

Blue Suede News

CAMBRIDGE'S ROCK RAG

No.13



40p

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COVER PHOTO: Mike Dunn of The Eagle
(a pub, not a band!) taken by James.

BSN is available at the following outlets: Andy's Records, Mill Rd and the Market; The Beat Goes On; Parrot Records; City Limits; The Alma; Bakers Newsagents; Cambridge Rockshop; CCAT SU Shop; Alternatives.

YOUR DINNER are off to Germany and won't be gigging in Cambridge again, after the next fortnight, for a couple of months. I hope they come back ready to go into the studio - always assuming they are going out there to tour and earn some money.

TREVOR DANN is currently working on the next BBC TV extravaganza, "Rock Around The Clock" - the all night show on BBC2 which goes out over the August Bank Holiday, I think. You'll be able to phone up and request your favourite video again, so be thinking about that.

"Great Reviews" Not a set?

RAMBLIN' ROD AND HIS NEW MORRIS VAN :

"(I can do the) Molly Dance" (New Leaf)
This begins with an incredibly weird guitar riff and then comes the sound of sticks being whacked together. SPK? No! Ramblin' Rod and his boys. This is, wait for it, a morris dancing record with a half-assed disco beat. Is morris dancing the next big thing? Has anyone told Malcolm McLaren? I've just been informed that the weird guitar riff is in fact an accordion. So be it. Maybe you should check out Ramblin' Rod. Okay, so morris dancing isn't trendy but how about Morrissey dancing, eh?

from Billy Bragg's singles page, Apr. ZIGZAG
£1 incl.p&p from New Leaf, Conington PE7 3QJ

THE NEXT BSN should of course be on August 1st, but given the Folk Festival, in addition to the usual problems, let's be realistic and say look out for it on Wednesday 8th August.

KATRINA AND THE WAVES tour is being cut short from Sunday following the disinclination of IDS to release their single and album while negotiations are taking place with a major (and they don't come more major, that much I can tell you, if no more) record company for a world wide deal. They will continue to play a few bases (and local gigs I hope) until the product presently poised for release comes out and needs the rest of the tour to promote.

PHIL NICHOLL, another ex-Wave, had his picture in Music Week recently on the occasion of his signing "an exclusive songwriting agreement with Hobo Music, the company headed by jingles specialist Chris Sandford and administered by R&R Music. The signing marks the expansion of Hobo Music from purely jingles into the general music publishing field." Phil is described as a 'Singersongwriter' and has had quite a lot of work on Radio Two I'm told.

MATHEW SELIGMAN, talking of ex-Waves, is leaving Thomas Dolby and possible solo ventures have been rumoured. Also of course preparations for the return of THE SOFT BOYS have been going ahead, though without Mathew since he has been with Dolby in the States. Now however - well who knows. Thus far Robyn, Morris and Andy have decided that there will be no rushed return - if the demand is there it can wait another few months so they can get it right when it happens. But they have been working together again, so something almost certainly will happen one day.

ZOOM are another band who have played their last gig, and of course various student bands have reached the end of their natural span - though some may return next year in a new guise. A more historic demise is that of an institution THE MARK ARNOLD BAND probably unknown to most of our readers, but one of the best known dance bands on the local circuit - and led by a man who was in at the beginning of the rock'n'roll scene in Cambridge, with bands like the Dawnbreakers (see tree in BSN No.2).

SAMURAI have found their new name. It is SHEER KHAN, and under it they have - or should have (we haven't seen it at the radio station yet lads) their single out.

CHRIS HEATH and STEVE XERRI have compiled a very interesting cassette compilation album featuring many nationally known indie chart bands which will be out soon; more details in the next issue.

JANE EDWARDS is joining ex-Squeeze duo Difford And Tilbrook as a backing vocalist on their American and European tour, which goes on from the end of July until Christmas. She has already started rehearsals, but will be present for the farewell gig of SITFO at the Alma this Saturday. Coincidentally all her other bands are splitting up anyway; the Wobbly Jellies as soon as existing dates are done (and Keith is already busy putting a London-based successor band together), and Andy Goes Shopping have already virtually ceased operations - though there will be an official farewell gig sometime soon. Drummer DUNCAN DE BONDT is therefore looking for some new darts - well actually for another band. Anybody interested call him on Cambridge 312694.

PURE THOUGHT are losing their drummer but assure me that they will re-emerge yet again - and better than before.

CORN EXCHANGE saga continues. The Labour group on the city council have come up with a compromise proposal that will entail spending less than the whole conversion would have cost, but which will get us the balcony and the 500 extra seats - though not many of the stage and backstage facilities needed to guarantee bands big enough to take advantage of the 1500 capacity. The Libs and Tories may yet force the complete programme on them when the full council votes in the next week or two - it's too close to call.

ATTACK OF THE VERBALS is an alternative magazine put out by the people of the centre for the young unemployed at Overstream House on Victoria Road. It's an interesting mix of politics and poetry, music and much more of interest to young people. The first issue (it will be monthly) contains major pieces on Council Housing, and the Police Bill and Young People - well worth checking out. Get it at City Limits or ring Overstream House on 316105 to find out where else it is available.

Spaceward Recording Studios:



IN THE BEGINNING: A couple of Cambridge University students take a tape recorder to the Corn Exchange in 1972 to record Hawkwind in concert. Then they begin to record local bands in college rooms and rehearsal halls. Mike and Gary find their vocations.

IN THE INTERIM: Our heroes move into their first studio - the now legendary premises in Victoria Street - for which they build most of the equipment themselves. Spaceward is a mecca for local bands; and its fame begins to spread.

IN THE PRESENT: Its fame having spread far and wide, Spaceward has set up its present spacious studio in Stretham, near Ely. There the big name bands now come to them and Gary and Mike have recruited a team of high class engineers to cope with the big block bookings. BUT, our founding heroes, along with Joe, Ted and Mark have not forgotten where they started.

IN THE FUTURE: However busy the studio is with big names - and with its involvement in video - there will always be a place for local bands in the schedule at Spaceward. You can book those spare hours at special local rates - either for mastering a record with the full 24 tracks, or making a demo with Spaceward's special 16 track 'demo day' deal. For further information ring Mark on Stretham (9889) 600 - after noon.

SPACEWARD STUDIOS, THE OLD SCHOOL, STRETHAM, ELY, CAMBS.



THE LONELY(above), KATRINA AND THE WAVES and NICK BARRACLOUGH'S LAST MINUTE PUT TOGETHER BOOGIE BAND performed a very enjoyable benefit gig for BSN. It was unfortunately not full, but that was inevitable during such a busy music week as May Week. Nonetheless we made quite a bit of money and I would like to thank all the musicians who took part, and all those who helped on the door - and Mitch for doing the bar and Bob the lights.

GRAHAM BUXTON rang me shortly after the last issue came out to tell me that his performances with the Jailbreakers were a temporary affair, and that his new permanent band, which has already gigged, CHEAP SNEAKERS, consists of: Pete Boyd, bass; Nick Holloway, drums; Bob Winch, guitar; Stewart Pledger, guitar; Chris Bartlett, keys(ex-754) and himself on vocals.

RACING HEART, whose demise has wrongly been reported in the past, are now defunct - as Nick Ryall kindly wrote to tell me.(See what I assume to be him performing in a solo capacity at the Festival Club on the Arts Theatre Roof Garden sometime over the Festival period.) As Nick pointed out - and as I rather suspected - the Nick Clarke in Racing Heart was not the same man as the one in Crosstown Traffic. Sorry chaps.

