

Blue Suede News

CAMBRIDGE'S ROCK RAG

No.11



40p

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CAMBRIDGE'S ROCK RAG

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COVER PHOTO: Colin Hazel, with the Frigidaires at the Burleigh. By James. BSN is fortnightly, and may currently be obtained from the following outlets: Andy's Records, Mill Rd and Market Stall; The Beat Goes On; Parrot Records; City Limits; The Alma; Cambridge Rockshop; CCAT Students Union; Cambridge Video; Bakers Newsagents (beside Arts Cinema); Alternatives.

Regular readers will have noticed more and more items on bands outside Cambridge itself, which reflects the letters I am getting from St. Ives, Saffron Walden, Newmarket, Ely, Haverhill and other near places - so what I need is some outlets in such places. Suggestions please.

MARIAN is an experienced singer looking for a modern versatile pop band to join. She also has a lovely Scottish accent, and can be contacted on Cam. 840315.

ZASPERELLA the mystery band referred to in the charity draw ad inside have managed to produce something that sounds remarkably like the Shangrilas. While I'm not allowed to tell you who is the singer, that in itself ought to tell you even before you hear the tape since there is only one Cambridge girl who could sound like that. I spotted her at once - but then I've always been a fan.

SANCHO PANZER who are you? Whoever you are you've done quite a good, if not tremendously original tape at Spaceward. Unfortunately by the time the tape got to me the accompanying info had got seperated. I hope you're planning to play live soon - don't forget to let us know when and where.

BSN continues its erratic way. I forgot to check when the printers were going on holiday over Easter - hence the very late edition. But you get 20 pages to compensate. Next one scheduled for May 11.

BURLEIGH ARMS opened for rock bands again last Thursday. The Frigidaires opened in the plush surroundings of the smaller bar, and put in their usual storming set - with added accompaniment from Colin Hazel on tambourine (see the cover picture). Before the evening was out however, Reg the landlord had received his first complaint from a neighbour. Of course he's been through it all before - but I wonder if it's wise to put Trux, the loudest band in town, on this Thursday. Let's hope the venue stays open now - and how nice to see both Mitch and Nick (City Limits and Alma landlords) dropping in for a friendly(!) drink with the competition. As I've said before, there's room for plenty of venues with 70 odd local bands to cater for.

DOLLY MIXTURE, WOBBLY JELLIES, YOUR DINNER and ZOOM are playing a CND benefit at the Guildhall (big) on Sunday 13th May. An excellent line-up for a mere £2.50; tickets from Andy Records, Arjuna, Lion Yard Box Office and CND stalls (Market Square and Grafton Centre). 7.30 to 11.00 with bar.

PEEVED RECORDS have arranged national distribution for their single by The Primary - through Backs and The Cartel. It has already been played by John Peel even though he has not been sent a copy. At Backs the record may encounter Derek Chapman who has left Andy's Records - for whom he managed "The Beat Goes On" - to work in Norwich for Backs. We wish him luck and would like to thank him for all his help and encouragement in selling BSN.

FORGOTTEN HEROES have written to me from Saffron Walden to tell us of their existence. They describe themselves as producing music that is "all self written in a style of our own, and various musical influences determine the outcome - described as 'Rock'. The band consists of Andy 'Rem' Start, vox; Adrian Inwood, guitar and vocals; Razor, bass; and 'Simple' Simon Hunt on drums.

NEWS AND COMMENT

IN PARALLEL is Paul Edwards (ex-Rank Amateurs) whose long awaited single on Rocket Records is out this week. It is called "Reduced To Tears" c/w "Somewhere In Paris" and is co-written by Andy Northfield of Aquadance. It's a very catchy pop song done in the currently fashionable Howard Jones/Nik Kershaw mould. The fact that Paul looks not a little like the former obviously contributes to that sort of presentation - but as he points out, he was wearing that sort of hairstyle long before Howard Jones. The record must stand a good chance if Rocket spend some money on its promotion - check it out.

KATRINA AND THE WAVES single "Plastic Man" is out now on Silvertown Records.

GREAT DIVIDE single "Money And Time" has been delayed until 16th of April - the video has yet to be completed (because Island Records, Ensign's parent company, have too many hits on their hands! Let's hope the Great Divide are another - and it should be, it's a great record. But again it depends partly on the record company devoting enough resources to its promotion.) Hear it on Radio Cambs in the meantime.

THE FACE and WOBBLY JELLIES will constitute the Wimp follow up to this Cambridge assault on the charts in late May. Having heard the tape of The Face's effort, which is called (I think) "Where's The Sense In Loving You", I can see why Wimp are very excited about it. The Great Divide produced it, and they are even more pleased with it than with the production of their own single! PERFECT VISION hope to have some vinyl out around the same time; and there's SAMURAI with a single in the pipeline too, though the band will have a new name before it is out. Also due any time FINAL SCREAM's debut single. The Cambs connection is buzzing. It's certainly time for another compilation album. I doubt if Wimp can afford it - so if there is anybody else out there with a few hundred pounds to spare, how about it? Blue Suede News will be happy to organise it; someone might even make a bit of money out of it - hopefully the bands most of it.

STATE OF MIND have the same problem as Samurai - another band with the same name. In this case, according to one of the national music papers, a band from Portsmouth.

ON THE EDGE is Razors Edge revised - and they both used to be Habit Of Perfection; confusing isn't it? They played at City Limits the other day and quite impressed me. Mind you any band that plays Magazine's "Shot At By Both Sides" has this editor's immediate attention. The band are: Simon Lindsay, drums; Daryl Everrett, bass; Carlos Needham, guitar; Gary Duke, vocals; and Phil Darke, keyboards and percussion. The last named was of course an Action Man - but Sindy has left and they are no more. However Phil and the other men are now looking for a male doll - sorry, singer - to join in some new, and completely different action. Call Dave on 8263875 if you're interested.

ELY RUGBY CLUB is to become a regular venue and bands interested in playing there should contact John Gammon at Concorde Management and Promotions Ltd. Telephone 01-735-8171.

BLUEGRASS DISASTER is not the name of the intriguing new band currently being rehearsed by radio star Nick Barraclough, pop star Kimberley Rew, TV star Gerry Hale and a hitherto unknown American bassman - but they thought about that name. Both the name and the nature of the music will be revealed in due course. Watch this spot.

SHADOWS AND REFLECTIONS which Carl Tweed has mentioned in his articles before now, is a Mod fanzine - but one that should appeal to anyone interested in the music of the sixties that inspires today's mods. Number 3 is subtitled "A new optimism from the 60s!" and has a great cover shot of a photographer in action. The magazine is extremely well put together (the typing makes this look sick) and as well as lots of short news and review features, it contains reviews and interviews with mod and sixties-style bands. Nos 2 2nd 3 are still available from the Editor Chris Hunt at 20 Aldreth Road, Haddenham, Ely. No 2 is 65p (including p&p), and No 3 is £1 - for which you also get a flexi disc of the Jetset, a tongue in cheek Monkees type band whose recent EP was produced by Mari Wilson's drummer Paul Bultitude. Shadows and Reflections has sold 150 copies in Ireland and has already also reached Denmark, Austria, Spain, Canada and the USA. Can you afford not to buy one?

NEWS etc



THE FRIGIDAIREs (above, at the Burleigh) are looking for a new guitarist, to replace Jon Ward when he leaves to concentrate on the soul band sometime in the future. Ring Andy Thompson 247136.

KEVIN FLANAGAN appears on the new album ROGER WATERS has coming out very soon, and among the other guest musicians are the likes of Eric Clapton and Andy Bown. TIM RENWICK will be joining Waters in his live shows to promote the record.

ALFREDO 'CHU CHU' MERCHAN, who played with Kevin Flanagan in Out Of The Blue a few years ago in Cambridge, has joined Mathew Seligman in playing with Tom Dolby - whose father was, and maybe still is, a don at Cambridge University.

THE DETECTIVE, whose Peeved tape Chris Heath referred to in the last issue, have written to me to explain that the electronic pieces on the flip side of their tape are there to offer value for money on the tape rather than to represent the sound of The Detective as they are now. The band incidentally are well and truly Cambridge based they say, and can be contacted on Cam. 68703.

