

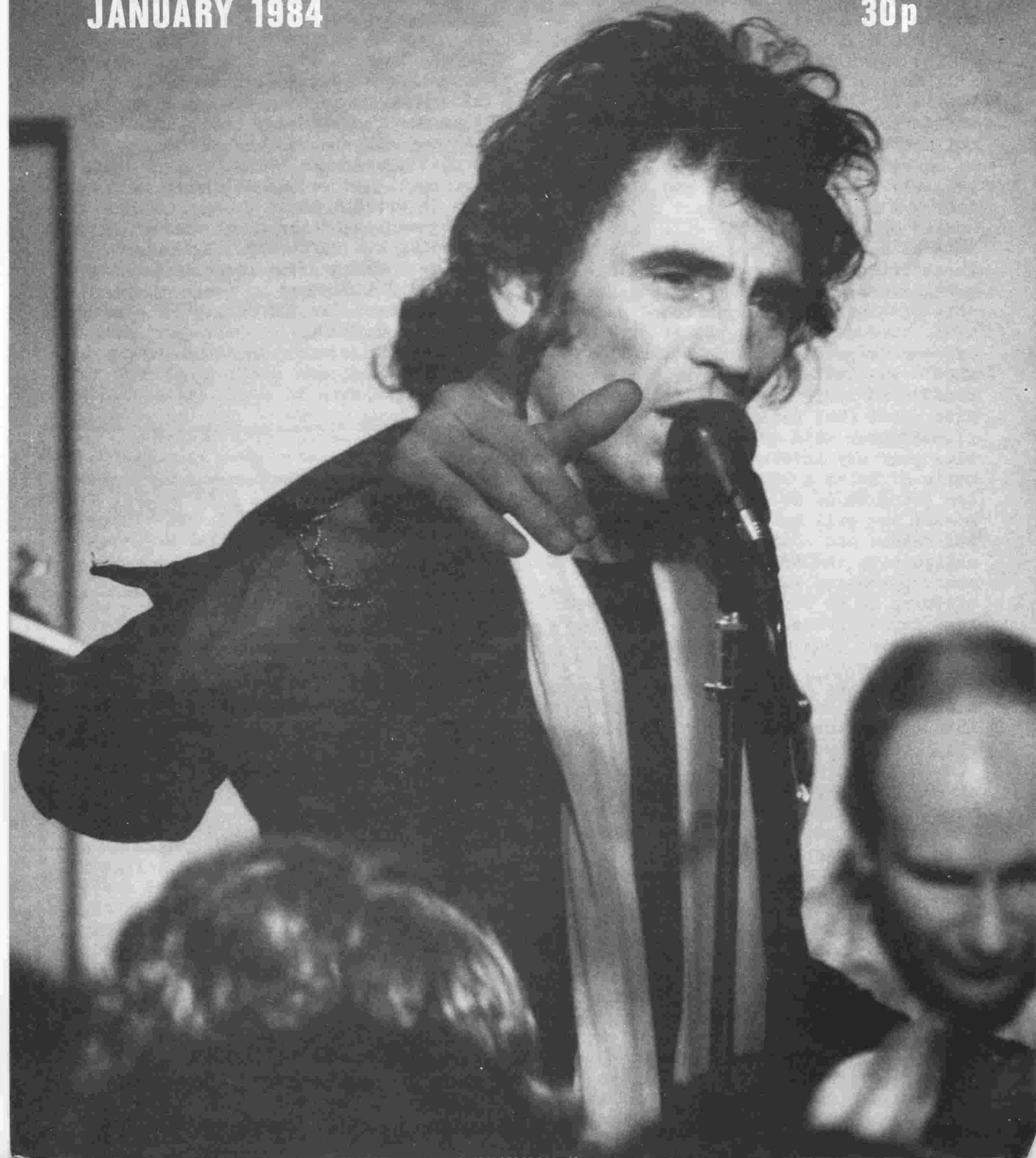
BLUE SUEDE NEWS

THE CAMBRIDGE ROCK RAG

ISSUE No 7

JANUARY 1984

30p



BLUE SUEDE NEWS is undergoing a bit of a reorganisation at the moment - hence the late arrival and smallness of this issue. It stems not from lack of interest or success for the mag, but from the necessity to set it up on a more permanent and financially viable footing - precisely because it is proving to be popular and useful to so many people. So I ask you to bear with me for this issue, and I promise that when the next issue appears - sometime in the first few days of February, it will not only be big again (I would like to aim for 20 pages every issue thereafter) but it will also be coming out fortnightly once again. There will be a new address to watch out for (a properly organised office and phone at last - I hope) and the start of the series on the 'biz' that will help make some sense of the music jungle. And all those letters telling me where I am going wrong are not only being taken note of - but will be published next time. I am now getting plenty of advice and encouragement - which is really nice - and quite a lot of writers are sending in stuff unsolicited, which is also great (but potential reviewers please check with me before trying to blag your way into a gig free on the basis of being a BSN reviewer - if you are going to do it on the spur of the moment you will have to pay; arrange it beforehand and most venues are happy to oblige with the freebie. But three unknown punters turning up and all claiming to be reviewing for us is bad news for everyone.) If we are doing well for writers (but more still needed and welcomed) what I am short of is help with gathering advertising and arranging distribution for the mag - the very things that the viability of the mag ultimately depends upon. I can't promise to pay anyone for what is quite an arduous task so long as the mag is still not making any money. But, we are getting near break even, so somebody with the energy and ability to sell us to advertisers and shops could speed up financial viability - and the time when their efforts could be paid for. So how about it all you unemployed music fans? Energy and organisation are all you need. Finally if there are any artists and/or graphic designers out there looking for the chance to make their name, then get in touch. Ideally I need someone who has the ability and imagination to take over the artwork and design for the whole mag - including ads - so I can get on with editing and typing. Again