BBC CAMBS ROCKSHOW is still wiping the egg off its face after the Peterborough fiasco the other week. We really did have a great show lined up since there is a lot going on in that city - and we will be doing that show as soon as possible. In the meantime I have a lot of info on Peterborough bands which I hope to include in BSN next issue.

CAMBRIDGE ROCK

8 Burleigh Street,
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Tel: 316091/65093

WE STOCK ALL:

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LOVE, PEACE AND UNDERSTANDING

Well, what is so funny about it? Are they not the values society does most aspire to, even if they no longer seem as attainable now as they did in our youth - yes our hippy days. It is, if anything, that naive optimism leading to an attempt to construct a hedonistic lifestyle that embodied those values that now looks laughable. What would be even funnier, were it not so tragic, is the result of disillusionment with the attempt to live love, peace and understanding - and that is the cynical activist approach to peace where 'action' becomes more important than 'non-violence'. Much of that action inevitably becomes violence - especially when designed to provoke the violence of the state. Well the violence of the direct language used by McKinley Morganfield has certainly provoked some lack of love, peace and understanding in response.

I have no intention of revealing who MM is - especially as he has been threatened with physical violence for what he wrote. I asked him to write the last piece - knowing full well the strength of his feelings on the local music media and scene - and I published it (after some heartsearching I may say) so I must take the responsibility. MM really is an old hippy who would rather not push his views onto others had I not suggested he do it, so I am going to let him drop out as anonymous as he came in; although not without making a few observations myself on the ensuing row.

Firstly I think the basis of MM's criticism is correct (otherwise I would not have printed it) although perhaps he went over the top in the way he presented it. He was however deliberately nasty in order to make the point about how nasty others have been in the local media, considering that I have been too non-violent in my approach to the insufferable bitchiness of the Cambridge music scene (well of course I am one of those old hippies who has not given up on l.p. & u.). Well in future I shall stick to my own instincts - I wish the rest of you would follow my example!

The second, and most interesting thing to emerge has been the response of Jon who was the target of the most virulent McKinley attack. Whereas everyone else has been going into histrionics (about their own relatively mild comments - a lot of these people don't much care for Jon anyway) Jon, like a fighter who can

take it as well as dish it out, just shrugged it off - indeed professed on the radio to being flattered that somebody should take so much note of what he wrote and said. (In fact in a touching display of friendship, it was Martin Scott - whose band has often been on the receiving end of Jon's tartest comments - that leapt most vigorously to his defence. And Martin; MM is NOT Dick Page - please note everyone else too.) Whether the fact that people do take note will lead Jon to moderate the undoubted occasional viciousness of his criticism I don't know. Since I doubt whether MM's approach will actually have that effect on Jon, maybe I can provide another example of people taking note of what he writes that may have the desired effect. One of the people who was pleased to see the attack on Jon was a member of The Code. Remember them? They were the subjects of one of Jon's bitterest attacks - in this very mag I fear - and have not been seen around town since. The appearance of Darren Upton doing solo stuff led me to believe the band had split - but no, they still exist (without Darren). They are based, however, outside Cambridge and don't want to come and play here again after the reception they received here at Jon Lewin's hands. Hopefully that will (and I'm personally sure it will) give Jon a little pause for thought.

Well I think I have squirted enough ink on this subject now. As for love, peace and understanding, don't forget that most of you first heard the song being done by Elvis Costello - not by the old hippy that first wrote it (sorry Basher, but even Bob Andrews had hair down to his shoulders when you Brinsleys played here eleven years ago!). Elvis C is nothing if not the master of the tart and often cynical comment - but he's never given up performing for his political ideals. He was at Glastonbury along with all the old hippies the other weekend - and the new hippies? Are the Smiths hippies? Are we about to get a new generation of flower power people? The last laugh might yet lie with those old boys who not only still have enough hair, but have never had it cut. Right on Mike and thanks for the cover (and no he's not MM either). "And in the end, the love that you take is equal to the love that you make." Cool eh!

GRAEME MACKENZIE

MOODISTS INTERVIEW

Originally this was to have been totally devoted to an interview with The Moodists recorded before their gig at the Tech on June 2nd. However, some of you might have read a review of the said gig in the Cambridge Evening News and first I would like to say a few words about the aforementioned review.

Over half of the review was devoted to several uncomplimentary comments about The Moodists based not on the reviewer's ideas but somebody else's, because he - the reviewer - arrived too late to see them. How anybody has the gall to write a review on such grounds is completely beyond me. If I write something it consists of my opinions, not secondhand ones; and if I go and interview a band I use their views. Presumably he got a free ticket to see the band, as I did; but I spent most of the time from 4pm to lam talking to the band and watching them on stage - something which he patently didn't do and what's more has the nerve to admit. With a performance like that he does not deserve to write about music. The situation in this city has been at a nadir for the past few years and is slowly beginning to pick up. It is going to need all the help it can get from BSN, Radio Cambs Rockshow, City Limits and the efforts of Mitch and Ray to organise larger gigs in the city - of which Gene Loves Jezebel/Moodists/Baby Go Boom was one. It does not need their attempts undermined by shoddy contradictory comments in the major local newspaper by somebody who really ought to know better.

The Moodists were formed late 1980, although there had been earlier unsuccessful versions: "The early band was directionless, due to ineptitude and lack of ability of most of its members." Dave Graney, vocalist.

So they moved to Melbourne where they thought that everything was happening at the time; and there they consolidated their line up and tried to formulate their ideas.

"When Chris Walsh joined on bass we became The Moodists - something unique and special which people ought to listen to and that's why we came about. (D.G.)

However, they came up against the music scene in Australia and met with little success in Melbourne, although they were a little better received in Sidney and were able to pay for a record to be recorded and pressed. This

appeared on Bruce Milne's AuGoGo label. As a group the Moodists feel aggrieved about the music scene in Australia.

"It's extremely conservative; even more sewn up than here. No scene of ideas being swopped around, just an old pension scheme of agencies and record companies run by old rockers who weren't very successful and do their best to make sure that nobody else is going to be. Because it's so conservative you end up doing what you like because there's no hope of getting an agency to book you into places. By the time we left Melbourne we could only play two places; we could play a lot more in Sidney."(D.G.)

"The scene isn't dominated by UK & US record companies because there's Australian companies as well; it's just dominated by UK & US bands - Australian bands just don't get a look in." Steve Miller, guitarist.

"A record company will snap up any band that has any form of commercial potential - by that I mean a watered down form of West Coast rock or any obnoxious thing concerned with any band that has any form of commercial success anywhere else in the world - send them on a tour of Australia, and seven years later they might think of breaking the rest of the world." Chris Walsh, bass.

"It's bands like the Little River Band, Air Supply and Rick Springfield; and lately they've been apeing the worst elements of English bands - Icehouse are an example."(S.M.)

The Birthday Party bought over a tape of 'Gone Dead' which received good reviews, especially in the NME, and on the basis of that and their isolation in Australia they decided to come here.

"Interest had been shown in us here; if it had been shown in America we'd have gone there."(C.W.)

"We're of the opinion that people deserve to hear us; we were denied access to recording studios or anything in Australia, and the world would be a poorer place without us."(D.G.)

Over here they invariably get compared to the Birthday Party - probably because that's the only Australian band most otherwise 'hip' journalists have ever heard of.