TREVOR DANN is joining the team producing BBC's "Eight Days A Week" while the Whistle Test is on holiday. His holiday in Italy was a little wet apparently, but he returned in extremely good form to show Jon Lewin and myself how a rock show should sound again. But we didn't do too bad, did we? Don't forget, Saturday 12 noon on Radio Cambs.

GOBLIN have sent me a note asking to play at Strawberry Fair. As reported in the last issue the bands are being selected by the usual people, and we will merely be publicising the event; so Goblin, and other hopefuls, should contact Martyn Prince on 316211. in the meantime, who are you Goblin?

STEVE LONGS reports that the Final Scream, Vanishing Point, Stormed gig at Fisher Hall last month attracted a good crowd of about 170. Stormed(above) went on first and played well, especially considering that their drummer had a bad wrist. Steve reckons that they are turning into a made-up version of the Adicts (now calling themselves ADX). The only thing Steve could say about Vanishing Point was that they were so unrehearsed he felt sorry for them - but there was adequate compensation to follow with a very good set from Final Scream. Congratulations were also in order, he says, to Roger Chatterton for the sound, and Bob Mardon for the lights - but not to the flour-throwers who threatened to ruin the evening. Thanks for the report Steve.

CAT CLUB - next gig Thursday May 24th. Another four band spectacular in the big Guildhall - hopefully featuring Perfect Vision, Pure Thought and the Frigidaires with A.N.Other. Nothing settled yet, except the date; but the ticket prices will hopefully come down to £3 or below.

THE LATE BREAKERS are another new band about to emerge on the scene. They consist of Raz(of SlapKat) on drums; Grenville Holbroke, keys & guitar; George Webb, guitar; and Ashley Meggitt on bass. Contact Ashley on Cam. 247327.

CITY LIMITS are starting free entry nights on Tuesdays to encourage new local bands, which is extremely good news. There are some good name bands on the way too, including Eyeless In Gaza and the return some time of Billy Bragg.

RENDEZ VOUS are looking for a new bass player. See the review of their cassette album later in this issue. Anyone who could play that sort of stuff ring Murray on Cambridge 245455.

From Our Own Correspondent

Oh, the price of success. A few issues ago I wrote an article about the trials and tribulations of trying to gig around the country on a small budget - the breakdowns, colds, all night journeys that zigzag across the map in the most ridiculous way possible. Well, I had always assumed that these problems stemmed from trying to do things on the cheap. In a way they do - but I have discovered that even when money is no object, all that happens is a different set of problems are substituted.

Razzmatazz, for those of you that don't know, is a networked Tyne-Tees kids programme of pop-music - a sort of teenies Tube (it is, in fact, made in the same studio). Last week I had the dubious pleasure of appearing on it - playing bass for a well known, androgynous blond singer - and all these other problems reared their ugly heads.

Now going to Newcastle, for me, conjured up if not a seven hour drive then at the very least an over-night train ride; so when I was told I would be picked up by car and taken to Heathrow I thought all my troubles were over. How wrong. "Better pick you up at seven - don't want to get stuck in the rush hour" said the taxi driver. Seven! Bang goes my beauty sleep. Taxi duly gets me to the airport at 7.45 for a 9.30 flight. Breakfast - of course. You been to Heathrow recently? Well, a very small breakfast is, er, expensive. Anyway it kept me busy till 8.30 when a bunch of others arrived. "Let's have breakfast" they all said, "the record company'll pay". "But I've just..." Oh well. So I had another breakfast (I'm not going to be done out of a free breakfast) - a big one this time; and then we were all chivied on to the plane.

The party consists of me, him, bass, drums, two singers, sax, management representative, record company representative and musical director. On the plane. "Breakfast, sir?" I give up. Anyway, I ask, where are the string players? Ah, well, they couldn't fit on the plane (poor chaps - seven hour drive etc.) so they caught the nine o'clock train. So I could have got up at eight thirty instead of six thirty. Huh.

Shared a taxi with Blanomange to the studio and failed to recognise them (tee hee), then walked through those hallowed portals - following in the footsteps of such luminaries as Jools. (You know - Jools). And then spent two hours sitting in the dressing room; which was painted

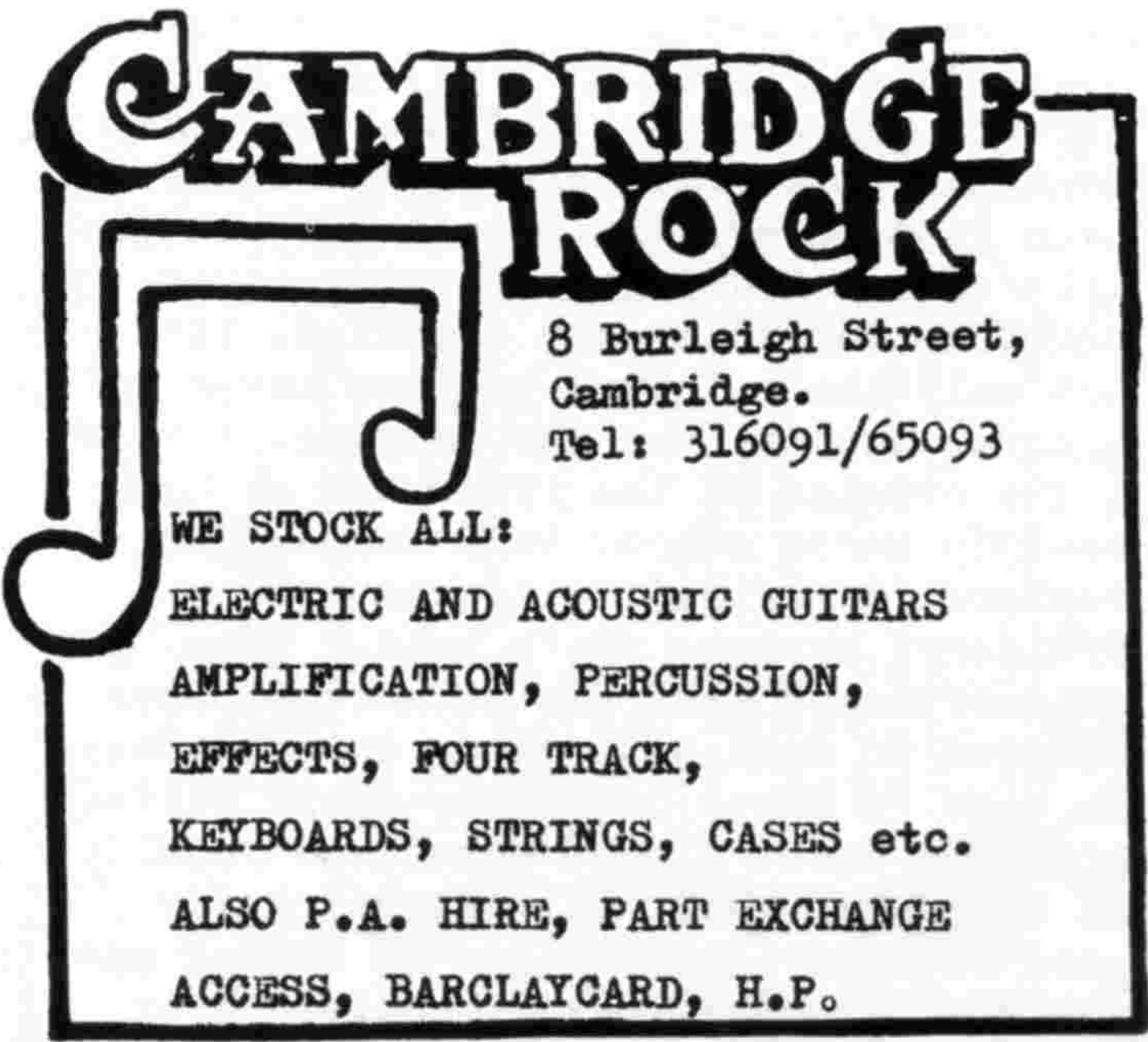
that puky hospital-light-green. Really exciting. Then, as if I hadn't had enough food already, we had lunch. The canteen is also a nasty colour; and the view. Ah. Tyne dockland is so pretty.