no money available at the moment, but a better looking mag may earn enough in the future - I certainly hope so. In the meantime I promise to get Janice Long to mention you on the radio, as she did James, Dick and Liz. None of them were listening of course - but it is the thought that counts, isn't it? And talking of James, another great cover: STEVE GIBBONS at City Limits of course. They've had some good bands from out of town over the holidays. In addition to Gibbons, there was the return of John Otway, and the first appearance in the city of The Opposition. Thanks to Pete Ingram for the photo of them - its nice to have another photographer contributing, especially as James is not a well man at the moment. Get well soon James, please; can't do without those covers. Anyone wanting copies of the great man's work, or needing him to photograph their band, event or whatever, can contact James on Cambridge 321260; and he needs the work. Any volunteers for BSN duties contact me, Graeme, on Cambridge 248341. Look forward to hearing from you - in the meantime see you soon.

City Limits

Station Road Corner, Cambridge.

Fri. Jan. 20th TAKE IT TO THE LIMITS

Sat. Jan. 21st 32 - 20

Wed. Jan. 25th FAX

Fri. Jan. 27th WOBBLY JELLIES

Sat. Jan. 28th LLOYD WATSON BAND

Wed. Feb. 1st TWELTH NIGHT

Fri. Feb. 3rd PRIVATE LINES

Sat. Feb. 4th EUROPEAN TOYS

LIVE MUSIC EVERY WEDNESDAY, FRIDAY,
AND SATURDAY NIGHT.

NEWS AND COMMENT

GREAT DIVIDE have a new single called "Time And Money" being mixed in New York by John Moreales (famous for Monyaka and such things). The title seems appropriate since it has been in the pipeline for months now, but hopefully it will be out in February. In the meantime, having practised on themselves the lads are lending their producing talents to BONK (otherwise Barry Flynn of Liverpool) whose last single, "The Smile And A Kiss" bounced into the lower reaches of the Top 100.

KATRINA AND THE WAVES are now in the Top 100, at 84 as I write, and going up. They did their first TV show the other day when they had to travel down to Plymouth to appear on TVSW's mid-morning Saturday show, "Freeze Frame". They are due to appear on Anglia and/or BBC East in the next couple of weeks. Meantime the video shot at Shepperton on December 30th is being edited and mixed. Early versions are already going the rounds in London and exciting quite a bit of interest. At the same time their record is being plugged by one of the top men in the business, Tony Bramwell (and hear how well he is doing on Radio One every day). He worked with the Beatles in the early days, and apparently he thought the recording of the video the most exciting thing he had been involved with since the Fab Four themselves! Shortly he, the band, Geof Hannigan the IDS man, and Richard Skinner (complete with tape recorder - keep an ear on Saturday Live in the weeks to come) are all off to the Record Fair at Medem. This is an annual business/media bash in the early spring sunshine of the Mediterranean that is especially useful for getting continental deals sorted out - which in fact Katrina And The Waves have had some success at in past years. Indeed apparently they already have a deal in Canada, amongst other places, where not only is the album being released (the first that is), but also a single from it is already out (Walking On Sunshine, not Que Te Quiero) AND a mini-compilation album of previous Waves/Kimberley stuff. All of which supports my contention that whatever happens over here, Katrina And The Waves will be superstars over the other side of the Atlantic when they finally make it over to the USofA. Does Peter Powell realise this yet? He is about

to get his chance to find out, because not only are the band booked to do a session for his programme, but he is likely to be one of the Radio 1 DJs coming to Cambridge with the Roadshow on the weekend of March 3/4/5. The Waves have been told to be available for that - as has the Radio Cambs football team. Match on Sunday, two shows from Kings Parade on Monday 5th. SPORT are not a Cambridge band, but they have been joined by Ian Newman on bass, following the demise of Come Dancing. A picture of the band appeared on the same page of Music Week as the one of Ted Hayton and Spaceward that I mentioned in the last issue. Apparently their recording in the studio featured there has generated a lot of interest in America.

PEEVED RECORDS, though based I believe in Southampton, are represented in Cambridge by Steve Hartwell - and as a result are putting out cassettes by two Cambridge acts. Martin Baxter has a C 60 called "Because It Was There", and the rest of the country can also now obtain Perfect Vision's demo tape through them. PERFECT VISION have been very busy of late. They have just finished the exhausting process of editing the video they made some time ago; and, having bought recording time at a bargain rate in the Radio Cambs' charity auction, they have been in Spaceward to record a new version of "This Hook", which they hope some obliging record company will make into a record. In fact they did the recording on New Year's Eve - so it was the first product of 1984 from Spaceward. PV are also trying to fix up a mini-tour in Germany. Coincidentally YOUR DINNER are quite seperately doing a similar thing, while Wimp are taking SINDY AND THE ACTION MEN to Holland in the near future. Meanwhile MANDY MORTON is off on her latest tour of Norway (where she is famous) and Denmark (where she is becoming equally popular). Watch out Europe, Cambridge is coming!