"They're not very similar, it's just a similar kind of country we come from. We've enjoyed playing with them because of pat comparisons or allusions between us and the Birthday Party, and we

Dave Bragg

thought we might as well use it. I don't object to it, it's just the xenophobic attitude of most English people. Australia is not exotic, with lots of things happening - we don't like to sit around all day and talk about Australia; we'd rather talk about ourselves. We don't want people to talk about us just because we're Australian. It seems to me people in the UK would just love a band to come out of Lebanon at the moment. They just love things to be exotic because they can't relate to it in a simple way."(D.G.)

However, they are glad to be playing to more receptive audiences, and seem to be producing better material because of the overall beneficial atmosphere in the UK.

"We've had to play to generally sheer hatred and indifference. At least coming over here we've had a chance to mature and develop and form some direction!"(C.W.)

"We were in such an environment that it retarded any direction and development we had. We've been going for four years but only since we've come to England

have we done anything close to the potential we could have. We can express ourselves and people can listen to us for whatever reasons. I don't care what their reasons are, but we can record records and release them."(D.G.)

From this you might think that the Moodists could be described as a group of self-opinionated egotists; but as far as they're concerned they play their music and they release their records - take it or leave it. If you don't like it, tough. They're not bothered and want to be left with those who do want them.

The Moodists have plans for more recording around July and reckon that 'Some Kinda Jones' or 'Boss Shitkicks' are the best songs off 'Thirsty's Calling'. At present they're playing on the continent, with gigs in Switzerland, Germany and Holland, plus TV appearances in Norway - so somebody likes them. I like them; I enjoyed their gig at the Tech; I'd go and see them again. I can say no more than that.

<h2>THE ROCK MACHINE</h2>	<h2>Kimberley Rew</h2>
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In 1968 the giant CBS celebrated the signing of a huge number of acts with funny names by issuing two compilation albums - 'The Rock Machine Turns You On' and 'Rock Machine - I Love You'. These cost about fifteen bob at the time, and with the fickleness of public taste should pop up frequently in your local second-hand bins.

What gems have we here? I recommend "I Won't Leave My Wooden Wife For You Sugar" by The United States Of America - a truly witty ditty finding the singer torn between the comfort of his split-level home and spouse, and flagellating his schoolgirl floozy. Whereas the narrator of John Simon's "My Name Is Jack" is an inmate of 'the Greta Garbo Home for wayward boys and girls'. Eccentricity fans might also go for Roy Harper's "Nobody's Got Any Money In The Summer".

Skip over Mike Bloomfield, Al Kooper, Blood, Sweat And Tears, and the Electric Flag - a ghastly clique who it seems originated those rambling heavy fuzz-guitar workouts which still give old wave a bad name. Similarly "Excerpt from the Tihai" by Don Ellis and his

Orchestra, and "Brandenburg Concerto" from Switched-On Bach have the unreddemed vulgarity you might expect.

Readers taking up a musical instrument should be encouraged by Grace Slick and the Great Society's "Somebody To Love" - probably vinyl's most amateur ever performance. True blues may be heard on Taj Mahal's stalwart contributions, "Statesboro Blues" and "Lot Of Love". Laura Nyro's "Stoned Soul Picnic" lives up to its title. Heavy metal historians can hear some interesting forerunners in Big Brother And The Holding Company and Moby Grape.

Finally there's the Zombies classic "Time Of The Season", Leonard Cohen (he had some good songs, but he's remembered now as a joke because he was so laid back), Bob Dylan, Simon and Garfunkel and the Byrds (the first group in history to be labelled consecutively folk-rock, space-rock, heavy-metal and country-rock).

Rock Machine albums can be identified by their much-partied condition and obligatory sixties artwork of funny Victorian inventions and semi-nude young people with gooey expressions.

THE JETSETS

Carl Tweed

It was my intention to interview the Moment before their gig a few weeks ago at Newmarket Foley House. I was in for a pleasant surprise; for on arrival I found myself face to face with Paul Bevoir, prospective star of the Jetset. Their debut EP is one of my favourite records of the last few months. Paul was being employed as temporary guitarist with the Moment, following the untimely departure of Michael Raper shortly before their scheduled appearance at the Oxford Street 100 Club supporting the Scene. Paul Bevoir gallantly offered his services at extremely short notice, and I can report that both band and audience were well pleased. I had no questions prepared, so my impromptu interview with Paul was, needless to say, somewhat superficial. However, I did manage to elicit some information which might make a few of you curious to discover more about the wacky world of the Jetset.

It was in July 1981 that Paul Bevoir (guitarist and ace songwriter in the classic tradition of Goffin/King, Barry/Greenwich and Weil/Mann) teamed up with Melvyn J (singer). They were both playing in Mari Wilson's Wilsations, a notoriously unwieldy conglomerate that left little room for individual musical expression; so the duo decided to strike out on their own. Stanley Bonin (bass), and Cumar Bhandjai (drums) were recruited, and the Jetsets were born. Right from the band's inception they had a clearly defined mental impression of what the Jetset should look and sound like. Whilst most of the nation was going potty over the insipid muzak spewed out by the loathsome new romantics, the Jetsets were fascinated by the unfashionable, manufactured bubblegum pop prevalent in the late sixties. They concocted an eye-catching uniform of striped trousers, belts with big buckles and black shirts. Similarities with the Monkees attire were intentional. Armed with a bunch of catchy pop songs that the Banana Splits would have killed for, they were ready to venture forth and hopefully convince an incredulous public that they were the future of rock'n'roll.

At first it looked as if a meteoric rise to fame was just around the corner. A gig at Dingwalls was witnessed by Ian Page, singer with Secret Affair, and Paul Bultitude, ex-drummer of the Wilsations and newly installed in

Secret Affair as replacement for Seb Shelton who was off to join Dexys in time for their mega-success with "Come On Eileen". Secret Affair had a tour booked for Christmas 1981, and they were impressed enough by what they saw to ask the Jetset to support. At this stage Secret Affair were failing miserably in their attempt to reproduce the fanatical following they had enjoyed for a few, brief, heady months back in 1979; but it was still an important development for the newly formed Jetset. Unfortunately, Mari Wilson also had a handful of gigs coming up, some of which clashed with the Secret Affair tour. The upshot was that Melvyn J had to fulfill his commitment to Mari Wilson, and leave the rest of the band to do the best they could without him. The Jetset muddled through all right, even though a stand in singer they used for some of the gigs was less than competent, to say the least.

Next came the Charisma fiasco. The Jetset produced some demos, and Charisma were very keen to release them. However, this coincided with Virgin taking over Charisma, and radically pruning the label's operations. One of the unlucky casualties were the Jetset. They were obviously disheartened, but they still wanted to put out the demos. To the rescue came, once again, their old mate Paul Bultitude who was in the process of setting up his own label. He was more than happy to sign them up. At this point I think it's about time we let Paul Bevoir say a few words.

"The Dance Network - the record company the Jetset are on - is an associate label of Compact Records. The Dance Network's got total control over everything that goes out, and Compact do a lot of publicity, distribution and that sort of thing."

'The Best Of The Jetset EP' (DM 001) was released in September 1983. Despite Paul's tongue in cheek protestations to the contrary - "I can't see any association with the Jetset and the Monkees, apart from the fact that there is four of them and there's four of us" - there was no mistaking who this band would like to be. Melvyn J's nasal tones were reminiscent of Davy Jones; the organ sounded like Peter Tork circa "More Of The Monkees", and the packaging was obviously inspired by "Meet The Monkees". However, there were also enough original ideas to prevent it

being merely a poor substitute for the real thing. The result was an enjoyable, light-hearted selection of pure pop songs. It got some airplay on stations like Radio Clyde and Radio Aire, and sold about 3000 copies. Sales in Europe were encouraging, especially in France, Germany and Scandinavia. The EP served its purpose, as it stimulated some interest in the band, and provided a firm foundation on which to build.

