

BLUE SUEDE NEWS

CAMBRIDGE'S
ROCK RAG

ISSUE NO. 3
OCTOBER 29 1983

30P

INSIDE:

REVIEWS AND PICTURES OF -
S. I. T. F. O., MISBEHAVIOUR

FEATURES ON -
RAW RECORDS, BLUEGRASS MUSIC

CAMROCK TREE -
JUNIOR'S EYES/OUIVER

PLUS -
COMPETITIONS, WIN FREE GIG
ENTRY, NEWS, GIG GUIDE, ETC.

NEWS AND COMMENT

STEVE BONE, following his departure from the Great Divide, is looking for musicians to form a new band. Anyone with a leaning towards Jazz Fusion/Soul should get in touch with him - messages on Cam. 870226, or in person at 2, Cheddars Lane (off Newmarket Rd.). Guitar, drums and keyboards initially required; but maybe brass too in time.

GREAT DIVIDE meantime are continuing to record at Spaceward, with Steve Penn having purchased a bass guitar himself. No live work, however, is planned in the near future.

CORN EXCHANGE decision day is Mon. 31st Oct., so ring your Councillor now if you ever want to see big name bands in Cambridge again.

CITY LIMITS is the Great Northern open again for regular rock gigs - every Wednesday and Saturday evening, and a few others. See their ad elsewhere in this issue for details of the line-up over the next two weeks. Bands who would like to play there should contact Mike Biggs at Ramsey (0487) 842191, who says that they are looking for all sorts of rock acts. As you will see in Our Own Correspondent's report bands will be asked to sign a contract to play, but the conditions are reasonably flexible. Mitch, the landlord, has invested a fair amount of money in alterations and equipment - although he has not in fact been able to move the central bar to the side as I reported last issue that he was doing. Though it means that there is a limited amount of space to stand in front of the stage, it does mean there is plenty of room to socialise in the other half of the bar. All told the venue will hold 150 in comfort, and many more at a pinch. The venue will provide not only the stage, but also lights and P.A. etc. Bands will only need to turn up with the backline and get on with it. Mitch says he is keen to open the facilities for private functions - weddings and parties - as well as for gigs. If things go well he has plans for expansion, both on the premises and off. But naturally he needs convincing that the investment is worth it; and he is very willing to listen to suggestions about improving on what he has planned. So go, and if you don't find it perfect, talk to him about it - don't just moan or walk away. As he says, it's a case of "support us, or lose us".

THE EDITOR would like to apologise for the rather threadbare nature of this issue. Just at the critical moment he went down with the dreaded lergy, and for a while it looked as if the whole thing might not appear on time at all. However, thanks to the helpful attitude of our excellent printers - Bluebell of King Street - here it is, even if it suffers from being even more thrown together at the last moment than usual. Apologies also to James for not crediting and thanking him for that marvellous last cover. It took a few hours work, I can tell you.

While on business matters, I have had a number of enquiries about obtaining the magazine by subscription. Quarterly Subscription will therefore be available at £3 (6 issues at 30p + 20p post and packing) from 109, KING STREET, CAM. Cheques or Postal Orders payable to GRAEME MACKENZIE.

Advertising welcome - rates from £7 for one eighth of a page, to £48 per page. Considerable reductions for block booking over a number of issues. Contact Liz on Cambridge 210443.

City Limits

THE GREAT NORTHERN - STATION ROAD

OPENING NITE - SAT. OCT. 29th

THE FRIGIDAIRE

FREE ENTRY

LIVE MUSIC EVERY WEDS. & SAT.

WED. NOV 2nd - TENNIS

SAT. NOV 5th - ANDY GOES SHOPPING

WED. NOV 9th - MISBEHAVIOUR

FRI. NOV 11th - PHOENIX

SAT. NOV 12th - THE FACE

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SAMURAI; GLASSTIES; SINDY & ACTION MEN.

NEWS etc

JON LEWIN and DAVID GOWER seen drinking together. Honest, I saw it with my own eyes. Maybe you heard with your own ears on THE ROCKSHOW (Radio Cambs. Sat. 12.00 to 2.00pm) the peace overtures that preceeded the event. Jon actually said something nice - well, not nasty - about the new Sindy single. Perhaps P.V. will make it on to the next compilation album.

PERFECT VISION may be making a Video in the near future, courtesy of a Community Video project - in which no doubt they will be able to project all that charisma I keep reading about that other bands lack.

THE CODE may be mollified when they read such things about themselves with the knowledge that they were offered the next Cat Club gig - on the basis of their performance at Johns, and their tape - and the knowledge that nobody can be said to have arrived on the Cambridge music scene without having been lashed by Lewin. Personally I have yet to see them, so I withhold any comment - except to say that if they, or anyone, disagree with what is written in this magazine please write and tell us; and better still, write a review yourself. P.V. dates yet to be announced!

THE ALMA is to make Tuesday nights rock nights, and is looking for bands. Contact Nick, the landlord - but bear in mind that he has problems with suspicious neighbours possessed of particularly sensitive hearing. In other words, no head-bangers!

Streetlights

Stage Lighting

Bob. 151 Catharine St.,
Cambridge. Tel 249594

TECH BATMAN Wednesday gigs resume with a number of imported bands - including Bronze and Glass Ties - as well as local bands coming up. There is also likely to be at least one more joint CCATSU/CSU gig this term in the Tech Canteen with a relatively big name band in the offing.

BIFF! BANG! POW! RECORDS wrote a very interesting letter to Jon Lewin (and thanks to him for letting me see it) in answer to his request for information - prompted by their poster in The Beat Goes On. They are more a record distribution company than a recording company - and they specialise in Mod music and mags. Gary Malby and Vernon Holden, who run it, also organise discos and gigs through their Mod club called PATTERNS. All this admirable enterprise emanates from: 12, Dalham Rd, Moulton, Newmarket, Suffolk. CB8 8SB. Tel.(0638) 750997. Their next big event is a gig at the Memorial Hall, Newmarket on Dec. 23rd featuring The Prisoners.