KEYBOARD/GUITARIST

required for

JAZZ-FUNK BAND

Signed to ENSIGN RECORDS

Experience in Jazz-Funk Essential

Tel Cam 871226 - Ask for Steve

NEWS etc

GOTHIQUE continue the hard work for which I admire them greatly - even if I have yet to see or hear the results of their efforts. They play the Queensway Hall, Dunstable on Jan.21, followed by Farcet Club, Peterborough, Feb.3; the Postillion Peterborough, Feb.9; Comrades Club Huntingdon, Feb 26; Square One Harlow, March 3. Then they embark on a tour of the north east of England which includes the Universities of Hull, Newcastle and Durham, amongst other places. According to "Sounds" they also have an album coming out on Gee Records called "Kristiana". Don't forget to send a copy to the Radio Cambs Rockshow lads.

32/20 are also busy - with what they call the "Parrot Fashion Tour".

Norfolk Inn, Peterborough Jan 17; City Limits, Cambridge Jan 21; Crown Inn, Peterborough Feb 4; Sootgate Inn, Stamford Feb 17; Gladstone Arms, Peterborough Feb 19; Rising Sun, Kettering Feb 26; Norfolk Inn, P'boro March 6. Their tape, called "Parrot Fashion", with 4 original songs, will soon be available at gigs.

ALL CAMBRIDGE BANDS take note of the dates listed above. There are plenty of places to play outside Cambridge itself. Needs a bit of work to arrange it of course; and you'll have to face fans who have never heard of you too. Bit risky, eh? Well, you'll never get anywhere if you aren't prepared to leap out of the local little pond at some stage - and better to start by gigging around the area and gaining experience before taking the real big leap into London's lake. Apart from learning how to handle unknown audiences, you might earn enough money in the process to make a really good tape - or even a record. Then you will get on local radio, and who knows, you might get on national radio as well. This is the year for it.


TEMPEST from Northampton have sent me a tape of their second single - their first on Anagram Records (a subsidiary of Cherry Red). More about the record, and the band, in the next issue. Alex Novak their singer who has written to me tells me about something of more immediate relevance to local bands - particularly to those who are interested in gigging outside of Cambridge. The Black Lion in Northampton is a place to aim for. Info on it and other venues may be obtained from the Northampton Musicians' Collective, 14 East Park Parade. Alex,

who says Tempest would love to play in Cambridge, wonders about some swap gigs. Anyone interested? Contact Alex at 39 Sheep Street, Northampton.

D-LIGHTS DESIGN is a new local lighting hire company formed by Bob Mardon, Patrick Marks and James Dann. We know Bob of old. As Streetlights he has been providing lighting for the Cat Club, many gigs at Fisher Hall and a lot of college gigs - as well as lighting the recent Tranzista/Aquadance tour. Patrick ran a similar operation based in Luton for 2 years. He then toured with The Enid for most of 1983. James started his career with Queen and was their lighting designer from the early days up to the "Night At The Opera" tour. He then worked for Elton John, and has since lighted for The Who, Pink Floyd, Kinks, Japan and Gary Numan. The idea of D-Lights Design is to be able to cater for any size of gig, from Fisher Hall to Hammersmith Odeon. They have vast resources of equipment and expertise which they want to put at the disposal of the many local bands as well as the national touring circuit. They are eager to light 'events' as well as straight gigs - May Ball committees, take note.

NEW MODEL, who appeared on the periphery of the Duncan And The Darts tree in the last issue (and not very accurately - the full correct story in a future tree) have been featuring in the news columns of "Sounds" recently. Based now in London, Andy 'Hawk' Norton has continued to use the name of the band that started here in Cambridge and has been going since 1977. Suddenly when New Model release a new single - which was well reviewed in NME - 'New Model Army' are up in arms claiming Hawk has stolen not only their name, but even their logo too.

M. McRAFFERTY'S **THOUGHT OF THE WEEK**



Why not buy it for yourself - and try it for yourself?

Can't do you no harm -
Might!!! do you some good.
Check it out.....could be wrong
Could!!! be right.....

Yawn..... G'night.

From Our Own Correspondent

In issue no.3 of BSN Carl Tweed wrote a short article extolling the virtues of Raw Records for capturing the local sounds of 1977/8. At the time I felt myself saying "yes, but; yes, but;" but refrained from comment. Recently, however, the whole ghastly mess has been brought to the fore again, and if nothing else, I need to get it off my chest. So....

