

Blue Suede

CAMBRIDGE'S

ROCK RAG

News

No. 14



50p

Blue Suede News

CAMBRIDGE'S ROCK RAG

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All contributions welcome. If you don't like what's written here don't just slag the magazine off, improve it by showing us how it should be done.

WHERE'S ALL THE MUSIC GONE?

In 1963 The Beatles came to Cambridge - twice! The Stones came the same year - and again in 1965, and this was not unusual; so did most of the hit bands of the time over the decade. In fact if you go through the charts of the period virtually all the stars pay a visit to Cambridge at some stage. The number of venues was astounding. For visiting bands: The Regal Cinema (now the ABC), The Victoria Ballroom (now the Victoria Two cinema); The Rex Ballroom AND Cinema auditorium; The Dorothy Ballroom; The Guildhall; The Corn Exchange; The Red Cow and The Alley Club are just the regular ones that spring to mind. And for the local bands - well all those (except the Regal, which at 4,000 was a little too large) and a host of smaller pubs and clubs like The Racehorse, The Airport Hotel, The YMCA, The Lion, The Rose and the Weathervane. What a contrast to our present predicament. When did a current chart band last play in Cambridge - May Balls apart? Where are new local bands going to be able to learn the art of presenting their music live now? While the completed Corn Exchange conversion (albeit on a reduced scale) may alleviate the former problem, the latter simply gets worse - especially with the closure of City Limits AND Fisher Hall. Why are we in such a state? Well the fate of Fisher Hall obviously points out one reason. Rock fans, unfortunately and generally unfairly - but occasionally with justification -

now have a reputation for causing trouble. Of course it's only a minority that do go around beating people and places up, but that is enough to get all rock fans given a bad name in the eyes of those in authority who don't like the music anyway. If the naturally rebellious nature of the music and its audience is to have any outlet then for its own good the non-violent majority have to stand up and condemn the hooligans, and help promoters ensure that peace prevails. Talk of promoters brings us on to the next problem. The Fisher Hall incident was all too predictable, not because it was a punk gig (the majority of punks are as peaceful as any old hippy) but because it was a punk gig promoted by an outside promoter who couldn't care less about the venue and simply wanted to cram as many people in as possible for his own profit. It's no coincidence that this was the man responsible for the gig when the Meteors failed to turn up - there was nearly a riot then. This is what makes the situation so infuriating - the actions (or rather the inactions - the lack of proper stewarding and control) of someone from outside the city results in the city losing its most valuable venue. Mark you it's not the first time that promoters - and not always from outside the city - have, in pursuit of the quick buck, caused the withdrawal of facilities for rock gigs; that was the original reason why regular Gradpad gigs ceased a few years ago.

The blame for the lack of venues in the city cannot however be laid entirely at the doors of violent fans and unscrupulous promoters - the bands must take their share of the blame too. The inflation in bands fees - especially for 'name' bands - obviously does not help promoters put on an economic show. The cynical encouragement of outrageous and often violent behaviour among their fans by bands adopting the "I'm more shocking than anybody else" route to easy publicity is also increasingly dangerous (and here we, the media, obviously must share some of the blame). But if such matters often only concern the national bands, media and promoters, I'm afraid there is one simple, and avoidable, problem that is especially relevant to local bands and local venues - and that is the problem of volume. National bands playing purpose built concert halls can get away with playing very loud because the venues

are adequately soundproofed so no one outside is disturbed - and, incidentally, because of the decent acoustics inside and the expensive PA, the sound inside is bearable for the audience too. In small venues, like village or church halls and pubs, bands that play too loud not only destroy their own sound because the hall and cheap PA can't stand it, but they also destroy the viability of the venue by making it a nuisance to the local residents. OK so the local residents are all old, prejudiced and intolerant and f*** them in the eyes of most bands and many fans - but if that is our attitude then we can hardly be surprised when they turn round and say to us, albeit in more polite language, no f*** you sonny; you go and find somewhere else to play.

It's surely not just coincidence that the dramatic run down in the number of venues in the city starts in the very early seventies, precisely when the volume of live rock begins to rise dramatically, helped by lots of new technology. Now we have got to the point, I'm often told by musicians, that the equipment can only be operated properly above a certain volume - if that is so then the musical/industrial complex has perpetrated a commercial con of a perfection to make their military colleagues look distinctly amateur. But is it really so? I, even as a non-musician, can understand that perhaps certain guitar techniques used in heavy metal need more volume (to get feedback etc), but today everybody plays that loud, and I'm sure the synths and sixties style guitar sound so fashionable at the moment don't need it - indeed I know the latter doesn't because I was there, though very young at the time, to hear the original sounds at the original volumes.

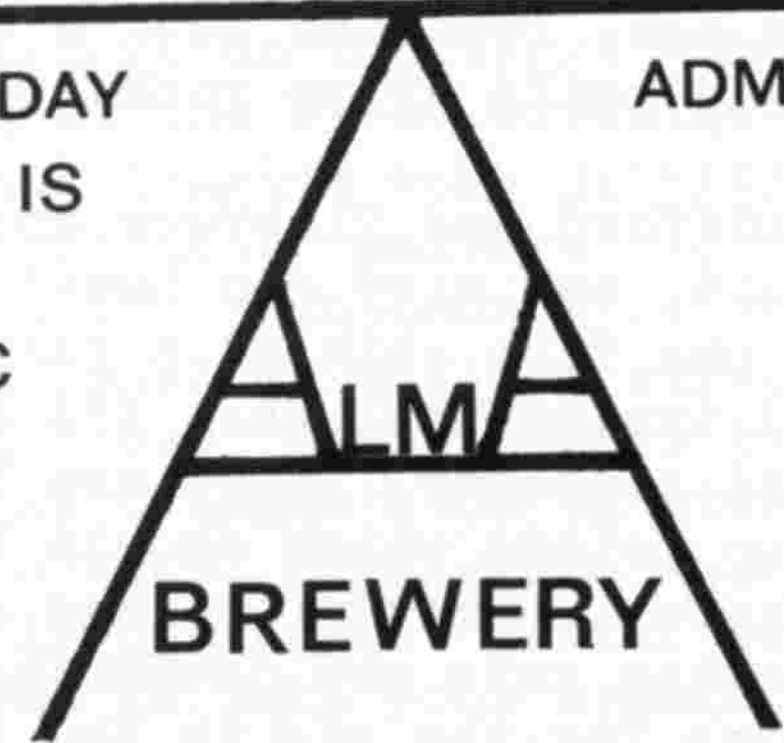
I shall once again be rubbished by local musicians for repeating myself about this, but personally I am not impressed by the idea of volume as the virility symbol of rock - any more than I am by violence as a means of expressing rock's rebellious attitudes. Nor am I suggesting that a reduction in the average volume of local rock bands would of itself create more venues - but I'm sure it would help.

What else can be done? Well, apart from every rock fan in the city going into his local pub and asking, if it's big

enough, if the landlord would consider putting on music - and also investigating all the church halls and other possible places he comes across in his travels, I can only trot out a couple of old chestnuts with which regular readers of this magazine will be familiar. The first is that the University still has lots of halls - and even if individual colleges cannot be persuaded to let them be used for open concerts, the Gradpad and Lady Lady Mitchell Hall remain two of the biggest and best venues in the city if only somebody with a bit of clout could do something about getting hold of them. In other words, CSU do you still exist, and is there an ounce of campaigning blood left in your veins? If not, well what is to stop some students getting together to form a new body to campaign on this subject - or is it true that you really don't care anymore?

As for the rest of us, well it would help if we too could get together to find some solutions and campaign for them - after all the city council is, in theory, a democratic body (unlike the University authorities) bound to listen to the wishes of its electors. What is more this Labour council even professes to care about the provision of precisely these sorts of facilities for young people, so how about calling their bluff. The time may well have come for the musicians to take the lead and form a Cambridge Musicians Co-operative - which should not exclude fans - which could then co-ordinate its activities with the CSU or any other student body that was willing to take up the issue. A pooling of ideas first, then joint action seems to be the only hope....what do you think? Please write and tell BSN; the magazine is here to express your views as well as mine.

G.M.M

<p>SATURDAY NIGHT IS LIVE MUSIC NIGHT</p>		<p>ADMISSION FREE</p> <p>REAL ALE</p>
<p>BREWERY</p> <p>RUSSELL COURT (OFF PANTON STREET)</p>		

JANE EDWARDS

As an observer and fan of the local scene I was more than delighted to learn of Jane Edwards' promotion from the relative obscurity of the Cambridge music circle.