Back to the dressing room. Halfway through the afternoon I tried a different room, but that was an even nastier colour. Then a flurry of activity. Make up. Could this be it? It was, after all, nearly four o'clock. No such luck. At this point genuine boredom set in. Why on earth did I have to get up at 6.30? I could have caught the noon plane. Or even the noon train and got her in time. And then it turns out that nobody's quite sure if the string players are booked for the flight back.

It's crazy. All the organisational skills of a major record company and a management company, for a programme they must be sending people to all the time, and they can't get a dozen people to and from Newcastle.

Anyway, I'd just got used to the green walls, when we went to do it. 5.40. Three takes, into a taxi, onto the plane (the strings did have tickets) and by bribing the taxi driver to drive like a maniac I caught the 9.04 from Kings Cross and was in the Champion Of The Thames in time for a couple of pints. That was the best bit of the day, that first pint. Trouble is someone has suggested doing a major tour. Can you imagine it? Maybe we'll arrive in Australia a fortnight early. Guaranteed the dressing rooms'll be puky hospital-green.

ANDY METCALFE



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THE PRISONERS

Carl Tweed

Over the last few months there has been a noticeable shift away from synthesisers and back to the traditional rock format of guitars, bass and drums. Some people might regard this as a retrogressive move, but you only have to listen to Johnny Marr's Rickenbacker for a couple of minutes to realise what an expressive instrument the electric guitar can be. Emotions from melancholy to joyous celebration are evoked with ease.

The Prisoners look likely to benefit from this change in attitude. The early signs of a breakthrough into the consciousness of the average record-buying public are there; and its most satisfying aspect is that it will come as a result of their live reputation and not record company or media hype. Indeed, they have had to struggle against inappropriate classifications thrust upon them by a misinformed music press. Graham Day - the singer, guitarist and songwriter - is keen to rid himself of the revisionist tag.

"We've been called a mod band, a psychedelic band, and now a trash band. They're all labels invented by the media and we want nothings to do with them."

Graham looks to the sixties for his inspiration - the Small Faces, The Nice, Syd Barrett, Love and Jimi Hendrix are particular favourites - but he is not interested in either blatantly plagiarising old classics or in concentrating on covers.

"It annoys me when you have to play other people's songs to get a good reaction. I'd much rather play a gig the hard way and get people to know your own songs. Right from our first gig we had all our own numbers. We've always only done a couple of covers. We've never been into cover versions at all. We feel like we're cheating by playing cover versions to get a good reaction. It's not only that; I feel you can never do a cover better than the original."

The origins of the Prisoners go back to 1979 and a school band called the Numbers, described by Graham as "an ordinary, boring, r'n'b band." They metamorphosed into the Prisoners. They managed to scrape together enough money to make "A Taste Of Pink", their self-produced debut album, which was recorded in September 1982. It garnered a few good reviews (Andy Childs in Zigzag was the most encouraging) and helped stir up some interest outside their home area

in the Medway. They started performing regularly in London, supporting bands like the Barracudas and the Milkshakes. Towards the end of 1983 they did a three week tour of France. When I asked Graham about the tour, he was positively effusive.

"We've done all of France. It's been amazing. People were saying they'd never seen such a reaction in ten years. We went down so well."

'The Wisermiserdemelza' was recorded in September 1983 and released at the end of last year. It was produced by Philip Chevron, ex-vocalist with Radiators From Space. You might also remember his solo single on Imp called "The Captains And The Kings". The care taken over the harmony vocals, the use of additional instrumentation such as trumpets and piano, and a profusion of the kind of sixties recording tricks favoured by Elvis Costello on "Imperial Bedroom", gave the album a definite psychedelic feel, especially on side two which reminded me of the Doors, Love and Hendrix. The sleeve added to the psychedelic overtones.

"It was done by a bloke who was actually involved in the sixties. The back cover is a complete rip-off of 'Disraeli Gears' by Cream. It was my idea for the back cover. I said I like 'Disraeli Gears'; why don't you rip the bastard off?"

The band intend to return to basics again on their next recording - probably an EP. I await its release with eager anticipation, although I also hope they don't turn their backs for good on refreshing studio experimentation, as Graham Day is a talented and prolific songwriter who deserves to reach a mass audience.



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registered promoter: Steve Harley, 1 Cyprus Road, Cambridge.

draw tickets available at most music and record stores around the City of Cambridge.....



Mystery Prize!

FOR THIS CHARITY EVENT, A MYSTERY BAND HAS SUDDENLY APPEARED! ZASPERELLA WITH A SONG 'APRIL'S FOOL'. WHOEVER IDENTIFIES MOST OF THE SIX LOCAL MUSICIANS ON IT WILL WIN MUSIC EQUIPMENT KINDLY DONATED BY 'CAMBRIDGE ROCK' AND 'MILLERS'. THE CLUES WILL HELP! ...PHONE ANSAFONE 0223 249889 LEAVE YOUR NAME, RAFFLE NOS ON TICKETS, AND WHO YOU THINK ARE THE CULPRITS!!!

'WE'LL SING AND SING TILL THERE IS NO MORE JELLY ON THE PLATE AND IF THEY SAY THEY WANT HER BACK, WE'LL SAY THEY'LL HAVE TO WAIT!!'

SO APRIL'S FOOL TAKES ON IT'S SOUND CAN YOU EXPLAIN THE SONG? WELL IF YOU'RE LOST WITH NOTHING POUND, YOU'RE BEST TO JUST GO ON.....

WHAT IS THE BULL WITHOUT A HORN? ARE WE TO CALL IT COW? REMEMBER THAT WHEN CLUES ARE BORN, THEY MIGHT NOT SHOW YOU HOW,

OUR FIRST IS IN THESPIAN AND MORE OR LESS IN BRUT OUR SECOND ONE AEROPLANE BUT NOT IN PARACHUTE!

AS THERE WERE TWO BY TWO IN TO THE ARK BEFORE THE RAIN SO APRIL SHOWERS FALL ON YOU AND GIVE YOU TWO AGAIN;

THE FIRST WAS IN THE FIRST JUST SAID, THE NEXT IS HERE AND NOW, WE'LL Jump Over Hot Nails INSTEAD TO BRING YOU 'WHY'S' AND 'HOW'S'.

AND HERE WE HAVE THE VIOLIN, THE VIOLIN? NOT QUITE, IT MAY NOT BE THE REAL THING, BUT WE THINK IT SOUNDS JUST RIGHT

SO BE PREPARED FOR ANYTHING TO BE MORE THAN IT SEEMS, USE THE EXTRA LINE YOU HAVE AND SURELY LIKE A DREAM, READ UP THE FRONT AND UPSIDE DOWN, THIS LAST NAME WILL BE SEEN.

AND WITH THE MAGIC SAFELY HID OUR TAIL BEGINS TO CLOSE, AND LIKE THE MIGHTY PYRAMIDS IT'S SECRETS NO ONE KNOWS.

BUT DON'T DESPAIR AT LEAVING - WE ARE JUST A SONG AWAY, AND IF YOU START BELIEVING, YOU MAY VISIT US SOMEDAY!

BRAGG'S RECORDS

Two record labels from France: Eva dedicated to re-issues of '60s bands; Lolita to bands that sound as though they belong in the '60s. A growing catalogue of psychedelic artifacts, Nuggets reactivated with whole albums for one band. The warped vinyl excrescences of a pubescent generation trying to imitate, but eventually producing a sound that in later years would turn the minds of vinyl junkies into amorphous jelly at the very mention of their names, their nasal whining, minimal guitar or duo-tone organ styling. But enough of my semi-senile hackwork - the easiest way around this is to list the output with a few well chosen words.