THE PRISONERS are: Jamie Taylor, organ; Graham Day, vocals and guitar; Allan Crockford, bass and Johnny Symons, drums. They have a debut album called 'A Taste Of Pink' which is available from B.B.P. Records for £4.

GIGGLESTICKS are the latest band whose name I have come across - in another publication too. Why have I not heard of them before? Why was I not informed of their gig at Fitz. (with the Love Truncheons - equally unheard of)? How many more of you are there out there? And when can we see you all? I have not even seen half of the bands on the list that I know about - and I am about to run out of room on one page for all that information; but keep it coming.

I suspect that College Social Secs are wary of letting on about their gigs for fear of the hoi-poloi (is that how you spell it?) trying to get in. Well, much as I disagree with restrictive entry to gigs, and much as I will campaign to get them opened up, I do appreciate the problems you labour under. If you tell me a gig is restricted I will mark it as such - but do the band a favour (and bands do it for yourself - you let me know) by letting their popularity be shown. And, if you ask me not to publicise the gig at all, I will co-operate - so long as I am asked. But if you don't tell me, and I find out, then I am bound to publish the date - and will do so.

S.I.T.F.O.**Keith Legoy**

Four bands, including the much reputed S.I.T.F.O. and a mime artist; on the surface, the ingredients for a greatly satisfying evening. However, problems both on and off the stage meant the bill never fully realised its potential.

Commendable though Mark Graham's efforts were, the shortage of advertising lead to a pitiful attendance of about 60 people, on a night when the alternatives were in short supply. The problem with Fisher Hall is that it lacks the kind of guaranteed audience enjoyed by college or pub gigs, and people need to be positively attracted to it. The small numbers created a flat atmosphere; people observed, rather than participated in, the bands' performances.

Not that these were bad, by any means. Firstly, Henry Shukman, abetted by two percussionists, and accompanied by his acoustic guitar, sang "a few old calypsoes". Current perception of the genre is based on pulsating rhythm and sparkling horn riffs (check out last year's "Lorraine" single by Explainer, or Arrows "Hot, Hot, Hot"); but, exciting and danceable as these may be, it is a nice, and original, idea to recreate the calypsoes of the 1940s and 50s - with their gentle musical tone and witty incisive lyrics. Moreover, undaunted by the small crowd, Henry carried off his act with some bravado.

The next band were The Workmen, who had arrived late, to cause further problems for the organisers. A four piece, including a singer/keyboard player their music was heavily rooted in early seventies bands like Focus and Santana. While doubtless fine individual players their music (especially their interminable jams) left me somewhat cold.

Third on was a nameless collection, which started off as a duo (keys and vocals), expanded after ten minutes to include a tenor sax, and ended up as a five piece (with drums and bass). Their material varied between jazz, blues and (at the end) reggae, with their singer - ex-metal man Steeve Breez - interspersing mock-gospel testimonies between the songs. They were fun for a while, but went on for too long.

The mime artist, Monica, had to contend with the usual sort of comments from assorted musos at the back of the hall. Nevertheless she was quite entertaining; combinations of musical and non-musical acts often fail to come off, but this was more successful than some.

Finally, the main attraction. Somewhere In The Foreign Office have been going for almost a year with their brand of highlife/salsa, and possess a good demo. Live, however, their sound is rather cluttered, with the rhythm players - and the percussionist in particular - all too busy at the expense of tightness. SITFO's problems were exacerbated by the inaudibility of Mark Graham's acoustic playing, and the subsequent absence of the flowing guitar harmonies which are such an integral part of the music they are aiming for. Furthermore, whilst a horn section incorporating a flugelhorn is an original idea, it was rendered ineffective as the brass was not punchy enough to lift the overall sound.

Still, the band have several redeeming factors. Steve Breeze and ex-Rapier Jane Edwards are good vocalists, best highlighted in the bluesier numbers; Kevin Flanagan is a good tenor saxophonist and the electric guitarist - Jon Harris - showed some nice touches. However, two main inadequacies became increasingly apparent. Firstly they lack presentation, which for a band of SITFO's visual potential is almost criminal - although their lack of effort could, in some part, have been due to audience passivity. Their music is not arresting enough to make an impression without a more spectacular stage show.

As for their music; while their attempts to recreate highlife are brave, they have missed the keynote of unfussiness which is essential. After all, African highlife acts comprise enormous rhythm sections, and crowds of guitarists, whose individual parts are simple, but which blend together to form a well-textured whole. SITFO's playing is too much of a headlong rush, and not enough thought has gone into the arrangements.

Despite these problems, SITFO have great potential, both musically and visually, and they are enjoyable to watch if one is not feeling too analytical. However, as long as most of their members continue to play in various other bands, their potential is unlikely ever to be fully realised. A pity.

IN AID OF THE CLIFF MANNING
MEMORIAL LIFE BOAT FUND
TENNIS + STORM
and BELISHA BEACON
FISHER HALL TUESDAY NOV. 1st.

S
I
T
F
O

BARRACLOUGH'S BLUEGRASS HEROES

If in the last edition of Blue Suede News you got beyond the review of your own group, you may have noticed in the news section that at the moment we are half way through a series about bluegrass music, which is presented by myself on the BBC World Service. Also you might have noticed in the list of bands, Holder's Heroes, a bluegrass band based in Cambridge of which I am the banjoist.

So the time has come to explain why in Cambridge's musical sea of R&B, Reggae, Punkabilly, Rock and Perfect Vision there floats a group of Cambridge trendies playing the least street credible and most restricted type of music you could imagine.