Our Miss Edwards has never been one to shun the spotlight, having been both the vocal and the focal point of the Rapiers - a band probably best remembered for their version of Jefferson Airplane's "White Rabbit", which of course meant Jane Edwards to to the fore.

Following the Rapiers' demise, "Somewhere In The Foreign Office" were a complete departure - to the Caribbean judging by their sound of salsa rhythms, lots of brass and even more percussion. Not to be overlooked, however, were their complex vocal arrangements, with Steve Breeze and Jane alternating lead singing parts on many of their numbers. This factor was almost to prove their downfall when they were looking for a replacement for the 'heavyweight' Mr Breeze, who departed for London in search of fame with a couple of ex-Eddie and the Hot Rods members.

Jane, not content to put all her eggs in one basket, promptly joined Andy Goes Shopping, adding a lighter touch to some of Andy Metcalfe's arrangements, most of which were scored on other people's songs. AGS were a band brim full of experience and proficiency.

Another combo believing there's safety in numbers were the Wobbly Jellies - often as many as twelve members strong. Jane was an obvious choice to replace Sarah Harris in February of this year. Although the Jellies were very popular and certainly the most visual act in town they could only ultimately illustrate the difficulty in keeping such a unit united. Nearly all of them quit for a variety of reasons a couple of months ago. 1984 has seen a number of local bands build up on rock, then roll away.

So to Difford And Tilbrook and their new recruit, our very own Sweet Jane. How will she fare with this pair of well respected tunesmiths? Well I'd be a fool to try and prophecy. There are however one or two points which should be in Jane's favour. Firstly she has already shown she has guts and determination by auditioning for the gig in the first place. Edging out a former backing vocalist of the Fun Boy Three was another hurdle - successfully negotiated because



Jane has the confidence to stand up and sing.

With her involvement in the above, together with the poets corner spot on Radio Cambridgeshire Jane Edwards has already become something of a local celebrity. Now she has something to celebrate, and we wish her all the best.

PAUL CHRISTOFOROU

CAMBRIDGE ROCK

8 Burleigh Street,
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THE MIXERS

CARL TWEED

There is currently a superabundance of Scottish bands vying for our attention. I suggest we add the marvellous Mixers to the already impressive list. They are based in Glasgow, an established breeding ground for pop's blue-eyed boys. At the moment the Mixers can best be described as continuing the honourable tradition of garage bands who play nifty tunes. What we have is an impeccable recreation of the most durable and worthwhile elements of sixties pop, presented with a refreshing, devil-may-care attitude.

I first came across them on the compilation tape "Great British Beat Vol. 1" (Direct DH 1002). They contributed a memorable song called "Never Find Time" which managed to be influenced by the early Beatles without sounding contrived, probably due to the spirited guitar and professionally executed three part harmony vocals. Its dulcet tones made a lasting impression. Later on, I discovered that the Mixers have in fact been around for quite a while.

Ulric Kennedy and Grant Morrison used to play in The Mask, labelled dismissively by them as a bedroom punk band. They also worked together as a duo called the Master And The Individual. They were a tongue-in-cheek version of the doomy and obtuse post-punk music popular at the time.

Ulric Kennedy: "The original line up of the Mixers lasted from early '81 to September '83."

Those involved were Grant Morrison (rhythm guitar/vocals), Ronnie Bookless (bass), Danny Vallely (lead guitar/vocals), Ulric Kennedy (lead guitar/vocals) and Michael Angus (drums). A mysterious figure by the name of Jim Bell was involved in some of the early rehearsals, but he had long since disappeared into obscurity when the band finally got round to playing their first gig at the Cafe Vaudeville, Sauchiehall Street, Glasgow in November 1981.

Over the next couple of years they only managed to play the occasional gig. Finances could not stretch to putting out a record; the only thing commercially available was their solitary track on the previously mentioned Direct tape which came out in August 1983. A few weeks later the band split, because of frustration at their lack of progress.

Fortunately, a more streamlined and wiser Mixers arose phoenix-like from the ashes.

Ulric Kennedy: "The new line up is Grant Morrison on rhythm guitar and vocals, Danny Vallely on lead guitar and vocals, and I'm on bass guitar and vocals. We haven't got a permanent drummer, but we'll use whoever we can get to stand in at gigs.

At last they seem to be making a name for themselves.

Grant Morrison: "We have a track on Whaam! records' forthcoming pop-art compilation LP "All For Art..." It's called "Love Hurts". There'll probably be a new track called "Now!!!" on "Great British Beat Vol.3" and we're putting together some live stuff and new demo tracks for Paul Groovy's Groovybeat tape label."

"Great British Beat Vol.3" is now out, and I was a little disappointed to discover that The Mixers are not on it. However, the latest news I have is that Grant Morrison will probably record a solo demo for Direct the next time he's in London. A collaboration with the prolific Colin and Geno of the Direct Hits would make for fascinating listening. Also, the Mixers are going into the studio hopefully to come up with "a single, EP or something". After that there should be some gigs.

If you want to hear more of the Mixers send £2.00 to Ulric Kennedy, 148 Kinnell Avenue, Cardonald, Glasgow. G52 3RU. He'll send you a copy of their tape called "This Bastards' Bible" which contains over thirty tracks and lasts for nearly ninety minutes. Alternatively, you could send a C90 tape of your own with return postage and packing.

Finally a few brief words about some of the tracks on the tape. "Why" was recorded at the first official group rehearsal. Imagine very primitive Beatles but with acoustic guitars and vocals even croakier than Lennon's, and you'll have some idea of what to expect. "You Know She Knows" comes from a twelve hour session at Glasgow's Ca Va Studios. The ambitious vocal arrangement and remarkably proficient guitar solo is guaranteed to take your breath away. "Look At The Clown" is taken from the same session. It is an achingly beautiful ballad, and a particular favourite of mine. "Louie Louie" is typical of most

of the live tracks, consisting of feedback and vocals buried in an unrelenting morass of sound. One live song that manages to stand out is "Girl From Hell". The major influence on this song is undoubtedly the Move, as they have copied that band's trick of making the last line of the chorus twice as long as the others. "Diary" is another wistful ballad. It proves beyond doubt that they have a penchant for a wide range of original material. The organ,

deliberately out-of-tune guitar and rasping vocals on "Heat Death Blues" make it sound like a long-forgotten sixties gem off "Nuggets". "Bebe Bebe" is an epic song. The guitars build up slowly at the start to produce the best guitar sound on the tape. The vocals could have been livelier and more prominent. However, that minor criticism cannot detract from my opinion that it is a classic song and the closest the Mixers have yet come to perfection.

BRAGG'S BOOKS

PINK FLOYD, 'ANOTHER BRICK'.
An Illustrated Discography.
MILES. Omnibus £3.95.

An updated reissue of a book that I would imagine is more use as a memory jogger to surrogate journalists like myself than to real fans. They would probably know all the tracks on all the albums and the major events pertaining to their release. The section on bootlegs is quite useful, although it doesn't include the moderately well-known Barrett album "Unforgotten Hero". It does, however, go up to the release of "The Pros And Cons Of Hitch-hiking", and covers the other non-Floyd excursions of the band members. One or two of the facts strike me as a little dodgy. There is no mention of the post-Floyd Barrett gig in Cambridge; and I don't think all the Floyd went to public schools - Gilmour, Barrett and Waters went to one of the Cambridge grammar schools I'm fairly sure - so using an expensive public school education as criticism of The Wall's critique of state education doesn't really hold water (oh look, I'm really sorry about that; I mean it was completely unintentional).

THE DOORS: The Illustrated History.
DANNY SUGERMAN. Vermlion. £7.95.

The third in a triumvirate of quasi-official Doors books (the others being "No One Gets Out Of Here Alive", also by Sugerman & Jerry Hopkins; and "The Doors" by John Tobler and Andrew Doe). The ultimate in scissors and paste literature, since all it consists of is other people's published writings about The Doors - mostly from newspapers. However in this case it is perhaps more valid than other uses of this method since Sugerman was a long time companion, confidante even, of the Doors and particularly of Jim Morrison - he disguises himself as Denny Sullivan in the earlier book. Here he has simply gone back through his files and scrapbooks and regurgitated all the relevant information. There's plenty of pictures of The Doors - several hitherto unpublished, and a number in colour - other shots from Morrison Hotel for instance. It's a shame the actual newspapers couldn't have been used; the only one that is - 'Sounds' announcing Morrison's death - has his picture used, instead of, as in the original, Carol King's. Not a book to be read on its own - at least one of the others is needed to explain the background detail; but fairly essential nevertheless.