EVA:

- 12001 Mouse & the Traps - Public Execution. Nasal Dylan sound-alike combined with sub Beatles harmonies. Necessary.
- 12002 Moving Sidewalks - 99th Floor. Billy Gibson later appears in ZZ Top. Title track OK, the rest at your peril.
- 12003 Other Half - Mr. Pharmacist
- 12004 Charlatans - see Carl Tweed's article in BSN No 6.
- 12005 Creation/Mark Four - Semi overblown British pop art band. Pioneered violin bow guitar playing. One song ripped off by Boney M in later years.
- 12006 Texas Punk Groups '65 - '68.
- 12007 Remains - Diddy Wah Diddy. Boston strikes back. Drummer later turns up in early version of Mountain; but buy this.
- 12008 New Colony Six - Breakthrough??
- 12009 We The People - Declaration Of Independence???
- 12010 Josefus - Deadman. Overblown; makes Blue Cheer sound like Orange Juice. Best avoided unless you're out to lunch and supper as well(I nearly bought it).
- 12011 Kenny & The Kasuals- Nothing Better To Do. Kinks copyists.
- 12012 Rising Storm - Calm Before???
- 12013 Litter - Rare Tracks. On the basis of their Pebbles tracks, worthwhile.
- 12014 T.C.Atlantic - Live???
- 12015 Rockin' Ramrods - I Wanna Be Your Man???
- 12016 Invictas - A Go-Go??
- 12017 Charlatans - Alabama Bound.
- 12018 Dimensions - From All Dimensions??
- 12019 Seeds - Bad Part Of Town. A goody.
- 12020 Sorrows - In Italy. British, which in this case is a minus not a plus.

- 12021/2 Sound Of The Sixties. One disc American, one British; could be one for those of more warped vinyl mania - me!
- 12023 P.J.Orion and the Magnates - These Guys Are Terrific. With that number of cover versions who's kidding who?
- 12024 Remains - Live In Boston. Bit rough.
- 12025 Ronnie Bird - En Public. Qui?
- 12026 Florida Punk Groups.
- 12027 Standells - Dirty Water. A hot one.
- 12028 Fantastic DeeJays - Fight Fire??
- 12029 Haunted - Vapeur Mauve. Canuck punks; covers mostly, including Purple Haze(hence title). Worth a listen first.
- 12030 Chocolate Watchband - Let's Talk About Girls. These guys are Grade A fruitcakes; miss this at your peril.
- 12031 Kenny & Kasuals - Things Get Better. Possibly; probably like 12011.
- 12032 Bobby Fuller Four - I Fought The Law. And the mob won judging by the stories of his death by someone pouring petrol down his throat and setting him alight. The record's worth hearing.
- 12033 Finchley Boys - Practice Sessions. From that well known London suburb, Chicago.

Future releases include Bad Seeds, Zakary Thakes, and Liberty Bell.

LOLITA:

- 5001 Vietnam Veterans - On The Right Track Now?
- 5002 Real Kids, Taxi Boys - Girls, Girls, Girls. These bands might be one and the same. Sub Ramones pop.
- 5003 Three O'Clock - Baroque Hoedown. Nouveau psychedelia of the better kind. Seeds/Electric Prunes revisited.
- 5004 Flamin' Groovies - Live.Filmore '71. Dire quality, but the only album there is.
- 5005 Last - Painting Smiles On A Deadman?
- 5006 Stiv Bators - The Church And The New Creatures. Bomp reissue + new tracks.
- 5007 Rebel Kind. Psychedelic sampler.
- 5008 Three O'Clock - Sixteen Tambourines. A progression from their first album, but dubious rightwing militaristic lyrics.
- 5009 Mystics - Dandies Are Back.
- 5010 Plimsouls - Zero Hour. Might be their 3rd album, or not. 1st had 2 good tracks, 2nd is a classic; this one?
- 5011 Point - Magic Circle?

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INDIE TAPES Steve Hartwell

Independent cassettes, by which I mean tapes of material not available on record (excluding bootlegs), have existed for 5 or 6 years and form an important outlet for all kinds of musical endeavour. The main advantage of cassettes over records is the ease of access to the equipment to make copies - just two ordinary cassette machines will do. Another important advantage is the minimal capital outlay - you can buy the tapes as you need them, unlike records where you have to buy at least 500 in one go. At the time when Indie tapes first appeared punk was just past its heyday and a lot of bands found they had no outlet for their music - the majors weren't interested and the minors were finding it difficult to finance new bands. There was a dissatisfaction among the more idealistic bands with having to let other people control the marketing and distribution of their records, so they turned to Indie tapes as a means of retaining complete artistic control.

Tapes accorded well with the punk ideal of 'anyone can do it', and indeed many of the pioneers of the Indie tape scene were punk - although there were quite a number of wierd noise merchants involved (mainly because it was the ONLY way they could get their 'music' heard). After a while the music papers picked up on tapes, but their coverage was fairly minimal, concerning themselves with advertising the existence of tapes and doing occasional reviews. This coverage disappeared after a year or so due to the falling number of tapes being sent to the papers (and the poor quality of those that were sent); although some people argue that the record companies forced the papers to stop covering tapes by threats of withholding advertising.

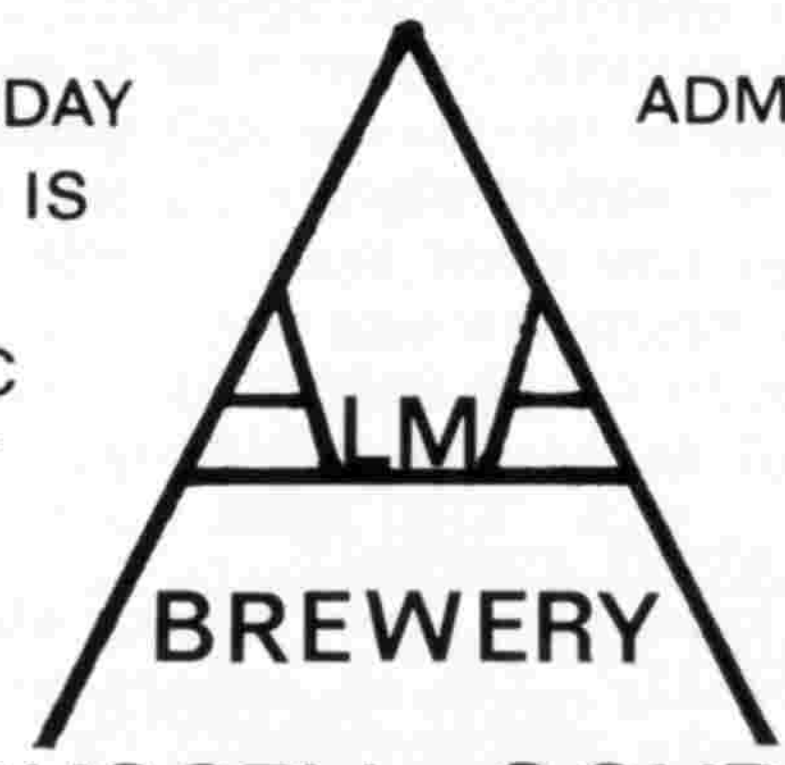
Tapes are still covered in various fanzines, but this does not bring them to the attention of the public at large. At present most people producing tapes are doing so in an attempt to get signed up by a major label and only sell copies as a means of recovering part of the recording costs or simply to satisfy their ardent fans. Since these people don't see tape as a medium in its own right they don't bother to promote it properly, so the Indie tape 'scene' appears to have disappeared despite the large number of tapes released.

In the early days of tape there were a number of bands whose declared intent

was to release only tapes - very few have stayed the course; some went on to release records, others have just disappeared. The big problem with Indie tapes is that the sales are low; the biggest selling tape has only sold 1500 copies. This lack of sales reflects the lack of airplay, minimal press coverage and the reluctance of shops to stock tapes. On another level a successful Indie tape is almost a contradiction in terms; if that many people are interested then it becomes viable to do a record. In any case most tape labels can only copy one tape at a time, and would be hard pressed to do more than 30-40 tapes a week. So where do Indie Tapes fit into the scheme of things? The simplest answer is at the bottom - the record companies and shops aren't interested, and even the punters by and large prefer vinyl.

The tape scene today can be divided into several broad factions: the bands flogging their demos at gigs; the bands who take it seriously, and the 'established' artists, such as Attrition, Chris & Cosey and The Legendary Pink Dots who appear on numerous compilations as well as their own tapes and records. Indie tapes are not restricted to this country - there are flourishing networks in the USA and Japan; but the biggest surprise is the enormous explosion in the number of tapes from Germany.