In 1976 a shop appeared in King Street called "Remember Those Oldies". It was run by a man called Lee Wood, and specialised in old singles and the "New Wave". As it became obvious (with the rise of the Damned and the Pistols) that punk and small labels spelled money, Lee Wood formed a company called Rickscroft, and Rickscroft started to put out records on the RAW label. First up were local punks The Users. Their single did very well, selling well over 10,000 copies. My memories of Raw 2,3 & 4 are dim, but Raw 5 was an EP by the Soft Boys and also did well, selling over 7,000 copies in the first 6 months. I put it like that, because that is the last we heard. Remember Those Oldies wasn't making enough money. The Users were having problems getting their royalties, and the Soft Boys smelt a rat. The original (very small) contract was for a one off single, which had been released. Lee Wood then booked more studio time to try and get the band to make another. Partly because of his financial difficulties and partly because of sudden interest from London, the Soft Boys told Lee Wood to push off, and received a letter as follows:

"It has cost me over £1000 to pay for unused studio time, and unless I hear from you within 7 days I shall hold your royalties against this."

Since, in the intervening few weeks, we had started negotiating a large contract in London, it didn't seem worth the hassle of trying to get the £400-£500 we were owed, we left it. Everybody gets ripped off once. Meanwhile all and sundry were taking Lee Wood to court for royalties. Amazingly, The Users succeeded. Shortly after that Remember Those Oldies "caught fire"; and shortly after that, Lee Wood disappeared. It was a potentially classic checkpoint story for Roger Cook; a lot of people were ripped off and it made the London press - but it seemed to have finished.

BUT NO. An advert appeared in the Music press to the effect that if you made (i.e. paid for) your own single, Lee Wood would take charge of the master plates and distribute it. Another flurry of adverse press soon put a stop to that. Over the intervening 3 or 4 years Lee Wood has been spotted as a distribution rep, as a bootleg rep, and once on a 118 bus to Carlton. Was he just fading away into oblivion? No. He just won't lie down and die. In the last few weeks I have received a card from Robyn Hitchcock to the effect that the original Raw Soft Boys tape (a total of 6 songs) is to be released as a mini-LP by Backs Records. Who the hell are Backs Records?

We phoned them up. "We are only the distributors. You want to speak to Lee Wood." Aaagh! Amazingly he phoned Robyn. He says he sold the tape to someone else. We have reason to believe that in one of those dodgy doubledeals when Rickscroft was liquidated, some of its assets were sold to Lee Wood!! So, once again lawyers are being consulted, injunctions sought, and all those bands with tapes in his possession are just waiting, with the hairs rising on the backs of their necks.

Finally, just to show the gall of small wheeler-dealers, Backs Records politely informed Robyn that if they were stopped from putting out the record, it would "probably get bootlegged anyway"; and since we know the advanced orders for this ageing product are around the 1500 mark, and the bloody thing has already been pressed, it seems we must let them go ahead in the hopes that we'll get paid. Unfortunately people like Lee Wood can not be frightened off in a situation where the horrendous legal tangles are usually unravelled in the favour of whoever has the most expensive lawyer - and since the best one I know charged the Soft Boys £500 for 24 hours work almost 6 years ago, trying to get back around £1000 seems a little pointless.

BLUE SUEDE NEWS, 109 KING STREET.
Tel. Messages - 248341
EDITOR: Graeme Mackenzie
PHOTOGRAPHY: James Hall

Thanks to Liz for advertising help
and of course to all contributors.

THE CHARLATANS

The origins of San Francisco acid rock can be traced to the summer of 1964 when George Hunter, an art student, became captivated by the sound of the Beatles and decided to try and emulate their success. His principal objective was the adaption of traditional American folk music for the rock format. To help make his vision a reality, he recruited Richard Olsen, who had been studying saxophone and flute, and Mike Wilhelm, a local folksinger. By September 1964, this nucleus had been augmented by Mike Ferguson, the owner of a San Francisco antique shop, and Sam Linde. It soon became obvious that Linde was not going to fit in and he was replaced at the end of the year by Dan Hicks, whose musical background was in folksinging. This line up of the Charlatans was to last until the autumn of 1967.

The fascination with American history and culture extended to their choice of clothes. Their black hats, waistcoats and cowboy boots made them look like saloon gamblers in an old western movie. The accessories, such as gold watch chains and guns in ornate holsters, added to the air of authenticity. They were the personification of "cool".

The band rehearsed incessantly and slowly developed their folk-rock sound. For a long time no gigs were forthcoming but luck was to be on their side. It so happened that the manager of Virginia City's Red Dog Saloon was toying with the idea of hiring a resident band to help boost the profits. (Virginia City, Nevada, had been a thriving mining community in the nineteenth century, but it had long since become a ghost town and, more recently, a popular tourist attraction). He sent Chandler Laughlin,

who was one of the barmen, on a trip to San Francisco in search of possible candidates for the job. He accidentally bumped into the Charlatans and they were booked to play six nights a week, beginning on June 21st, 1965.

News of this great new band quickly spread and hippies started to pour in from miles around. Everything was marvellous until Wilhelm and Laughlin got caught bringing a supply of dope from San Francisco. The intimidation that followed was too much for the Charlatans, so they returned to San Francisco in August 1965.