RECORDING:

16 track 10 hrs	£89	RETAIL: Boss DR110 graphic drum £105
8 track 10 hrs	£69	
2 track 4 hrs	£22	

USED: Musiflex, quality mic cable, colours, only 62p/m

HIRE: 250 W P.A., recommended, £25
£1 per hour 8 track!
two days, Fastex AB + desk £48

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KATRINA AND THE WAVES: (Above - bassist Vince who's recently started writing songs for the band, and whose "Do you Want Crying" may be the next single.) Sixties influenced pop-rock featuring ex-Soft Boys guitar genius Kimberley Rew and powerful American white soul voice of Katrina herself. Currently on tour in Canada and USA - where their future may lie - after confusion about their British recording contracts. Excellent album and at least two sure-fire hit singles are ready to be released as follow ups to their minor hit "Que Te Quiero" when they can get their labels sorted out. Still the band most likely to succeed - at least commercially - because they have more great pop songs than anybody else and a stunning live performance to match. Seek out their album (only to be found locally), their mini-album (on Aftermath Records) and their singles (on Armaggedon, Albion and Silvertown).



YOUR DINNER: Everyone's tip for the top - but always qualified by the question of their ability to get themselves together in a business and organisational sense. There's no question about their musical talents, though I'd be hard pushed to actually put a label on what they play. Perhaps psycho-ska might be an appropriate invention, though they don't go in for any gothic bloodthirstiness. Certainly the ska/reggae rhythms are the base upon which they build in ways which I have heard likened to Talking Heads instrumentally, and which lyrically reflects the anarcho-hippy lifestyle they lead. They're a long way from the pretty-boy pop pap that is

dominant in the charts at the moment, but they have that certain undefinable something that sets them apart from all the other local bands - and which can only really be experienced by seeing them live and tasting the unique atmosphere they create. You can hear them playing live on a cassette called "In The Belly Of An Alien" that is on sale locally - and there is a record on the way, though who is going to release it is yet to be discovered. Be warned that live when they are not together they are the most chaotic bunch around - but when they are together they are quite simply brilliant. (1 track on "Honey For Tea" - but it's no longer representative.)



THE FRIGIDAIRE: Hot rhythm 'n' blues combo currently undergoing a change of guitarist (picture above old line up). A great dance band - if you like that sort of music - let's hope they stay that way, and don't get too heavy now.

TRANZISTA: A band that has been around for a number of years and keeps rising from the dead as soon as you write them off for good. Based on the partnership of singer/guitarist Gary Butcher and keyboard player Andy Northfield they have some good songs and always put together a good show when they do play live - rumour has it they will be going out with a tape recorder rhythm section soon, since they have problems keeping a band together. Their latest recordings - done at Kenny Jones studio, with backing vocals from Kiki Dee - are marvellous, and I hope they get them out on record soon. Two previous singles: One on Atlantic (1983 - disappointing) and one on Land Speed (1980).



PERFECT VISION:

I'm really pleased to be able to say (especially after I had to go out and buy it in order to be able to review it) that PV's record is great - especially Side 2. I've always thought "This Hook" was an excellent song, but "Swim To Me" was a hitherto unknown (to me) delight with its marvellously eerie atmosphere. On the other side I find "Laugh At Breakage" the least satisfying track - too much the stark and mechanical side of the band - but "Drive Me" emerges like a hideous Kraken from the waves and bounds along to the beat of that dominant bass to remind me to mention the band's original demo tape which, I assume, is still available from Peeved Records (or the band). It was one of the better tracks on that tape and I'm glad it made it onto the record - but what about "Great Figure" which they recorded for their Video - indeed, what about the video itself - that was another eerie masterpiece; the next record perhaps.

To those of you that don't know PV the record - "Our Broken Crown" 12 inch on Leave It Art Records - may take a bit of getting into since the band are not the most instantly accessible, but it does repay the effort of listening. And I do recommend you to listen to it before

going to see them live, since some acquaintance with the music will make it easier to appreciate the virtues of music that can appear very mechanical and depressing at first sight and sound - though to be quite honest I haven't seen them live for some time, and my recent acquisition of the record will certainly spur me on to check out how much they have improved on stage. The reviewers of their ICA gig were impressed and of course John Peel, who organised that show, is a firm fan now - so they should go far. Just how far is an intriguing question since they are not at the moment producing commercial sounds; no doubt, however, they would be content in the long run with the sort of success of a band like New Order. That may be pitching it a bit high, but why don't you decide for yourselves by getting the record and seeing the band while they are still here in Cambridge.

EXPLODING HAMSTERS: With the departure of both the Wobbly Jellies and SITFO from the scene the Hamsters should have the Latin/Salsa department all to themselves and I look forward to their continued improvement - maybe further augmenting the percussion and brass sections? A favourite student dance band last term, who will join them this term in that category?

PV; ROARING BOYS; JELLIES

STUDENTS

GUY JON JAMES TONY
RICKHAM LEWIN DANIEL SHEPHERD
Vox/gtr vox/gtr bass drums

PERFECT VISION #1

DAI JOHN STEVE GILES JON JAMES RICHARD
DAVIES BOWYERS KERRI THOMAS LEWIN DANIEL KITCHEN
drums synth's vox/keys gtr vox/gtr sax/vox

← ex SMALL CHANGE

PERFECT VISION #2

DAI JOHN STEVE GILES JON JAMES MARTIN RICHARD
DAVIES BOWYERS KERRI THOMAS LEWIN DANIEL KITCHEN
drums synth's vox/keys gtr vox/gtr bass

to THE PICKUPS
back to THE LONELY

PERFECT VISION #3

JOHN STEVE GILES JON JAMES DAVE
BOWYERS KERRI THOMAS LEWIN DANIEL LARCOMBE
synth's vox/keys gtr vox/gtr bass drums

For Dave
Larcombe's
early career
see tree of
BT-DIVIDE
in B.S.N.
No. 9.

PERFECT VISION #4

STEVE GILES JON JAMES DAVE
KERRI THOMAS LEWIN DANIEL LARCOMBE
vox/keys gtr vox/gtr bass drums

PERFECT VISION #5

STEVE GILES JON JAMES
KERRI THOMAS LEWIN DANIEL LARCOMBE
vox/keys gtr vox/gtr bass

PERFECT VISION ON VINYL:
"OUR BROKEN CROWN" 12"
ON LEAVE IT ART RECORDS
LIAR 002.

Tree © 1984 Graeme Mackenzie.

THE MODELS #1

TIM PAUL CHRIS STEPHAN DAVE PAUL
MAY MICHELL JONES OZADZINSKI UPTON GOZBART
vox/sax vox bass keyboards gtr drums

THE MODELS #2

TIM PAUL CHRIS STEPHAN ED
MAY MICHELL JONES OZADZINSKI GORMAN
vox/sax vox bass keyboards trumpet

When the Models started they played an interesting mix of Bowie/Roxy Music glam-futurism and the then fashionable ska rhythm. They made a single in Cambridge but it's disappointing and is a very rare item now.

WOBBLY JELLIES #1

JUSTINE MADELINE WILL KATE LINDSAY KEITH CHRIS ANTONIA PETE
PICARDIE MARSH HEATH ASHBY DARVELL LEGOY PLUMMER ROBINSON
vox sax vox/gtr vox vox bass gtr

A production of "Tommy" brought together the core of Sellies with some of the Models.

WOBBLY JELLIES #2

JUSTINE MADELINE WILL KATE LINDSAY KEITH CHRIS JO MARK HARMISH
PICARDIE MARSH HEATH ASHBY DARVELL LEGOY PLUMMER MORRIS
vox sax vox/gtr vox vox bass sax percus. drums

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MYSTERY GIRLS

ROBERT WILL SIMON
FARRAR HEATH
sax

Robert Farrar wrote a musical called "Comfort and Hygiene" using many Models and Sellies.

THE WAY UP

DAVE NEIL TIM PAUL CHRIS STEPHAN ED
LARCOMBE MCCOLL MAY MICHELL JONES OZADZINSKI GORMAN
drums gtr sax vox bass keys trumpet

Henry Swulman, Dufford
Jane Edwards Tibbrook
and Tony Shepherd were also in S.I.T.F.O.