The Indie tape scene: a range of talent (none too mega); a variety of recording equipment (portable cassette machine to 24 track studio); and a wide range of styles (everything); in short an infinite variety. Why not sample some of it?



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RUSSELL COURT
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SATURDAY
NIGHT IS
LIVE
MUSIC
NIGHT
ADMISSION
FREE

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ALE

TRUE CONFESSIONS OF MARTIN BAXTER



"Am I an ageing hippie? No, I'm an ageing beatnik."

Way out towards Newmarket, hidden in the backstreets away from civilisation and near the football ground stands a house much like any other. In one of its crowded first floor rooms, decorated with numerous electronic parts, the odd poster, an oscilloscope and a portable telly, I found Martin Baxter - another one of those men whose days are spent in laser production and whose evenings are spent setting science fiction fantasies to music, and practising medieval and renaissance instruments. A friendly 32 year old, he talked quietly and sincerely from behind his straight but untrained red beard. He told me about how he'd started making music 15 years ago when a friend lent him a guitar to look after - "he never did get it back". He told me about Flying F, his abortive Cambridge new wave band in the '70s - "I don't think it was too well understood" - and about all those things that make Martin Baxter tick....

Tell me about yourself

I don't know the first thing about myself really. I'm an expert about all other people but not me.

Why should people want to listen to your tapes?

It's a human product. It's made at home.

It's got all the character....It would be nice to feel that there were people out there interested in buying things that aren't interested in the megabuck music industry.

Why is your tape called "Because It Was There"?

Because the opportunity was there to make it.

Why the silly cover?

It's a parody of the HMV logo - on my cover it's a little puppy weeing on the gramophone with a rather wobbly note coming out, which struck me as an amusing picture and rather apt for an independent tape. (Judge for yourself.)

Do you keep in touch with what is going on (musically) in town at the moment?

No.

Is there much in the contemporary music scene that interests you?

I was quite excited by a Michael Nyman record "The Draughtsman's Contract" - there again is somebody who's got a mixture of oldish and modern instruments that appealed to me greatly. I wish I could do it as well.

What are your songs about?

Mainly about women (laughs).

Why is that?

Not because I wanted to write songs about women.

Is it because you wanted women?

Perhaps. It's to try and work out my ideas about women; how I relate to women; to try and think out how I stand with a particular woman. It's unfortunate because I don't want to write songs about women, but it's women who mainly make me write songs. Not always.

Do you think then that they have any meaning to other people?

I don't know. I've wondered about this. I said to one of the guys at work "why are we listening to all these songs about other people's women?" and he said "maybe it gives us warnings about where we might go wrong." I don't know.

What do you think you should be writing about?

What I'd like to write about would just be observations about people as they live in the world - I'm quite interested in that sort of thing - character studies - the sort of things Paul McCartney used to write about.

Chris Heath

"At various points across the airfield the blinking campfires established a nomadic resonance in the bleakness of their twentieth technoscape. This place, abandoned by the military but haunted by them, with its population of hippies, disturbed teenagers, and the victims of nervous breakdown and identity crisis seemed like a film clip from some post-holocaust nightmare. Helen and Ann, angry or embarrassed at my inclusion of them in my compulsive and controversial role-playing, escaped into the darkness using some pretext...." ('True Confessions Pt 1')

True Confessions is to be Martin's next two tape project.

It was originally a certain piece of music written around a science fiction book - "The Atrocity Exhibition" by J.G. Ballard; an experimental piece of writing. Its subject matter is a little dated now - sex and violence and machinery. I abandoned that after talking to Steve about copyright - I thought why not write it myself.

Hopefully it should give a certain impression of a state of mind. The idea is to take a state of mind and change it by the end of the tape - a personal maturing, a journey from one set of ideas to another.

Is it your mind?

Yes, it's autobiographical. An autobiography of ideas.

What ideas are changing?

It's a journey from youthful confusion into a more mature, calmer attitude.

"I arrived at the small railway station just in time for the last train which I boarded, senseless of its destination. Relaxing, in the familiar diesel-ambience of the railway night. I smoked cigarettes and talked to strangers, the lights of towns passing the windows like ciphers in the blackness."

(True Confessions Pt 1)

I'd like to think it was appropriate for other people. That would make me feel good.... I don't want to force it down people's throats.

Martin Baxter certainly has an individual talent. Personally I find most of "Because It Was There" musically uninterestingly eclectic and lyrically annoyingly banal - sometimes very amusing, but for the wrong reasons. What I have heard of "True Confessions" is an improvement - the musical backing is far more interesting, considered and evocative than his previous work. (You can judge for yourself his apocalyptic science fiction prose) If you have trouble waiting for the work's completion you will be cheered that Martin is casually considering live work.

"I'd like to do something with a choir. 'Echo Chorale' and 'The Second Song Of The Quasars' would be very nice live - get some good singers and treat their voices, and have a few odd instruments; create a very outrageous sound." Don't you wish you'd thought of that?

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RENDEZ VOUS (left)
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GRIM REAPER - "See You In Hell".

Rendez Vous are a local five piece heavy rock band who have just produced the first marketable example of their music. This is a cassette album called "For Crying Out Loud" which contains eight songs all written by the band. The band are Muz on lead vocals, Bruce Wright on lead and acoustic guitars, Tim Harding on keyboards and rhythm guitar, Tony Fulton on bass and Phil Jackson on drums.

Seven of the eight songs are fairly similar, keeping to the standard heavy rock formula. There are a lot of lead guitar breals throughout and Bruce plays them very well. The finest examples are in "Daughters Of The Night", "Hey You" and "Meet Me At Mahon" which also includes a very nice bass solo. The keyboards blend well into the overall sound, occasionally emerging for an intro such as in "Close To The Bone" - which features what sounds like a church organ at the beginning - and "Sweet Revenge". The vocals tend to be very guttural and growly, but in "What Is This Thing Called Love" Muz proves that he can put aside the gravel in his voice and sing to beautiful soft melodies. This song is my favourite, featuring acoustic guitar and a lovely piece in the middle which sounds like a synth.

In the past I have not been over impressed with the live performance of RendezVous, as they have tended to rely too much on cover versions. But here is proof that they can hold their own with original material. I found it grew on me, and it is definitely worth a listen. The whole package is well presented, with concise details on the title slip and a photo of the band that is indicative of their musical style - it shows them grouped around a Triumph motorbike.

"See You In Hell" is the debut album by this band of veritable hell-raising musicians. They are a combination of Iron Maiden and Saxon, with more than a hint of Black Sabbath about the lyrics. So if you like demonic HM you will like Grim Reaper.

The album is on the Ebony label (Ebon16) and features Steve Grimmett on vocals, Nick Bowcott on lead guitar, Dave Wanklin on bass guitar and Lee Harris on drums; this line-up has been in existence for about eighteen months. All but one track are masses of churning guitar work, pounding tribal drums and Bruce Dickinson type vocals. That one track which stands out is "The Show Must Go On" and is my favourite. It demonstrates Grim Reaper's ability to moderate their style and play slow melodies, and also gets away from the decidedly "Black" nature of the other tracks. Other titles include "Dead On Arrival", "Wrath Of The Ripper", "All Hell Let Loose" and "See You In Hell", giving one a good idea of the content before even hearing the album.

Overall the package presented is consistent with Britain's new wave of heavy metal, and is played at a very high standard. Grim Reaper have chosen a formula and are sticking to it like glue; if their live performance is as good as their recorded one they should go far. Already "See You In Hell" has reached No.1 in the Melody Maker HM charts, and demo tapes by the previous line-up have also featured in that chart.

They are soon to be seen at City Limits which is a gig I most certainly will not miss; and I recommend that neither should all you headbangers out there. You never know, you might be witnessing the beginnings of another Iron Maiden, Saxon or even Black Sabbath.

REVIEWS

BETWEEN THE LINES - THE ALMA

Given the number of r'n'b, soul and blues bands flogging round the Cambridge (and area) circuit it's not surprising if the importation of yet another one is seen, even by some of the town's hardest rockers, as cause for another yawn. What could Between The Lines, from Harlow, have that the local harp-and-holler brigade did not already provide? The simple answer is some hollerin' the like of which I have not seen in Cambridge before - certainly not from a local pub band.