Favourable accounts of their gigs in the Red Dog Saloon preceded their return home. Tom Donahue was a pioneering underground disc jockey and owner of Autumn Records. He was interested enough to get the Charlatans to record some demos with Sly Stewart, who later formed Sly And The Family Stone, producing. Donahue did not like the demos and so they were not signed up. The tracks they recorded were: No.1; Jack Of Diamonds; Baby Won't You Tell Me; The Blues Ain't Nothin'. They have recently been made available as a 12" EP called "Autumn Demos" (West Germany, Line record label).

The Charlatans were obviously disappointed by this setback, but they were soon overflowing with confidence when Kama Sutra signed them up. They went straight into the studio to record some tracks in an atmosphere of excitement about the future. "Codine", the Buffy Saint-Marie song, emerged as the obvious choice for a single. It was sung by Wilhelm and also did full justice to his virtuosity on the guitar. However, Kama Sutra were scared by the drug references. They, in their infinite wisdom, felt that the inferior "The Shadow Knows", an old Leiber and Stoller song that had originally been recorded by the Coasters, would be a more commercial proposition as a single. The views of the Charlatans were totally ignored and "The Shadow Knows/32.20" (Kapp/Kama Sutra) was a monumental flop. These two tracks are currently available on the compilation album "Mindrocker Volume 3" (West Germany, Line LLP 5140AS). The failure of the single, coupled with the controversy over "Codine", meant that plans to release an album were scrapped.

Fortunately, the Kama Sutra tracks were given a belated release on an



**KITE RECORDING
STUDIO**

P.A. HIRE

1 KW. OR 2KW. RIG.
16:4 DESK, MONITORS,
EXPERIENCED CREW, OWN TRANSPORT
BEST RATES, BEST SOUND
REVOX HIRE, TAPE COPYING
TEL. ROGER: CAM. 313250

Italian bootleg in the 1970s and, more recently, on the Paris label Eva ("Alabama Bound", Eva 12017). The album can only hint at what might have been because many of the songs would have had further overdubs. Also, the secondrate sound quality would suggest that the original master tapes were not available. The Eva album has the added bonus of a ten minute live version of "Alabama Bound", recorded in 1969, when Wilhelm and Olsen were engaged in one last futile effort to keep the Charlatans going.

The remaining time with Kama Sutra was a period of frustration. The Charlatans had to suffer the ignominy of seeing other San Francisco bands starting to achieve national fame. They, on the other hand, were in a state of limbo, gigging sporadically but with no hope of making any records. Not surprisingly, the band started to disintegrate. In September 1967 Ferguson left and was replaced by Patrick Bogerty. Hicks took up rhythm guitar and Terry Wilson was brought in to replace him on drums. He used to play with the Orkustra, who included David La Flamme and Jaime Leopold, both of whom would later be in Dan Hicks And His Hot Licks. La Flamme, of course, was also in It's A Beautiful Day. In early 1968 Bogerty, Hicks and Hunter left in quick succession. Hicks went on to form the Hot Licks and George Hunter, returning to his first love, started an art studio called "Globe Propaganda".

The three surviving members recruited Darrell de Vore, finally managed to leave Kama Sutra and secured a deal with Philips. They started recording an album in autumn 1968. Things seemed to be progressing smoothly, but then, when the album was nearing completion, Wilson was caught dealing drugs and was sent to prison. Almost inevitably, the resultant album - The Charlatans (United States, Philips PHS 600 309, re-issued on Eva 12004) - sold poorly. Most rock historians have dismissed it as being very disappointing. Although certainly not a classic, I feel that it has been unfairly criticised. It has a number of redeeming features. There were excellent covers of "Folsom Prison Blues" and "Wabash Cannonball", as well as a new version of Wilhelm's "The Blues Ain't Nothin'", which the Charlatans had previously recorded as a demo for Autumn. The loose harmony vocals were

very reminiscent of early Grateful Dead, and Olsen's clarinet added an interesting texture to many of the songs. The album came in a cover designed by George Hunter.

Lack of commercial success, together with the inability to find a permanent replacement for Wilson, meant the end was near. They finally decided to call it a day in June 1969. Olsen became the studio manager at Pacific High Recording Studios, which was where the Charlatans had recorded their Philips album. He also worked as a session musician for, amongst others, It's A Beautiful Day and John Sebastian. Wilhelm formed Loose Gravel, of which Olsen was an occasional member. In 1972 he made a blues-influenced solo album called "Wilhelm" which was produced by Olsen. It was finally released in 1976 on United Artists/Zigzag UA ZZ1. Then in 1977 he joined the Flamin' Groovies. I will take a look at the history of the Flamin' Groovies in a future issue.



The Complete and Comprehensive

LIGHTING SERVICE

- DESIGN
- HIRE
- INSTALLATION
- STAGE LIGHTING SPECIALISTS FOR MUSICAL ENTERTAINMENT
- TOURING EQUIPMENT
- GARDEN PARTIES
- FESTIVALS
- MARQUEE LIGHTING

D. LIGHTS DESIGN

THE MANOR HOUSE, 1 GREEN STREET, DUXFORD, CAMBRIDGE CB2 4RE TEL: (0223) 834212

REVIEWS

DUMPYS RUSTY NUTS - CITY LIMITS

So off I went to City Limits to claim my free gig - won in the BSN Photo Comp - and I most certainly haven't regretted it. The place was quietish when I arrived, but by the time the band went on stage you couldn't move for a sea of denim and leather; all the local bikers and headbangers were there. It just goes to show what a well known name will do.