ROARING BOYS

DAVE NEIL TIM PAUL CHRIS STEPHAN
LARCOMBE MCCOLL MAY MICHELL JONES OZADZINSKI
drums gtr vox/sax vox bass keyboards

WOBBLY JELLIES #3

LINDSAY KEITH CHRIS JO CALUM STUART PHIL STEVE TONY EMMA SARAH
DARVELL LEGOY PLUMMER MORRIS MCCOLL ATKINS DI PRAMA SWIFT SHEPHERD HALL HARRIS
vox vox bass sax gtr sax percussion trumpet drums vox vox

WOBBLY JELLIES #4

HENRY JANE LINDSAY KEITH CHRIS JO CALUM STUART PHIL STEVE TONY EMMA
SHUKMAN EDWARDS DARVELL LEGOY PLUMMER MORRIS MCCOLL ATKINS DI PRAMA SWIFT SHEPHERD HALL
trumpet sax gtr sax percussion trumpet drums vox

The Wobbly Jellies have finally split up - but Keith and Lindsay have said they intend to get a new (and maybe even bigger) band together in London. Sellies #4 left their one single "MAGIC COOL BREEZE" WIMP009 as memento.

ROARING BOYS

INTERVIEWED BY TREVOR DANN

THE MODELS were formed about four years ago as a Cambridge student band, and four of the founder members have been the continuing core of the group as they became THE WAY UP and ultimately THE ROARING BOYS. These four are PAUL MICHELL (son of Keith), the singer; TIM MAY, sax and vocals; CHRIS JONES, bass; and STEPHAN OZADZINSKI on keyboards. It was, however, the two later recruits who returned to Cambridge to be interviewed by Trevor Dann on Radio Cambridgeshire's Rockshow. They are NEIL MCCOLL who is the band's guitarist - and son of Folk musicians Ewan McColl and Peggy Seeger - and DAVE LARGOMBE the drummer, to whom Trevor spoke first.

TD. Jon Lewin tells me that you actually played in Perfect Vision at one point.

DL. I did yes.

TD. You were replaced by a machine.

DL. That is very true.

TD. Now what does this tell us about your drumming and your musical background?

DL. Not a lot really. It was quite an occasion....What happened basically was: The Models came to see me when I was playing with Perfect Vision....they were very interested in my ability as a drummer, and on that same night....I had an argument with the bassist of Perfect Vision. And the next day I got a phone call from the Models saying would you like to join, and being a bit upset with the way PV were going I decided to join the Models.

TD. Now the Sunday Times has it that the band got together as undergraduates, but of course you weren't one.

DL. Oh no, no, no. I was very young....actually when I joined the Models I was unemployed (PAUSE) working with Perfect Vision....In fact I've been unemployed for three years, up until the signing of this deal.

Trevor then talked to Neil about his famous family background. Had he ever played with his parents?

NM. Yes. Actually when I left school I went straight into running their own record company, and I spent about three years just doing anything that was to do with them. I ran the record company single-handed - started it really - and I gigged around with them. I've done about 150 or 200 gigs in the last 5 years with them....

TD. Were they in any sense an encouragement? I mean, do they think you've sold out by being in a pop and rock band rather than following the folk traditions?

NM. I've been waiting for that question....They were an encouragement to me, yes. I started learning guitar with my mother when I was about 9. And she encouraged me heavily when I started taking an interest in playing classical guitar - because my best friend played classical guitar, so I thought I'd better sort of keep up with him - she encouraged me into that. After that though, not really; they let me go in whichever direction I wanted to. They weren't too worried. I mean they were always checking up on me all the time, to check I was practising and that kind of thing.

TD. Your sister, of course, is Kirsty....Have you ever played with her? Are you younger than her?

NM. No, I'm about a year older than she is....I used to have a band round South East London - actually Tim, our sax player used to be in the band as well - and at one point we actually had Kirsty doing backing vocals with us. TD. The best thing I know about Kirsty - you probably know whether this is true, it's a great rumour - is that when Tracy Ullman did whichever of Kirsty's songs it is that was a big hit, that she couldn't sing the high note.

NM. "They Don't Know."

TD. That's right - is it true that she had to go in and sing the high note for her?

NM. No, she didn't do that; Tracy actually used the original recording, because that was Kirsty's first single, so she used that high note from the original recording.... That's what I've heard anyway; you know even though I'm a member of her family these things get distorted somehow, however you hear them.

TD. Right. So we mentioned that you were The Models, and a lot of people around Cambridge will remember the Models. You disappeared off to London, and suddenly here you are in the Sunday Times....

DL. Two years later.

TD. That's right, and you've apparently signed this deal for a very great deal of money. Now what happened in between; how did you manage to pick up this deal? A lot of people want to know this because they want to follow in your footsteps.

NM. Well, I think a lot of it was to do with the fact that The Models did actually obtain a lot of popularity in Cambridge to start with. Certain members of the band may not have gone into it in the way they have if they hadn't actually been - I can say this because I wasn't a member of the band at the time - probably one of the best bands around Cambridge. I think that gave them a lot of encouragement, particularly Paul. And, when it came to leaving Cambridge, it just seemed like the natural thing to do, because it felt so good while they were up here.

TD. Was it a difficult process to try and get everybody interested? I mean all the local bands you meet wherever you are always say, well I've been down to London and I've sent a tape, and I've done this, I've invited people and they never come, and so on. I mean did it take you that long Dave?

DL. Exactly, yeah; it took us two years. We signed a management deal while we were in Cambridge with Noel Gay; it didn't actually work out too well.

NM. We made the classic mistake, you know the traditional mistake that a lot of bands make; they sign a deal because they have a bit of paper in front of them and they haven't seen a deal before, so you sign on the dotted line and and we'll make you stars, boys...and it just didn't work out. We spent a year and a half umming and erring about that, and really not believing that it was going to work; but we still held together, somehow. Just because we really felt the whole thing was good, inside the band anyway.

TD. Did your current management deal precede your record deal then?

DL. No; what actually happened was, we signed a deal with Noel Gay, and we got out of that deal while we were doing concerts and having some record company interest; but not a lot. We carried on playing live concerts while we were

negotiating with our lawyer about getting out of our management contract with Noel Gay. We got out of that contract and our lawyer took over as being our manager for a while, and a lot of record company interest followed - from just playing live, not sending out any tapes, just saying come and see us live.

TD. I rang the press office that looks after the Roaring Boys; I said what's so good about these guys, I mean why have you spent £300,000 on buying these boys. And their press officer said, well it's because we think they're the new Duran Duran. Now, what do you think about that? That's the kind of thing you're gonna have to put up with isn't it - that the record company are going to be marketing you in a way that, maybe, you don't think is right....I don't know.

NM. We're not the new Duran Duran, basically. (PAUSE) God, that's a bit of a shock, isn't it?

TD. Well, it's interesting isn't it? Because I went on to explore this, and I've written these quotes down. She said "Oh, if you see Paul, the lead singer, he's the new Adam Ant"; I said, you must be joking....

DL. I think she might have been joking actually.

TD. No she wasn't. No. This is what she's saying....This is the point I'm coming to - are they going to try and make you into the new something, rather than the Roaring Boys?

NM. No, I don't think they are. I honestly don't think... I mean we don't put too much emphasis on the money side of things, but if they thought we were going to be the new something or other, I don't think they would have put that money into us. On stage we have a lot of energy; I think we've got some good songs, and we present ourselves in a way that isn't like Adam Ant; it isn't like Duran Duran. It hasn't got that very ephemeral...image, if you like. What else can I say?

TD. You were saying you don't want to dwell on the money side of things, and I think this is right; but when a company like, even a company as big as CBS and Epic, pays that amount of money they want to see a return - so I wonder if that means you're gonna be under a lot of pressure to conform to the role that they see you playing, rather than maybe making the kind of music that you necessarily want to. I mean, has that happened at all yet?

NM. Well we are under a lot of pressure because we've received a certain amount of money which is recoupable by CBS, but we feel we do have a lot of commercial songs which are what we want to do. They don't sound like Duran Duran; they don't sound like Adam Ant, whatever a certain music paper may say about we have a singer that looks like Adam Ant with hair. We don't really feel we are presenting ourselves in that way, because we feel that we're fairly honest about it. And we also don't have the approach that certain bands have, where they say they're only in it for the sex, drugs and the money - and I'm sure you know who I mean.

TD. I met a girl about six months ago who I got talking to. It was very interesting because she turned out to be someone called a stylist. I said well, you know, who have you been working with then? And she said "Well, Nik Kershaw; you should have seen him before I got my hands on him. He didn't look anything and I've kinda turned him into Nik Kershaw." I wonder whether that's happening to you Dave yet? Are they telling you how to have your hair cut?