Bluegrass was invented (yes, I know, but it was) by Bill Monroe around 1940. It was named after the Bluegrass region of Kentucky, renowned for tobacco growing and the breeding of racehorses. Up until a relatively short time ago it was played almost exclusively by musicians from the southern part of the United States ... alright, rednecks ... but they could play, and are still the best in the world.

The combination of agility, speed and precision in the bluegrass instrumental technique, coupled with high-pitched vocals using no vibrato and no depth of

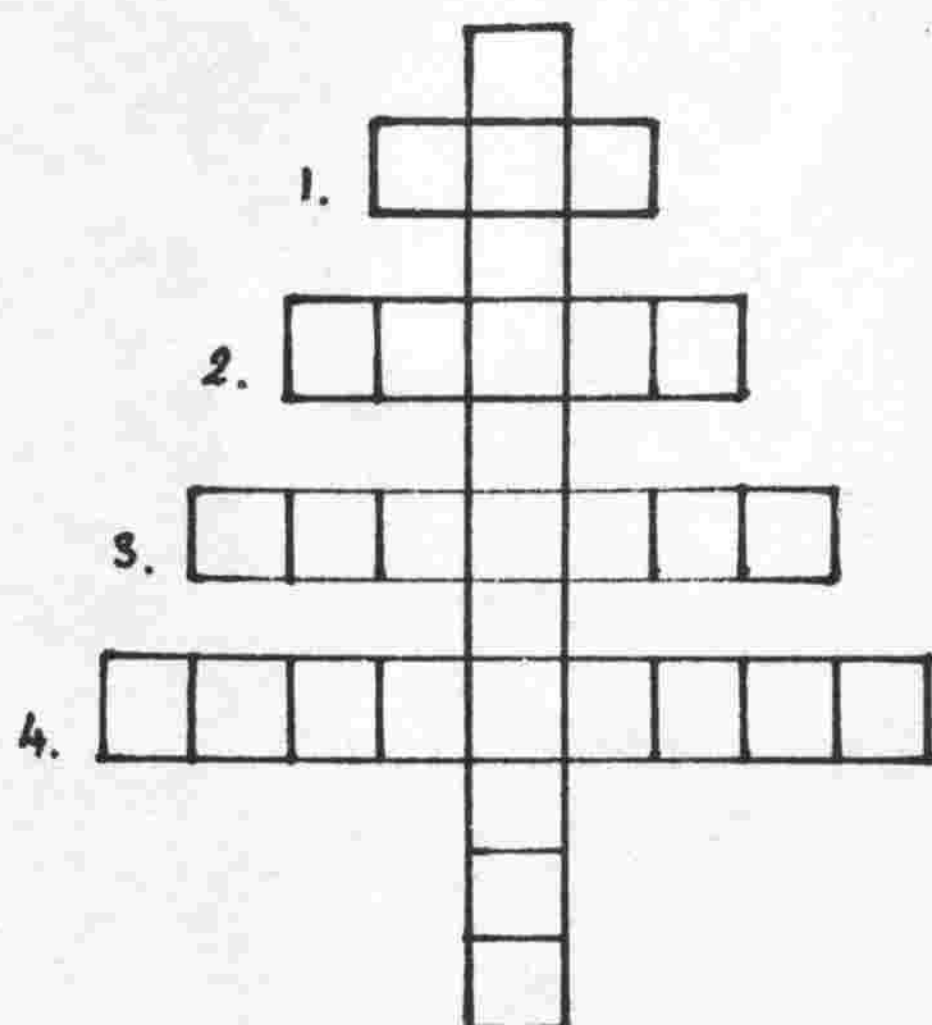
tone (and it shares the latter with Perfect Vision music) is probably what makes the music so exciting and such fun for the bluegrass musician - it's just a pity about the audience really.

If you still don't know what I'm on about, elements of bluegrass have occasionally burst through into the real world. The Eagles, as well as pretending to be cowboys, pretended - very competently - to be rednecks; Jerry Garcia of the Grateful Dead wields a mean banjo, and bands such as the Newgrass Revival are included in the line-up for many American rock festivals.

So, after all that, why is Holder's Heroes floating about in Cambridge, with illustrator John Holder, guitar; axe hero shopkeeper Marc Noel-Johnson, mandolin; session man and TV personality Gerry Hale, fiddle; social worker Steve Reynolds, bass (sorry Steve, but you are you know); and generally important person, me, banjo? Dunno, really. I've always spouted something about the proximity of Cambridge to the American airbases; but my heart isn't in it. So ignore the promise at the beginning of paragraph two; I don't have the answer. Just come along and see us at the Alma in a couple of weeks ... oh, and don't try to dance.

BRAGG'S BAFFLER

As this is the first one, an easy quiz to start with. All the answers can be found in the Cambridge Connections Family Tree in Issue No. 1 .



DOWN: A well known local musician and broadcaster

ACROSS: 1. A Duke, Aquarian Humanoid, or a weed - nominally of the Christin variety.
 2. Probably owes money to British Telecom - wonder where he comes from?
 3. This thing could be the dummy.
 4. When the rodent is not here for long.

Answers to BLUE SUEDE NEWS, 109 KING STREET, CAMBRIDGE. The first correct answer out of the bag will win copies of the new singles from The Face and Sindy And The Action Men (thanks to Wimp Records).

PHOTO COMP



From now on in each issue we'll be printing the photograph of someone spotted at a local gig - all you have to do to claim your prize is turn up at the right time and place with a copy of the magazine containing your picture, say where it was taken, and in you go for free. In addition we'll present you with a free original of the photo'.

The young lady above was seen at a recent event in a well known local eating place. She can claim her free entry to see TENNIS at CITY LIMITS, Gt. Northern Hotel, on 2nd. November.