It was followed at the end of the year by a flexi-single given away free with the fanzine "Shadows And Reflections". It contained a Christmas message and a new song called "What Can I Say". The production was fuller and the vocals stronger. If it ever becomes a big hit, Boyce And Hart (who wrote "Last Train To Clarksville") will ask for the royalties.

Inevitably, we got round to talking about the other sixties influenced bands. "It's really wierd because all of a sudden there seems to be another psychedelic revival. There was the one with the Mood Six and the Groovy Cellar, and now there's all these groups like Playn Jayn and the Prisoners."

Although by no stretch of the imagination could the Jetset be described as a psychedelic band; they do look likely to benefit from the renewed fascination with psychedelia.

And now a quick plug for Dee Walker who is the latest signing to the Dance Network. Her debut single ("Jump Back") should be out any time now.

"We were looking for the new Little Eva cum Sandie Shaw - Beryl Marsden is the key to life really - and we found her basically. She was just a nice quiet girl working for the Anglia Building Society, whisked away by Paul Bultitude, entrepreneur of the Dance Network."

The Jetset will be busy in the near future, as the debut album should be out soon. I was assured that it will have a more professional sound and contain at least fourteen tracks.

"We haven't gigged for a long time, but we are going to be gigging in the summer to promote the LP...we'll be doing all those wonderful Mod all-dayers."

At this point the name of John Sebastian cropped up. As we both set about extolling the virtues of this often underrated pop genius, my attempt to conduct a serious interview was well and truly scuppered, Still it was nice to talk to someone who knew about the Mugwumps and "Welcome Back Kotter". Paul's enthusiasm for people like Sebastian is reflected in his own music which has the same infectious, fun element. The Jetset are singlehandedly revitalising a musical genre that I thought had become extinct with the demise of the Rubinoos.

TAPE REVIEW

The much vaunted, but ever absent Gothique - nearest gig to Cambridge being Melbourn SSC - have a four track cassette on sale. All four tracks were written by C.Molloy who is a member of the band, but what he does I don't know as the title slip does not give any info on the band itself.

The tracks are "Feature Dolly", "Circle Of Light", "Le Jacques" and "Rington's Ball".

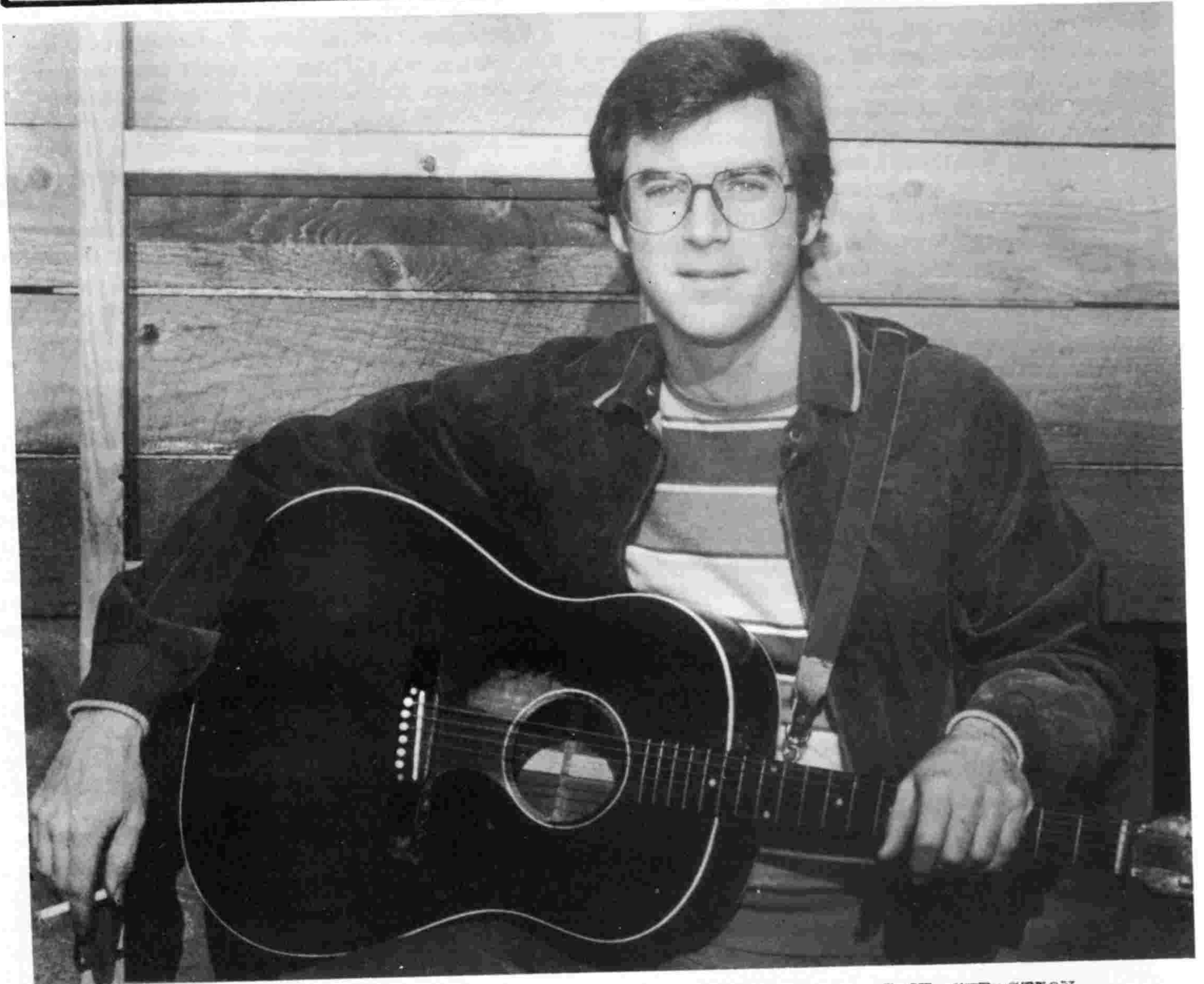
I have been informed that "Kristiana" is not very representative of Gothique's style; apparently too much emphasis has been put on the keyboards. Certainly they are most prominent, which lends a rather Caravanesque sound to it, especially on "Feature Dolly". But they don't sing pleasant little ditties about a golf girl selling cups of tea. No, these four songs seem to be very involved in mysticism, informing us of things such as "In the cool of the night comes the sacred breeze" ("Rington's

Ball") and "Far beyond the centuries of time look into the Circle of Light". The title slip confirms this impression, as it features a Gandalf-like figure from whose raised left hand radiates many rays of light. The Circle of Light itself perhaps?

The music is melodic and quiet - unaided by the somewhat poor quality of the recording. I had to turn my music system up quite high to hear the tape properly. "Kristiana" has left me feeling that Gothique are best for listening to at home or in the car. They do not appear to be a powerful or exciting band and are what some national music papers would call "wimphem". So now I shall be making a point of going to a gig as soon as possible, because someone has been working very hard to convince me that I will love Gothique - and I only quite like the tape.