Admittedly I never saw the legendary 'Fitz' fronting the Soul Committee, or indeed Dennis Andrews in his Committee days. And I didn't see Elephant with Dennis or Neville Laing in his pre-Hondo days. But I don't believe either of them could have been better than Carl Madjitey, who modestly declares his friend Dennis to be the superior singer; but whose modesty rightly falls from him as soon as he hits the stage. He knows he's good, he knows he's the man of the moment, and he knows how to make the most of it - it's just a pity the rest of the band aren't quite good enough to do him justice.

Alright, so in the past I've gone on about Jim Melton (our own Graham Parker), and likewise Martin Rae when he's into his Stevie Marriott impersonation. Then there was the blues of Robb Appleton, and potentially best of all - had he not gone heavy metal - was Steve Breeze. But that's talking about white boys singing black music. Between The Lines are a white band, but Carl's black and has the voice to prove it. It's ironic therefore that most of the songs he sang were white songs; songs which often didn't really need his vocal range - though they benefitted greatly from his tremendous energy and presentation.

Clapton's laid-back "Tulsa Time" was transformed into a devastating rocker that would have surprised the other local coverers of it as much as it delighted the audience on Saturday. Canned Heat's "Let's Work Together" was also given the treatment, as was "Further On Up The Road". The finale was "With A Little Help From My Friends" complete with Cocker-style hand-strum. The Woodstock references unfortunately were not confined to Carl's gestures, or to the last number. The guitarist,

Bill Glass, was obviously an Alvin Lee fan - need I say more? His solo was not bad, the first time; but his rhythm playing lacked the incisiveness required to drive the band along on songs like (the nowadays inevitable) "Down At The Doctors" (Jon Ward could make a whole lot of difference to this band - and Carl Madjitey would completely make Jon's new soul band, could he but be persuaded to join them). Bill Glass, however, obviously has some talent as a writer, since the few originals performed by the band were apparently his compositions, and perfectly fitted their style.

The rest of Between The Lines are Jumbo Barker, bass (ex-Red Express); Adam Batterbee, drums; and Duncan Lane on keyboards. As ever the introduction of keyboards makes an immense difference to a band like this, and Duncan's contribution was particularly striking on what for me was the highlight of the set - a stupendous performance of the Stones' "Under My Thumb", in which Carl almost equalled Jagger's athletic prowess in the confined pillar-bound space of The Alma, and totally blew him out vocally.

At this stage of the evening it was all rockers, and all belted out brilliantly; but my abiding impression of the evening was Carl strolling to the mike for the opening slower numbers, and instantly hitting the required notes with all the ease of a great singer. Among those early numbers were one or two nearer to the blues than to the rest of the night's southern boogie - and that is what I would really like to see Carl coming back to Cambridge to sing; preferably with a band featuring Pete Towers on guitar and Robb Appleton on harp. As it is, judging by the way landlord Nick Winnington was bopping around collecting glasses, he'll be back with Between The Lines very soon. Don't miss it.

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REVIEWS

RORY GALLAGHER, RICHARD THOMPSON, JUAN MARTIN, DAVID LINDLEY - Guildhall

Now here's an interesting combination of talents. All four musicians are acknowledged masters of the guitar; Rory Gallagher for his blues and slide playing, David Lindley for his excellent and varied session work, Juan Martin for his flamenco (and his recent pop hits), and Richard Thompson for his folk-based style of playing - and their individual styles promised an evening of varied and exciting music. With the four of them on stage together, it was difficult to know who to watch and to listen to at any one time.

After being individually introduced, the quartet played a couple of numbers together and it was immediately obvious that these musicians have the greatest respect for each other's playing. Loosely based around the flamenco-style lead of Juan Martin, the songs allowed them to warm up, stretch out a little and flex their musical fingers. The sound was good and uncluttered, a bonus considering the bad reports of the hall's acoustics.

The first solo set was by David Lindley. After seeing him and his band El-Rayos X at The Venue a couple of years ago and following his work on record for a few years, I was looking forward to this most of all. He was once described as "if it's got strings, he can play it" and this is largely true. The array of instruments he brought with him added fuel to the description. Kicking off with "Rag Bag", the standout track on the Live album, he showed what an original musician he is and why people like Ry Cooder, Jackson Browne and Crosby Stills and Nash value his services so highly. His set included trips through his Kaleidoscope days ("Oh Death") and solo albums ("Talk To The Lawyer", "Mercury Blues") and some new stuff, with some funny anecdotes between numbers. It's a real pleasure to watch this guy perform, and for me it was all over too soon.

Next up was Juan Martin, possibly an unknown quantity to most of the audience, but the fire and speed in his playing made an instant impression. Taking most of his songs from the "Picasso Portraits" album of a couple of years ago, his skill and technique and feel

for the music shone through. On a couple of numbers he was joined by Lindley and Thompson which provided a nice contrast to the solo performances. His closest contemporary is probably Paco de Lucia and it would be interesting to see these two perform together.

Richard Thompson is an unassuming fellow. His guitar playing within the quartet was very understated, providing mostly rhythm rather than lead and he seemed to prefer to leave the spotlight to the other guys. After enjoying his work with Fairport Convention and with his wife Linda, I was a little disappointed with his slightly disjointed solo set. He's a fine guitarist and possesses a truly emotive voice, but he didn't seem to be able to get into it and I think he was a little relieved when he was back with the other three. I'd not seen him live before, but nearly all the reports I've read have been very favourable so maybe this was just an off night. (He had the flu and had just come from doing a session for the "Whistle Test", so it's not surprising if he wasn't at his best - which is superb. Ed.) He's noted for his electric playing and I'd like to see him live with his band.

Rory Gallagher, on the other hand, never appears to have bad nights. Each time I've seen him he's provided an evening of excellent live music and tonight was no exception. From the cheers and applause he received it seemed like most of the audience had come to see him, and getting the biggest cheer of all when he picked up his faithful, battered old Stratocaster for a lovely blues. His style has hardly changed in fifteen or so years, but then how many of the great blues men of the forties and fifties changed their styles very much? Alternating between Stratocaster, National Steel and acoustic, his set included stage favourites like "Too Much Alcohol", "Pistol Slapper Blues" and, my favourite, "Out On The Western Plain". His playing is as good as ever, and his slide playing is a joy to listen to. For me the highspot of his concerts is the acoustic set in the middle and I find it hard to understand why he hasn't released a live solo album capturing this. Anyway, suffice to say Rory delivered the goods yet again.

For the last part of the evening, all four musicians took the stage for a few final numbers, including a couple of extended workouts with plenty of lengthy solos. Again it was time to marvel at and enjoy the way the different styles fused together and complimented each other. In the States this kind of concert is a regular occurrence, and it's

a shame that we don't see more of these 'supersessions' here in Britain. Thanks to Asgard for putting it all together, and especially thanks to Cambridge City Council for getting them here.

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REVIEWS

THE VIBRATORS - FISHER HALL

Fisher Hall that night had a lake of spilt cider round its door. Inside, support group The Signs, a platinum-dyed trio with a diminutive, gruff-voiced, social-commenting singer/guitarist, segued their finale into a cover of the Rada Krishna Temple's old hit "Hare Krishna Mantra". Then over to the disco. I gazed up at the ultra-violet-lit concrete, brick and wood architecture, which I had last gazed up at from a blood-donor's couch. The DJ announced a song called "Albert Tatlock's Barmy Army". At this three punters began to pogo in a locked embrace yelling "Albert Tatlock's Barmy Army" rhythmically (but out of time with the music) before, during and after the song. There was also a song about spotting a lady with no clothes on.

On came the Vibrators sporting the obligatory many-zipped black leather motorcycle jackets, except for the drummer Edwards who wore a natty Hawaiian shirt. They announced that they had technical problems and there was a short silence. Then the music started.