We were treated to heavy rock tapes before the real stuff started, culminating in, would you believe, a classical intro by Vivaldi. Dumpy dominated the stage with sheer force of personality and mobility of face, greeting us with a resounding cry of "good evening wankers!" And that was only the beginning. The man has a reputation for being a nutcase on stage, and boy did he live up to it. Much of his repartee doesn't bear repeating - so I'll talk about the music instead.

Dumpy's Rusty Nuts are a three piece made up of lead guitar and vocals (Dumpy), bass guitar (Kerry Langford) and drums (Mark Brabbs). The drums were very prominent throughout the gig, and at first the two guitars seemed to merge into each other. But as the evening progressed the mixing improved greatly, and I discovered that Dumpy is quite a mean guitarist. He is also a great vocalist, who actually enunciates sufficiently - I love being able to understand the words!

The first three numbers were good heavy rockers, including the old Coasters song "I'm A Hog For You." Next were some blues songs, the first of which was slow and relaxing - with the audience cat-calling and echoing Dumpy - but this merely paved the way for a really fast bassy number called "A Whole Lot Of Blues". The highlight of the first set was "Boxhill or Bust" which was very heavy, and featured some nice motorcycle engine sounds. It is not often that an audience sings a chorus during a first set, but we did.

Unfortunately at this point Mark Brabbs was taken ill and Dumpy had to borrow a local drummer; Gary from Phoenix stepped in to save the day, and played very well. After a break to sort themselves out, the second set proceeded to create a storm. "Just For Kicks" - a song about riding British bikes - was a special request for 'Wolf' and

'Tumbleweed' (who just happen to be my future bother-in-law and sister). On went Dumpy's goggles and there he stood imitating a motorbike starting up, and stalling; starting again...those of you who ride British Iron know what it's like. At the time it was hilarious. "Oui, Oui Baby" gave a good demonstration of Dumpy's prowess with a guitar, and once again he got the audience singing and clapping before he dived headfirst into the crowd and walked about taking a look at us. Gary proved his worth here by successfully jamming along with Kerry Langford. Obviously they played "Wild Thing", that archetypal bikers song, which sounded very mean. There was also an instrumental rock medley featuring a Halenesque type solo by "Eddie Van Dump Halen"; well he does have a crazy sense of humour. It even sounded like Eddie!

The set was finalised by "Oui, Oui Baby" revisited, and a very bassy version of "Brand New Cadillac". The applause was abundant, so I can safely say everyone enjoyed a great night - I and my friends certainly had a wonderful evening. To finish I would just like to say a big thank you to Mitch and Linda for providing a venue for such excellent music. And thank you especially for my free gig.

LYN GUY

THE ALMA

LIVE! LIVE! LIVE!

EVERY THURSDAY & TUESDAY (ROCK NIGHT)

THE ALMA BREWERY, RUSSELL COURT
(OFF PANTON STREET)

FREE ADMISSION

Real Ale

OUTSIDE BARS

Discos - Parties - Large Outside Functions

28 Days notice for licence if possible

Tel. TIM 9889 607

REVIEWS

THE OPPOSITION - CITY LIMITS

Here comes the old new wave...

In 1976 and the years that followed the conventions shifted. Before that it was easy - guitars, bass, drums, a keyboard as ornament, solos 2/3 of the way through songs ...but for a while at least things were made a lot harder, more uncertain; people became a lot more self-conscious about evading the previous stereotypes and began to think that little bit more. But now, to the relief of rockist mentalities everywhere, the new rules have been posted - and they are as easy to follow as the old ones. The new key words are synth, texture, sound and 'song'. The guilty men are Simple Minds, U2, Talking Heads and Tears For Fears - all individual enough themselves, but the blueprint they have unintentionally provided is stifling.

Just as with the old old wave these new old wave bands can be good. They stand or fall on the strength of their songs and on the way they manoeuvre within the space trapping them to force out little sparks of originality and distinctiveness. The

Opposition do this quite well; their greatest asset is the way they use sound. The drummer plays shifting interesting rhythms, the bass player changes his sound incessantly and plays synth at the same time with foot pedals; the guitarist/singer attacks his guitar, the mike, and the stage with a nervous ferocity that is a good substitute for stage presence. He tries to force his voice into the fashionable Sting/Bono mould, and occasionally he lapses into rock star histrionics that can be interpreted either as a sign of real involvement in the music or a ludicrous arrogance depending on one's cynicism. I'd rather defend him - from his between-song announcements he came



THE OPPOSITION

Photo by Pete Ingram

across as sincere enough, and after all they are stars in France at least.

This is the sort of band that we ought to be able to see at City Limits more often (regularly), public support forthcoming. There are plenty of bands even now who are young, eager, with something to prove - and cheap. (Can we have Red Guitars there before they get too famous? The Go-Betweens? Eyeless In Gaza? Friends Again?) I'd even go and see the Opposition again, because even though they depress me for epitomizing the new conventionality, they impress me with tunes, commitment, and desire to experiment. And I enjoyed it.