LYN GUY

FOLK FESTIVAL 1984



PAUL SEBASTION

The Cambridge Folk Festival has always had something in it to interest rock (and jazz) fans. Even when folk-rock and country-rock were anathema to fashionable followers of rock, the blues was a mutually acceptable cross-over point. Now of course folk and country are back with a vengeance on the trendy London circuit, along with the new psychedelia, so old festival freaks in their fading check shirts can feel well ahead of the trend - once again!

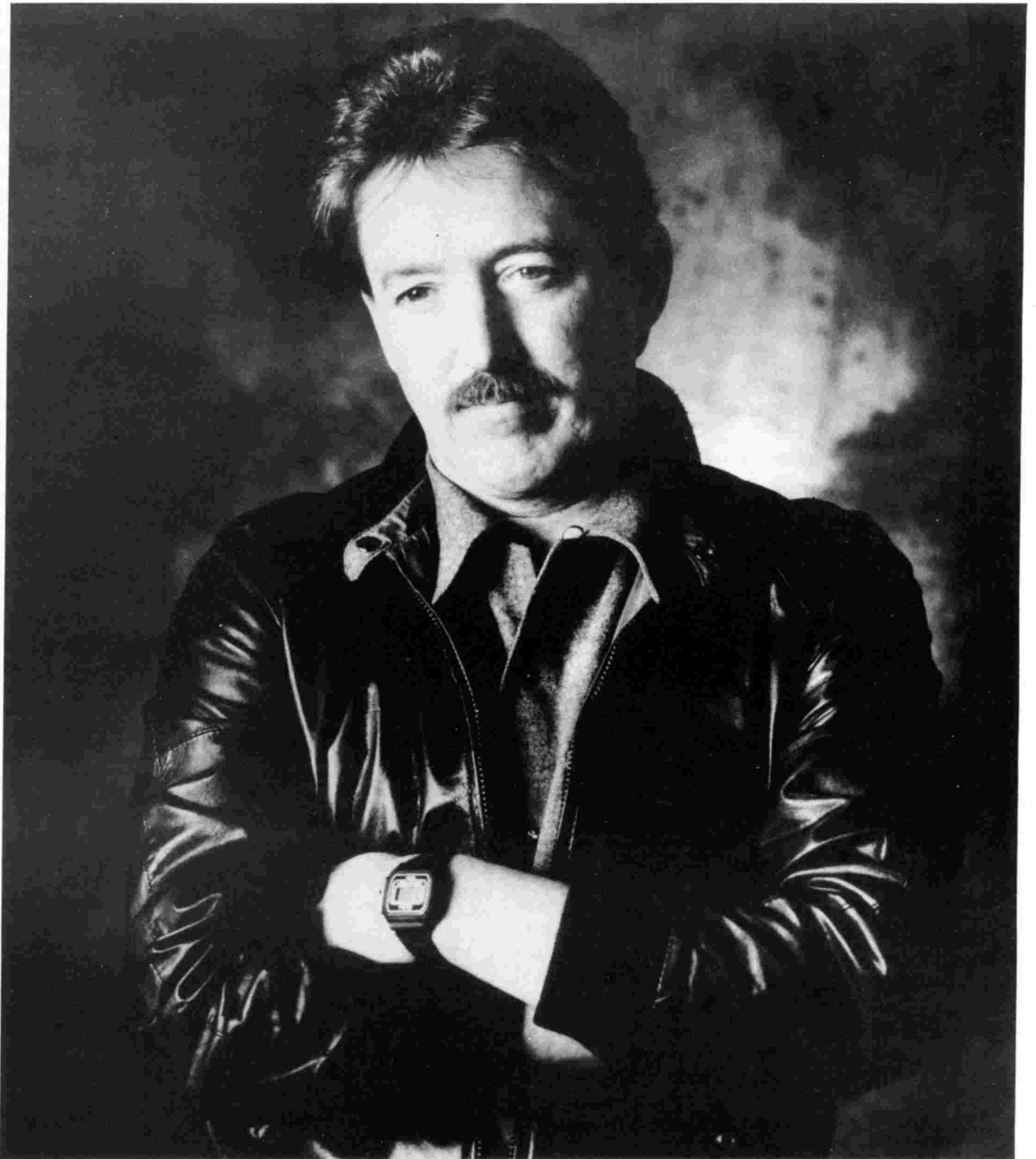
This year more than ever the rock fan will feel quite at home in the grounds of Cherry Hinton Hall - and not only in the beer tent, but the music marquees as well. The hot news is that Jimmy Page will be guesting with Roy Harper. If that goes down like a heavy balloon with folk purists, or indeed with non-heavy rock fans, then it shouldn't. People tend to forget that Page was, and is, a top

session man because he is a very versatile guitarist. Also this is not a last minute idea to tickle Page's vanity; it's something the two of them have been doing for quite a while - though mostly abroad, apart from the Albert Hall. Roy Harper told me it was on the cards when I saw him at the David Gilmour Hammersmith Odeon gig. He also told me how much he was looking forward to returning to the Cambridge Folk Festival after twelve years - and was even more chuffed when I told him who else was going to be there.

Start with Paul Butterfield. A pioneer white urban blues performer who learnt his trade in the black clubs of Chicago and whose mixed-race blues band showed the way for so many other blues-boom bands both sides of the Atlantic in the mid to late sixties. Ken Woollard was hoping, when he booked them, that

FASHION

Cool Trends



PAUL BUTTERFIELD



RALPH MCTELL

Butterfield and the other star of the sixties, John Sebastian, would be playing harmonica together; but in fact they will be performing separately - well most of the time, but you know what the Folk Festival is like. Oh, and Butterfield's band will consist of Tony Hicks on drums, Colin Hodgkinson on bass (they played together in Back Door) and Ian Stewart on keyboards - yes the Rolling Stone who got the boot when Loog-Oldham thought the band too big! Colin Hodgkinson will also be playing with John D. Loudermilk, along with Pete Sayers.

Will Paul Butterfield get up and play with original bluesman Memphis Slim who had his first hit as far back as 1940 with "Beer Drinking Woman"? And then there's Stefan Grossman the great student and teacher of blues guitar who will be playing with John Renbourne - he of Pentangle and so much more.

Fans of Pete Rowan - and of Jerry Garcia - will have to watch out for the David Grisman Quartet. Grisman was one of the legendary bluegrass jam known as "Old And In The Way", along with the aforementioned Rowan and Garcia. The other leading American contributor to this, the twentieth Cambridge Folk Festival, is a regular visitor over the years - and one of the most famous folk singer/songwriters in the American tradition - Tom Paxton.

No one will be more welcome in the British contingent than Dave Swarbrick, fresh from the annual Fairport Convention re-union, but here playing with his new outfit known as Whippersnapper. For the Celts among us De Danaan and Scots raves Runrig will be joined by the Breton bard Alan Stivell. Fans of Stuart Adamson's guitar sounds might like to come along and hear some real bagpipes - and played like you've never heard them before. And of course if the Kings Road punk-cowboys do turn up Ralph McTell will be able to show them, and the Pogues, how "Streets Of London" should sound, here in the light and laughter of one of Europe's finest annual musical treats - here in sunny (we hope) Cambridge. Tickets: £16 weekend; £9 Saturday; £9 Sunday. Camping labels £1 per person with weekend tickets only. There are 500 tickets available at half-price for the unemployed. Apply at the City Council Amenities and Recreation Department, Kett House - first come, first served.