DL. Not at all, no. It's all up to us, at this point.

NM. They could tell us to go down and buy a load of Anthony Price suits and get our hair cut in a certain way and smoke a certain brand of cigarette. But that actually hasn't happened because I think we're in a slightly unique position here; because CBS actually realised before they took us on that they knew what we were about and they knew we weren't going to be influenced by that kind of pressure, and we're not. It's just not affecting us. We do have our own image which we have built up ourselves. We do have a certain kind of style in the music which we've built up ourselves.

TD. Are you writing songs about anything? I mean have you got any kind of lyrical axe to grind?

NM. We've got a lot of axes to grind, but they don't often come across in the lyrics.

TD. Now you mentioned management a bit earlier on. You've been signed by the semi-legendary Billy Gaffe, who used to manage Rod Stewart, amongst other people. What does that sort of a deal entail? I mean, is he looking after you more than the record company is; is he kinda guiding your career, or what?

NM. Well, he's a manager; he's a very, very good manager. DL. Brilliant manager.

NM. We have the advantage that he does have a name behind him, and that may have influenced our deal slightly. TD. I mean I'm wondering really, what does a manager do for a group like you who have been signed by a major record company. What is his role now?

NM. In terms of dealing with producers; so far as getting us tours abroad, and dealing direct with the record company goes, then he obviously, since he has a name, he has quite a large role in what we're actually doing, because people will listen to him.... People will think actually that his power comes from his past record and obviously the money that is behind him....

DL. It's his attitude.

NM. But it is his attitude.... He really does push himself; he pushes us; he pushes the record company. And that is really what being a good manager is about.

TD. Have the record company or the management paid for you to come here today?

NM & DL. No, we've paid for it.

TD. So has it made you very wealthy? I mean have you got Lamborghinis in the car park?

NM. No, that Sunday Times article, and every other article that is going to be written about us in the next couple of months probably - maybe years, I don't know - doesn't really go into the economics of running a band, especially a band that has just been signed, and what the band actually has to pay for. We have to pay for recording our own albums, we've got to pay for tour support; video; we have to salary ourselves - which actually isn't very much. I mean what did that Sunday Times say - £300,000. Out of that money we are well below the national average wage.

TD. I mean are you paying yourselves £1000 a week - something like that?

NM & DL. No!

TD. More like fifty bob.

DL. Can I just say I'm driving a Vauxhall Viva at the moment. I bought it off my uncle - it cost me a hundred and eighty pounds and a bottle of whisky.

TD. The other thing about these large advances is that they are advances.

NM. We do have to pay it back.

DL. We don't have to pay it back...if we are successful we pay it back.

TD. Right; so the next step is you have to go and be successful, which means you have to go and make a record. So what are the plans? Where are you going, who's producing the album? Are you going to do it in Monserrat or somewhere?

DL. We're talking to producers....

NM. We're not going to do it at Monserrat, we're not going to do it at Nassau; at the moment we're looking for a producer....

TD. What about your brother-in-law, Mr. Steve Lillywhite?

NM. Well, we had talks with him, and it's quite an amicable thing. We don't think he's right for the job; he doesn't think he's right for the job; that's fine really. He's not really quite tuned into us.

TD. But you've been talking to names as well known as him?

NM. Oh yes, we've been talking to a lot of names which shall remain nameless. We shouldn't go into that at the moment - it's not fair on all the people involved.

DL. Another thing about producers is the availability. I mean a lot of good producers around that might be suitable for us are not available till March or April.

TD. Well when do you think we'll actually be able to stick 7" of vinyl on that turntable marked Roaring Boys?

NM. Well, I think at the latest we'll have a first single out by February.

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Fri. 19th October: ESMUND SELWYN A great favourite at the club, Esmund Selwyn is one of the finest jazz guitarists around. His recent album met with wide critical success and in addition to his experience on the British scene he recently toured with American trumpeter, Art Farmer. Support from our house band - the Nick Weldon Trio.

Fri. 26th October: THE JOHN TAYLOR QUINTET - including Britain's leading jazz singer, Norma Winston who delighted us all earlier this year with Michael Garick. Tonight it's different material but an equally superb band. John Taylor (piano), Chris Lawrence (double bass), Peter Hurt (tenor) and Steve Arguelles (drums).

Fri. 2nd November: DICK PEARCE is trumpet player with the Ronnie Scott Quintet and he many people were impressed when they heard him with Ronnie in Cambridge earlier this year that we decided to ask him back as a soloist fronting the club trio.

Fri. 9th November: ART THIEMEN. The fact that Art plays tenor and soprano in every variation of Stan Tracey's groups (quartet, sextet, octet and big band) speaks for itself. Together with the Nick Weldon Trio.

Fri. 16th November: THE MARTIN SPEAKE QUARTET with special guest appearance of Australian tenor player, Dale Barlow. He recently moved from New York and over the summer appeared at Ronnie Scotts and at the Kool Jazz Festival. The Martin Speake Quartet is one of the regular working formats of our club, led by Martin Speake (alto).

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FINAL SCREAM: Positive punk I suppose it used to be called. A very colourful young band that have recently suffered the loss of their very effective lead singer to rival positives 13th Chime - and just as their first record is supposed to have come out (as yet I have only come across the tape version and not the vinyl). An interesting band, I hope they can find a new singer and carry on (pic above).

THE DETECTIVE: Another of the solo artists, though his excellent demo tape was actually recorded in a proper studio, and it does show (see cover pic).

ANDY TALKING AND THE GHOST OF ELECTRICITY: He may be a bit of a ghost in Cambridge henceforth, as he graduated last term; but he's worth a mention as the only - and a very excellent - poet in the city who performs his stuff to music in the style of John Cooper Clark and company.

MANDY MORTON BAND: The most prolific professional band in Cambridge. Mandy was the singer in Spriguns, a seventies folk-rock outfit who put out a number of albums. Since they folded Mandy has gone solo and her music has evolved away from the purely folk idiom, though that influence inevitably colours her present work, especially in her singing style. Difficult to label - it might once have been called progressive rock - it is socially and politically feminist and anti-war, very personal and very well put together and performed by her young band who feature especially the guitar and synth playing of Simon Hunt.

13TH CHIME: Based in nearby Haverhill the Chime are into face masks and fertility rites and music that reminds me of late sixties acid-rock rather than late seventies punk. They have made about three singles, but have not as yet done themselves justice on vinyl.



ANDY (WHITE) TALKING



GREAT DIVIDE: (Above in conversation with Chris Heath - see the profile he did in BSN 9) Their third single for Ensign Records is eagerly awaited, as is their return to live performances with new bass player Darren Everett. Hopefully the delay in releasing a follow up to the excellent "Money And Time" will not cost them the evident goodwill at Radio One that led to it receiving a fair bit of airplay even though it didn't chart. This time round maybe they'll go out and promote the record with live performances which, with their energy and humour on stage, have always been one of the band's strong points. Records: 1 Track on Wimp Compilation album "Honey For Tea"; Wimp single and 2 Ensign singles.

HONDO: The long-lasting local reggae band, not often seen performing locally - due to often excessive financial demands - but worth catching at least once if you can. It may be that the latest line up is changing the sound a bit - judge for yourself by finding their latest single "Fallout", on Sensible Overcoat Records, and compare it to their track on "Honey For Tea" or their 1981 single on Mirror Records.

THE FACE: The student discoveries of 1983/84 who have put out 2 singles on the local Wimp label - the second being a fine production job by the Great Divide which excited a little interest in some corners of the London biz. Possesing some fine pop songs and an outstanding singer in ex-choral scholar Dave Watson they could go far if they can find somebody to point them in the right direction and if they are prepared to make the commitment to music instead of other promising individual careers. How much we see of them in Cambridge this year remains to be seen, since they ought to be busy in London - but I hope we will get the chance to see how they are progressing. Level 42 meets Spandau Ballet - but with a singer who can sing!

TRUX: leading local hard rock/heavy metal combo, now featuring the heavy side of the most versatile local guitarist Marc Noel-Johnson (see him playing acoustic mandolin in bluegrass band Holders Heroes). Very good at what they do, they hope to have another record out soon - their last was on their own label and with another line up.

ROVER BOY COMBO: The Rockabilly kings of Cambridge.



THE LONELY: A Cambridge institution, featuring a local legend (called Ted Koehorst - see photo left) performing - very professionally - slightly old fashioned rock of the sort purveyed over the years by everyone from the Byrds to Dave Edmunds. Very entertaining with plenty of their own songs mixed in with the covers - the sort of stuff you can find on their cassette LP "The Lonely Years", a track of which features on the "Honey For Tea" album.