Thanks to MITCH of CITY LIMITS for donating this prize. Don't forget that this will be the second of a series of trial gigs commencing on 29th. October, when FRIGIDAIREs will be appearing. The success of what could be an excellent new venue will depend on all of you - so turn up on both of these dates, and for the gigs planned to follow, when a good selection of local bands will be playing.

Sometimes, after photographing a band during a gig, I'll have a frame or two of film left. Rather than waste it I look in the audience, and if an interesting face presents itself I'll try to get a quick shot of it.

Now, thanks to the enormous generosity of our proprietor, some of these pic's will be saved from oblivion, and more to the point, YOU may win the chance to get into a gig FOR FREE.

THE QUIVER TREE →

This tree shows the evolution of Quiver out of Juniors Eyes and Village - the area of the last chart that did not come due to late corrections.

For the information in it, thanks to David Bragg - and Dave Jones, for the correct chronology of L.M.P.T.B.B.

DONOVAN 66

DONOVAN SHAWN CANDY
Vox/gr PHILIPS gr JOHN CARR drums

WAGES OF SIN '67

PETER COLIN VIC JERRY TIM
DINES FREEMAN FARRAR SHIRLEY RENWICK
keys vox bass drums gr

BULLET '67

DAVE RICKY WILLIE
GILMOUR WILLS WILSON
Vox/gr base drums

WILD FLOWERS '67

BRUCE PAUL MICK
THOMAS ROGERS MOODY
bass Vox gr
to FREE etc to WHITESNAKE

HAPHASH AND THE COLOURED COAT '68

NIGEL MICHAEL MIKE MICKY CANDY BARRY
WEYMOUTH ENGLISH MAYHEW FINN drums HUSBAND
Vox Vox gr bongos bass/gr

LITTLE WOMEN '68

JERRY TIM RICKY
SHIRLEY RENWICK WILLS
drums Vox/gr base

BITTER SWEET '68

BRUCE TIM WILLIE TONY
THOMAS STEELE WILSON KAYE
bass gr/vox drums keys

TYRANNOSAURUS REX '67-'68

STEVE MARC
PEREGRINE BOLAN
TOOK Percus/Vox Vox/gr

JUNIORS EYES #1 late '68

CANDY JOHN MICK GRUMP
drums 'HONK' WAYNE KELLY
to LODGE Vox/gr vox
ROAD bass

TINTERN ABBEY '68

DAVE DON WILLIE STUART
McINTOSH SMITH WILSON MACKAY
Vox/gr gr drums bass

T. REX '69-'75

MARC MICKY STEVE BILL JACK
BOLAN FINN CURRIE LEGEND GREEN
Vox/gr bongos bass drums gr

JUNIORS EYES #2 '69

STEVE HONK MICK TIM GRUMP
CHAPMAN LODGE WAYNE RENWICK KELLY
drums bass Vox/gr gr vox
to POCO

VILLAGE #1 '68

REG PETE BRUCE
ISADORE BARDENS THOMAS
drums Vox/keys bass

DELIVERY '67-'68

LOL PHIL STEVE PIP JACK
COXHILL MILLER MILLER PYLE MONCK
sax gr Vox/keys drums bass

JUNIORS EYES #3 early '70

JOHN TIM HONK MICK GRUMP
CAMBRIDGE RENWICK LODGE WAYNE KELLY
drums gr base Vox/gr vox
to DAVID BOWIE'S 'HYPE' which was Tony Visconti on bass, and Mick Ronson on guitar. This followed John, Tim, Honk and Mick's being on BOWIE'S SPACE ODDITY LP.

VILLAGE #1 '68

REG PETE BRUCE
ISADORE BARDENS THOMAS
drums Vox/keys bass

CAROL GRIMES AND DELIVERY '69

CAROL ROY LOL PHIL STEVE PIP
GRIMES BABBINGTON COXHILL MILLER MILLER PYLE
Vox bass sax gr Vox/keys drums

VILLAGE #2 '69

CAL REG PETE BRUCE
BATCHELOR ISADORE BARDENS THOMAS
Vox/gr drums Vox/keys bass

SHAGRAT THE VAGRANT '69

STEVE TWINK MICK LARRY TIM
TOOK ALDER FARREN WALLIS TAYLOR
bass drums Vox Vox/gr bass

VILLAGE #3 '70

HONK CAL REG PETE
LODGE BATCHELOR ISADORE BARDENS
bass Vox/gr drums Vox/keys
to his own CAMEL

ELDER KINDRED '71

GEOF SIMON NICK JACK VINCE IVAN
NIBBS JUDD HEMERY MONCK LOKES WARD
gr keys gr bass drums sax
These three in various local bands - i.e. ROCKETS

QUIVER #1 '70

TIM HONK CAL REG
RENWICK LODGE BATCHELOR ISADORE
Vox/gr base Vox/gr drums

PINK FAIRIES '70

TWINK DUNCAN PAUL RUSS
ALDER SANDERSON RUDOLPH HUNTER
drums Vox/bass Vox/gr drums

QUIVER #2 '70

HONK TIM CAL TIMI
LODGE RENWICK BATCHELOR DONALD
bass Vox/gr Vox/gr drums

BODAST '69-'70

STEVE CLIVE DAVE BOBBY
HOWE MALDOON CURTIS WOODMAN
gr Vox/bass Vox/bass drums
to YES to CURTIS-MALDOON

LAST MINUTE PUT TOGETHER BOOGIE BAND '71-'72

QUESTS HONK TWINK BRUCE JACK
LODGE ALDER MONCK
bass Vox/drums gr base

QUIVER #3 '70

TIMI TIM CAL BRUCE
DONALD RENWICK BATCHELOR THOMAS
drums Vox/gr Vox/gr bass

COCHISE #1 '69-'70

WILLIE RICKY MICK BJ STUART
WILSON WILLS GRABHAM COLE BROWN
drums bass gr pedal
Vox