The Vibrators formed eight years ago "with the intention of playing as loud and as fast as possible" according to bass player Pat Collier. "One of our first gigs was with the Stranglers, and JJ was so impressed that he kept dashing on stage to retrieve our constantly collapsing cymbals." Tonight they played as fast and as loud as ever, and their gear once again naffed out at frequent intervals. Pat had a speaker with a plug socket so dicey that loud notes caused the plug to come flying out of its hole, silencing the whole thing, and guitarist Knox leaped onto his own guitar lead and snapped it clean in two. That left an inch-and-a-half end dangling woefully from his amp, which he first noticed when he lunged for a characteristic chainsaw-style solo two verses later (or ten seconds later in Vibrators tempo).

Most of the songs were about girls, such as "Baby Baby" and "London Girls", delivered charismatically by Knox in Syd Barrett-like tones. Pat and guitarist John Ellis also took the occasional vocal spotlight.

Half the public slumped wastefully against the balustrade of the Fisher Hall stage like communicants at the rail,

their graffit'd backs an advert for various cult bands. The other half of the punters took the centre floor and repeatedly dived into and scrambled out of a kind of scrum. As they spilled beer from the cans in their hands the floor got slipperier and they cannoned into the stationary wasted half of the public who then pushed them back into the scrum. Sometimes, recognising a favourite song, the active bunch leaped on stage to supply backing vocals, as on "Troops Of Tomorrow" - they loved songs about armies.

At last the disorganised show ran over time and was stopped by the authorities. Fluorescent light suddenly glared on black-clad figures now facing the long trudge back to the housing estates. The Vibrators have a good attitude - a shade cynical, perhaps, but then they're much too nice a bunch not to be a bit self-deprecating; they go straight for what makes a song cheerful, positive, memorable, fairly tuneful and full of life. I hope they come back to town soon.

KIMBERLEY REW

THE LIGHT BLUES - THE ALMA

Light Blues - a contradiction in terms surely? "The blues ain't nothing but a low-down heart disease "(Georgia White), and that ain't nothin' but heavy man! So what's this bunch of white, middle-class refugees from rock'n'roll, radio, and Marilyn manipulation doing coming on like latter day Leadbellys?

"It's just a bit of fun, guv." I know son, but hasn't the Heath only recently endorsed the law, as laid down by Lewin last year, that 'fun' is not a sufficient justification for a public gathering at which guitars and drums (let alone mouth-harps) are played. Any such behaviour is bound to lead to a breach of street-credibility (unless of course it's the Smiths' guitarist); but especially when it's someone over 25 polluting the purity of music that is only acceptable when played as history, by someone over 50 or, and preferably, dead (unless it is a member of the Velvet Underground). Surely adequate justification for closing down the Alma entirely. And yet....

And yet, the Alma is full - very full by the end (definite justification for closing it down if you are one of its neighbours - it's a successful pub!).



LAUGHING BOY KOEHORST - A LEGEND IN HIS OWN LUNCHTIME

Who are these incredible fans of blue-eyed blues; and who are these purveyors of Cambridge shaded soul who regularly pack out the Alma, even when (and it's amazing how they always seem to coincide) the City Limits is packed fair 'n' square with that other set of r'n'b belters, the Frigidaires.

First the audience. They're all here - cognoscenti of the bar-blues to a person. With Andy playing at the blues, the rest of the Shopping is represented by Curly Noel-Johnson and Demon Dave Jones, proud father of a few days. And there's his good lady Barbara, first evening out after the confinement celebrating anything but the blues with a crowd of admiring would-be mothers. Back at the bar Whiskers Winnington, jews harp ready to jam at the drop of a hat, is busy serving. There's Peetie Shepherd explaining the Good Whisky Blues, with jokes, to all and sundry; Long Tall Harry represents the rest of The Lonely, and Sonia's there with her red box, doubtless leaking some musical secret to the Blue Suede Editor in his grey felt hat (it's news to me - Ed.) Over the other side is the Radio Cambs corner, with Sarah giving the band a good reception amidst a clutch of sports reporters, producers and newspeople for whom the Alma's excellent real ale means more than the music, blues or otherwise. But what of the music?

How do you describe the blues played as a joke - and a self-indulgent in-joke (much like this review!) at that? Well begin with the band, and that's a good joke to start with. You've all heard of famous bluesman Blind Boy Fuller, well this band is led by Half Deaf Barraclough strumming and playing vocals; he's supported by Pete "Chippie" Towers and the legendary Laughing Boy Koehorst who both play guitar, with the solid backing of a rhythm section consisting of Big Sticks Chapman and King Street Metcalfe. Standing in later in the set were Homesick Hale (he spends so much time in BBC TV studios in London) and Sonny Boy Appleton. The latter's appearance merely served to remind us all of the time when he fronted a blues band that took itself seriously enough properly to employ both his and Pete Towers' brilliance at blues playing. The problem with the Light Blues is not that they can't play, they can; nor is it that they don't rehearse, though it would help if they did. The problem is they don't know what they are doing. Are they playing the blues or are they sending it up?

Fun means entertainment and fulfilment as much as, indeed more than, frivolity. That is what the blues are about in Chicago - a shared experience of pain and joy, hopelessness and dreams of hope. A shared experience that leaves players and punters fulfilled in having moved,



HALF DEAF BARRACLOUGH - THE BANJO BLUES?

REVIEWS

or in having been moved, by another rehearsal of life's cliches. It's the cliched nature of the blues that makes the performance of it so important. The performance should be a joy, not a joke; just as the reception should turn pain and boredom into pleasure and excitement. But "when you see me laughing, I'm laughing just to keep from crying" (My Man Jumped Salty On Me' - Rosetta Crawford).

OK this ain't Chicago, and The Alma ain't the Blue Flame Club on the South Side (more's the pity; then the locals wouldn't complain about the music. Come to think of it they might - when Perfect Vision are playing.) However the place is nice, the beer's good and the people are just waiting for a shot of rhythm 'n' blues - not just another yard of Monty Python's Telephone Bill and the Lonely Shoppers. And yet...yet again... one must admit an awful lot of the punters were not friends and relatives of the band; and everyone did appear to enjoy themselves. A great time was had by all, and always is when the blues are being played the light way...so who am I to complain....

MCKINLEY MORGANFIELD

TREDEGAR - CITY LIMITS

Tredegar are a rock band formed just over a year ago by two ex-Budgie members - Ray Phillips (drums) and Tony Bourge (lead guitar) - and ex-Budgie manager Graham Malony, who now manages the new band. They take their name from the Welsh mining community in Gwent where Ray lives. The rest of the band are Alan Fish (bass) and Ian Hornsby (vocals).

City Limits was pretty full, but not to bursting point. There was a large group of French boys with their chaperones, which precipitated a few jokes about the lingo - a spontaneous response which is always an advantage in a band. There were a few local musicians and promoters in the audience who are so rarely seen at other gigs, but it is not often that Cambridge hosts a rock band with such a fine pedigree.

Tredegar played one set which featured a mixture of new and Budgie material. The first number, called "The Alchemist", was very heavy and aggressive. I was immediately impressed by the excellence of Tony's guitar work, which was of typical heavy rock style, but in no way

ordinary; and there was another fine solo on a long track called "Snakebite". Though I could hear all the instruments clearly, unfortunately the vocals were a bit drowned, and this was a pity because Ian seemed to be very involved in his performance. He communicates well with an audience, reacting instinctively to different attitudes and situations.

"Hot As An Armpit", a Budgie song, was greeted with cheers and was one of the many highlights of the evening - and "Wave The Warrior" continued in much the same vein. This was followed by "Richard The Third", one of the best numbers, which started slowly and melodically, buliding up to the heavy rock sound. I noticed the vocals becoming clearer, and we were treated to some very interesting guitar effects involving much turning of knobs and such like.

"Which Way To Go" once again started slowly and built up, only to drift down again in tempo - this is a feature of Tredegar's songs which gives variation and interest to their set. "Parents", another Budgie song, had a blues feel to it, and the vocals were crystal clear at last. The bass line also came through rather well and the effect was one of complete accord in the band. "Haed Times" was reminiscent of Deep Purple and included a long and excellent drum solo, during which Ray had the audience with him all the way - especially when he started hand drumming. The next number was Dave Edmunds' "Sabre Dance", played fast and with great dexterity - it really was a pleasure to hear. The set finished in fine style with "Napoleon Bonaparte(s) One and Two", slowly bulding up in tempo and featuring some more interesting guitar work.