TOBY JUG AND WASHBOARD BAND: Probably oldest band around - they put out an album in 1968 or 1969 (it's so long ago no one can remember when!) Not a rock band, more a comedy act, but based on the Jug and Washboard music of its formative years. Stupendously silly, very vulgar and fabulously funny if you like your humour crude - but they can also play a bit when they want to

PAUL EDWARDS aka IN PARALLEL: One of a number of artists who have left bands to work solo with the aid of synths, drum machines and home recording gear. Paul is the most successful so far with an excellent single out on Rocket Records.

RENDEZVOUS: The other local metal merchants who have released some recordings - though this time only on tape. On the other hand there is a whole album's worth to check out.

SHEER KHAN: Used to be called Samurai, they have recently released their first single which is a thoughtful piece of work - especially for a band that once again takes hard rock close to heavy metal - about the destruction of the American Indians. Musically I think I prefer the B-side, but it's a commendable effort all round, on their own label.

DARREN UPTON: Another of the solo/synth men, he has made a very poppy demo tape, and what is more he has had the courage to stand up on stage alone but for his tape recorder and sing his songs to its accompaniment.

DOLLY MIXTURE: I've not featured them heavily because they're not really a local band anymore - but they like to play 'home' occasionally and Cambridge is it.



VENUES

The biggest problem on the Cambridge scene remains the lack of public venues. For a while earlier this year it looked as if we might be luxuriating in the unusual position of having competition among venues - three pubs and a couple of small halls, plus the big Guildhall for those brave enough to use it. Too good to be true of course. Now with the fire at CITY LIMITS and the imminent closure of FISHER HALL due to punk vandalism we are back to crisis point. Though City Limits will, we are told, reopen in the new year - hopefully bigger and better than before - the present situation looks like this:

THE ALMA, Russel Street - A nice pub with lots of real ale and a very friendly landlord. Unfortunately he is restricted to Saturdays only for bands and inevitably it gets a bit crowded. No stage either, but nonetheless the scene of many an enjoyable evening.

BURLEIGH ARMS, Newmarket Road - Recently done up in such a way that the space for music is limited, nonetheless a welcome return as a regular venue for rock gigs.

SEA CADETS HALL - Now about to be the only hireable city hall for smallish gigs. Unfortunately not the most salubrious surroundings and rather a long way out of town - but it has the merit of being

available for music of a volume that the pubs can't cope with. No more punk however - trouble at the last gig, worse than at Fisher Hall; guess who promoted. **GUILDHALL** - The small hall holds about 200 while the big hall holds anything up to about 800. The scene of the City Council's Cat Club gigs, despite its dodgy acoustics, it could provide the sort of hall we need if it weren't so permanently booked up for other events. **KELSY KERRIDGE SPORTS HALL** - The local aircraft hanger which is big enough for major events, but is acoustically not suitable, has few facilities for concerts and is run by people that are loath to let it out for rock events.

CCAT CANTEN - We are going to be hoping for a lot from this place this year. It is big enough to host fairly well known acts, but it too suffers from not being purpose built - though with its low roof its acoustics are not bad. The problem is once again availability - wish the students union luck in its relations with the caretakers and we might be OK.

CCAT BATMAN & MUMFORD THEATRE - The former is small, and the latter seated. **COLLEGE HALLS** - Lots of lovely halls all selfishly kept for the use of students only. The University's attitude is a disgrace, but who can change it? G.M.M.

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CAMBRIDGE CRITICISM

CHRIS HEATH

Certain archaic musical values seem to hold a particular sway in much of Cambridge music, in my opinion to detrimental effect. These values include: a belief in music as having the sole function of entertainment; a belief in music as alive in a peculiar and illogically formalised sense (no backing tapes, no drum machines, ideally no synthesisers); a belief in instrumental virtuosity as a virtue in itself, not as a means to an end; a regrettable chauvinism and sexism.

Discussions of musical criticism tend to be so bland and abstract that they obscure a consideration of the motivations and purpose leading us critics to write. For myself I began to write in order to communicate and share those things in music that I find especially interesting and, on occasions, moving. Hence when I write I do so not from any abstract principles (principles like 'antirockism' only appear to help explain typical reactions) but from the way the music inspires me or otherwise. The anger in much criticism that many object to doesn't, in my case at least, come from spite or egotism, but from a genuine fury at the worthlessness, the emotional, physical, intellectual, and moral sterility of so much music. And that fury is only allowed because I know that there are things that are so much more valuable, precious, and worthwhile.

I'm sick and tired of competence. I'm sick and tired of feeling obliged to praise bands just because they've learnt the basics. If their only mistake is that they aren't extraordinary then that makes it no less of a sin. I'm fed up with music that stinks of proficiency but falls so far within my expectations of what music can be and do. I've had enough of drinking through evenings wiling away time watching bands that don't really entertain or amuse me. Time is too valuable for that.

I'm sick of endlessly writing about bands mediocrity and criticising their petty imperfections, but I'm not going to recant and deceive you by giving 'positive' reviews painfully dredging good points from putrid wastelands - it would be irresponsible to encourage you to waste your time on such insufficient pleasures. It's not arrogant for us as an audience to ask for more, to demand to be moved, touched, possessed,

inspired. It's not arrogant for us as an audience to maintain our right to refuse and reject substandard pap; in fact it's crucial that we should. At the very least these demands are no more arrogant than these bands' presumption to be offering anything worth our time and money. If you believe that music is important enough to make such a fuss about, then treat it like something valuable - if you are scared of the sincerity of seeking experiences that are potent and relevant in music then at least admit it to yourself, rip up this bland obsessive fanzine, and recognise the records in your room as having a similar utility in your life as the paint on your walls. This cat-and-mouse game of treating music as at one moment trivial and a stale commodity, and at the next as of great import, is at the root of these aimless congregations of semi-drunken idlers that gather around performances - performances that offer few of those present anything they want or need. These lies waste lives.

It's time to be callous and weed out the crap. It's time to be demanding, to search for sparks amongst the embers, to kindle those and douse the rest (we'll disagree in our identification of course, but the sense is in the struggle). To be honestly enthusiastic we need to be realistically (and often ruthlessly) critical. I want to search out those sounds that, if only momentarily, transcend stylistic routine and go beyond passively reflecting a familiar experience; each time I find them I will shout loud and scream embarrassingly about them (it's always embarrassing to take emotion, enjoyment and experience seriously). I'm not advocating elitism - elites are archetypally static and self-referential - but I may well be advocating extremism.

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CAMETAL MATTERS

Since I started writing for BSN I have increasingly found myself in a position whereby it has been necessary to choose which bands to write about, and which bands to bypass. Not only has the problem been exacerbated by BSN going monthly, but there have also been times when I have been embarrassed by my identity being revealed to bands I am not reviewing. As I believe in honesty, when such bands have asked if a review is going to be written it has been my policy to admit the negative. Sometimes promises have been given to do a write up next time (as is the case with two of the following reviews), which once again can lead to bypassing subsequent potential pieces. Hence the idea of a pageful of mini-reviews, which will give the readership greater variety, whilst giving a fair chance to more of the bands gigging around Cambridge. And so I bid you welcome to....

GRIM REAPER on their second visit to City Limits. I love this band, so you can imagine my concern when they kicked off with a rather sub-standard version of "Dead On Arrival" (from their debut LP, reviewed in Issue 2 of BSN). Both vocals and lead guitar sounded rough; in fact the vocals never recovered the clarity of the previous visit - probably due to an illness Steve suffered recently. In spite of this, as the lads warmed up the music got better and the punters grew progressively more enthusiastic. Nick's guitar solos were longer and improved considerably during the set, and Lee's drumming was in fine form. We were treated to the complete album, plus songs destined for the next one - songs that remained very much within the HM formula of the first LP. Going by what went down at City Limits, it won't be too long before Grim Reaper can drop the four covers they do. Their own material is very strong, some of it drawn from personal experience. The gig was a definite success - we made Grim Reaper play three encores and still wanted more! Next time they deserve to fill City Limits up.