STARS '72

TWINK SYD JACK
ALDER BARRETT MONCK
drums Vox/gr bass

QUIVER #4 '71-'72

CAL TIM BRUCE WILLIE
BATCHELOR RENWICK THOMAS WILSON
Vox/gr Vox/gr base drums

COCHISE #2 '71-'72

ROY RICKY MICK BJ JOHN
OTEMRO WILLS GRABHAM COLE GILBERT
drums bass gr pedal
to FOREIGNER to PECULIAREM

UNCLE DOG '73

VARIOUS CAROL HONK CHRIS HENRY JACK GEORGE DAN RUSTY
OTHERS GRIMES LODGE CUTLER MONCK BACON KELEHER
Vox gr Vox/gr gr
see above Henny was a relative of Lascelles bro. in GLOBAL VILLAGE. 'Variations...'

ROCKSOFF '73

JACK GEORGE DAN RUSTY
MONCK BACON KELEHER
bass gr Vox/gr gr
to PEDESTRIANS LP to 101 etc and DEREGENTS

QUIVERLAND BROS '73 ->

TIM WILLIE GAVIN IAN BRUCE PETE
RENWICK WILSON SUTHERLAND THOMAS WOOD
gr/vox drums Vox/gr Vox/gr base keys
These four carried on after the other two left, to '79. COSTELLO'S ATTRICTIONS to NATURAL GAS

see below

he returned to WHITE TRASH which became CODY

PLASTIC PENNY with Mick G.

RAW RECORDS

Carl Tweed

Lee Wood was the owner of a Cambridge record shop called "Remember Those Oldies". In early 1977 he started the Raw record label. Although it lasted for less than two years, there were a number of interesting releases which are well worth buying if you see them second-hand.

The first single was by a Cambridge punk group called the Users. "Sick of You" (RAW 1) certainly lives up to the name of the label, as it is dominated by a grating guitar sound. However, compared to many of the anarcho-punk and oi bands of today, it is really quite tuneful and is only let down by the poor production and mixing. Unfortunately, the group only survived long enough to make one more record.

Another single to look out for is "Johnny Won't Get To Heaven" (RAW 3) by the Killjoys, a Birmingham punk group. It features future Dexy Kevin Rowlands doing a laughable impersonation of Johnny Rotten. A few months later the Killjoys were transformed into one of the brightest hopes for 1978, after they had replaced their old drummer and added a second guitarist. They also put more emphasis on the French vocals of Ghislaine Weston which were very reminiscent of the haunting singing style of Nico. A promising session was recorded for Radio One, and then nothing.

The Unwanted made "Withdrawal" (RAW 6) and "Secret Police" (RAW 15). Neither is particularly memorable but the group personnel is interesting. John Ashton joined the Psychedelic Furs, and Ollie Wisdom is now the singer with the Specimen - the Batcave positive punks who are just starting to find a larger audience.

In my opinion the best group to emerge out of Cambridge in the 1970s were the Soft Boys. Their first single was called "Wading Through A Ventilator" (RAW 5). It combines whimsical lyrical content with punk energy. The likeable, idiosyncratic vocals of Robyn Hitchcock and the classic dual-guitar line up should have resulted in fame and fortune. But the music press dismissed them as psychedelic revivalists and they never got the necessary radio exposure; so they remained a cult band. Only now are they beginning to be recognised as something special. Over the last couple of years a number of posthumous releases have kept their name alive - and most of the ex-members have continued in the music business, with varying degrees of success.

Other Raw releases included "Making Time/Painter Man" (RAW 4), a re-issue of two mini-hits from the 1960s by the Creation, who included Ron Wood. The label was also in at the start of the rockabilly revival; the most famous of the rockabilly groups on Raw were Matchbox.

Over a dozen singles were planned for early 1979 which would have taken the label up to RAW 35. But, as far as I know, none of these were released.



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THE ALMA

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(OFF PANTON STREET)

A poor evening for all concerned, due to an almost complete lack of audience. I got the impression, in fact, that the only people here were the promoters, the band, and a few of their friends. The gig was intended to be a benefit for the Anti-Apartheid Soc. The bands - So What and Misbehaviour - were playing for cheap, and the hall rental was reduced. Even so the event made a loss, and the performers made even less than expected for their efforts.



I arrived just before Misbehaviour went on, to find deep gloom amongst the promoters - "where is everybody" - and the band - "are we really that bad?" Nevertheless they did, despite the deeply discouraging circumstances, go on to play a brave and enjoyable set. I've heard them described as 'garage Clash', but would have described them myself as a sort of 3-piece white reggae. Heard from this point of view they had the essentials - strong rhythm lines from Pete on drums and Ben on bass, and the necessary guitar work and vocals well delivered by Bernie. Maybe they are a bit rough in places, but to my mind this is not the kind of material that should be delivered too smoothly.

It all depends, of course, on what

you like, but if you do like this style of music you'll enjoy Misbehaviour. Their material is mostly original, with interesting lyrics, good melodies and raw strength where required. The small number of listeners got, and enjoyed, something of a treat considering the circumstances; and congratulations are due to the band for that.

Alright, so Tuesday is not the best night to pull a good audience, and the two bands are not the best known and popular in town, but I still think it is pretty appalling that a good cause such as this should be so poorly supported. Maybe if the rock fans of Cambridge only ever turn up for the sole reason of having a good time, they deserve the poor scene that they have.

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THE CODE

Jon Lewin

I wish I had at hand a chain of damning adjectives with which to bind the Code; I would whip them with expletives; I would scourge them with bile and vitriol; I would take away their expensive equipment and lock it up in places where only imaginative musicians would think of looking; and I would deprive them of all sensory inputs, especially 'rock' records made before 1976.