GRAEME MACKENZIE

GROOVY RECORD LABELS

Carl Tweed

The mod and psychedelic revivals, of 1979 and 1981 respectively, were predominantly London phenomenons. They were centred on a handful of seedy venues, such as the Bridge House and the Groovy Cellar, where a number of sixties influenced bands regularly appeared before their coterie of fanatical followers. The possibility that something with long-term potential might emerge was obliterated once the media became aware of what was happening, and started focusing on the movement's superficial elements. At this preparatory stage the playing skills of most of the band members were still rudimentary and required honing. The last thing that was needed were articles in the Sunday supplements designed to appeal to the readers' nostalgic instincts, and inevitably giving a false impression of what was going on.

The sneering, accusatory tone adopted by some music critics further increased the pressure. The media hype soon had the representatives of the major record labels descending from their ivory towers, and signing up the most promising acts. The hardcore fans, who tended to be more into the fashion than the music anyway, didn't like the prospect of their favourite bands being neatly packaged for popular consumption, and the average record buyer simply wasn't interested in the delights of sixties music. So it was no surprise when both revivals quickly lost momentum, as one by one the bands either split up or were dropped by their despondent labels.

Now, two years after the psychedelic revival was officially pronounced dead, fascination for all aspects of sixties popular culture - music, fashion, films, art - is again on the increase. This time it looks as if it will have a lasting effect. There are three reasons in particular why I feel optimistic on this occasion. Firstly, the bands are spread throughout the country, suggesting that the scene has deep enough roots to prevent it collapsing overnight. Secondly, musical influences are being used to inspire original ideas, rather than serving merely as blueprints for blatant copies. And thirdly, there is a network of fanzines and independent labels to promote the music.

The label that has been in the vanguard is Whaam, which was formed by

Dan Treacy. He rose to prominence as an exponent of d.i.y. punk with the Television Personalities. They released two singles and two EPs on their own GLC and Kings Road labels before signing with Rough Trade in 1977. They then proceeded to build up a healthy cult following with a refreshing mixture of whimsical songs like "I Know Where Syd Barrett Lives" and "Where's Bill Grundy Now?", and songs like "King And Country" which had a serious message. The Whaam label was started as an outlet for some T.V.P.'s music, although they have also continued to record sporadically for Rough Trade. Dan's modest ambitions for the label mushroomed when he started receiving demo tapes from hopeful bands. Most of the Whaam catalogue is worth investigating. You'll discover sorely neglected, sixties-influenced gems by the Pastels, the Direct Hits, the Page Boys, the Gifted Children, Le Mat, the Marble Staircase and the Times, as well as bands like the Marine Girls (Tracey Thorne's first vinyl outing) and Khartomb - John Peel Show favourites - who can't be placed in the sixties category.

The Times now run their own label called Art Pop. So far, apart from a single by Joni Dee, all releases have been by the Times. Edward Ball is a universally respected stalwart of the scene, having previously played with O Level, the Teenage Filmstars and the T.V.P.s, so I suspect that a number of his colleagues have been endeavouring to persuade him to increase Art Pop's roster of bands.

The Direct Hits, who released "Modesty Blaise c/w Sunny Honey Girl" (Whaam 007) and have an album coming out soon on Whaam, run a cassette label called Direct. It was started because Colin Swan, the Direct Hits' bassist, was constantly being handed demo tapes from Dan Treacy. There was no way Whaam could cope with the deluge. Being true philanthropists, the Direct Hits came to the rescue. The Direct catalogue, at the time of writing, consists of the following:

DH 1000 - "Naughty Little Boy", Direct Hits. (Nine classics which testify to the awesome talent of the Buckmaster and Swan songwriting partnership. Although obviously heavily influenced by the Who during their pop-art phase - "Girl In A Picture" and "Naughty Little Boy" are lyrically along the same lines as



THE DIRECT HITS

"Pictures Of Lily" and "I'm A Boy" respectively, and the vocal phrasing on some of the songs sounds uncannily like mid-sixties Who - the unique abilities of the three members shine through. Recommended.)

DH 1001 - "Through the...", Open Door.
 DH 1002 - "Great British Beat Vol. 1", Various Artists. (The Northwoods, Midwich Cuckoos, the Activation, Tina Butler and the Explosion, Page Boys, The Mixers, the Marble Staircase, Direct Hits, the Open Door.)

DH 1003 - "Beat!", Colin Swan.
 DH 1004 - "The Early Direct Hits." (1981 recordings when Steve Washburton was still their drummer.)
 DH 1005 - "Great British Beat Vol.2", Various Artists. (The Activation, Geno Buckmaster, The Hittettes, Ricky and the Teendreams, T.V.P.s, Mood Six. Colin Swan and Tony Conway, The Blue Indra, My Ex-Girlfriend.)
 DH 1006 - "The Lad Himself", Geno Buckmaster.
 DH 1007 - "A Time And A Place For Everyone", The Northwoods.

DEP 1 - "Mary Quant Can't Help You Now", Mood Six. (Archive recordings, including "She's Too Far", which was to have been the follow up to their excellent debut single "Hanging Around"; but the band split up and EMI declined to release it. The band have recently reformed, with a slightly altered line-up, and contribute "Stay This Way", an instantly catchy pop song that reminds me of the Only Ones, to DH 1005.)

DEP 2 - "Henry EP", Direct Hits. (A taster for the forthcoming LP. I haven't heard it yet, but I suspect it's rather special. In an ideal world the Direct Hits would be household names.)

DEP 3 - "Four By Three", Direct Hits.

DEP 4 - "Alison, Please", Ricky And The Teendreams.

DEP 5 - "The Special Magic Of Dan Treacy", the Open Door (paying tribute to their hero with cover versions of such T.V.P.'s classics as "Bridgette Riley", "Dorian Gray" and "Syd Barrett!")

Another tape label is Groovybeat, which was started by Paul Groovy who produces the free fanzine "Groovy Black Shades". His releases include live stuff by the Pastels and the Direct Hits. Coming soon will be live tapes by the Times and the ubiquitous T.V.P.s. I've also received a letter from Grant Morrison of the Mixers, who informs me that they are putting together some live stuff and new demo tracks for Groovybeat.

"Communication Blur" was a scrappy fanzine, produced by Alan McGee, worth buying for the flexi-discs that came with it. Now, in addition to organising gigs at the Living Room and playing with Biff Bang Pow!, he has launched the Creation record label. All the singles are worth getting, although those by Revolving Paint Dream and Biff Bang Pow! are slightly spoilt by poor production. My particular favourites are "Melt the Guns" by the Legend - a typically heartfelt anti-violence song from the pen of one time punk poet Patrick

Fitzgerald - and the Pastels single which sounds like early naive Velvet Underground but sung in an engaging Scottish accent. The Creation catalogue:
 CRE 001 - The Legend
 CRE 002 - The Revolving Paint Dream
 CRE 003 - Biff Bang Pow!
 CRE 004 - The Jasmine Minks
 CRE 005 - The Pastels
 Creation Artifact - Laughing Apple/Pastels. (Free with Issue One of Communication Blur)
 Creation Artifact - T.V.P.s (Free with Issue Two of Communication Blur.)

Some useful addresses:

Direct Records, 204 Tooting Bec Road, London SW17.

Creation Records, c/o Rough Trade, 137 Blenheim Cres. London W11.

Groovybeat, 64 Moorland Road, Fratton, Portsmouth, Hants. PO1 5JA.