And so to LARRY MILLER's second visit to City Limits along with a new drummer who has settled in nicely - his name is Dave Raeburn. Andy Allen plays bass and Larry plays lead guitar, banjo, and sings. The audience was small but interested - though a little cool. Larry is a great communicator, but he had a job to get any feedback - apart from one gentleman who suggested he do a "Jimi Hendrix bit" to his oldest guitar, and another one who played a harmonica at the back. The music was very basic with a lot of R'n'B influences, and more than a little Quo-esque posing going down on stage. Highlights were "Magnum 45" which featured some slide guitar, "Dial A Drac" which included Larry donning fangs and 'blood', and a George Formby imitation complete with banjo. But after "Dial A Drac" everything ground to a halt, spoiling what should have been an excellent evening. The audience could not seem to be bothered to call the band back. Yet I know that Larry is capable of whipping a crowd up as I witnessed a wonderful set on their first visit. Perhaps I should give up reviewing second visits.

But first time can be bad too, as I found when I saw SAIGON at The Cutter in Ely. Saigon are a five piece HR outfit hailing from Norwich. They have a four track tape on sale which is excellent, showing definite Priest, Purple and Maiden influences. When we arrived the band were tuning up and it was loud - and they had already turned everything right down! In truth Saigon just aren't geared to a small venue - the equipment they used included a drum riser which almost filled the stage area. They played two sets that left me feeling very unfulfilled. Use of a hired PA and an inexperienced sound engineer rendered the sound muffled and imbalanced; the lead guitar was almost inaudible, and the vocals went up and down like a yoyo. The whole gig was fraught with problems really - the bass drum pedal broke during the second set, and the backdrop collapsed during the last number. Musically Saigon have what it takes, but their priorities are wrong - they bought a tour bus instead of a PA! If they can get themselves properly organised they will be worth seeing, and hopefully get the work they need.

LYN GUY

TWENTY CAMBRIDGE FOLK FESTIVAL



"There's an awful lot of Neils about" said the local girl who had slipped over the fence for the Sunday evening finale. She said it as Paul Butterfield and John Sebastian were on stage together - but the irony of it was that the girls had probably never even heard of Woodstock (have you?); and even if they had, they would hardly have believed that the paunchy, middle-aged gents on the stage were once hippy heroes at that, the greatest celebration of Neils ever. Of course the Folk Festival always looks like a hippy reunion, but it's worth remembering that Folk Festivals pre-date Woodstock, indeed even Monterey, by many years - Cambridge itself starting in 1965 - and that if anything they belong to that pre-hippy cult of beards and sandals, the beatniks. Indeed, if you examine the crowd round the Guinness tent there they still are, as time-warp-locked as Castle Donnington greasers or, dare I say it, the punks at a GLC fights racism ("rock against") one day outdoor event.

It's impossible at something this size to see all the stars - despite two stages and three days (not to mention the beer tent and sundry other diversions - like annual re-unions with old friends and, this year, a lot of sun to lap up). Then there's the club tent - another stage, another bar - that all too often gets forgotten. Inevitably even the most dedicated reporter gets drawn to seeing another performance by his favourite act in preference to someone he's never seen before - or seen too much of before. So Tom Paxton came and went again without impinging too much on my consciousness. I'm sure he was excellent since he has been regularly asked back since his first performance in 1967 - but even then, for rockers if not for the folk purists, he must have been seen as something of a substitute for his brother "child of Woody" - Bob Dylan. (No, the rumours were wrong again - but then Cambridge would not be Cambridge without them.)

Ralph McTell I did see a bit of, and he was also as good as last time - and as popular. Christie Moore I failed to catch, and regretted it as everyone said how good he was - but he'll be back as well. One of the 'events' of this year's festival was the re-union of the three members of the Even Dozen Jug Band - Stefan Grossman, John Sebastian and David Grisman (a band that had also included the likes of Steve Katz and Joshua Rifkind). I missed that too - but probably it was more an 'event' than a musical experience. If John Sebastian's solo performance was as delightful as his songs, and Grossman's dueting

with John Renbourn was suffused with the delight they obviously shared in each other's expertise, David Grisman's Quartet left me completely cold. It was, of course, technically brilliant, but totally lacking in feeling; the best bits being those that highlighted the rest of the band's individual contributions - but even then there were no smiles being exchanged between the musicians to show that they were enjoying themselves. I hope the generous applause of the crowd indicated that they at least appreciated it - but is admiration really enjoyment?

I enjoyed Whippersnapper, which is Dave Swarbrick's new outfit. I have to confess, though, that the smile on my face as they played was as much to do with the way they looked as the way they played. The cheery gypsy Swarb has turned into leery pirate - a picture of dissipation only surpassed, at this festival, by Jimmy Page. But where the rock legend fortifies himself on substances that leave him as rake-like as ever, the folk legend obviously enjoys his pint. His fiddle playing, however, remains amazing and in Whippersnapper it is augmented by Chris Leslie on second violin - the youngster of the band whose good looks merely serve to highlight the contrast with the rest of them. Martin Jenkins and Kevin Dempsey were once with Dando Shaft (I bet that's stumped you) - one is shortish and bald, while the other is large (in height and girth) and sports an old fashioned curly hairout of the sort that used, in Dando Shaft days, to be called an 'Afro'. An amazing band - oh, and they play pretty well too.

The Hank Wangford Band also look fairly memorable in their cowboy outfits - but the difference from current cow (punk or billy) bands is that this crew can play the music. (It's interesting to note that since I wrote my preview a month or two back cowbilly appears, thankfully, to have ridden into the sunset of transitory trends - though I have yet to catch "The Tube" to find out what the latest rage is to be.) What makes the Wangford Gang so entertaining is not just that they are all expert musicians in their field - but they make it a bundle of fun by sending up the whole cowboy thing as well. A little reminiscent of Commander Cody, but when they sang a song like "Family Bible" you always felt that as Americans they hammed it up precisely because they, or at least their native audience, believed it all.

Inevitably the American visitors tend to dominate the Folk Festival since they are the acts one would otherwise not see. Memphis Slim actually lives in Paris now, but



that's beside the point. Given that he's 70 years of age and had to be helped onto the stage, his performance was stunning - he is such a showman, he had the audience in the palm of his hand with no trouble at all, even if you had seen it all the night before. The patten, the piano playing, but above all the voice, were totally exhilarating - why, oh why, couldn't they have got Memhis Slim and Paul Butterfield together too?

Butterfield was impressive; he still plays a mean harp and his voice is not bad (though not in Memphis Slim's class) - and he did have, in Ian Stewart, an excellent piano player too. I wish the same could be said of the guitarist. To this day I don't know who he was, since Butterfield had not asked for him in advance, and I'm not going to the trouble of finding out. He was just not a blues guitarist - he was a rock guitarist; he would have been better employed watching Jimmy Page, perhaps allowing our own Pete Towers to do the job instead of having to watch him. The rhythm section, however, were ideal, featuring local (well Peterborough) lad Colin Hodgkinson on bass. As for the material, well it was predictable, but as a Woodstock fan I'm not complaining.

I am complaining - but only a bit - about RunRig using a synthesiser instead of real bagpipes (does this make me a 'pipeist', or is it a 'bagist'?). As a Scot I look forward to my annual fix of pipe music at the Folk Festival, so it was as well that Alan Stivell brought his piper with him - or it would have been had I not been too involved with the Rockshow's five hour programme on the Saturday afternoon when Stivell used the pipes. In fact I was interviewing the Macdonald brothers, of RunRig, who constitute a unique phenomena - a progressive rock band (for that is what they have become - and very proficiently too) who sing in Gaelic. Hailing from the Isle Of Sky they were as charming as all highlanders and made me feel quite homesick. If you've never heard their music, tune into Channel 4's "Story Of Scotland" for the theme music, then tune out again quick, because the programme is rubbish - all superficiality and trendy (but beautiful) camera angles. You'll learn more of Scottish history in the folk department of Andy's Records - and Alan Stivell's section will allow you to expand your learning right across the Celtic spectrum from Brittany and Cornwall to Wales and Ireland.

Stivell is I suppose to the Celtic harp something like what Jimmy Page is to the electric guitar. At least if

there were lots of young bands wanting to make records featuring the Celtic harp (well who knows where the Pogues may end up - psychofolk; jigabilly!) they would as naturally turn to Stivell as bands like The Kinks, The Who and Joe Cocker did to Page when they were starting out in the sixties. Yes, "I Can't Explain", "You Really Got Me" and "With A Little Help From My Friends", to name but three, all feature the young session genius Page, before he took over the Yardbirds and transformed them into Led Zeppelin.