The Code playing in Robinson's Party Room last Saturday before a capacity audience of 80 people: this was, unfortunately, not one of my life's great experiences. The Code were not, as had been suspected, last year's Final Frontier in a new guise; nor were they better off for this fact. Despite having two members in common with Final Frontier, the actual noises I heard seemed to owe more to late-period Lonely than any rickety student-pop bands.

And as much as I hate using such dinosaurs as the above for comparison, it seems to me that the Code belong in the same malodourous breath: the Code are shaping up to be part of that hideously long tradition of groups responsible for producing the 'Cambridge Sound'. The immediate forebears of the Code are such illustrious musical

conglomerates as Dilemma, the Rank Amateurs and the aforementioned Lonely.

In their day (fortunately none of the above are still with us) these groups placed a strong emphasis on craft and technique, valuing musicianship above all other commodities; the concept of the 'song', and to be able to play all the right notes in the right order was all that was required from the 'Cambridge Sound'; the great and subtle art of 'performance' was not one that sullied the minds of these musos, most of whom would have thought 'charisma' was just a record label.

It is sad to lump the Code in with the above, but on the strength of Saturday's dull and uninspired showing, that is where they belong - the succession of songs in their set seems designed to emphasise their similarity and thus the group's lack of imagination. It's a shame, but the only defence I can offer for them is that this was but their third (?) gig, so they're bound to get better.

That is, providing they are not just the last twitches from the corpse of the 'Cambridge Sound'; in which case the best we can hope for them is a quick (but painful) death, along with other such residual unpleasantnesses as Andy Goes Shopping.

EXPLODING HAMSTERS

Philippa Hughes

The white-washed walls and archways of Clare cellars provide one of the nicest venues in Cambridge. It becomes full with a minimal amount of people, which means that with the 'right' sort of audience it can produce much atmosphere. The Exploding Hamsters plus audience typified the Cambridge freshers Saturday night, and it was amazing to watch. They were all having a 'jolly nice' time.

The rather strange name borne by the band completely threw me: what is one to expect with a name like that? It perhaps suggests a rather fickle attitude to their music - which meant that I was to be surprised when they came on.

Their sound is very brassy, with trumpet and sax - and he who played the latter was called upon courageously to play an extended solo while the bassist replaced a broken string.

The female vocalist, who smiled a great deal - in fact I think it was a permanent fixture - described their

musical offering as Mexican. I suppose they were close - something to do with the trumpet I think. But the trumpet was not overdone; it was played well, and kept under control throughout.

The Hamsters played one reggae number which was the slowest of the evening; the rest of the pace being incessantly fast - and the band maintained the pace with greater ease than the audience.

So was it a good evening? It was O.K. - indeed it was very 'nice'; and that is the trouble. It was all too bland and innocuous to provoke much of a reaction. Certainly go and see the Hamsters; you may enjoy them, but you won't experience anything very explosive.

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From Our Own Correspondent

Who is this unidentified man who is walking into the Great Northern, armed with a briefcase, accompanied by members of Zoom and giving the thumbs down to the venue on their behalf? Am I actually understanding this correctly? Here is Mitch, spending a fortune (albeit not wholly altruistically) on providing Cambridge with a regular pub venue, fully equipped with sound system and lights, and here is a band turning it down. Ghostly voices are saying to me from the recent past "there's nowhere to play" - or am I wrong?

And then there's a fully identified (Roger Chatterbox) other man who is saying to Mitch, your venue is not big enough for my Su Lyn. I am being given to understand that not only will the Great Northern hold at least 200 people, but also that Su Lyn packed a massive 40 people into her last gig at Flambards.

I am moving west to Robinson College in search of a gig for myself, where I am meeting Penelope Dash (enquiries to Q5 Robinson) who is telling me she is booking acoustic bands into the bar, and electric bands into the party room. Jolly good, I am saying, can I bring my friends? Yes the public is not only welcome but encouraged. Am I hearing this right? Yes she is assuring me.


She is also telling me that a certain Rasta-locked wobbly pudding is being most rude to her about the £50 she is offering people and saying why is it we cannot play in your theatre to an audience of 500? Forget it, he is saying, trouble me no further. I am suggesting to the lovely Miss Dash that the reason she is not offering him this is that the Wobbly Puddings cannot actually get the Cat Club full with a fire limit of 190 people. I am making a date with her, however, for Andy Goes Shopping - not dinner for two (I am not altogether believing that - Ed.) and am very pleased to be doing this.

Then I am going for a drink with Mike Biggs (the Northern's booking agent) and I am saying yes we would love to be playing in your bar on Nov. 5th (sparklers provided), but I am finding your contract impossible to sign on two counts. One is your clause 5(1) about sound checks being finished by 6.30. We are working layabouts I am saying. Also your clause 6 which says I cannot play within a 15 mile radius for two weeks either side of my gig here. Fine, he is saying, cross them out before you sign.

He is being very reasonable and I am being pleased to the point of parting with a Marlboro in his direction. I am hoping this venue works out, and also that those who are saying there is nowhere to play will use it fully.

I am also reminding myself, since it is Sunday, that the reason why I was not appearing in the last issue was due to rehearsals leading up to a gig in Emma bar, which has not been reviewed because it was sold out and the press could not get past the door. This is sounding like I am blowing my own trumpet, and I am in a way doing this; but I am trying to say that audiences are fickle in the extreme, and bands must make themselves available to the public as and when they can. Local gigs are not there for anyone to make a fortune but for everyone (whatever their taste) to enjoy themselves; and being snotty and unavailable not only puts off promoters, but my articles about it will be putting off the audience. I am finishing with a toast to Mitch and Penelope, and thanking them for a lovely Sunday.