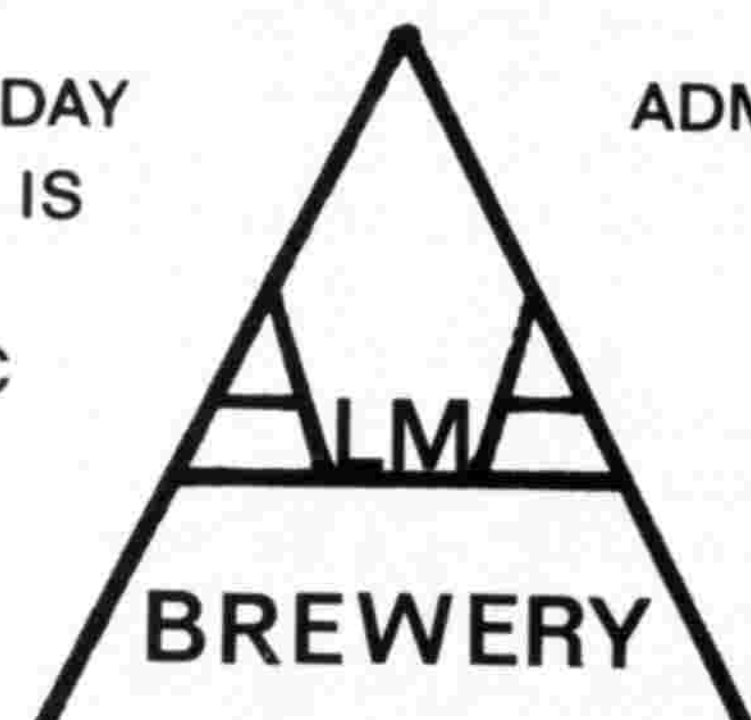
Whaam Records, 9 Poynders Court, Poynders Road, Clapham, London SW4.

P.S. The most recent tape to come out in the Direct catalogue is DH 1008 "Make Yourself Ready" by Phil Ward, vocalist with the Mood Six.

Unfortunately that group's comeback has been shortlived and they have now split for good. Phil is keeping busy and, in addition to this tape of covers which is slightly spoilt by murky production, he's also putting together some original material for release later in the year.

"Blow Up", the debut album by the Direct Hits, should be out by the time you read this. The band also have their own fanzine called "Direct Hits Monthly". For a sample copy send large s.a.e. (23p stamp) to Diane Kenwill, c/o Direct Records. And thank you Diane for all your help.

Finally, follow up singles by Biff Bang Pow! and the Jasmine Minks have now appeared on Creation, along with a live Living Room compilation album.

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REVIEWS

SAFETY VALVE - The Alma

This was only my second trip to the Alma since Nick took over and I was impressed. The situation is a little unusual as there does seem to be a distinct division amongst the clientele; many are there purely because they want to drink good ale and converse, whilst others make a point of watching the band and enjoying the music. I was amongst the latter and really did enjoy the music.

I had seen Safety Valve twice before during their four piece, MOR Rock days. Now they are a five piece band playing medium-tempo rock combined with the blues. The present format is a vast - and popular - improvement, especially if the enthusiastic reaction at the Alma was anything to go by. The band are Bob Peters on keyboards, Mick Jones on bass and vocals, Maurice Barratt on drums, Dave King on lead guitar and vocals, and Sheila Taylor on vocals. They all live in the Bedfordshire area.

Look at Safety Valve and you see five ordinary, friendly people who obviously enjoy playing music. Listen and you hear a sound that is tight and smooth, obviously well rehearsed but retaining a sense of fun. Sheila fronts the band admirably, displaying warmth, verve and confidence which was a joy to watch. Added to that she is the best female vocalist I have seen on the Cambridge pub scene. She ranges from a soft melodic vocal style through to the raw, gutsy power of good old rhythm and blues. This was most apparent in a highly individual version of Dylan's "Just Like A Rolling Stone", which was very well received. Dave is also a good vocalist but on his guitar he really shines, playing an especially nice line in slide guitar. "Time For Another Nightmare" provided a fine example and I was entranced. In fact, along with Dave's and Sheila's vocals, the lead guitar provided one of the distinguishing points of the band; the bass, keyboards and drums being more of the finishing touches than the driving force. Two other numbers which stuck out were "Street Wise Kids" - a No Nukes song which is very relevant in this area - and "Stonehenge" in which the keyboards peeked through occasionally.

The quality of the sound was surprisingly good, especially when one considers there is no stage. I could hear each instrument individually and

the vocals were very clear. The audience, which was considerably denser during the second set, was very appreciative, which led to an encore of "Walkin' The Dog". The way Safety Valve can punch it out, I am sure they would get people really moving if there were more space. As it was heads were nodding and feet were tapping. I really hope Nick brings Safety Valve back because they do it right.

LYN GUY

TWISTED SISTER/LITA FORD - Hammersmith

It has to be said that the prospect of an evening in the company of Dee Snider and friends did not fill me with pleasant anticipation...more like rampant fear. The arrival of the audience at the Odeon did nothing to allay my suspicions; some of the ugliest examples of either sex I'd ever seen were filing in a not altogether orderly fashion into the hall, trailing denim and hair in their wake and containing several pubs' worth of Fuller's finest ale. Inside, those fans not already covered from head to foot in advertisements for their favourite brand of cranium demolition could buy, among other things, a sleeveless Twisted Sister T-shirt for only £6.00 (wholesale price approximately £3.00), or a really naff baseball shirt for the bargain price of only £9.00. As ever, the merchandise was selling like hot cakes, proving that the average heavy metal fan's desire for value for money extends only as far as the quantity of goods offered (be they shirts, guitar solos, amplification equipment, or intoxicants), and has absolutely nothing to do with quality. You want proof? Look no further....

Lita Ford used to be in the Runaways; but she was young and innocent (well, young) then, so I won't hold that against her. She now fronts a competent hard rock band (Keith Richards lookalikes to a man) and plays proficient heavy rock lead guitar. She's lost a fair bit of weight and dyed her hair blonde, and has a rather attractive grin, which suggests that a night in with a good book might come a poor second to giving her a hand with those infernally tight leather trousers. In the hard rock idiom (which isn't really my bag, man), Lita Ford and her band have all the necessary ingredients, including some decent songs, to be big

with a capital \$. The fact that, in time-honoured fashion, the PA was decidedly quieter for them than for the headliners simply meant that you could hear what was happening; it was powerful stuff.

Look, do I really have to tell you about Twisted Sister? It was pure, unadulterated shit. Start with Black Sabbath (God forbid), lobotomise, pump full of PCP, remove any trace of talent that might be left and pass through a cheap record player at megapain level. That Twisted Sister should be headlining anywhere, let alone Hammersmith, proves that heavy rock has lost any musical validity it might once have had. That they should be received more appreciatively than the Who were when I saw them there in 1975 is a sign that the people who listen to it don't care - about music, about songs, or about the fact that they're being ripped off. Heavy rock, in the days when it was one end of a whole continuum of music, rather than a separate genre, used to house some innovative artists, drawing together influences from the blues, from classical music and from pop and imbuing the mixture with the newly-harnessed power of bigger amps. Think of Deep Purple or Free in their heyday. Nowadays it's more like an enormous, bloated maggot, writhing around in its own excrement. The people who perform it are increasingly not those with talent, but those whose limited minds can't cope with more than the one dominant dimension of volume. If you've ever seen Spider, Venom or Twisted Sister, you'll know what I mean. Cut off from any outside input, heavy rock has atrophied and (I hope) will soon wither and die. Liking heavy metal is like voting Tory; lots of people do it, and no right-thinking person can understand why, unless it's just sheer masochism.