CHRIS HEATH

REVIEWS

THE PRISONERS - NEWMARKET MEMORIAL HALL

At last we have a sixties influenced band that has learnt from the mistakes of the mod and psychedelic revivals. The Prisoners aren't out to recreate past glories but to create some of their own. They combine a sixties attitude with impressive original material; Graham Day, the charismatic singer, is a prolific songwriter. Forget about Roddy Frame, Prefab Sprout, the Bluebells and all the other wimps touted by the music press as the saviours of pop; instead, listen to the Prisoners, who are producing the most exciting music to be heard since the early days of punk, interspersed with the occasional love song that recalls the class of American bands like Buffalo Springfield and Love. Hear the beautiful trumpet and piano arrangement for "Tonight" on their new album as an example of what I mean.

The gig at Newmarket Memorial Hall, on December 23rd, followed hot on the heels of a successful three week tour of France. The line up of guitar, bass, keyboards and drums gave a remarkably full sound. Despite a small PA and the atrocious acoustics of the venue, the musical skill of the band was evident. They raced through a one hour set that left everybody satisfied. Graham Day looked like a star of the future. His long blonde hair, with a Peter Tork fringe, guaranteed him the complete attention of the girls in the audience. As for the songs, "Hurricane" turned out to be the only track from the latest album. A number of new songs were played which seemed to indicate a move away from the psychedelic tinges of "Wisermiserdemelza" and back to a raw garage rock sound. A few instrumentals, especially "Return Of The Cybermen", got most of the largely mod audience dancing, as the Booker T/soul influence showed through.

The band would like to play all originals, but at this stage in their career they need some covers to attract the attention of the non-committed in the audience. "Runaway" and "Hippy Hippy Shake" were great, but "96 Tears", the Question Mark and the Mysterians trash classic, was possibly the highlight of the set. It built up to a storming climax, with Graham's spine-tingling vocals reminding me of Chris Wilson. The keyboard player, on this and a few other songs, sounded

uncannily like Augie Meyers beating hell out of his Vox organ with the Sir Douglas Quintet. What more can I say? The Prisoners definitely deserve your attention.

I interviewed Graham Day after the gig. I had heard stories about him being moody and a difficult person to interview, but I found him to be very friendly and willing to talk about his music. A transcript should be ready in the near future. I also talked with Gary Malby, a seventeen year old mod who runs Biff! Bang! Pow! Records and organised the gig. A short article on Gary should also be ready soon.

Finally, a plug for a local modzine called "Shadows and Reflections". Issue 3 has interviews with the Times and the Jetset, plus a Jetset flexi disc (£1.00 inc. p&p). Issue 2 has interviews with Scarlet Party and the Prisoners (65p inc. p&p). The address to write to is 20 Aldreth Road, Haddenham, Ely, Cambs. CB6 3PP.

Prisoners' Discography:

Albums: A Taste Of Pink (Own Up 2)
Wisermiserdemelza (Big Beat WIK19)

Singles: There's A Time/Revenge Of The
Cybermen (Own Up)
Hurricane/Tomorrow (Big Beat NS90)
Looking For You/96 Tears
(Skydog, France; not yet out)

CARL TWEED

CRUSTS



Cocktail and Wine Bars
Restaurant
21-24 Northampton St,
Cambridge,
Tel 353110

NEWS etc

THE ALMA is proving so popular since it reopened its doors to rock bands that Nick is starting to put bands on on Saturdays - see the Gig Guide for details. I certainly spent some enjoyable evenings there over the holiday period. It's a nice place to go for a drink - it's a CAMRA pub, so the beer is guaranteed to be good and of plentiful choice. It's free entry when there is a band on, so people are prepared just to drop in to check out a new band whilst having a drink. The place was packed on Christmas Eve, and on the following Thursday, for THE LIGHT BLUES. Good to see them gigging again regularly enough to make up for the fact that they don't rehearse. They still don't take themselves seriously though, and are good fun. They all play in bands that do take themselves (relatively) seriously - except, unfortunately, for the man that makes the band a bit special. Pete Towers is a real blues guitarist, shining especially not when its time to turn the amp up or play at double the speed of anyone else (both of which he does do better than most), but his forte is the blues ballad - when the guitar is as expressive as the voice. Good also to see Adrian Chilvers guesting with them. There are many Cambridge bass players that owe Adrian a great deal of thanks for teaching them their art - and on Christmas Eve he showed us all why he is so respected by his fellow musicians. It's a pity that the contractual wrangles surrounding Animal Magnet have stopped him performing for so long. In complete contrast to the Light Blues, I also saw AMERICANS ON HEAT at the Alma recently. Being an anti-rockist band I don't suppose that Chris Heath, one of its members, would want me to mention the fact that he was spotted playing what looked awfully like a guitar to me. But then I am over thirty and wear specs, so I expect that my eyesight is as suspect as my hearing and consequent critical faculties. Actually I found the band rather interesting, and I think that they will prove to be quite enjoyable when they can sort out a decent PA and get a bit more confidence - which will come as they do more gigs. Congratulations to Nick, the landlord, for putting them on this time. That is what a local pub venue ought to be doing - giving new acts their first chances to play live.