The audience were very enthusiastic - some, including myself, dancing - so an encore was a must. it took the form of "Rape Of The Locks", followed by the Budgie classic "Bread Fan". People clapped and cheered, heads were nodding and the dancing continued. If there had been time Tredegar would have been hounded into a second encore; personally I wished they could have gone on all night. As Ian said, they are Budgie motivated, but with an 80s rock sound. Certainly they have the potential for equal success, so watch out for them - they may return.

LYN GUY

NEWS etc

GIG GUIDE

EXPLODING HAMSTERS have a new line up. New singer is Mark Sendell and new sax player is John Telfer in straight swops with the previous members. They also have some new songs and some added percussion. Sounds interesting.

CITY LIMITS have started free gigs on occasional Tuesdays. Stormed filled the place for the first one, and I saw CARE FOR A WALTZ bring in quite a good crowd for the second. From Peterborough (see Janine Booth's comments in BSN No 10) they are an interesting band, rather spoilt I felt by a guitarist whose antics and style just did not fit with the band's overall approach. Definitely worth another look and listen when they return. CRI DE COUER played City Limits on the following night and impressed me considerably - though hardly in the way I would have expected had I taken too much note of their famous press-release. The obvious comparison that strikes one to start with is the early Stranglers - the organ sound and bass combined with an intense vocal delivery were very reminiscent of such original new wave energy and commitment. A little more guitar (maybe it was just the mix on the night, but often I couldn't hear it at all) would give the overall sound more variety; but such quibbles can't detract from an impressive performance, and some good songs. Not to be missed on their return - if you can get through the door, and hear anything for the crowd of very noisy band followers. Finally let's not forget to mention Monday's free show from THE LONELY who surprised many of their fans by going on stage with a synthesiser! It didn't get played a great deal, but it was good for the band when it did since it gave a new dimension to the band. As ever well executed (and on this occasion well rehearsed) rock from an experienced band of entertainers.

CITY LIMITS bookings are now being done by Mitch the landlord himself, so ring him on 60340 or send a tape to the pub.

MELBOURNE SSC bookings: contact Maurice McComb at M.S.S.C., The Moor, Melbo Royston. Tel. Royston 61010 or Maurice at home on Royston 61725 - and thanks for the note and list of future gigs that Maurice sent to me.

STRAWBERRY FAIR on June 2. The bands playing will be: Frigidaires, Hondo, State Of Mind, Stormed, 13th Chime, Wobbly Jellies, Your Dinner and Zoom.

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APRIL IN BLACK + STATE OF MIND
ALMA - FRIGIDAIREs
CITY LIMITS - LIFESTYLE + ON THE EDGE
Hammersmith Odeon - Dave Gilmour
- Sun 29: Peterboro, Glasshouse(lunch) -
Wild Willy Barrett
Gt. Chesterford, Station -
Samurai
- Mon 30: Peterboro, Key - The Enid
- Tue 1: CITY LIMITS - PERFECT VISION
MAY SEA CADET HALL - THE ENID +
DOUBLE YELLOW LINE
Northampton, Derngate - Camel
- Wed 2: SEA CADET HALL - THE ENID +
DOUBLE YELLOW LINE
CITY LIMITS - ?(Ring 60340)
- Thu 3:
- Fri 4: CITY LIMITS - WOBBLY JELLIES
Melbourne SSC - Fat Doris
Colchester, Woods - ADX
St. Albans, City Hall - Gene Pitney
- Sat 5: ALMA - EXPLODING HAMSTERS
CITY LIMITS - ?(Ring 60340)
Haverhill, Scarlet Pimpernel -
Trux
Dunstable, Queensway - Bruce Foxton
- Sun 6: Peterboro, Glasshouse(lunch) -
Studio Rockers
Kettering, Rising Sun - 32/20
- Mon 7: Hatfield, Forum - Camel
- Tue 8: CITY LIMITS - TOBY JUG
Northampton, Derngate - Gene Pitney
- Wed 9: CITY LIMITS - THE LOCK(to be confirmed - ring)
- Thu 10: Hemel Hempstead, Pavilion -
Red Guitars
- Fri 11: CITY LIMITS - THE GEISHA GIRLS
Melbourne SSC - Zebadee + Avalon
Colchester, Woods - New Model Army
- Sat 12: CITY LIMITS - NEW MODEL ARMY
ALMA - STRING SWING
Colchester, Essex Univ - Prefab Sprout

There will be four benefit gigs for Strawberry Fair at City Limits on the following nights: Mon 14th May, Fri 18th May, Mon 21st May and Fri 25th May.

BANDS

Katrina And The Waves - Alex 314857
Dolly Mixture - Hester 355114
Great Divide - Ed 9582 578
Aquadance - Ray 247802
Hondo - 211371
The Face - Paddy & Mark 313520
Sindy And Action Men - Dave 8263875
Trux - Sue 93 31550
Wobbly Jellies - Keith 352125
Perfect Vision - Jon 313564
Frigidaires - Rid 355568
Andy Goes Shopping - Marc 316091
Toby Jug And Washboard - Trevor 240996
The Lonely - Ted 351708
Holders Heroes - John 860638
Your Dinner - 211371
So What - 211371
S.I.T.F.O. - Mark 314366
Zoom - Chris 355806
Pure Thought - Robb 68442
Mandy Morton Band - 351033
Final Scream - Robin 323249
Worlds End Band - John 246327
Safety Valve - Dave 0480 51490
Su Lyn - Roger 313250
Misbehaviour - Pete 351947
Rendez Vous - Murray 245455
Sahara - Quentin 68975
Neutral Vision - 0480 66088
Dr. Skull - Viv 322438
Stormed - Mike 321885
R.T.'s Wasp Club - Steve 357495
Roaring Boys - Paul 01 435 0843
Fax - Martin 68850
Gothique - Chris 93 80926
Vanishing Point - John, Histon 4504
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 240996
The Light Blues - Nick 211424
Gigglesticks ATLT - Barry Prince, Fitz.
20th Century - Mathew Lefroy, Trinity
The Point - Philip Hartigan, Clare
Force 9 - Nigel Pink, Fulbourn
State Of Mind - Martyn 316211
32/20 - Eddy, Oundle 72118
Samurai - Phil 314772
Sax Appeal - Alan, Ely 5236
Habit Of Perfection
The Lovely
Talos - Olaf 0480 69747
Tutoh
Energy
13th Chime - Tim Cole 93 50405
Clay Dolz
Self Righteous Brothers
Andy Talking And The Ghost Of
Electricity - 65925

Exploding Hamsters - Fish 315495
Personal Touch
Precious Little Idols
Senior Service
Dum Dum Boys
Rhythm Method
Dirty Mac And The Kerbcrawlers
Hall Of Mirrors
De Gulpa Twins - Andy 276408
Total Onslaught - Jim Barrell, 9 Field Way
Double Yellow Line
New Electric Sex Dwarfs
Spoons
Loan Sharks
Fast Friends - Darren 841420
Poet Painter - Richard, Histon 4073
Adverse FX
The Brink
Plaza
TBA - Nick 63885
The Catch - Trevor 0440 704278

LIGHTS HIRE

Streetlights - Bob 249594
Just Lites - 0954 50851
Softspot - 244639
Mad - Peterborough 222914/41276
D. Lights Design - 834212
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
Stable Studios - Harlow 871090/870520
Hyperion Studios - Clare (0787) 278111

VIDEO RECORDING

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

BARS

Outside Bars - Tim 9889 607
Cam Bars - Mitch 60340

PHOTOGRAPHY

Lowlife Photography - James 321260

VENUES

City Limits - 60340
The Alma - 64965
Fisher Hall - 350018
Guildhall - 358977
Kelsey Kerridge Sports Hall - 358977
Sea Cadet Hall - 353172 (evenings)
CCAT Canteen, Batman, Theatre - 312518
Man On The Moon - Jazz
Golden Hind; Rob Roy - Folk
Cow And Hare, Lode - John 812405