He has played with Roy Harper for years - hear him on the marvellous "Bank Of The Dead (Valerie's Song)" from the film "Made", which was recently re-shown on T.V. The film confirmed that Harper couldn't act - and I fear that for many Harper confirmed at the Folk Festival that he has had his musical day, Neil or no Neil. Perhaps; and certainly the Saturday's sessions with Page didn't excite me too much. Strangely, Though, his Friday night solo effort totally captivated me - not so, however, John Tobler, who described it as the worst thing he'd seen from Roy for ages. But then, he has seen most of his gigs over the ages - I hadn't seen the man perform, bar his one song with Gilmour earlier in the year, since the early seventies. So it was absolute nostalgia for me. That voice and that guitar style, which he shares with Gilmour, are so much a part of their time that I can quite see why he did not appeal to some - will he be back doing the same stuff in another twelve years?

So to the stars of the Festival - well for me anyway. De Danann could not be anything but Irish. It's not just the music - that unique blend of beautiful ballad and joyful jig - but it's their faces too, and their behaviour. That mischevious wink and grin; that drink-ruddied complexion and broad brogued invitation - impossible accurately to reproduce phonetically - "c'mon, boogie" as the fiddle flies, the whistle wails and the bodhran beats out its tribal message. Maybe it's because of the Celt in me again; and maybe it's because I got close enough to watch the interplay among the band and its marvellous singer, Mary Black. Their joy in performing is the joy that is the Cambridge Folk Festival and the joy it brings annually to thousands. Thanks Ken, and Angela, and everyone else who triumphed once more - may the sun shine on your efforts again for the 21st birthday party next year.

G.M.M.

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Spaceward has the technology and the freaks not only to make number one chart records for national stars, but also to offer help with demo tapes and records, at special bargain rates, to local bands.

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DICK GAUGHAN/ALISTAIR ANDERSON at the Golden Hind.

A joint promotion this, by the Cambridge Folk Club and the Mayflower Folk Club, bringing together two major talents on the British folk scene. Dick Gaughan is an exceptional guitarist and singer, and Alistair Anderson a concertina and Northumbrian Pipe player of some dexterity, and it's a pleasure to see two artists of this calibre performing together.

The first set was by Dick Gaughan, a man I'd been looking forward to seeing for some time. His records are excellent but playing live is where he really comes into his own. His voice has that same emotional quality that the late Jim Croce used to have, being able to get inside a song and really deliver it. Different styles for sure but the feeling's the same. Dick's guitar playing is also something rather special and there's an excitement in it that quite a few acoustic players seem to lack.

Performing about a half-dozen songs, including three from the brilliant "Handful Of Earth" album, he showed that he's very much in touch with the plight of ordinary people, even down to the NUM/Coal Not Dole stickers on his guitar. Taking mostly traditional songs (occasionally adding new lyrics) as his base he builds up an atmosphere of times gone by and the sometimes hard but simple life. A fine set and a fine performer, I can't recommend this man highly enough

Alistair Anderson is also a very fine musician and his music too is steeped in tradition, although the majority of it is self-composed. As we heard in the many reels that he played, it's a form of music that doesn't diminish with time but continues to grow and sound fresh and alive. It's been said that Alistair is doing more for folk music in Britain than anyone else at the moment. Swinging the concertina about with a certain amount of gusto he handled both slow and fast tunes with depth and feeling. As a

pipe player he too evokes something of the past in his playing and from the reception he received it would appear that this music still has a lot of life left in it.

Alistair's album "Steel Skies" on Topic got very good reviews when it came out and he now seems poised to make a big breakthrough. I hope so, his music deserves to be heard by a lot of people.

The evening ended with a joint set comprising about half vocal numbers and half instrumentals. Alistair's concertina was a perfect backing for that marvellous voice of Dick Gaughan's and it was a shame it had to end when it did, but they'd just simply run out of time.

So quite a major event in the local folk scene and it's worth mentioning another gig the Cambridge Folk Club is presenting; on November 30th Peggy Seeger and Ewan McColl. Watch out for more.

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GREAT REVIEWS

No. 2

"There's a new release on the New Leaf label from Peterborough and it's by Ramblin' Rod and his New Morris Van, it's a morris record and it's a wassailing song. Now in wassailing what you do is you get large sticks and you go round and beat the trees in order to make them grow more. Now can you hear the trees being beaten there? (Yeah!) You see? Now this is called 'Molly Dance' and according to Ramblin' Rod 'anyone what buys the record' he says 'can stomp around as they thinks best.' So you can think about how you'd like to stomp about to this one because the music's going to start really loud in a moment. Yes, here we go! ...Well there you have it. Contact New Leaf at Church Rd., Conington, P'boro and you can have a copy of this wonderful record. A bit of fun there; a bit of morris music." £1 incl. p&p. Thankyou Paddy Devlin on Radio Cambs folk spot.

KEYBOARDS WANTED to join drums, guitar and bass to play covers and some originals; various styles.
Tel. Ian on Cam 354276 or Guy on 881418

STOP PRESS: Soon to open, a new studio and rehearsal rooms run by co-op with Dinners' drummer Mark Russel as one of the organisers. For details ring Mark on Cam 210070, and watch next BSN.

TRANZISTA are re-emerging; gig at the Fulham Greyhound on Mon 22nd Oct. to be followed soon by Cambridge dates.

WHISTLE TEST returns on Tuesday 23 Oct, produced by Trevor Dann - first show features the brilliant Violent Femmes; not to be missed on BBC 2.

GIG GUIDE - no room this issue, so listen to Radio Cambs Rockshow, and read Jon's column in Cam Weekly News.

FINALLY apologies to all those whose news I have forgotten over the last couple of months, or have not had room to include in this over-packed edition. Please remind me to include it in the next. When? Well you should know better than to ask that by now - but I'll try and make it in a month; so about Nov 15.

Katrina And The Waves - Alex 314857
Great Divide - Ed 9582 578
Hondo - 211371
The Face - Trevor 350272
Perfect Vision - Jon 313564
Your Dinner - Mark 210070
Trux - Sue 93 31550
Final Scream - Robin 323249
13th Chime - Tim 93 50405
Sheer Khan - Phil 314772
RendezVous - Murray 245455
The Lonely - Ted 351708
Frigidaires - Rid 355568
Exploding Hamsters - Simon 315495
Rover Boy Combo
Paul Edwards - 212352
Darren Upton - Kings College
The Detective - 68703
Andy Talking - 65925
Mandy Morton - 351033
Toby Jug And Washboard - Trevor 240996
Holders Heroes - John 860638
Pure Thought - Robb 68442
Worlds End Band - John 246327
Su Lyn - 313250
Misbehaviour - Pete 313297
Sahara - Quentin 68975
Dr. Skull - Viv 322438
Stormed - Mike 321885
R.T.'S Wasp Club - Steve 357495
Fax - Martin 68850
Vanishing Point - John, Histon 4504
String Swing - Hugh 351455
Goblin - Ian, Madingley 210878
Highway Express - 832664
Light Blues - Nick 211424
20th Century - Mathew Lefroy, Trinity
Gigglesticks ATLT - Barry Prince, Fitz.
Force 9 - Nigel Pink, Fulbourn
State Of Mind - Martyn 316211
The Lovely - Richard 276118
Talos - Olaf 0480 69747
Tutch
Albert Tatlock's Barmy Army
Sancho Panzer
Corsair - Ashley 247327
David Speirs - 64543
De Gulpa Twins - Andy 276408
Self Righteous Brothers
Total Onslaught - Jim Barrell, 9 Field Way
Double Yellow Line
Montreal
Fast Friends - Darren 841420
Poet Painter - Richard, Histon 4073
The Brink - Andrew, Histon 4073
TBA - Nick 63885
The Catch - Trevor 0440 704278
Cheap Sneakers - Graham 823 3816
Camera Shy - Graham 826 3816

On The Edge
Forgotten Heroes
Cri De Coeur - Robert 09544 467
Giant Mice - Elaine 7099 25757
Safety Valve - Dave 0480 51490
Private Line - 0480 73758
32/20 - Eddy, Oundle 72118
Gothique - Chris 93 80926
Wigsville Spliffs
Johnny Speed And The Cannabis Band
LIGHTS HIRE
Streetlights - 249594
Just Lites - 0954 50851
Softspot - 244639
D. Lights Design - 834212
Paul Vincent - 0462 894732

P.A. HIRE

Stavros - 245047
Roger Chatterton - 313250
Dave Gonut - 0328 76394
Skysound - 358644
Cheops - 249889
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Fuzzy - 870651
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School Hse Studios - Bury St Eds 810723
Stable Studios - Ware 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

The Alma - 64965
Burleigh Arms - 316881
City Limits - 60340 (Closed till New Year)
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)