STOP PRESS: FIRST CCAT CANTEN BASH OF TERM - SAT FEB. 4th WITH SERIOUS DRINKING + RED CARTOON

GIG GUIDE

- Sat 21: CITY LIMITS - 32/20
ALMA - FLOCK OF WILLIES
Dunstable, Queensway - Solstice
Colchester, Essex Univ - Armoury Show
- Sun 22: Peterborough, Glasshouse(lunch) -
John Otway
- Mon 23:
- Tue 24: ALMA - SAHARA
CCAT - BENJAMIN ZEPHANIAH
- Wed 25: CITY LIMITS - FAX
CCAT BATMAN - ANDY WHITE
Harlow, Odeon - China Crisis
- Thu 26: ALMA - FUSIONZ
Norwich, UEA - Cyclops
London, Moonlight - Wobbly Jellies
- Fri 27: CITY LIMITS - WOBBLY JELLIES
CLARE COLLEGE - PERFECT VISION +
AMERICANS ON HEAT
Melbourn S.S.C. - Phoenix
Bedford College - Twelfth Night
Peterborough, The Gables - Samurai
- Sun 29: Fulham, Golden Lion - Websters
- Mon 30:
- Sun 29: Fulham, Golden Lion - Websters
- Mon 30:
- Tue 31: ALMA - VANISHING POINT
- Wed 1: CITY LIMITS - TWELFTH NIGHT
- Thu 2: ALMA - STRING SWING
- Fri 3: CITY LIMITS - PRIVATE LINES
Melbourne S.S.C. - Club Culture +
Jozo
Newmarket, Foley House Youth Club
- The Scene + The Moment
Ipswich, Gaumont - Tina Turner

CAMBRIDGE ROCK

8 Burleigh Street,
Cambridge.
Tel: 316091/65093

WE STOCK ALL:

ELECTRIC AND ACCOUSTIC GUITARS
AMPLIFICATION, PERCUSSION,
EFFECTS, FOUR TRACK,
KEYBOARDS, STRINGS, CASES etc.
ALSO P.A. HIRE, PART EXCHANGE
ACCESS, BARCLAYCARD, H.P.

BANDS

Katrina and the Waves - Alex 314857
Dolly Mixture - Hester 355114
Great Divide - Ed Royston 60027
Aquadance - Ray 247802
Hondo - 211371
The Face - Paddy and Mark 313520
Sindy and the Action Men - Dave 8263875
Trux - Sue 93 31550
Subculture - Phil 242611
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 - John 860638
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 246327
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
Ronnie Thompsons Wasp Club - Steve 357495
Roaring Boys - Paul 01 435 0843
Fax - Martin 68850
Gothique - Chris 93 80926
Vanishing Point - Gavin 829725
Slap Kat - Olli 355702
String Swing - Hugh 351455
Horizon - Tim Fanning Rm.514 YMCA 356998
Racing Heart - Nick 313292
Man Who Suddenly Fell Over - Chris 314038
Americans On Heat - Chris 314038
Chinamen - Hugh 350285
Flock Of Willies - Trevor 68184
The Light Blues - Nick 211424
Gigglesticks A.T.L.T. - Barry Prince, Fitz
20th Century - Mathew Lefroy, Trinity
The Code - Box 729 Kings
The Point - Philip Hartigan, Clare
Force 9 - Nigel Pink, Fulbourn
State Of Mind - Martyn 316211
Habit Of Perfection
The Lovely
32/20 - Eddy, Oundle 72118
Talos
Samurai - Phil 314772
Rockin 50s
Tutch
Energy

Sax Appeal - Alan, Ely 5236
13th Chime
Clay Dolz
Self Righteous Brothers
Exploding Hamsters
Personal Touch
Precious Little Idols
Senior Service
Dum Dum Boys
Rhythm Method
Dirty Mac And The Kerbcrawlers
Hall Of Mirrors

SERVICES

LIGHTS HIRE

D.Lights Design - 834212
Just Lites - (0954) 50851
Softspot 0223 244639
Mad - Peterborough 222914/41276
Clare JCR

P.A. HIRE

Stavros - 245047
Roger Chatterton - 313250
Dave Gonut - 0328 76394
Skysound - 358644
Cheops - 249889
Cambridge Rock - 316091
Mad - Peterborough 222914/41276

RECORDING STUDIOS

Spaceward - 9889 600
Kite Studios - 313250
Cheops - 249889
Skysound - 358644
School Hse.Studios - Bury St.Eds.810723

VIDEO RECORDING

Neil Roberts - 210320
P.T.V.Productions - 0480 61900
Spaceward - 9889 600

BARS

Outside Bars - 9889 607
Cam Bars - Mitch 60340

VENUES

City Limits - 60340
Alma - 64965
Burleigh Arms - 357021
Fisher Hall - 350018
Guildhall - 358977
Kelsey Kerridge Sports Hall
Sea Cadet Hall
Coleridge Community Centre
Arbury Road Baptist Church Hall
St. Mathews School, East Road
CCAT Canteen, Batman, Mumford Theatre
Man On The Moon - Jazz
Golden Hind - Folk
Rob Roy - Folk
Last Resort - Home of the Icon Disco
Pickerel
Flambards
UNIVERSITY HALLS - See article in BSN No.1