ANDY METCALFE



WIMP NEWSSTOP...
 WIMP Autumn Collection
 Released FRIDAY NOVEMBER 4TH..
 STOP
 WIMP 007 PARADISE ..A/A..
 TELL ME WHY ...BY ... THE FACE
STOP.....
 WIMP 008 WHO'S SHE...
 C/W ... SLEEPING WITH THE MEAT
 BY SINDY AND THE ...
 ACTION MEN STOP..

NEWS etc

ROARING BOYS (aka The Models/Way Up) are playing at The Venue's Halloween Party on the 31st. This could be (once again!) their big break, as all the record company peple will be there. It was at this occasion a year or two ago that Kajagoogoo apparently caught some A&R man's eye. What a precedent.

STEPH Roar may be about to beat the rest of the band on to TOTP by appearing in the video promoting Kirsty McColl's new single. For the family connections that brought that about, see the tree in the last issue. Could Callum do the same for one of the Jellies? Steph is playing a motorcycle heavy; what do you fancy Keith?

THE FACE are getting a new drummer, but are not losing Simon; he is going to augment the percussive department in hitherto undisclosed ways. Meantime their single, which is a double A-side featuring the fast and the slow side, is released on Nov 4th. After all the snide comments coming from certain quarters about what Wimp were doing to the poor boys, I have to report that the product is in fact very good. I prefer "Paradise" - the not so speedy fast side - myself, even if it does lack a little punch. It is still a very catchy number, well produced and full of promise for the future.

TRANZISTA have still failed to find - or at least to keep - a new bass player, so they will be going out on the road for their 12 date tour with Chris Plummer, of the Wobbly Jellies, standing in for the meantime. One date they will not be doing is the Cat Club, from which they have abruptly withdrawn for no apparent reason, after great efforts to get it.

PAUL EDWARDS has recruited Clive (one of those who flirted with Tranzista briefly) and Bruce - both ex-Flags - as his backing band, following his deal with a well known national record company; so well known I've totally forgotten who!

THE NEW SU LYN BAND bares an uncanny resemblance to Zoom, and it can be seen on a number of upcoming gigs - see Gig Guide for details.

STEVE BREEZE rumours continue to blow about in the wind. The latest is that he is not about to be waysted, but instead is joining up with the drummer from the Hot Rods in a yet to be named new venture.

FAX have taken the big step and given up their jobs to become full time musicians. They are in dire need of gigs therefore, and can be contacted at 138 Sturton Street or on Cam. 68850. They have demo tapes available, but will be happy to take interested parties down to their studio (converted garden shed) and see them rehearsing in the flesh.


PAUL YOUNG'S gig at Dunstable attracted requests from nearly 170 people to go on the guest list. Consequently there was no guest list - and your editor was unable to get there. The object of the exercise being not only to check out Mr. Young, but also the venue. B.S.N. aim to produce a series on venues outside Cambridge where one can actually see famous people. Well at least the Queensway Hall had the courtesy to reply to my letter; unlike the Gaumont, Ipswich and The Derngate, Northampton.

ROBYN HITCHCOCK - if not famous, at least a cult figure, I'm told, these days - will be in Cambridge on Nov. 5th to appear on THE ROCKSHOW (with other famous figures). I hope Trevor Dann knows better than some interviewers and takes what Robyn says with a suitably large pinch of salt. Anyone who can produce the sort of lyrics he does clearly has a great imagination, and he is not averse to exercising it to the confusion of the press. One prominent local journalist (now working for the Sunday Telegraph) believed Robyn's story that Kimberley (Rew) was so called because of the street that Robyn lived in when resident in Cambridge.

ANDY GOES SHOPPING play the Great Northern/City Limits the same day that Robyn is in town - and it is Guy Fawkes night. Do I forsee a cloaked figure wandering on stage to join ex-Soft Andy?

M.M.O'RAFFERTY'S

THOUGHT OF THE WEEK -



Cambridge-
averse to live music;

If music be the food of love,
where do you get laid here?

GIG GUIDE

- Sat.29: CITY LIMITS - FRIGIDAIRE
 OCT. SEA CADETS HALL - THE ENID
 St. Ives, Floods - Samurai
 Dunstable, Queensway - Mel Torme
- Sun.30: EMMA BAR - SU LYN (Members only)
 Peterborough, Key Glasshouse -
 Billy Bragg (lunchtime)
 RnB Eve. with Safety Valve &
 Legend + others
- Mon.31: KELSEY KERRIDGE - THE SUPREMES
 CCAT (Halloween Party) - YOUR
 DINNER
 Ipswich, Gaumont - Gary Numan
- Tue.1: FISHER HALL - TENNIS + STORM
 NOV. ALMA - SLAP KAT (Rockabilly)
- Wed.2: CCAT BATMAN - BRONZE
 CITY LIMITS - TENNIS
 ADC - HARVEY AND THE WALLBANGERS
 (until Saturday)
 Hitchin, Regal - Dumpy's Rusty
 Nuts
- Thu.3: FISHER HALL - WOBBLY JELLIES +
 ANDY GOES SHOPPING
 MAN ON THE MOON - SU LYN
 ALMA - STRING SWING
 St. Albans, City Hall - The Enid
 Letchworth, Leisure Centre -
 Gothique
- Fri.4: Bedford, Shuttleworth College -
 Tranzista
- Sat.5: CITY LIMITS - ANDY GOES SHOPPING
 SEA CADET HALL - TRUX + RENDEZ
 VOUS
 ST. JOHNS - GYMSLIPS
 UNION CELLARS - GIGGLESTICKS
- Sun.6: Peterborough, Key Glasshouse -
 Tranzista (lunchtime)
- Mon.7: CAT CLUB, GUILDHALL - SU LYN + ?
- Tue.8: ALMA - ?
- Wed.9: CITY LIMITS - MISBEHAVIOUR
 CCAT BATMAN - HORIZON
- Thu.10: ALMA - HOLDERS HEROES
 Peterborough, Postillion -
 Dagaband
 Hitchin, Regal - Dillinger or
 UK Subs (check with venue)
- Fri.11: Gt.Chesterford, Station - Su Lyn
 Ipswich, Gaumont - Ozzy Osbourne
- Sat.12: CITY LIMITS - THE FACE
 Stevenage Tech. - Tranzista