MARTIN SCOTT

SOHHO - City Limits

Some weeks ago I bumped into an old mate - one Paul Ickburger of sometime pub-rock band Thumpa, who used to grace The Alma with their power driven brand of rock quite regularly. Paul and friends were scouting around Cambridge for a place to play and, luckily, they chanced upon City Limits. A booking was made and, having been sent a copy of their demo, I waited with interest. The demo tape features two songs which are very representative of Sohho. Like most of the band's material, they are self-penned and very much within the standard heavy rock idiom. "Drifter" is a slow moving song about a biker and "Play Rock'n'Roll" is a fast moving Quo-esque song about...well, the title says it all. It is an effective little demo, and even has wind and rain sound effects at the beginning of "Drifter".

Sohho are an amalgam of various East Anglian bands past, and are Liz Dunning on vocals, Dave McCormick on drums, Paul Wheeler on lead guitar, Paul Ickburger on rhythm guitar and Del Fletcher on bass. They are developing quite a following on their own ground, a fact made very plain at City Limits as about twenty of their mates travelled from Mildenhall and Kings Lynn to see them. The Cambridge contingent numbered four - including me! The obvious conclusion is that they must be good if people travel so far on a Tuesday night. Well, yes, Sohho are good - especially if you like no-nonsense hard rock boogie. And boogie we did. The band started at 9.35 and played a thirteen number set. Despite the fact that the stage was obviously too small for them (Dave only used half his kit), Sohho looked as if they were enjoying themselves; but I did feel that Liz could have projected herself more. She has a deep, gutsy voice and a friendly persona - but she will turn her back on the audience.

I can honestly say that Sohho had the best mix I have ever heard in City Limits - everything was clear, especially the vocals. I have an innate mistrust of female heavy rock vocalists, but Liz is good. She sings very clearly and really belts it out; "Nutbush City Limits" and "Drifter" were good examples. But my real interest was in the guitars; and each one had its chance to shine, though the three lads sometimes subscribe to the Quo style of playing in unison. They looked quite effective on stage playing standing in line during "Alright OK", which also featured a bass solo - and a very good one at that.

Streetlights

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Bob. 151 Catharine St.,
Cambridge. Tel: 249594

"Back In Town" also featured a lot of bass and the lead guitar came across well. As is usual with a heavy rock band, there were a lot of lead guitar breaks and most of them were very good - apart from during "The Bells'll Ring" when it sounded a bit out of tune. There was also a rhythm guitar solo in that number, which had a balladic quality to it. The drums did not push forward at any time, but provided a steady, driving force throughout the set.

Sohho were received with the enthusiasm they deserved, in spite of niggling little problems like announcing

the wrong song title at one point and - at another point - managing to play one note and just stopping. A nice little touch was incorporated into "Nutbush" revisited at the end - "Cambridge City Limits" sang Liz. I wouldn't say Sohho are particularly original, but they get a good audience reaction and are very infectious. They will be playing another free night at City Limits on Wednesday the 11th of July, which I definitely recommend. If you like footstomping hard rock you can only stand to gain - so see ya there!

LYN GUY



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REVIEWS

S.I.T.F.O. - The Alma

The Foreign Office has a reputation these days for cock-ups, and somebody in the F.O. has certainly cocked-up the staff transfers. Jane Edwards has been transferred to the States, Steeve Breeze has been promoted (?) to the Heavy Metal Department and Tony Shepard has been posted to London - and all just as Somewhere In The Foreign Office is emerging, at last, a perfectly balanced and rehearsed band. The Alma was their last - or at least their 'au revoir' - gig, and was certainly the best they have ever done in Cambridge. Why is it all these bands are suddenly breaking up just as they reach their peak?

The Alma on Saturday is always pretty warm - but on a hot night with such a band belting out the salsa it was little short of a sweat box. Not many people left however - though Tony Shepard said he almost fainted behind the drums - since the music was totally captivating. The rhythm section - bass and drums, augmented by, rather occasional extra percussion, and lots of looning with tamborines - was rock solid; with the bands creator, Mark Graham driving them on with his rhythm guitar and Jon Harris providing the tasteful touch on lead.

The revelation of the night however was the brass section. With Kevin Flanagan unavailable the band had drafted in a Sri Lankan trombone player who was excellent - which was to be expected as he has recently been with Geno Washington. Beside him was Paul Dias on trumpet, who has been an Exploding Hamster, and tonight exploded into everyone's consciousness with some marvellous playing. I was standing beside one of the city's veteran trumpet players who was so impressed he swore he'd ditch his own instrument on the morrow - don't do that John, just get on with the practising! (Better still, get that band together quick.) Finally of course there were the transfer-listed vocalists about whom I have raved enough in the past; suffice to say that they work so well as a pair - beauty and the beast I suppose. Come back soon all of you - we need more nights like that.

GRAEME MACKENZIE

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GIG GUIDE

- Wed 11: CITY LIMITS - SOHHO
- Thu 12: Newmarket, Tattershalls - Barry McGuire
- Fri 13: FISHER HALL - LAUREL AND HARDY
CITY LIMITS - LARRY MILLAR
Ely Rugby Club - London Cowboys
Newport Grammer Sch. - Cri De Coeur
Melbourne SSC - China Rogue + Spellbound
- Sat 14: ALMA - STORMED
SEA CADETS HALL - STATE OF MIND
- Sun 15: P'boro Glasshouse (lunch) - Rhineheart
- Mon 16: Norwich, A Go Go - Violent Femmes
- Tue 17: Ely Rugby Club - Folk Evening with Nick Barraclough
- Wed 18: CITY LIMITS - WORLDS END BAND
- Fri 20: CITY LIMITS - ROVER BOY COMBO
Melbourne SSC - Gothique
- Sat 21: ALMA - R.T.'S WASP CLUB
CITY LIMITS - LIASON
Thrapston, Sports Club - Sittin' Pretty
- Sun 22: P'boro Glasshouse(lunch) - My Private Revolution
P'boro, Key - Spider
- Mon 23: SEA CADET HALL - SPIDER
- Fri 27: Melbourne SSC - Tredegar
- Sat 28: ALMA - BETWEEN THE LINES
CITY LIMITS - THE CLIMB
Ely Rugby Club - Caleche
- Sun 29: P'boro Glasshouse(lunch) - Vanishing Point + Transmission
P'boro, Comrades Club - Worlds End Band
- Fri 3: CITY LIMITS - THE OPPOSITION
AUG Ely Rugby Club - The Barracudas
- Sat 4: CITY LIMITS - LAUGHING SAM'S DICE
St. Neots, Kings Head - Private Line
- Sun 5: P'boro Glasshouse(lunch) - Worlds End Band

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Cambridgeshire

THE ROCKSHOW - SATURDAYS 12.00mid-day.

BANDS

Katrina And The Waves - Alex 314857
Dolly Mixture - Hester 355114
Great Divide - Ed 9582 578
Tranzista - Ray 247802
Hondo - 211371
The Face - Paddy & Mark 313520
Cri De Coeur - Robert 09544 467
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 - 834846
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
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Racing Heart - Nick 313292
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Americans On Heat - Chris 314038
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Precious Little Idols
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Dum Dum Boys
Albert Tatlock's Barmy Army
Dirty Mac And The Kerbcrawlers
Hall Of Mirrors
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Double Yellow Line
New Electric Sex Dwarfs
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Loan Sharks
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The Alma - 64965
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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