Help for future editions will be gratefully taken up — particularly from writers. Contact: GRAEME MACKENZIE, BLUE SUEDE NEWS, 109, KING ST. or Tel. messages 248341

VENUES

Jon Lewin

Rock venues in Cambridge? Over the last two years or so, the idea has seemed something of a paradox - after all, as everyone knows, Cambridge doesn't have any places for bands to play.

As the accompanying list shows, this isn't really true any more. Outside of the University halls, there are a fair number of places available for use, providing groups use their initiative in seeking them out (full credit to Subculture for discovering Romsey Town Labour Club). Here then is a brief summary of some of the more regular rock gigs in Cambridge:

The Burleigh Arms: The Burleigh was scheduled to re-open two weeks ago; however, the continued presence of scaffolding, and the continued absence/unavailability of Reg the Landlord tends to add credence to the rumour heard recently. Apparently Tolly Cobbold have scented the smell of money wafting across the road from the Grafton Centre, and now intend to refurbish the Burleigh for the provision of executive pub lunches, rather than sweaty music. Horror! Cambridge needs the Burleigh to provide a focus for the music scene this magazine is trying to serve and cultivate. None of the other venues can provide it.

Fisher Hall: Certainly not Fisher Hall anyway. It's tolerable by Cambridge standards, in that it has too few loos and a tiny stage; its domed roof and religious background also detract from the atmosphere. Audiences tend to be "interested" rather than involved. Still it's a fair size, and can hold bands like Action Pact and Black Slate.

Guildhall: The Cat Club, run by the City Council (bless 'em) monopolise the small hall of the Guildhall. This room, which resembles the inside of a baroque shoe-box, holds about 200 people; less than Fisher Hall. Again, because of the high roof it lacks atmosphere. Excitement tends to dissipate upwards.

Sea Cadet Hall: This place looks like it sounds. Its major disadvantage is its location, on Riverside, which is not exactly central. Lots of Punk bands, including Vice Squad and Sex Gang Children have played here. It's fallen into disuse with the rise of Fisher Hall.

Coleridge Community Centre: This is actually a fine place to play. It's a school hall, so the acoustics are tolerable, as are the other facilities. But it's so far away from anywhere, it's

virtually in Royston.

Arbury Road Baptist Church Hall: I've not been there. It is being run by a group of people under the name "Arbury Rocks"; for more information ring 315570.

St. Mathews School, East Rd: Only an occasional venue, but with high repute.

C.C.A.T. Mumford Theatre: Both this and the Arts Theatre are rather more refined than the average entry in my list. Here you sit down and watch acts like Roy Harper or Tom Robinson (who was very good). C.C.A.T. Canteen: This place is big. Mari Wilson filled it last year, but the Ents committee can rarely afford acts of such calibre, so it doesn't get used a lot. C.C.A.T. Batman: This is the Tech. coffee bar; regular Wednesday night gigs began here last term. If they had managed to arrange their publicity better, they could have been very successful. Will they continue this term? I hope so.

Out of the numerous sites available in the University, only a few are worth a mention:

St. John's Hall of Pythagoras: Despite the dodgy acoustics of the upstairs room this has become the most important gig in Cambridge academe. They've played host to John Peel, John Cooper Clarke, and any band in the town worth sneezing at.

Catz Octagon: Tiny and ridiculous, but great fun.

Selwyn Diamond: Much bigger, but beset by entry problems. All the trouble they have had with rough 'chaps' means the College is wary about hiring it out.

Harvey Court: It belongs to Caius, and can hold 150-200 quite easily. A good venue, with lots of atmosphere. A bit like a tiny Electric Ballroom.

Fitzwilliam Reddaway Room: Theoretically this should be ideal, but I've never seen a good gig here. It has a stage, and the acoustics are reasonable. Perhaps it's the College.

Emmanuel Bar: Even though it bares an uncanny resemblance to an airport lounge the Sunday night gigs here have always been successful. This is because the beer is very cheap, though it tends to mean college members only plus guests.

Clare J.C.R.: These cellars have "atmosphere" aplenty, but very little else. It's difficult to see the band, the sound is decidedly odd, and it gets very crowded. But it is satisfying being there because it feels right - something to do with being underground I believe.

Venues only used occasionally:

Christ's College Wine Bar
 St. John's College Cellars
 Homerton College Main Hall
 Homerton College Bar/Drawing Room
 Churchill College Main Hall
 Churchill College Bar
 Selwyn College Bar
 Robinson College Party Room
 Sidney Sussex College JCR/Bar
 Pembroke College JCR
 Kings College Keynes Room
 Queen's College Bar
 Graduate Centre
 Union Society Cellars
 The Racehorse
 Man On The Moon - Jazz
 Golden Hind - Folk
 Empress(Thoday St.)
 Alma Brewery
 Champion Of The Thames

Despite all these occasional venues Cambridge needs a place for its musicians to congregate, if only to keep their boring muso-babble off the streets. Until such a focus can be provided, critics like myself will carry on complaining that Cambridge still has not really got a music scene.

SERVICES

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Streetlights

Stage Lighting

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GIG GUIDE

The most important part of the magazine designed to keep the town and gown in touch with what is going on. But its success depends on you remembering to let us know in time - by Sat 8th Oct.

- Sat. 1st: Rhabstallion - Peterborough,
 Postillion.
- OCTOBER I.Q. - Norwich, Whites.
 Gothique - Dunstable,
 Queensway Hall.
- Mon. 3rd : PERFECT VISION + FINAL
 SCREAM * GUILDHALL.
 10CC - Northampton,
 Derrnate.
- Tues. 4th: Level 42 - Dunstable,
 Queensway Hall.
- Wed. 5th: GT. DIVIDE + THE FACE *
 FISHER HALL.
 Any Trouble - Hitchen, Regal.
 10CC - Norwich, Theatre Royal.
- Fri. 7th: BLACK SYMBOL+MIGHTY STRYPES*
 FISHER HALL.
 Frigidaires - Melbourn Sport
 and Social Cl.
 Gothique - Peterborough, Far
 Set Club.
- Sat. 8th: Judy Tzuke + Any Trouble -
 Norwich, Univ. East Anglia.
 Tamarisk - Milton Keynes,
 Peartree.
- Sun. 9th: RENDEZ VOUS * STATION, GT.
 CHESTERFORD.
- Mon.10th Elvis Costello - Ipswich,
 Gaumont
- Wed. 12th: John Foxx - Hitchen, Regal.
- Fri. 14th: KC and Sunshine Band -
 Hitchen, Regal
 Eddie and Sunshine -
 Colchester, Essex Univ.
 Mildenhall Rock Festival.
- Sat. 15: Shakatak - Peterborough,
 Cresset.
 Gothique - Hertford, Woolpack.
- Sun. 16th: Shakatak - Hemal Hempstead,
 Pavilion.
 Respond Posse - Dunstable,
 Queensway.
 Sky - Ipswich, Gaumont.