RADIO CAMBRIDGESHIRE bosses are said to be pleased at the way the Rockshow is going. So pleased they would like to be able to pay contributors to it. They would like to, but they can't, because they don't have any money! More to the point they can not afford to pay bands to record sessions for the show. Not that local bands would want paying, it would be enough just to get on the air. But that is not on either - the Union rules forbid it. All musicians must be payed the union rate, whether they want it or no.

THE SUPREMES play Kelsey Kerridge on Monday, but as yet not many tickets have been sold. Where are all those fond memories of Motown days? Gone with the original band you may say; but it is worth remembering that this troupe still carry a name to be lived up to, and I bet they put on a very good show. The hall of course is another story, but the City Council Entertainment Dept. are at least trying and ought to be supported.

DEREK BUXTON, supremo of the aforementioned department has a bit of musical history himself - and apologies are due him for being omitted from the last family tree. Apparently he played in the first ever line-up of the Redcaps - amongst other endeavours of long ago. Fear not Derek, all will be fully revealed - in detail - on a forthcoming tree exclusively devoted to the bands of the early and mid sixties.

BEN PRINGLE is a keyboards player who is looking for a band. He it was who tinkled the ivories during the Blues session with Steve Breeze and Kevin Flanagan at the SITFO gig. He can be contacted on Haverhill 702006. Since the Wobbly Jellies were looking for such a person I have pointed him in their direction - but will he be tasteful enough for them (their prime requirement, according to Keith when I spoke to him about it). Keyboard players are in short supply in this city, so anyone else who can tinkle them let us know, and we will pass on the message .

VENUES

Great Northern
Burleigh Arms
Fisher Hall
Guildhall
Kelsey Kerridge Sports Hall
Sea Cadet Hall
Coleridge Community Centre
Arbury Road Baptist Church Hall
St. Mathew's School, East Road
Arts Theatre
ADC Theatre
CCAT Mumford Theatre
CCAT Canteen
CCAT Batman
Man On The Moon - Jazz
Golden Hind - Folk
Rob Roy - Folk
Alma
Last Resort - Home of The Icon Disco
Pickerel
Flambarads
Empress
Champion Of The Thames
UNIVERSITY HALLS:
Catz Refectory and Octagon
Christs New Theatre and Wine Bar
Churchill Main Hall and JCR
Clare JCR
Emmanuel JCR
Fitz Reddaway Room
Graduate Centre
Harvey Court
Homerton Main Hall and Bar/Drawing Room
Kings Keynes Hall
Pembroke JCR
Queens Bar
Robinson Party Room
St. Johns Cellars and School of Pythagoras
Selwyn Bar and Diamond
Sidney JCR
Union Society Cellars

SERVICES

LIGHTS HIRE:

Streetlights - 249594
Just Lites - (0954) 50851
Softspot - 0223 244639
Clare JCR

P.A. HIRE:

Stavros - 245047
Roger Chatterton - 313250
Dave Gonut - 032876394
F.M. Sound - 8263875
Skysound - 358644
Cheops - 249889
Cambridge Rock - 316091

VIDEO RECORDING:

Neil Roberts - 210320

RECORDING STUDIOS:

Spaceward - 9889 600

Kite Studios - 313250
Cheops - 249889

BANDS

Katrina and the Waves - Alex 314857
Dolly Mixture - Hester 355114
Great Divide - Ed Royston 60027
Tranzista - Ray 247802
Hondo - 211371
The Face - Paddy and Mark 313520
Sindy and the Action Men - Dave 8263875
Trux - Sue 93 31550
Subculture - 18, Holbrook Rd.
Wobbly Jellies - Keith 352125
Perfect Vision - Jon 313564
Fridgidares - Rid 355568
Andy Goes Shopping - Marc 316091
Toby Jug and Washboard - Trevor 68184
The Lonely - Ted 351708
Holder's Heroes - Nick 211424
Your Dinner - 211371
So What - 211371
S.I.T.F.O. - Mark 314366
Tennis - Roddy 840608
Zoom - Chris 355806
Pure Thought - Robb 68442
Phoenix - Steve 354917
Final Scream - Robin 323249
Worlds End Band - John 212029
Safety Valve - Dave Huntingdon 51490
Su Lyn - Roger 313250
Misbehaviour - Pete 351947
Rendez Vous - Murray 245455
Sahara - Quentin 68975
Neutral Vision - 0480 66088
Dr. Skull - Viv 322438
Storm (the Dorms) - Mike 521885
20th Century
Ex-Direktry
Talos
Force 9
Beat About The Bush
Rockin 50s
Tutch
Racing Heart
Sax Appeal 32-20
13th Chime Energy
Final Frontier Waso
Allergy
Clay Dolz
Self Righteous Brothers
Roaring Boys (ex-Models/Way Up) 01 435 0843
Fox 'n' Sox
Come Dancing - Kevin 01 348 7276
Boons Of Gloom
The Code - Box 729 Kings
Fax - Martin 68850
Exploding Hamsters
Personal Touch
Gothique - Chris 93 80926
Vanishing Point - Gavin 829 725
Slap Kat - Olli 355702
String Swing - Hugh Boyd 351455
Precious Little Idols
Senior Service